

ENCYCLOPEDIA OF  
Twentieth-Century Photography

VOLUME 1  
A-F  
INDEX



Lynne Warren  
EDITOR

ENCYCLOPEDIA OF  
**Twentieth-Century Photography**



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**Lynne Warren**  
EDITOR

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Woodman, Francesca  
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Works Progress Administration

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Xerography

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Zero 61 Group  
Zwart, Piet

# THEMATIC LIST OF ENTRIES

## **Equipment**

Brownie

Cable Release

Camera: 35 mm

Camera: An Overview

Camera: Diana

Camera: Digital

Camera: Disposable

Camera: Instant or Polaroid

Camera Obscura

Camera: Pinhole

Camera: Point and Shoot

Developing Processes

Enlarger

Film

Film: High-Contrast

Film: Infrared

Filters

Lens

Light Meter

Safelight

## **Institutions, Galleries, and Collections**

An American Place

Art Institute of Chicago

Australian Centre for Photography

Bauhaus

Berlinische Galerie

Bibliothèque nationale de France  
Black Star

Center for Creative Photography  
Centre National de la Photographie  
Condé Nast  
Corbis/Bettmann  
Corporate Collections

Eastman Kodak Company

Farm Security Administration  
Friends of Photography

Galleries

Institute of Design (New Bauhaus)

J. Paul Getty Museum

Library of Congress

Magnum Photos  
Maison Européenne de la Photographie  
Moderna Museet (Fotografiska Museet)  
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Museum of Modern Art  
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Museums: Europe  
Museums: United States

Office of War Information

Photo Agencies  
Photo League  
Polaroid Corporation  
Private Collections

## THEMATIC LIST OF ENTRIES

Royal Photographic Society

Stedelijk Museum

Tokyo Metropolitan Museum of Photography

Victoria and Albert Museum

Works Progress Administration

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Adams, Ansel

Adams, Eddie

Adams, Robert

Alpert, Max

Araki, Nobuyoshi

Arbus, Diane

Arnold, Eve

Atget, Eugène

Auerbach, Ellen

Ballen, Roger

Baltz, Lewis

Barr, Jr., Alfred H.

Barthes, Roland

Bayer, Herbert

Beaton, Cecil

Becher, Bernd and Hilla

Bellmer, Hans

Berger, John

Bernhard, Ruth

Beuys, Joseph

Billingham, Richard

Bischof, Werner

Blossfeldt, Karl

Blumenfeld, Erwin

Boltanski, Christian

Bourdeau, Robert

Bourke-White, Margaret

Bragaglia, Anton Giulio

Brandt, Bill

Brassäi

Bravo, Manuel Álvarez

Breitenbach, Joseph

Bruguière, Francis

Burgin, Victor

Burri, René

Burrows, Larry

Burson, Nancy

Cadieux, Geneviève

Cahun, Claude

Callahan, Harry

Calle, Sophie

Capa, Robert

Caponigro, Paul

Carrillo, Manuel

Cartier-Bresson, Henri

Chambi, Martin

Chargesheimer (Hargesheimer, Karl-Heinz)

Christenberry, William

Clark, Larry

Close, Chuck

Coburn, Alvin Langdon

Cohen, Lynne

Coke, Van Deren

Connor, Linda

Coplans, John

Crowdson, Gregory

Cunningham, Imogen

Dahl-Wolfe, Louise

Dater, Judy

Davidson, Bruce

de Meyer, Baron Adolph

Deakin, John

DeCarava, Roy

Delano, Jack

diCorcia, Philip-Lorca

Dijkstra, Rineke

Doisneau, Robert

Domon, Ken

Drtikol, František

Duncan, David Douglas

Edgerton, Harold E.

Eggleston, William

Eisenstaedt, Alfred

Elsken, Ed van der

Erfurth, Hugo

Erwitt, Elliott

Evans, Frederick H.

Evans, Walker

Export, Valie (Waltraud Lehner)

Fani-Kayode, Rotimi

Faucon, Bernard

Faurer, Louis

Feininger, Andreas

Feininger, T. Lux

Feldmann, Hans-Peter

Finsler, Hans

Fischer, Arno

Fischli, Peter and David Weiss

Flaherty, Robert Joseph

Flusser, Vilem

Fosso, Samuel

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Franck, Martine  
 Frank, Robert  
 Freund, Gisèle  
 Fukase, Masahisa  
 Fukuda, Miran  
 Funke, Jaromir  
 Furuya, Seiichi  
 Fuss, Adam

Gelpke, Andre  
 Gerz, Jochen  
 Giacomelli, Mario  
 Gibson, Ralph  
 Gidal, N. Tim  
 Gilbert & George  
 Gilpin, Laura  
 Gloaguen, Hervé  
 Gohlke, Frank  
 Goldin, Nan  
 Gowin, Emmet  
 Graham, Dan  
 Graham, Paul  
 Grossman, Sid  
 Gursky, Andreas  
 Gutmann, John

Haas, Ernst  
 Hahn, Betty  
 Hajek-Halke, Heinz  
 Halsman, Philippe  
 Hamaya, Hiroshi  
 Hammarskiöld, Hans  
 Hartmann, Erich  
 Heartfield, John (Helmut Herzfelde)  
 Heath, David Martin  
 Heinecken, Robert  
 Hellebrand, Nancy  
 Henderson, Nigel  
 Henri, Florence  
 Hers, François  
 Hilliard, John  
 Hine, Lewis  
 Hiro  
 Höch, Hannah  
 Horst, Horst P.  
 Hosoe, Eikoh  
 Hoyningen-Huene, George  
 Hurrell, George  
 Hütte, Axel

Ishimoto, Yasuhiro  
 Iturbide, Graciela  
 Izis (Israel Bidermanas)

Jacobi, Lotte

Janah, Sunil  
 Jones, Harold  
 Jones, Pirkle  
 Josephson, Kenneth

Karsh, Yousuf  
 Käsebier, Gertrude  
 Kawada, Kikuji  
 Keetman, Peter  
 Keïta, Seydou  
 Kertész, André  
 Kessels, Willy  
 Kesting, Edmund  
 Khaldei, Yevgeny (Chaldej, Jewgeni)  
 Killip, Chris  
 Klein, Aart  
 Klein, Astrid  
 Klein, William  
 Klett, Mark  
 Koudelka, Josef  
 Kozloff, Max  
 Krauss, Rosalind  
 Kruger, Barbara  
 Krull, Germaine

Lange, Dorothea  
 Lartigue, Jacques Henri  
 Laughlin, Clarence John  
 Lebeck, Robert  
 Lee, Russell  
 Leibovitz, Annie  
 Lemagny, Jean Claude  
 Lerski, Helmar  
 Levinthal, David  
 Levi-Strauss, Claude  
 Levitt, Helen  
 Levy, Julien  
 Liberman, Alexander  
 Liebling, Jerome  
 Link, O. Winston  
 List, Herbert  
 Long, Richard  
 Lüthi, Urs  
 Lynes, George Platt  
 Lyon, Danny  
 Lyons, Nathan

Maar, Dora  
 Madame d'Ora  
 Man Ray  
 Man, Felix H.  
 Mapplethorpe, Robert  
 Mark, Mary Ellen  
 McBean, Angus  
 Meatyard, Ralph Eugene

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Meiselas, Susan  
Messenger, Annette  
Metzker, Ray K.  
Meyerowitz, Joel  
Michals, Duane  
Mikhailov, Boris  
Miller, Lee  
Misrach, Richard  
Model, Lisette  
Modotti, Tina  
Moholy-Nagy, László  
Morath, Inge  
Morimura, Yasumasa  
Morris, Wright  
Moses, Stefan  
Mulas, Ugo  
Muniz, Vik  
Munkacsi, Martin

Namuth, Hans  
Newhall, Beaumont  
Newman, Arnold  
Newton, Helmut  
Nixon, Nicolas  
Novak, Lorie

Olsen, Lennart  
Outerbridge, Paul Jr.  
Owens, Bill

Parr, Martin  
Penn, Irving  
Peress, Gilles  
Peterhans, Walter  
Pfahl, John  
Pierre et Gilles  
Plossu, Bernard  
Plowden, David  
Porter, Eliot  
Prince, Richard

Rainer, Arnulf  
Rauschenberg, Robert  
Ray-Jones, Tony  
Renger-Patzsch, Albert  
Riboud, Marc  
Rice, Leland  
Riefenstahl, Leni  
Riis, Jacob  
Ritts, Herb  
Roh, Franz  
Rosler, Martha  
Rothstein, Arthur  
Rubinstein, Eva  
Ruff, Thomas

Salgado, Sebastião  
Salomon, Erich  
Sander, August  
Schadeberg, Jürgen  
Schmidt, Michael  
Schneiders, Toni  
Sekula, Allan  
Serrano, Andres  
Seymour, David “Chim”  
Shahn, Ben  
Shaikhet, Arkadii  
Sheeler, Charles  
Sherman, Cindy  
Shibata, Toshio  
Shore, Stephen  
Simpson, Lorna  
Singh, Raghubir  
Siskind, Aaron  
Skoglund, Sandy  
Snow, Michael  
Snowdon (Anthony Armstrong-Jones)  
Solomon-Godeau, Abigail  
Sommer, Frederick  
Sontag, Susan  
Spence, Jo  
Starn, Doug and Mike  
Steichen, Edward  
Steiner, Andre  
Stettner, Louis  
Stieglitz, Alfred  
Stone, Sasha  
Strand, Paul  
Struth, Thomas  
Stryker, Roy  
Sudek, Josef  
Sugimoto, Hiroshi  
Szabo, Stephen  
Szarkowski, John  
Szilasi, Gabor

Tabard, Maurice  
Teige, Karel  
Teske, Edmund  
Tice, George  
Tillmans, Wolfgang  
Tosani, Patrick  
Toscani, Oliviero  
Traub, Charles  
Tseng Kwong Chi  
Turbeville, Deborah

Ubac, Raoul  
Uelsmann, Jerry  
Ulmann, Doris  
Umbo (Otto Umbehr)

## THEMATIC LIST OF ENTRIES

Uzzle, Burk

Van Vechten, Carl  
VanDerZee, James  
Virilio, Paul  
Vishniac, Roman

Wall, Jeff  
Watanabe, Yoshio  
Webb, Boyd  
Weber, Bruce  
Weber, Wolfgang  
Weegee  
Weems, Carrie Mae  
Wegman, William  
Welpott, Jack  
Weston, Edward  
White, Clarence  
White, Minor  
Willis-Kennedy, Deborah  
Winogrand, Garry  
Witkiewicz (Witkacy), Stanislaw Ignacy  
Witkin, Joel-Peter  
Wojnecki, Stefan  
Woodman, Francesca

Zero 61 Group  
Zwart, Piet

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# GLOSSARY

*Editor's note:* These definitions err on the side of succinctness and are intended to be beginning points for the serious student. An attempt to standardize terminology commonly found in the medium of fine arts photographs that avoids copyrighted term or trade names (“dye-destruction print” in lieu of “Cibachrome” and so on) has been made using guidelines set forth by the J. Paul Getty Institute. In acknowledgment of the increase in collecting vintage prints and the perennial interest in historical processes, many nineteenth century processes and obsolete terms are included.

Cross referencing within the glossary is indicated by italics; encyclopedia entries are indicated by small capitals.

**Additive colors** The primary colors of red, green and blue which are mixed to form all other colors in photographic reproduction. See entry COLOR THEORY: NATURAL AND SYNTHETIC.

**Agfacolor** Trade name for a subtractive color film manufactured by the European company Agfa-Gevaert; analogous to Kodachrome and Ansicolor.

**Albumen print** Prints obtained from a process in wide use during the nineteenth century in which paper is prepared with an albumen emulsion obtained from egg whites and made light sensitive with a silver nitrate solution. See also *Collodion process*; *Dry plate processes*.

**Amberlith** An orange acetate historically used for masking mechanicals during the process of preparing plates for commercial printing. The area so masked photographs as black to the camera, printing clear on the resulting positive film. See also *Rubylith*.

**Ambrotype** An image created by the collodion process, historically on glass, which gives the illusion of being positive when placed against a dark backing, often a layer of black lacquer, paper, or velvet. Also see *Ferrotypes*.

**Anamorphic image** An image featuring differing scales of magnification across the picture plane, especially varying along the vertical and horizontal axes, with the result being extreme distortion.

**Aniline** A rapid-drying oil-based solvent used in the preparation of dyes and inks for photographic applications.

**Aniline process** A method of making prints directly from line art (drawings) on translucent materials bypassing the need for a negative. Also see *Diazo process*.

**Aniline printing** See *Flexography*.

**Angle of incidence** The measurement in degrees in terms of the deviation from the perpendicular of the angle at which light hits a surface.

**Angle of view** The measurement in degrees of the angle formed by lines projected from the optical center of a lens to the edges of the field of view. This measurement is used to identify lenses and their appropriateness to capture various widths or degrees of actual space in a photographic representation, thus an extreme telephoto lens captures between 6 and 15°; normal lens generally fall in the 40 to 100° range; a “fisheye” wide-angle is 150 to 200° (or more).

**Ansicolor** Trade name of a subtractive color film manufactured by the European company GAF Corporation.

**Anti-halation layer** The light absorbing layer in raw stock that prevents reflection of light back into the light-sensitive emulsion, preventing unwanted fogging.

**Aristotype** Trade name for a variety of non-albumen printing papers which became a general term; largely obsolete in the twentieth century.

**Artigue process** Variation on the carbon process; largely obsolete in the twentieth century.

## GLOSSARY

- Aspect ratio** The ratio between height and width in photographic applications.
- Autochrome** One of the first commercially viable color photography techniques using pigments in potato starch fixed by means of varnish and coated with a light sensitive emulsion (orthochromatic gelatin bromide) on a glass plate. Also known as an additive color process color plate. Used most widely between 1900 and 1930.
- Autotype** A carbon process for making prints from negatives; originally a trade name which became the generic name for prints made with a variety of carbon processes.
- Bichromate processes** A family of processes, not utilizing silver, to make prints on various grounds by coating them with a colloid, which can be gum arabic, gelatin, or starch, that has been treated to be light sensitive with potassium or ammonium bichromates. Grounds include papers, films, and fabric. Also known as gum-bichromate or dichromate processes. See also entry NON-SILVER PROCESSES.
- Black-and-white print** See *Gelatin silver print*.
- Bleaching** The use of various chemicals, including iodine compounds or potassium ferricyanide, to remove the silver from an image.
- Bleach-out process** A technique for creating a hand drawing from a black and white print in which a drawing is made over a photographic image, which is then bleached completely away.
- Bleed** An image that runs to the edge of a print or page; “full-bleed” indicates the image goes to all four edges.
- Blindstamp** An embossed mark, generally colorless and usually outside the image, used to identify the publisher, printer, photographer’s studio or photographer. The stamp may be a symbol, initials, or full name and address. Also known as drystamp and chop.
- Blueprint** An image created via the cyanotype process that results in blue tones, most often used in architectural plans. See *Ozolid process* and *Diazo process*. See also entry NON-SILVER PROCESSES.
- Bromoil process** A variation of the carbro process in which the silver image of a bromide print is converted to a carbon image and then prepared with oil-based inks for printing.
- Bromide print** A print created on a black and white paper in which the emulsion contains silver bromide and silver iodide, resulting in a relatively greater sensitivity to light. See entry NON-SILVER PROCESSES.
- Bracketing** See entry.
- Burning-in** See entry.
- Calotype** An early and widely used paper negative process in which the paper was made light sensitive with silver iodide, also called Talbotype after its inventor, W.H.F. Talbot.
- Camera obscura** See entry.
- Carbon processes** Name for the family of photographic processes, originating in bichromate technique, accomplished using particles of carbon or colored pigments that includes the *Carbro process*. See also entries NON-SILVER PROCESSES; PRINT PROCESSES.
- Carbro process** Carbon process of versatility similar to silver processes in that it can be used for enlarged prints, with capabilities to manipulate during both development and enlarging (such as burning and dodging), developed from ozotype and ozo processes; name obtained from a combination of *carbon* and *bromide*. Standardized as assembly process color print. See also *Ozotype* and entries NON-SILVER PROCESSES; PRINT PROCESSES.
- Carte-de-visite** French for “visiting card”; a mainly mid-nineteenth century phenomenon of small photographs mounted on cards that became widely popular to exchange or distribute.
- CCD** For charge coupled device, a sensing device found in most digital cameras consisting of a rectangular grid of light sensitive elements that generate an electrical current relative to the amount of light sensed and replacing film.
- Celluloid** A type of plastic of dubious stability and extreme flammability developed in the mid-nineteenth century; used toward the end of the nineteenth century for the support for photographic emulsion in film manufacture.
- Chloro-bromide print** Variation of the gelatin silver print wherein the light sensitive material in the emulsion consists of silver chloride and silver bromide; produces a warmer image than the gelatin silver print. See also *Gelatin silver print*.
- Chromogenic development** Process in which chemical reactions are used to create colors (dyes) in a light sensitive emulsion. See *Chromogenic development print* and as opposed to *Dye destruction process*.
- Chromogenic development print** Standard generic name for common trade names such as in which a color image is obtained by means of silver halide coupled with cyan, magenta, and yellow dyes. This process is the opposite of the dye destruction process. See also entry PRINT PROCESSES.

- Cibachrome** Trade name for prints obtained by means of the dye destruction process originated by the British photographic concern Ilford in concert with CIBA AG of Switzerland. Originally ‘Cilchrome.’ Standardized as dye destruction print. Also less commonly: silver dye bleach process print.
- CIE Color System** International color system developed by ICI (CIE) using scientific color measurement to standardize color names and the color they describe. See also *ICI (CIE)*.
- Circle of confusion** The size of the largest open circle which the eye cannot distinguish from a solid dot, used to determine sharpness and thus depth of field. See entry *DEPTH OF FIELD*.
- Cliché-verre** A method for reproduction of drawings or painting by photographic means in which glass is coated with an opaque ground that is scratched away and then used as a photographic negative. Also known as *Hyalotype*.
- Collage** Two-dimensional or bas-relief image created by gluing or pasting together various pieces of images and materials collected from various sources. See also *Montage*.
- Collotype** Bichromate process for obtaining printed reproductions of photographic imagery invented mid-nineteenth century using plates of glass coated with a layer of adhesive gelatin followed by a layer of gelatin sensitized with potassium bichromate. Used chiefly for commercial printing applications before superseded by offset lithography in early decades of the twentieth century.  
See entry *NON-SILVER PROCESSES*.
- Color Key** Trademark of Pantone Corporation for a color identification system used largely in graphic design and commercial printing applications.
- Color temperature** See entry.
- Composite photographs** A photograph created through the combining of two or more individual images to form a whole and generally rephotographed to create a seamless final image, as distinguished from montage.
- Contact print** See entry *CONTACT PRINTING*.
- Continuous-tone process** Any of a family of processes which create an image in which modulations from dark to light are achieved by variations in density of the image-forming substance, most commonly silver in black and white photographs and dyes in color photographs, in relation to the amount of light exposure received. As opposed to *Halftone process*.
- Cyanotype** A widely used iron-based process deriving from the discovery in 1841–1842 by Sir John Herschel that many iron compounds were in fact light sensitive. A relatively simple and versatile process that produces white images on a blue ground. Also known as the Ferropussianate process.
- Daguerreotype** A photographic process invented by L.J.M. Daguerre at the beginnings of photography in 1839 most commonly achieved by a thin film of silver on a copper plate that achieves a grainless, yet relatively fragile image. Largely obsolete by 1860s.
- “**The Decisive Moment**” See entry.
- Densitometry** The science of measuring the opacity of silver or dye images in films and prints; when standardized these measurements are used to determine a wide range of photographic aspects, including the speed of film; the length of exposure and development, contrast, and so on.
- Depth of field** See entry.
- Depth of focus** The area on either side of an image plane of a lens in which the image remains sharp. See *Circle of confusion*.
- Developing-out paper** The term for a family of photographic papers that require developing after exposure. See also entry *PRINT PROCESSES*.
- Diazo process** A method of obtaining color images through the use of diazonium compounds as the light sensitive medium.
- Dichromate processes** See *Bichromate processes*.
- Digital print** Any print created through digital means. See also *giclee print* and *inkjet print*.
- Dry mounting** Process of using heat-activated adhesives to mount photographs.
- Dry plate processes** Chiefly used to indicate a family of nineteenth century processes that were advances on the wet collodion process in which the light sensitive medium on glass plates or paper was exposed when dried. Also used more expansively to indicate any dry exposure process. See also *Albumen print*; *Wet collodion process*.
- Dye bleach** See *Bleach*.
- Dye coupler** Colorless compounds that when activated react with other agents to form dyes whose color depends on the dye coupler molecule. See entries *COLOR THEORY: NATURAL AND SYNTHETIC*; *DEVELOPING PROCESSES*.

## GLOSSARY

- Dye destruction process** Generic name for process that is used by products with such common trade names as Cibachrome in which a color image is obtained by means of bleaching away unnecessary dyes from the emulsion. As opposed to processes that use chromogenic development to create dyes in the emulsion.
- Dye destruction print** Print made with dye destruction process. Standardized generic equivalent for Cibachrome.
- Dye diffusion transfer process color print** Print in which the emulsion is composed of multiple layers, including a final backing layer, that together create both the negative and final positive print. Standardized generic equivalent for the Polaroid print, a trademark of the Polaroid Corporation and other systems that create so-called “instant” photographs. See entry *INSTANT PHOTOGRAPHY*.
- Duratrans** Trademark of Kodak Company for a large-scale durable transparency generally mounted in lightboxes.
- Dye transfer** See entry.
- Ektachrome** Trade name of Kodak Company for a film that produces a positive or transparency (slide).
- Emulsion** A suspension of light-sensitive materials, generally silver halide crystals, in a support material, generally gelatin.
- Etch-bleach process** A technique for converting high-contrast images, such as obtained with lith films, to line-art. Also known as and see *Bleach-out process*.
- False color image** A monochromatic image in which various gradations of tone or densities are assigned arbitrary colors and presented as a color photograph. Generally used in scientific, especially astronomy, applications but also used as an artistic effect.
- Ferrottype** The generic name of the direct positive process on a metal ground known as Tintype. See *Ambrotype*.
- Ferrotyping** A process for obtaining a glossy or glazed surface on a photographic print by means of drying the print as in contact with a highly polished surface.
- Finlaycolor process** A method of full-color imaging by means of screens of specifically spaced elements as opposed to the random, mosaic screen used in the Autochrome process. Used primarily with panchromatic film to create a negative capable of being printed in color.
- Film speed** The capacity of any given film to record light within a specified timeframe, measured in units known as ASA (after the standardization organization American Standards Association) before 1980 and ISO after 1980. See entry *FILM*.
- Fish-eye lens** An extremely wide-angle lens, generally capturing between 140 and 200° (or more) of the angle of view.
- Flexichrome process** A method of hand coloring in which film is developed so that the exposed gelatin is hardened, allowing the unexposed portions to be washed away. Silver is then removed through bleaching; the remaining hardened emulsion dyed gray to be visible for hand-toning or coloring.
- Flexography** A process of printing an image using inks onto a nonabsorbent or uneven surface by preparing a negative relief from a photography which is then used to cast a rubber mold that will conform to an irregular surface or can be prepared with inks that will bind to ceramic, plastic or other nonabsorbent surfaces. Also called aniline printing.
- Fluorography** The recording of images rendered onto a screen in which the screen (as opposed to the object; this is known as fluorescent photography) is illuminated with X-rays.
- Focal length** A method of determining the basic optical character of a lens by measuring the distance along the optical axis from the rear nodal point (the center or highest point of the lens) to a plane when the camera is set at “infinity” on which an object remains in sharp focus. Also see *angle of view*.
- Footcandle** A method of measuring the intensity of light. A one candlepower light source emits 12.6 lumens. The amount of illumination is thus measured by the number of lumens falling on a square unit of a specified area such as per square foot or meter. See *lumen*.
- Flare** Unwanted light that scatters within the lens and can result in loss of contrast in exposed images.
- Flash** A device for creating a high-intensity light of short duration.
- Framing** A method used at the time a photograph is taken by which the camera distance and angle of view is used to mark off the edges of the photographic composition. Also the placing of the finished photograph in a frame for final presentation.
- Fresson process** A method of color printing invented at the turn of the twentieth century in France by Theodore-Henri Fresson that produces an image that is characteristically diffused and subtle, reminiscent of the “pointillism” of Impressionist painting.
- Fresnel lens** A condenser characterized by a series of concentric rings, each equivalent to a designated section of the curved surface of the lens that maximizes the light output of the lens. Originated by A.J. Fresnel in the early nineteenth century for use in lighthouses; used in photographic applications such as in camera viewing systems and rear-projection systems.

- f*-stop, *f*-number** The aperture settings on a camera. See entries CAMERA: OVERVIEW and LENS.
- Fuji-color** Trade name of a color negative film manufactured by the Fuji Corporation, Japan.
- Gaslight paper** A developing-out paper of relatively low light sensitivity used for contact printing in the late nineteenth century. So-called as it was light safe under weak gaslight illumination.
- Gelatin silver print** Any photographic print achieved using a paper in which silver or its compounds are used as the light sensitive material in a gelatin support, most commonly silver halide crystals but also silver chloride and silver bromide. Also known as black and white print and silver gelatin print. See also *Chlorobromide print*; *Emulsion* and also entry PRINT PROCESSES.
- Ghosting** Any incident of a double-image, but most often used to describe accidental occurrences, such as that which may occur when an electronic flash is used in an exposure with adequate ambient light or to describe the ghostly images that appear in long-exposures typical of early photographic processes where a human would move through the exposure leaving a blur or partial image.
- Giclee print** A term derived from the French “to spray” adopted in 1990 by Nash Editions to describe fine-art prints produced by digital spray technologies. See also *Digital print* and *Iris print*.
- Glazing** See *Ferrotyping*.
- Gold toning** The application of a bath of gold chloride where each silver particle in a gelatin silver print is coated with a layer of gold, rendering a warm tone and increasing the life of the image, as gold is resistant to tarnishing (oxidation).
- Grain** A description of the measurable, visible characteristics of the light sensitive medium of an emulsion. In unexposed materials, this measures, in silver processes, the undeveloped silver halide crystals; in a developed image, the bits of metallic silver themselves, expressed in a subjective scale of “fine” grain to “coarse” grain. See *Granularity*.
- Granularity** The measurement of the number of grains per unit of a specified area in an developed image. See *Grain*.
- Gray card** A standard to determine exposure and used to evaluate color balance in a transparency or print achieved through a gray-coated card that reflects visible wavelengths equally and reflects approximately 18 to 20% of the ambient light that strikes it, these percentages reflecting an averaging of the typical distribution of light and dark in a typical photographic scene.
- Gray scale** Description of the shades of gray or more accurately, range of tones from black to white in a photographic print.
- Guide number** A reference number used to calculate exposure when using flash that is not synched to the camera’s light meter (automatic). Film speed, *f*-stop setting, flash unit light output, and the distance between the flash and the subject are the four variables used to calculate this number.
- Gum-bichromate** See *Bichromate processes*.
- Gum ozotype process** See *Ozotype process*.
- Gum print** A print made through one of the many *Bichromate processes*.
- Halation** An effect wherein excess or unwanted exposure is caused by the reflecting of light off the film base back into the emulsion.
- Halftone** A photographic image obtained by means of a halftone process.
- Halftone process** Any of a family of processes which create an image by means of tiny dots or lines not visible to the unaided eye. As opposed to continuous-tone process.
- Hand coloring** See entry HAND COLORING AND HAND TONING.
- Hardener** A chemical or compound that by reducing the ability of a gelatin medium to absorb water during the developing and/or processing of film or photographic papers allows for a denser and therefore more durable surface on the final product.
- Heliography** Term used initially by the pioneer of photography Nicéphore Niépce to describe the process in which he was able to make the first permanent photographic images. From the Greek *helios* (sun) and *graphien* (writing).
- Heliogravure** Alternative French term for photogravure, a mid-nineteenth century photoengraving process made on Nicéphore Niépce’s discoveries. See *Photogravure*.
- Heliotype** A collotype process widely used in commercial printing at the end of the nineteenth century.
- High contrast films and papers** Photographic products which feature a limited range of gray tones or no gray tones at all. Often known as lith films and papers.
- High speed photography** Photography undertaken in acknowledgment that there are many physical processes that take place that the unaided human eye cannot resolve, which in its basic definition is photographs made with extremely short exposure times. In general terms, though always evolving, this means photo-

## GLOSSARY

graphy with exposure times shorter than about 1/1000 of a second that almost always require special techniques, especially in light sources. For some purposes, the definition is shutter speeds beyond what is available on general use 35-mm cameras, commonly 1/4000 of a second, up to trillionths of a second. Pioneered in the nineteenth century by Eadweard Muybridge, to demonstrate the galloping of a horse; in the twentieth century, Harold Edgerton, an inventor of high-speed flash techniques, is considered the “father of high speed photography.” See entry *HAROLD E. EDGERTON*.

**Hologram** See *Holography*.

**Holography** A technique for making photographs known as holograms which give the illusion of three dimensions through embedding images in the photographic matrix that change in *parallax* and perspective as the angle from which the image is viewed changes. Holographs are made through the recording of “coherent” light—light which is emitted and follows a single wave pattern known commonly as lasers (as opposed to “incoherent” light—ordinary light which is of varying wavelengths with random phase relations). Holograms were described theoretically in 1947 by Dennis Gabor and became more common as advances in the laser technology needed to realize them were made in the late decades of the twentieth century.

**Hyalograph** A photograph created by means of etching an image from a negative into glass.

**Hyalotype** A method of creating positive transparencies used in the mid-nineteenth century primarily for lantern slides. See *Cliché-verre*.

**Hydrotpe** A bichromate process in which the master image is transferred to a ground of moistened paper, allowing the creation of multiple copies.

**Hypo** Common terminology for hyposulfite of soda, a nineteenth century designation for sodium thiosulfate, used during the developing process for films and papers to fix the image. See also entries *DARKROOM*; *DEVELOPING PROCESSES, FILM*.

**Hypo eliminator** Solution used in the processing of film or paper to neutralize the *hypo*. See also entries *DARKROOM*; *DEVELOPING PROCESSES, FILM*.

**ICI (CIE)** International Commission on Illumination based in France; in French, Commission Internationale de l’Eclairage, an organization that sets photographic standards, most notably a system for scientific color measurement in use worldwide to standardize color names and the color they describe. See also *CIE Color System*.

**Imperial print** A designation of nineteenth century photography indicating a mount for a photograph measuring 7 × 10 inches that could accommodate a contact print from the most common photographic plate then in use.

**Incident light** The light falling on any surface, in its various combinations of reflected, absorbed, or transmitted light. See entry *LIGHT METERS*.

**Infinity setting** The lens focus setting marked ∞ indicating the setting for photographing in focus objects at the greatest distance from the camera.

**Infrared photography** See entry.

**Intaglio processes** The term for a family of processes in which the image is formed by means of incisions below the surface of the material that is being used as a ground (often metal plates). Most commonly used in photoetching or photoengraving, both in commercial and fine arts applications.

**ISO** International Standards Organization, which sets a wide variety of standards in various fields; in photography, the designation of film speeds.

**Iris print** A digital print created using the printing equipment, inks, and papers developed by Iris Graphics of Bedford, Massachusetts but also used as a generic term for inkjet print created for fine arts applications. See also *Digital print* and *Giclee print*.

**Ivorytype** A photographic print transferred to materials manipulated to mimic ivory, popular in the mid-nineteenth century.

**Kallitype** A printing process using iron compounds developed at the end of the nineteenth century suitable for printing on paper and fabrics. A simple form of the kallitype is the Vandyke print.

**Keystoning** The linear distortion in which one end of a rectangle is larger than the other, usually as a result of the camera, when taking a photograph, not being parallel to the subject.

**Kodachrome** Trade name of Kodak Company for a film using a subtractive process (dye destruction) color film.

**Kirlian photography** A form of electrophotography named for the Russian couple who first identified it in which film in a metal container is placed in direct contact with the object or subject protected by insulating material. A current is passed through the film, and the pattern of energy as affected by the object or subject is recorded and developed.

- Kodacolor** Trade name of Kodak Company films.
- Kodalith** Trade name of Kodak Company's high-contrast films and papers.
- Law of reciprocity** See *Reciprocity*.
- Lens hood** Simple shielding device attached to front of lens to prevent flare.
- Light box** A device for viewing negatives or transparencies by internal illumination through a translucent material or a device for the display of photographic transparencies, especially popular in advertising and late-century fine art photography.
- Line art** In graphic arts and commercial printing applications, a term for a negative or positive image consisting of only two tones and featuring no modulation, as in a *continuous tone* image. See also *Lith films and papers*.
- Lith films and papers** High-contrast photographic materials most generally used in photomechanical reproduction, especially commercial graphic arts applications, prior to onset of digital technologies. See also *High contrast films and papers*.
- Loupe** Manual instrument used for viewing contact sheets, slides, or magnifying sections of full sized prints.
- Lumen** Unit for the measurement of the radiant energy emitted by a light source.
- Lux** See *Lumen*.
- Microfiche** A method by which sheet film is exposed by means of microphotography to create miniaturized images; widely used in the second half of the twentieth century by libraries and other institutions for records storage; made largely obsolete by the digital revolution.
- Moiré** A pattern created when superimposed line art or dot patterns interact and interfere with one another. Indication of poor registration in mechanical reproduction processes that layer multiple images; also used as a special effect by means of screens or filters.
- Montage** An assemblage of photographic images; generally distinguished from *collage* in both the restriction to photographic images (as opposed to drawn or three-dimensional elements) as well as the presentation of the final image as a unified whole, often by rephotographing. See entries MONTAGE; MANIPULATION.
- Munsell system** Standard system in the United States for specifying color in pigments and other opaque colorants.
- Negative** Any photographic film or print wherein the range of tonalities or color is reversed or the opposite of that of the subject or view photographed.
- Negative print** A photograph in which the opposite tones or colors from the subject of exposure is presented as a final work, usually for artistic effect.
- Noble print** Prints made with any of the family of bromoil processes, often featuring hand coloring.
- Notch code** An identity method used by film manufacturers by means of v-shaped notches incised into the right-hand corner side edge of sheet films.
- Offset** A photomechanical reproduction created when an image is transferred to a plate photographically, transferred in reverse to a roller, and then printed positively on paper or canvas; most commonly used in commercial printing applications. Also known as offset lithography.
- Offset print** Print created using offset process.
- Orotone process** A decorative process consisting of the photographic image being printed first onto glass plates, the silver then toned to a rich brown-gold tone. The glass is backed with a dusting of fine gold pigment.
- Orthochromatic** Designation for photographic emulsion that is sensitive to ultraviolet, blue, green and several yellow wavelengths but does not record red, allowing the use of a red safelight during the developing process. Also known simply as ortho.
- Ostwald system** Method of specifying color based on subjective (as opposed to scientific or mathematical) criteria. Often displayed as a cone or other form in which variations of hue affected by additions of white, black, and complementary colors are arranged in logical progressions.
- Ozolid process** A commercial diazo process developed in the early twentieth century to copy plans and drawings; commonly known as blacklines or brownlines. See also *Diazo process*.
- Ozobrome process** An improvement on the Ozotype process using a bromide print instead of the gelatin-bichromate sheet.
- Ozotype process** A carbon process developed at the turn of the twentieth century using a gelatin sheet sensitized with bichromate exposed by contact printing with a negative that is then flattened against a prepared carbon-pigmented tissue that hardens or tans the exposed emulsion. A variation on this process using a gum arabic emulsion is known as the Gum ozotype process.
- Palladiotype** Variation of the platinum print wherein the light-sensitive element of the emulsion is a compound of palladium, developed in the 1910s due to the prohibitive cost of this process due to the rarity of platinum. See entry NON-SILVER PROCESSES.

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- Palladium print** More common term for the Palladiotype.
- Panchromatic** Designating an emulsion for which the light sensitivity is essentially equal for all visible light wavelengths.
- Parallax** The discrepancies in the field of view or coverage resulting from two differing viewpoints.
- Paraglyphe** A print resulting from a technique which achieves the illusion of low-relief or bas-relief by using a negative image to mask the same image's positive in creating an image which is a synthesis of the two.
- Pinatype** A bichromate process in which the master image is transferred to a ground of soft gelatin, allowing the creation of multiple copies.
- Pixel** The smallest discrete component of an image or picture on a television screen, computer monitor, or other electronic display, usually manifesting as a colored dot. In digital photographic processes, a unit of measurement to determine resolution (clarity of detail) of an image.
- Photogram** See entry.
- Photomontage** See *Montage*.
- Photogalvanography** An early bichromate process used in commercial printing to create printing plates from photographs.
- Photoglyphy** An early bichromate process used to create printing plates from photographs, patented in 1852 by photographic innovator W.H.F. Talbot.
- Photogravure** A photomechanical process adapting the traditional etching process that revolutionized commercial printing of reproductions in its ability to reproduce the appearance of the continuous tones found in photographs, an advance on photoglyphy. A sheet of bichromate gelatin tissue is adhered, using heat, against a resin-dusted copper plate and contact-printed with a positive transparency, the exposed gelatin hardening and protecting the plate lying beneath it. The unhardened gelatin is then washed away and the plate is processed in an acid bath, the unprotected copper being etched away at various depths. The plate is then inked; the etched areas holding ink to create the dark tones; the protected areas holding no ink and creating the highlights and used to transfer a positive image to paper.
- Photolithography** Using photographic methods to create the image in the traditional printmaking technique of lithography.
- Photomicrography** The recording by photographic means of highly magnified images seen through microscopes, most commonly for scientific and medical purposes, but also in fine arts photography.
- Photoserigraphy** Using photographic methods to create the image in the traditional printmaking technique of silkscreen or serigraphy. Also known as photosilkscreen.
- Photostat** A registered trademark for a commercial photocopying process using high-contrast that came into common use referring to a duplicate of an original.
- Platinotype** Patent name for prints created using papers light-sensitized through the use of platinum compounds marketed in the late nineteenth century.
- Platinum print** Generic term for any photographic paper using platinum and its compounds combined with iron salts as the light-sensitive material and developed in potassium oxalate, notable for its broad range of subtle, silvery-gray tones and for its relative permanency due to the stability of platinum.
- Polaroid print** See *Dye diffusion transfer process color print*.
- Polaroid transfer** A technique in which a Polaroid 669 print is soaked in hot water until the top emulsion layer lifts off its backing, allowing it to be transferred to a broad range of surfaces, including nonabsorbent surfaces such as glass. Also known as Polaroid emulsion lift.
- Positive** Any photographic film or print wherein the range of tonalities or color duplicates those of the subject or view photographed.
- Posterization** See entry.
- Primuline process** A diazo process developed at the end of the nineteenth century using the dye Primuline yellow.
- Printing-out papers** The term given to a family of photographic papers that require no developing after exposure, in which the emulsion of the negative is placed in direct contact with that of the print material, exposing it to light until an image is formed. Also known as photolithic papers. See also entry PRINT PROCESSES.
- Radiography** X-ray photography used primarily in medical applications.
- Resin-Coated paper** Photographic papers coated with resin to prevent absorption of developing bath into fibers, thus reducing washing time. Also known as RC Paper, a trademark of the Kodak Company. See also entry PRINT PROCESSES.
- Reciprocity** Term used to indicate the responses of film or paper to an exposure time plus amount of light (most often through controlling aperture setting), thus a long exposure with a small aperture opening will result

- in a similar exposure as a short exposure time with a larger aperture opening. Also known as Law of Reciprocity.
- Reciprocity failure** An effect in which a film's sensitivity to light does not respond under conditions that should achieve mathematical reciprocity, such as in long exposures, or changes from the first exposure to the last exposure in a multiple image and overexposure, underexposure, or color shifts may result in the film. Also known as reciprocity effect.
- Recto/verso** In describing a photographic print, recto is the image side, verso the back or mount.
- Resolution** In photochemical processes, the size of the silver or other light sensitive elements in the emulsion; in digital technologies, the amount of detail or clarity offered relative to the number of pixels per square inch of an electronic image.
- Retouching** The manual manipulation of a photographic print or negative with brushes, airbrushes, pencils, inks, bleaching agents and so on to change details such as removing blemishes or filling in wrinkles in a portrait subject, or to correct defects in the exposure, such as dust spots.
- Rubylith** A red acetate historically used for masking mechanicals during the process of preparing plates for commercial printing. The area so masked photographs as black to the camera, printing clear on the resulting positive film. See also *Amberlith*.
- Sabatier effect** See entry SOLARIZATION.
- Salted paper print** Prints created by means of ordinary writing paper that has been light-sensitized with alternate washes of a solution of common table salt and a bath of silver nitrate; invented by W.H.F. Talbot in 1834 and characterized by a matte finish and a soft image resolution.
- Scanner** Device used in digital photography to electronically convert a visual (analog) image into digital data. See entry SCANNING.
- Selenium print** A print that has been toned with selenium which creates a warm tone and increases longevity, a misnomer in that the print is generally a gelatin silver print and the selenium is used only as an enhancement.
- Sequencing** The placing of photographs to create a narrative, visual message, or pictorial effect; a practice developed especially through scientific photography at the end of the nineteenth century by figures such as Eadweard Muybridge or E.J. Marey, and photojournalism and the photo-essay that emerged in the 1930s. Photographs can be those that exist in sequence as photographed with their inherent narrative, or can be disparate images that through such placement create a narrative, a practice especially explored by fine arts photographers in the postwar decades.
- Silver-dye bleach process** See *Cibachrome*; *Dye destruction print*.
- Silver print** Variation of *gelatin silver print*, not preferred usage.
- Slide** See *Transparency*.
- Solarization** See entry.
- Stroboscope** Rapidly firing flash used in high speed photography.
- Solio paper** A printing-out paper utilizing a gelatin-silver chloride emulsion for amateur use produced by Kodak in the late nineteenth century and used well into the twentieth century.
- Spotting** Method of retouching, most commonly used to describe the repair of imperfections such as dust spots, scratches to the film's emulsion, and so on by means of specially prepared dyes applied with a brush or pen that are matched to common paper tonalities.
- Stereoscope** A device for viewing photographs either hand-prepared or made with a stereographic camera that creates the illusion of three dimensions. Also stereograph.
- Superimposure** A combination of images, usually one atop another, in which aspects from the images are combined into a new image. Images can be superimposed in the camera through various exposure techniques, or created in the darkroom with multiple negatives. See entries MULTIPLE EXPOSURES AND PRINTING and SANDWICHED NEGATIVES.
- Synchronization** The relationship of timing between the action of the camera shutter and the activation of the flash.
- Talbotype** A short-lived name for W.H.F. Talbot's calotype process.
- Test strip** A simple method of judging proper exposure by means of creating a sample image on a strip of photographic paper by masking and then allowing progressively longer exposures. See entry DARKROOM.
- Thermal imaging** Imaging methods that capture radiant energy (heat) as a visual image, used in surveillance, medical imaging, and other industrial applications. Also known as Thermography.

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- Time-lapse photography** The exposing of a series of images at regular intervals in still or motion picture photography or the multiple exposing of a single image in still photography, most often used to create illusions in motion pictures (“stop action”) or record a progressive motion or action, such as a rising sun.
- Tinting** See *Toning*.
- Tomography** A technique in radiography (X-ray) to obtain clear imaging by means of rotating the X-ray emitting tube in a specified manner.
- Tone-line process** Alternative name for *Etch-bleach process* and see *Bleach-out process*.
- Toning** See entry.
- Transparency** A positive photographic image on a transparent or translucent support, such as glass or film intended for viewing by a transmitted light source, such as a projector or a light box.
- Trichrome carbro process** An early form of the modern dye-transfer method in which layers of subtractive color images in carbon pigments are assembled in registration to create a color image, developed in the mid-nineteenth century. Also known as three-color carbro process.
- Tripod** Common form of support for a camera to allow for steady focusing and shooting, especially during long exposures; generally featuring three adjustable or telescoping legs that allow for set up on varying terrain.
- T-stop** A lens calibration similar to *f-stop* system that takes into account the variance between lens of differing designs in the amount of light transmitted to the film with particular applications in motion picture photography.
- Ultraviolet photography** Photography which captures light in the blue-violet end of the spectrum, not visible to the human eye, especially useful in evidence photography, and technical and industrial applications.
- Uniform system (U.S.)** Early calibration system for exposure settings on a camera, predating the *f-stop* system.
- Unique print** A photograph so printed or altered that only one original exists.
- Van Dyke process** A print process utilizing iron compounds which is the most basic form of the kallitype. Also known as brownprint.
- Variant** Used to describe photographs of a subject or view taken at approximately the same time that feature slight variations in either what appears as subject matter or the orientation or framing of the subject matter. Also prints of the same subject featuring varying exposures, cropping, or toning.
- Varnishing** Coating prints or negatives with varnishes or shellacs both to provide protection and achieve an even appearance.
- Velox** Trademark of the Kodak Company for a developing-out contact paper.
- Vignetting** An effect by which the central image is emphasized in a photographic print usually in a roughly circular or oval form. When unintended, vignetting is caused by an incorrect match between lens and camera format or improper lighting or exposure; when intended by masking the image during exposure or projecting image through a mask in the enlarging process.
- Waxed paper negative** A variant of the calotype negative.
- Wash-off relief process** See entry DYE TRANSFER.
- Wet collodion process** An early photographic process in which glass plates were made light sensitive utilizing a solution of nitrocellulose (gun cotton) in ethyl alcohol and ethyl ether. Exposure was made before the plate solution dried. Also known as the wet plate process.
- Woodburytype** A bichromate process developed in the mid-nineteenth century that achieves a true continuous tone and exceptionally faithful reproduction to the original through the creation of a relief image from a mold or series of molds.
- Xerography** See entry.
- Zone focusing** A method by which the *f-stop* can be selected based on predetermination of where the action or view to be photographed may occur.
- Zone system** Exposure and developing system developed by Ansel Adams and Fred Archer in the 1930s for black and white photography intended to allow the photographer to previsualize and predetermine exposure settings to achieve richest blacks and fullest range from black to white in any individual photograph, and match this to proper development techniques. Zones, which are conceptual rather than actual view areas, are numbered 0 through IX or in a later refinement, 0 through XI, Roman numerals being used to avoid confusion with *f-stop* numbers. Zone 0, for example, is represented by the maximum black tone obtainable in the individual print, with Zone I being the first discernible gray tone, and so on.

# INTRODUCTION

Creating, in one useful, comprehensive publication, an encyclopedia of the history and practice of photography in the twentieth century is a daunting task. In any endeavor, the doing of it often best teaches how it should be done; and not only does the doing perfect the process, it refines the understanding of the subject of the endeavor and focuses the content to be more authoritative. Such is the case, certainly, with the current project.

The ambition of this project was to provide a useful resource of the entire scope of photography in the twentieth century. It was neither to be a definitive technical manual nor a compendium limited to the field's aesthetic achievements, but something more. The aim was to create an encyclopedia that would serve as a resource and a tool for a wide readership of students, researchers, and anyone interested in a scholarly discussion of photography history.

In this we believe it succeeds. The encyclopedia introduces the reader to the history of technical issues that have changed over a hundred-year period. It explains the contributions of photographers and situates their contribution within the history of photography. It defines the concepts, terms, and themes that have evolved over a century. It describes the role of institutions and publications in the shaping of that history. Importantly, the encyclopedia also explains the development of the medium in specific countries and regions around the world—offering a global understanding and a more local perspective of photography history.

This is the main purpose of the encyclopedia, to define the broad outlines and fill in the intimate details of twentieth-century photography. The user will find the large and small of twentieth-century photography. The project gathers information on the most often cited names, terms, concepts, processes, and countries, and it also gives ample attention to those most overlooked. Significantly, it provides the historical and theoretical contexts for understanding each entry so that the expanse of photography history in both its distinct and its partial developments is maintained throughout.

As a resource, the encyclopedia supplies the reader with tools for finding information. Extensive cross-referencing allows the reader insight into the various directions a topic or individual entry may lead: historical, theoretical, or technical. A glossary of terms directs the reader to definitions, describes processes as they were standardized at the end of the century, and gives technical information on photographic terminology, equipment, and accessories. In addition to an alphabetical listing of articles, the articles are also listed by subject to help orient the reader. Subjects are straightforward: equipment; institutions, galleries, and collections; persons; publications and publishers; regions; topics and terms. Each article is signed by the contributing scholar; readers can find a list of contributors in the front matter of volume one. Scholarly references are included at the end of each article so that the interested individual may further explore the topic in more detailed publications. Over 200 illustrations and glossy inserts in each volume will aid the reader's understanding of the articles, but the illustrations are not intended to be the strength of the encyclopedia. This is a work of scholarship, a book intended to be read rather than viewed—we point the readers to resources that contain the thousands of photographs that constitute twentieth-century photography. Finally, the analytical index serves as a critical tool that systematically guides the reader through the contents of the three volumes. The index directs the reader to discussions of sought for information but also allows the reader to explore the contents and discover related items of interest.

While it is hoped that the professional will find the publication as useful as someone approaching photography for the first time, the publication was not intended to take the place of the many fine monographs, textbooks, exhibition catalogues, and websites published for the professional audience that

## INTRODUCTION

have proliferated in the field at the end of the century. It might be considered a port of entry to the world of twentieth-century photography and photography scholarship.

When this project was conceived, the twentieth century was in its final decade, yet it was not then clear that the arbitrary demarcation of the century as regards photography would be an actual marker as well. The astonishingly rapid rise of digital technologies during the 1990s distinguishes the shape of the medium in the twentieth century in a real way, just as the introduction in 1898 of the mass-use Brownie camera and all its attendant technologies forever wrenched the medium from its nineteenth-century essence as the domain of the dedicated enthusiast, whether professional or amateur. The democratization of the medium certainly seemed to be the main story being told at mid-century, and it may indeed, at further remove, be the overarching feature of the twentieth century. For ironically the digital revolution offers at the same time more and less access—more if one has electricity, a digital camera, and a computer, less if one does not, and many, at the beginning of the twenty-first century, certainly do not. Yet whatever the digital revolution may hold, it seems clear that the obsolescence of the standard photo-chemical processes and the widespread access to the medium they undoubtedly provided will define photography in the new century. Already, in 2005, photo-chemical films and papers have been discontinued or are no longer distributed in the United States; traditional processing labs are vanishing, and items that stocked the traditional darkroom are becoming collectibles, if not landfill.

The encyclopedia had the benefit of the knowledge provided by the distinguished Advisory Board. These individuals freely provided their expertise and advise. The process of selecting the topics and photographers, like anything else, reflects a degree of subjectivity. Yet this subjectivity was tempered by the broad range of experience represented by the Board. Topics were selected to provide snapshots of the entirety of the field utilizing established genres—“fashion photography” or “documentary photography,” or obvious entities—“camera” or “Museum of Modern Art.” Entries on individuals were more winnowed out than selected. The towering figures are obvious: they fill bookshelves and auction catalogues. But other, lesser known figures of regional importance or photographic innovators were also deemed important to record, and their selection rested on judgment, and to some extent, intuition. The attempt was also to broaden the scope from the United States and Europe, with its long history of photography, to an international one, both in topic discussions and selection of photographers. It goes without saying that many, many other serious, important practitioners of photography and photographic topics and institutions could have been included, yet for the purposes of this publication, we limited the number of entries to 525.

Finally, as tempting as it might have been for the many fine art historians, critics, and writers who authored these essays (and I thank them deeply for their efforts) to come up with original interpretations of photographers’ contributions or innovative theoretical stances, the encyclopedia was not intended as an opportunity for scholarship in the form of new interpretations of established figures or revisionary accounts of historical movements.

### **Conventions and Features**

The encyclopedia is arranged alphabetically; spellings of names reflect the most common usage at the end of the century and attempt to use proper diacritical marks in languages which require them. The use of monikers as opposed to given names (i.e. “Weegee” as opposed to Arthur Fellig, or “Madame D’Ora” as opposed to Dora Kallmus) is also based on most common usage. Such “noms-de-photographie” are arranged in the appropriate alphabetical order, with given names included in the entry.

In reference materials, names of institutions are generally given as the full, proper name at the time of the citation. Thus, prior to 1972, it is the George Eastman House; from 1972 onward, the International Museum of Photography and Film, George Eastman House. For the most part, institution names are given in the original language to alleviate confusion about proper translation and ease further research, thus rather than the National Library of France, Bibliothèque nationale de France, and so on.

All entries feature bibliographies or further reading lists. Topics on individuals feature a Capsule Biography for quick reference and a list of Selected Works. Photographers also receive a listing of selected Individual and Group Exhibitions, with as complete information as is available detailing those exhibitions. Websites are occasionally given for governmental agencies, established institutions—especially museums—as well as for some foundations or individual archives. Private websites were generally avoided both to avoid endorsement and the fact that many such websites fail to be maintained over the course of time.

\* \* \*

Although I am a curator of contemporary art, my first love was for photography. I studied it in school and practiced it as a student, taught by photographers who themselves turned out to be “towering figures.” As a curator I have organized a number of photography exhibitions, and overseen the collecting of contemporary photography. Yet I am hardly the foremost expert in the field, and thus was truly honored to have been asked to edit this important publication. I hope that my efforts have been equal to expectations.

LYNNE WARREN  
Chicago, Illinois



# A

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## BERENICE ABBOTT

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### American

Berenice Abbott's accomplishments in the world of photography are wide-ranging and unique. As a photographer, Abbott made important contributions to the art of portraiture, visual documentary, and science photography. As an archivist, she maintained and promoted the work of Eugène Atget for nearly 40 years. Equally, she was an educator, inventor, and an important photographic theorist. She maintained that "the vision of the twentieth century has been created by photography [...] the *picture* has almost replaced the *word* as a means of communication" (Abbott 1951, 42). Likewise, she believed in the ability of the photograph to record the modern world, supplying novel ways of seeing and new truths.

Abbott spent her youth in Columbus and Cleveland before enrolling at Ohio State University in 1917. After only a year at the college, she grew restless and moved to New York. While there, she shared a Greenwich Village apartment with Djuna Barnes, Malcolm Cowley, and Kenneth Burke and worked at the Provincetown Playhouse. Despite what must have been an invigorating experience, Abbott grew disenchant-

ed with America and in 1921 bought a one-way ticket to France.

During her first two years in Paris, Abbott studied sculpture and drawing, yet failed to maintain a steady income. In 1923, she was introduced to the American-born Dada artist Man Ray who was looking for a photographic assistant. Abbott volunteered and was accepted on the spot. Under Man Ray's tutelage, Abbott learned about the darkroom, but by her own admission, nothing about the practicalities of photographic techniques. While vacationing in Amsterdam in 1924, she took her first photographs and her devotion to the medium followed quickly. She began to photograph Paris and gained a sizable reputation. Soon the two photographers suffered an acrimonious split after arts patron Peggy Guggenheim bypassed Man Ray and requested a portrait session with Abbott. Although the relationship ended badly, Abbott would later state that Man Ray "changed my whole life; he was the only person I ever worked for [...] He was a good friend and a fine photographer" (O'Neal 1982, 10).

In 1926, Abbott held her first solo exhibition, established her own studio, and flourished. She worked for *Vogue* magazine, and her clients

## ABBOTT, BERENICE

included artists and writers Jean Cocteau, Max Ernst, André Gide, James Joyce, Claude McKay, and Edna St. Vincent Millay. “To be ‘done’ by [...] Berenice Abbott,” Sylvia Beach once remarked, “meant you rated as someone” (O’Neal 1982, 12). Turning her back on the accepted standards of portrait photography, Abbott sought to dramatize, not flatter or romanticize her subjects. As she stated:

A portrait can have the most spectacular lighting effect and can be perfect technically, but it fails as a document (which every photograph should be) or as a work of art if it lacks the essential qualities of expression, gesture and attitude peculiar to the sitter [...] Personally I strive for a psychological value, a simple classicism in portraits.

(O’Neal 1982, 13)

In 1929, Abbott returned to New York for a brief visit only to find her former home irrevocably altered. She was fascinated by the city’s rapid transformation and decided against returning to Europe. She settled her affairs in Paris and embarked upon one of the most ambitious photographic projects of the twentieth century: to document in a comprehensive and precise manner, the face of modern, changing New York. As she stated in 1932 she sought to dramatize the contrasts of “the old and the new and the bold foreshadowing of the future.” Keenly aware of the scope and essential significance of the nascent modernity and urbanization of the city, Abbott desired to “crystallize” its transition in “permanent form” (O’Neal 1982, 16).

Abbott’s first New York photographs appeared in *Architectural Record* in May 1930, but during the five years that followed she was unable to procure funding from any of the private and institutional sources she approached. Throughout this period, Abbott supported herself working for such magazines as *Fortune* and *Vanity Fair*. In 1934, the New School for Social Research offered her a job teaching photography. She accepted a one-year contract little knowing that the position would supply her main source of income for many of the next 24 years. This year also witnessed the first major exhibition of Abbott’s New York photography. Mounted at the Museum of the City of New York, the show helped raise the profile of Abbott’s New York project and greatly contributed towards a successful funding application.

In 1935, Abbott applied for funding to the Federal Arts Project (FAP). In part, her proposal read:

To photograph NYC means to seek to catch in the sensitive and delicate photographic emulsion the spirit of the

metropolis, while remaining true to its essential fact, its hurrying tempo, its congested streets, the past jostling the present. The concern is not with an architectural rendering of detail, the buildings of 1935 overshadowing everything else, but with a synthesis which shows the skyscraper in relation to the less colossal edifices which preceded it [...] it is important that they should be photographed today, not tomorrow; for tomorrow may see many of these exciting and important mementos of eighteenth and nineteenth century New York swept away to make room for new colossi.

(Abbott 1973, 158)

In September 1935, her project—recently entitled *Changing New York*—was accepted by the FAP. Abbott was ranked project supervisor and was awarded funding and a small staff. Consequently, *Changing New York* became an immediate success. The photographs were published in *U.S. Camera*, *Popular Photography*, and the *Coronet*. The *New York Times* and *Life* both did extensive features. In December 1937, the Museum of the City of New York held another hugely successful exhibit; yet by December 1938, Abbott had taken her last project photograph and was demoted to assistant project supervisor. By August 1939, she had no staff at all. After proposing to document the 1939 World’s Fair, she was told she could remain on the FAP payroll only as a staff photographer. Choosing independence over employment, Abbott quit the FAP.

In late 1939, Abbott wrote a short memo to herself, the essence of which would occupy her photographic career for most of the next 20 years. Essentially she believed that “we live in a world made by science” and that photography could mediate between (as a “friendly interpreter”) science and the layperson in order to articulate and explain how knowledge controls and functions in everyday life (Van Haften 1989, 58).

Subsequently, Abbott began to experiment with scientific photography and in 1944 she became photo-editor of *Science Illustrated*. Although she quit the magazine two years later, Abbott continued to photograph scientific phenomena and the 1948 textbook *American High School Biology* included many of her illustrations. Her science photography inspired her to develop new photographic equipment, lighting methods, and techniques. In 1947, she incorporated The House of Photography to develop and promote her photographic inventions. Often in financial trouble, the company lasted until 1958, during which time Abbott established four patents.

Abbott continued her science photography in the 1950s, but her reputation, along with her finances,

languished until 1957, when the launch of the Russian Sputnik sparked a national obsession with science. Abbott, once again in vogue, was hired by the Physical Science Study Committee of Educational Services (PSSCES) to produce images for a new high school textbook. Her science photographs appeared in national and international magazines, and exhibits of her scientific work were shown in exhibitions around the country. In 1960, Abbott appeared on television in a program called *The Camera Looks at Science*, and the Smithsonian Institution acquired her entire scientific archive. After completing the seminal textbook, *Physics* (1960), Abbott left the PSSCES. She collaborated with Evans G. Valens on a further three scientific books in the 1960s.

Although Abbott's photography is often grouped into three distinct periods—portraits, New York, and science photography—she was equally fascinated by the landscape of America. Under the direction of Henry Russell Hitchcock, Abbott traveled America in 1933 recording the buildings of pre-Civil War America and the work of architect Henry Hobson Richardson. In 1935 she traveled to St. Louis with her friend Elizabeth McCausland, before heading into the Deep South. The resultant photographs anticipate much of the work conducted by Roy Stryker at the Resettlement Administration, although Abbott herself found it extremely difficult to intrude into the lives of people burdened with such poverty. In the 1940s, Abbott briefly worked for Stryker at Standard Oil, but had to withdraw due to poor health. In 1943, Abbott documented the work of the Red Rock Logging Company of California and in 1948 released her second New York book, *Greenwich Village: Today & Yesterday*. In the early 1950s, the photographer conceived a plan to document life along the Route 1 highway. Although she traveled from Kent, Maine to Key West, Florida twice in 1953, and took nearly 400 photographs, the project failed to find a publisher and remains Abbott's most obscure work. By the 1960s, however, Abbott's reputation was in the ascendancy and in 1966 she was given *carte blanche* to produce a photo-guide to the state of Maine, her recently adopted home. Shunning the standard guidebook images of the state, Abbott pointed her camera inshore and focused on the people and industries that made up everyday life in the state.

Abbott often stated that she had always had to balance two careers: her own and that of Eugène Atget. Abbott was introduced to Atget's photography in 1925 and subsequently befriended the

aging photographer. As she later noted, "Atget's photographs somehow spelt photography for me [...] their impact was immediate and tremendous. There was a sudden flash of recognition—the shock of realism unadorned" (Abbott 1964, 1). After Atget's death in 1927, Abbott acquired his complete archive and began to promote his work. On her return to America, Abbott lobbied to have the French photographer's work shown alongside her own and, for 40 years, acted as curator and agent for the Atget file, before finally selling the collection to the Museum of Modern Art in 1968. Moreover she supported the work of numerous other photographers. She endorsed the work of Mathew Brady, William Jackson, Dorothea Lange, Helen Levitt, Lisette Model, Nadar, and Timothy O'Sullivan. In 1939, she helped raise the profile of Lewis Hine by organizing an exhibit of his work at New York's Riverside Museum.

Throughout her life, Abbott wrote about the nature and practice of photography. Much of her thinking is clarified through her long-standing objection to the work and influence of Alfred Steiglitz. Abbott met Steiglitz in 1929 and found him pretentious and condescending. In contrast to Steiglitz as a modernist, Abbott believed there was "poetry in our crazy gadgets, our tools, our architecture" and that photography should fulfill "civic responsibilities": "the photograph may be presented as finely and artistically as possible, but to merit serious consideration, it must be directly connected with the world we live in" (O'Neal 1982, 14, and Abbott 1951, 47). Unlike Steiglitz and his followers of the important "291" Gallery, Abbott saw no connection between painting and photography:

If a medium is representational by nature of the realistic image formed by the lens, I see no reason why we should stand on our heads to distort that function. On the contrary, we should take hold of that very quality, make use of it, and explore it to the fullest.

(Abbott, "It Has to Walk Alone" 1951, p. 6)

She repudiated the manipulation of images characteristic of avant-gardism and championed realist, that is, documentary content. Photography, she believed, should orient itself towards documentary expression: it should strive towards the real and historical, not the artificial; it should record not imagine. Abbott's photography exemplified her philosophy. For almost 70 years, Abbott sought to capture the changing nature of everyday life. Through it, she forged an aesthetic of modernist realism that reflected the American scene, the me-

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dium of photography, and the essence of the twentieth century.

RICHARD HAW

*See also:* **Atget, Eugène; Architectural Photography; Man Ray; Works Progress Administration**

### Biography

Born in Springfield, Ohio, 17 July 1898. Attended Ohio State University, 1917–1918; moved to Paris to study sculpture, 1921. Worked as photographic assistant to Man Ray, 1923–1926; established own portrait studio in Paris and held first solo exhibition, 1926; began to document New York City independently, 1929–1935; traveled with Henry Russell Hitchcock to record pre-Civil War architecture and the work of Henry Hobson Richardson, 1933; began to teach photography at New York's New School for Social Research, 1934; traveled the South with Elizabeth McCausland, 1935; received funding from the Federal Arts Project and worked on the *Changing New York* project, 1935–1939; began science photography, 1940; documented the Red Rock Logging Company in California, 1943; worked as photo editor on *Science Illustrated*, 1944–1946. Published *Greenwich Village: Yesterday & Today* (1949), *Magnet* (1964), *Motion* (1965), *A Portrait of Maine* (1968), *The Attractive Universe* (1969), and *The Red River Photographs* (1979). Incorporated the House of Photography, and established four photographic patents, 1947–1958; began to photograph Route 1 project, 1953; retired from teaching at the New School for Social Research, 1958; worked for the Physical Science Study Committee of Educational Services, 1958–1961. Honorary doctorate from the University of Maine, 1971; honorary doctorate from Smith College, 1973; received the Association of International Photo Art Dealers' award for Outstanding Contribution to the Field of Photography, 1981; honorary doctorate from Ohio State University, 1986; awarded the First International Erice Prize for Photography, 1987; inducted as an Officer in the Legion of Arts and Letters by the French government, 1988. Died in Monson, Maine, 9 December 1991.

### Individual Exhibitions

- 1926 *Portraits Photographiques*; Au Sacre du Printemps; Paris, France
- 1932 *Berenice Abbott: Portraits*; Julien Levy Gallery; New York, New York
- 1934 *Photographs for Henry-Russell Hitchcock's Urban Vernacular of the Forties, Fifties and Sixties*; Yale University, New Haven, Connecticut, and traveling
- 1934 *Photographs of New York City*; Museum of the City of New York; New York, New York
- 1937 *Changing New York—125 Photographs*; Museum of the City of New York; New York, New York
- 1947 Galerie de l'Epoque; Paris, France
- 1950 Akron Art Institute; Akron, Ohio
- 1951 Art Institute of Chicago; Chicago, Illinois
- 1953 San Francisco Museum of Modern Art; San Francisco, California

- 1959 *Science Photographs*; New School for Social Research; New York, New York
- 1960 *Science Photographs*; Smithsonian Institution; Washington D.C. and traveling
- 1970 *Berenice Abbott: Photographs*; Museum of Modern Art; New York, New York
- 1973 Witkin Gallery; New York, New York, and traveling
- 1976 *Berenice Abbott*; Marlborough Gallery; New York, New York
- 1977 Treat Gallery; Lewiston, Maine
- 1979 *Berenice Abbott: The Red River Photographs*; Fine Arts Work Center; Provincetown, Massachusetts
- 1980 *Berenice Abbott: Documentary Photographs of the 1930s*; The New Gallery of Contemporary Art; Cleveland, Ohio
- 1982 *Berenice Abbott: The 20s and 30s*; Smithsonian Institution; Washington, D.C., and traveling
- 1989 *Berenice Abbott, Photographer: A Modern Vision*; New York Public Library; New York, New York
- 1996 *Berenice Abbott: Portraits, New York Views and Science Photographs*; International Center of Photography; New York, New York
- 1997 *Berenice Abbott: Changing New York, the Complete WPA Project*; The Museum of the City of New York; New York, New York

### Group Exhibitions

- 1928 *Film und Foto*; Deutsche Werkbund; Stuttgart, Germany
- 1928 *Avant-Garde*; Salon des Indépendants; Paris, France
- 1932 *Murals and Photomurals*; Museum of Modern Art; New York, Brooklyn Museum; Brooklyn, New York
- 1932 *Philadelphia International Salon of Photography*; Ayer Galleries; Philadelphia, Pennsylvania; Albright Art Gallery; Buffalo, New York
- 1940 *Pageant of Photography*; Golden Gate Exposition; San Francisco, California
- 1969 *Women, Cameras and Images III*; Smithsonian Institution; Washington, D.C.

### Selected Works

- Eugène Atget*, Paris, France, 1927
- Julien Levy*, 1927
- James Joyce*, c. 1928
- New York at Night*, 1934
- Newstand, 32nd Street and Third Avenue*, Nov. 19, 1935
- Daily News Building; 42nd Street between Second and Third Avenues*, Nov. 21, 1935
- Canyon: 46th Street and Lexington Avenue, Looking West*, 1936
- McGraw Hill Building; From 42nd Street and Ninth Avenue looking east*, May 25, 1936
- Gasoline Station; Tremont Avenue and Dock Street*, July 2, 1936
- Herald Square, 34th and Broadway*, July 16, 1936
- Rockefeller Center, from 444 Madison Avenue*, 1937
- Financial district rooftops: II; Looking southwest from roof of 60 Wall Tower*, June 9, 1938
- Jacob Heymann Butcher Shop, 345 Sixth Avenue, Manhattan*, 1938
- Repair Shop, Christopher Street*, c. 1946
- The Pendulum*, c. 1960
- Beams of Light Through Glass*, c. 1960

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Berenice Abbott, November 19, 1935, Photography Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

[© Berenice Abbott/Commerce Graphics Ltd., NYC. The New York Public Library/Art Resource, New York]

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## ABSTRACTION

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Discussions of abstraction in photography may seem to be a paradox as one is accustomed to its function of mechanical reproduction and of its descriptive representation. Yet, the fact that a photograph is difficult to recognize or hardly legible is not incompatible with its technical definition—a luminous print on a photosensitive surface. Whatever its nature is, the photographic image always remains an image or representation of something, even if the photographer uses various processes to make the viewer forget what the image is a representation of. Since its discovery in 1839, photography has served many documentary uses, producing pictures based upon the representational codes of human vision (verism). Nevertheless, from the early twentieth century, many photographers have sought to transcend this use by experimenting and developing an abstract practice of photography.

### Origins of Abstraction

The history of photography often converges with that of Modernism in the late nineteenth and early twentieth centuries, chronologically as well as intellectually. The photograph's history was marked in particular by the idea of the specificity and growing autonomy of the medium—the medium's internal logic, principles, and evolution. The earliest abstract paintings emerged around 1910 by Vasily Kandinsky, Kasimir Malevich and others; historians observed almost at the same time the emergence of similar preoccupations among photographers. As early as the beginning of photography from the “photogenic drawings” of William Henry Fox Talbot in the 1830s to the studies of motion by Thomas Eakins and Etienne-Jules Marey (what he termed “chronophotography”) in the 1880s, one finds images that could be described as abstract, although they serve scientific

and technical purposes over aesthetic goals. It is only by 1908 that the germ of the formalist, stylized processes indicative of modernity emerged in Great Britain with Malcolm Arbuthnot's *The Doorstep* or *The Wheel*; these works revealed his interest in Japanese art with emphases on composition, structure, asymmetry, line, distribution of light and shade. After Arbuthnot, the appearance of deliberately abstract photography occurs in the mid-1910s in America with Paul Strand's *Porch Shadows* or *The Bowls* in 1915, pictures in which he played with forms and masses, composition and close frame. Already three years earlier, a similar work was realized by Alvin Langdon Coburn with his series *New York From Its Pinnacles*, and in particular, *The Octopus*, in which a bird's eye view flattened perspective and generated two-dimensional pattern. Strand would wait until his meeting with Ezra Pound and the Vorticism movement, inspired by the complexities of industrialization and urbanity, to realize between 1916 and 1917 his well-known series *Vortographs*. These works revealed his interest for cubist diffraction of space, and Italian futurism's obsession with dynamism and movement.

### Evolution

The tendency towards abstraction in form of the aforementioned photographers illustrates what followed and lingered throughout the twentieth century, that is, the coexistence of two parallel views among American and European modernist photographers. These views included on the one hand, the inheritance of “pure” or “Straight” photographic aesthetic launched by American photographers such as Alfred Stieglitz, Aaron Siskind, and others; and on the other hand, an experimental aesthetic directly derived from the European

avant-gardism of László Moholy-Nagy, Alexander Rodchenko, and others.

Straight Photography sought to seize an objective reality made of everyday objects that usually escape the human eye. Without any manipulation and by emphasizing purely photographic processes such as framing, lighting, focus, scale, or viewpoint, the resulting images exploited the pure formalism of flattened and two-dimensional patterns, geometry, and design. This trend was well illustrated in America with Bernard Shea Horne, Max Weber and their students of Clarence H. White School of Photography in the 1910s, in Charles Sheeler's *House Of Doylestown, Staircase* (1917), in Stieglitz's series *Equivalents* in 1923–1931, and in Siskind's later work of the 1930s and 1940s. A related strain of the Americanists' Straight Photography materialized with the New Vision (*Neue Sehen*) in Germany and Russia whose prominent representatives were Moholy-Nagy (*From the Radio Tower Berlin*, 1928) and Rodchenko (*On The Pavement*, 1928).

Even more experimental or aesthetically radical than the work of the aforementioned Straight photographers was another strain of abstraction that considered photography as an ideal means of plastic expression to build and create new visual codes. Using a diversity of practices such as the photogram, manipulation of light, movement and chemistry, European photographers realized a range of recurrent features that became associated with modernist abstraction. Because the photogram was produced without a camera, the artist could create images from shadows and silhouettes of objects that were placed between the light source and light-sensitive paper or film, thus bypassing the mechanical or technical apparatus in favor of imagination and even surrealism.

At the origins of numerous abstract manipulations, the photogram became one of the most enduring techniques of the century, finding practitioners in Christian Schad as early as 1918, Man Ray in 1921, and Moholy-Nagy in 1922. Exemplifying Dadaist and Constructivist preoccupations, photogram processes allowed the exploration of photography's profound nature by exploiting the play of texture, pattern, transparency, and the duality of positive-negative relationships. The process permitted many possibilities such as experimentation with dematerialization, the interpenetration of forms, distortion and lack of perspective. Various artists such as Theodore Roszak, Georg Zimin, Piet Zwart, and Willy Zielke made photograms in the 1930s; Bronislaw Schlabs, Julien Coulommmier, Andrzej Pawlowski, Beksinki and Kurt Wendlandt in the 1940s and 1950s; Lina Kolarova, René

Mächler, and Andreas Mulas in the 1970s; Tomy Ceballos, Kare Magnole, Andreas Müller-Pohle, and Floris M. Neusüss have utilized the process in the 1980s.

Equally important among abstract practices, the use of light remains a fundamental principle with the function not only to reveal and make visible, but also to be exploited as a real material. In this respect, several trajectories can be traced, including the pictures of lighted surfaces or volumes in Francis Bruguière's *Light Abstractions* (1919) and Jaromir Funke's *Light Abstraction, Rectangles* in the 1920s. Between the 1930s and the 1950s photographers such as Moholy-Nagy with his *Light Modulator* "machines," Barbara Morgan seized upon luminous flow, whether fixed or in motion, to produce calligraphic expression. More recently in France, Thomas Reaume in the 1980s and Bernard Lanteri in the 1990s have realized luminous and fluid forms that defy the fixed nature of the photographic image.

Movement and blurredness represent another aspect of abstraction in photography. This tendency is illustrated by the works of Italian futurists such as the brothers Arturo and Antonin Bragaglia's photodynamism and aerial photography by Fedele Azari and Filippo Masoero, in addition to the kineticism of German photographers Oskar Schlemmer, Peter Keetman and Otto Steinert in the 1940s–1950s. Generally, these works fit an aesthetic of speed and movement linked to the expressions of the artistic avant-garde of the time. But it is only by the 1950s that an aesthetic of blurredness, movement, and random quality peculiar to photography found expression. As such, it seemed that American William Klein's work was as much a beginning and a major reference for contemporary photographers such as Gerard Dalla-Santa, Frederic Gallier, Hervé Rabot, Patrick Toth, and Müller-Pohle who during the 1980s viewed movement not only as a transcription of the urban world's brutal dynamism but also as a mine of pure form, revealing the visual and tactile qualities of photography (for example, grain).

Finally, choosing to relinquish the optical aspect of the medium, another group of photographers preferred to explore the medium's physical chemistry. Relying on darkroom experimentation and camera-less imagery, photographers explored the abstract qualities possible in chemical experimentation, leading to the specific forms of Edmund Kesting and Chargesheimer in the 1940s, and Stryj Piasecki or Pierre Cordier in the 1950s. Sigmar Polke during the 1970s and Riwan Tro-meur during the 1980s have produced a peculiar

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László Moholy-Nagy, Double portrait.  
[Victoria & Albert Museum, London/Art Resource, New York]

formal vocabulary by altering the very photographic chemical process.

ANNE BARTHELEMY

*See also:* **Bragaglia, Antonin; Bruguère, Francis; Chargesheimer; Dada; Funke, Jaromir; Modernism; Moholy-Nagy, László; Photogram; Siskind, Aaron; Stieglitz, Alfred; Strand, Paul; Zwart, Piet**

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# ANSEL ADAMS

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## American

Throughout his life, Ansel Adams made monumental contributions as a photographer, teacher, lecturer, conservationist, and writer. He is best known as an undisputed master of straight natural landscape photography. His photographic studies of the American western landscape have gained extraordinary prestige and popularity, partly because he achieved an unsurpassed technical perfection by approaching the medium in a scientifically precise way and insisting on absolute control of the photographic process. According to Adams, an initial and most important constituent of this process is the photographer's visualization of the final product, which involves an intuitive search for meaning, shape, form, texture, and the projection of the image-format on the subject. The image forms in the photographer's mind before the shutter opens. Put in Adams's own words:

The camera makes an image-record of the object before it. It records the subject in terms of the optical properties of the lens, and the chemical and physical properties of the negative and print. The control of that record lies in the selection by the photographer and in his understanding of the photographic process at his command. The photographer visualizes his conception of the subject as presented in the final print. He achieves the expression

of his visualization through his technique—aesthetic, intellectual, and mechanical.

(Adams 1985, 78)

Born in San Francisco in 1902, Adams was interested at an early age in music and was trained to become a concert pianist. At the age of 14, on a family vacation in the Yosemite Valley, he took his first photographs—an experience that would inspire him for the rest of his life. Back in San Francisco, parallel to his education in music, Adams studied photography with a photofinisher. He returned to Yosemite regularly to dedicate himself to photography, exploration, and climbing. In 1920, he formed an association with the Sierra Club (a conservation organization), and in 1928, the year he married Virginia Best, began to work there as an official photographer. His first photographs were strongly influenced by the prevalent pictorialist style, visible in his 1921 *Lodgepole Pines*, a characteristic soft-focus, romantic image. This style would turn quickly into a more "honest" representation of nature. In 1927, Adams's first portfolio was published, *Parmelian Prints of the High Sierras*. After meeting Paul Strand in 1930 and being deeply influenced by his straight approach to the subject, Adams took the decision to devote his life to photography. By working as a

commercial photographer, he found a solution that would allow him to support his family and at the same time enable him to pursue the development of his own artistic photographic work.

Although first offered only occasional photographic jobs by private persons and California area companies, Adams gained gradually a reputation and was soon offered jobs across the country by major companies such as the American Telegraph and Telephone Company, *Life* magazine, the American Trust Company, and Eastman Kodak (later in his career).

Adams's first individual exhibition was held in 1931 at the Smithsonian Institution, Washington, D.C., and a year later, his work was exhibited at the M.H. de Young Memorial Museum, San Francisco. In that same year, 1932, he founded the Group f/64 together with Willard Van Dyke, Edward Weston, Imogen Cunningham, Sonia Noskowiak, John Paul Edwards, and Henry Swift. The name f/64 refers to the smallest aperture of the camera lens, a setting that produces the largest field depth and consequently sharply focused and finely detailed images.

The group promoted straight, pure modernistic photography, in contrast to the prevalent sentimental turn-of-the-century pictorialist style. Soft-focus and emotionalism was replaced by emphasis on crystalline sharp form and texture. Frequently, the photographic subjects were chosen deliberately simple, often seen in close-up and creating sometimes abstract designs, as for example in *Burnt Stump and New Grass*, 1935; *Rose and Driftwood*, 1932, *Frozen Lake and Cliffs*, *Surf Sequence* (a sequence of five images), 1932; or *Wood Flame*, *Tree Detail*. The prints were produced on glossy gelatin silver papers mounted on white board. Filters and only basic printing techniques, such as burning and dodging, were considered acceptable. In fact, Adams used filters often in order to accentuate the structure of clouds against the sky, or in general to darken a blue sky to appear almost completely black on the prints, as for instance in *Monolith, the Face of Half Dome* or *High Country Crags and Moon, Sunrise*, c. 1935.

Despite the clear rules of the Group f/64, Adams did not eschew a certain degree of experimentation, and used a variety of miniature and large-format cameras. After meeting Alfred Stieglitz in 1933, he opened the Ansel Adams Gallery in San Francisco. He published several articles in *Camera Craft* in 1934 and a year later, his first book, *Making a Photograph*, which was received with enthusiasm and assured him a worldwide reputation as a photographer. In many of his publications, Adams promoted the approach of

the Group f/64 with passion. The most convincing, tangible, and by the broad public best understood and admired arguments in favor of this approach, however, were undoubtedly Adams's photographic studies of the west coast. They stand as testimony for the power and beauty of straight photography. The sharp images of majestic mountainous landscapes, untouched by mankind, convey a sense of awe and instill respect and a desire for conservation of nature, an aspect that was most important to Adams throughout his life. Famous examples are Adams's *Tenaya Lake*, *Mount Conness*, c. 1946; *Winter Sunrise*, 1944; or *Moon and Half Dome*, 1960. Adams developed a strong intuition for the exact moment in time where the constellation of sun and clouds, shadow and light would combine to the desired dramatic interplay between strongly textured and planer, flatter elements of the image. Anticipation plays a decisive role in capturing the right moment: "Anticipation is one of the most perplexing capabilities of the mind: projection into future time. Impressive with a single moving object, it is overwhelming when several such objects are considered together and in relation to the environment" (Adams 1985, 78). Examples showing the effect of successfully capturing the right moment are Adams's *Clearing Winter Storm* (1944), or *Mount Williamson* (1944). However, the best example is his most well-known photograph, *Moonrise, Hernandez, New Mexico*, 1941, where, as is often the case, capturing the right moment was a matter of seconds:

After the first exposure I quickly reversed the 8×10 film holder to make a duplicate negative, for I instinctively knew I had visualized one of those very important images that seem prone to accident or physical defect, but as I pulled out the slide the sunlight left the crosses and the magical moment was gone forever.

(Ansel Adams, 273)

By 1936, Adams had earned such a reputation and impressed Stieglitz so much that an important one-man exhibition of his work was held at An American Place, New York. Adams moved into the Yosemite Valley, taking trips through the Southwest with Edward Weston, Georgia O'Keefe, and David McAlpin. The resulting photographs were published in 1938 in *Sierra Nevada: The John Muir Trail*. He met Nancy and Beaumont Newhall in New York in 1939, where in the following year, he assisted, together with McAlpin, in the creation of the Department of Photography at the Museum of Modern Art (MoMA).

In an effort to control the photographic process and to be able to record the visual impressions of a

specific quantity and quality of light, Adams, with the help of Fred Archer, developed the Zone System in the late 1930s. This tool provides the photographer with a practical, yet scientifically grounded method implementing the conceptual basis of Group f/64. It helps to realize the vision by controlling exposure, development, and printing, and thus enabling the photographer to project the wanted detail, scale, texture, and tone onto the final image. The Zone System is still used today by professional photographers. Each of the 11 zones, ranging from 0 (pure black) to X (pure white) corresponds to a specific ratio between a subject's brightness as measured with a light meter to its density in the negative and hence to its tone in the final print. The Zone System became very popular thanks to Adams's publications and workshops, and soon became the most important form of printmaking.

At the beginning of World War II, Adams went to Washington, D.C., working as a photomuralist for the Department of the Interior. Photographs of a war-time essay for the cause of interned Japanese-Americans were exhibited at MoMA in 1944 under the title *Born Free and Equal*. During the next two years, Adams taught photography at the museum and in 1946 he co-founded one of the first departments of photography at the California School of Fine Arts, later known as the San Francisco Art Institute. In the same year, he obtained a Guggenheim Fellowship to photograph national park locations and monuments. The Fellowship was renewed in 1948, and five productive years of important and creative photographic work followed.

*Portfolio 1: In Memory of Alfred Stieglitz* was published in 1948 and in the same year, Adams started publishing technical volumes in the *Basic Photo Series*. In 1950, *Portfolio 2: The National Parks and Monuments* was issued. In 1953, he collaborated with Dorothea Lange on a photographic essay on the Mormons in Utah for *Life* magazine and started a photography workshop in Yosemite in 1955. His *Portfolio 3: Yosemite Valley* was published by the Sierra Club in 1960.

Adams moved to Carmel, California in 1962, where he played an important role in the foundation of the Friends of Photography, of which he became president. A year later, the de Young Museum exhibited a retrospective show of his work from 1923–1963 and in 1966, Adams was elected a Fellow of the American Academy of Arts and Sciences. By the late 1960s, Adams had given up active photography and dedicated his time to revising the *Basic Photo Series*, publishing several

books containing his life's work, as well as preparing prints for numerous exhibitions. Two years before his death, Adams defined his personal photographic credo in a catalogue for his exhibition *The Unknown Ansel Adams* at The Friends of Photography:

A great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed, and is, thereby, a true manifestation of what one feels about life in its entirety. This visual expression of feeling should be set forth in terms of a simple devotion to the medium. It should be a statement of the greatest clarity and perfection possible under the conditions of its creation and production.

My approach to photography is based on my belief in the vigor and values of the world of nature, in aspects of grandeur and minutiae all about us. I believe in people, in the simpler aspects of human life, in the relation of man to nature. I believe man must be free, both in spirit and society, that he must build strength into himself, affirming the enormous beauty of the world and acquiring the confidence to see and to express his vision. And I believe in photography as one means of expressing this affirmation and of achieving an ultimate happiness and faith.

(Ansel Adams, 235)

Adams died in 1984 in Carmel. Major collections of his work are found in the following institutions: Center for Creative Photography, University of Arizona, Tucson (archives); San Francisco Museum of Modern Art; the M.H. de Young Memorial Museum, San Francisco; Bancroft Library, University of California, Berkeley; MoMA New York; Victoria and Albert Museum, London; Bibliothèque Nationale, Paris.

There are several films dealing with Adams and his work: *Ansel Adams, Photographer*, directed by David Myers in 1957; *Yosemite, Valley of Light*, directed by Tom Thomas in 1957; *Photography: The Incisive Art*, five television films directed by Robert Katz in 1959.

MARCO MERKLI

**See also:** *Bibliothèque nationale de France; Center for Creative Photography; Cunningham, Imogen; Friends of Photography; Group f/64; Modernism; Museum of Modern Art; Newhall, Beaumont; Stieglitz, Alfred; Strand, Paul; Victoria and Albert Museum; Weston, Edward*

### Biography

Born in San Francisco, California, 20 February 1902. Tutored first privately at home, studies piano at San Francisco Conservatory 1914–1927 and photography with photofin-

isher Frank Dittman, San Francisco, 1916–1917. Began career as photographer in 1927; worked as commercial photographer 1930–1960; co-founded the Group f.64, San Francisco 1932; co-founded the Photography Department, Museum of Modern Art, New York, 1940; instructor, with Edward Weston, *U.S. Camera* photographic forum, Yosemite Valley, 1940; instructor in Photography, Art Center School, Los Angeles, 1941; photography consultant, Office of War Information, Los Angeles, 1942–1944; instructor in photography MoMA, New York, 1945; founder and instructor, Department of Photography, California School of Fine Arts, San Francisco, 1946; Guggenheim Fellowships 1946 (renewed 1948), 1958; founder and instructor, Ansel Adams Annual Photography Workshops, Yosemite Valley, 1955–1984; member of the board of directors, 1934–1971, and honorary vice-president, 1978–1984, Sierra Club, San Francisco; founder and chairman, Friends of Photography, Carmel, 1967; Conservation Service Award, United States Department of the Interior, 1968; Progress Medal, Photographic Society of America, 1969; Chubb Fellowship, Yale University, New Haven, Connecticut, 1970; participates in creation of the Center for Creative Photography, University of Arizona at Tucson, 1970; United States Presidential Medal of Freedom, 1980; Hasselblad Prize, 1981; Died in Carmel, California, 23 April 1984.

### Individual Exhibitions

- 1928 Sierra Club, San Francisco, California
- 1931 Smithsonian Institution, Washington, D.C.
- 1932 M.H. de Young Memorial Museum, San Francisco, California
- 1934 Albright Art Gallery, Buffalo, New York  
Yale University, New Haven, Connecticut
- 1936 *An American Place*, New York, New York
- 1938 University of California, Berkeley, California
- 1939 San Francisco Museum of Art, San Francisco, California
- 1944 Museum of Modern Art, New York, New York
- 1946 Santa Barbara Museum, Santa Barbara, California
- 1950 Pasadena Art Institute, Pasadena, California
- 1951 Art Institute of Chicago, Chicago, Illinois
- 1952 International Museum of Photography, Rochester, New York; Smithsonian Institution, Washington, D.C.
- 1956 Photokina, Cologne, Germany
- 1956 Limelight Gallery, New York, New York
- 1961 American Federation of Arts, Carmel, California
- 1963 *The Eloquent Light*, M.H. de Young Memorial Museum, San Francisco, California (retrospective)
- 1972 *Recollected Moments*, San Francisco Museum of Modern Art, San Francisco, California, and traveling to Europe and South America  
Witkin Gallery, New York, New York  
San Francisco Museum of Art, San Francisco, California
- 1973 Friends of Photography, Carmel, California
- 1974 *Photographs by Ansel Adams*, Metropolitan Museum of Art, New York, New York and traveling
- 1967 Center for Creative Photography, University of Arizona, Tucson, Arizona, Victoria and Albert Museum, London, England
- 1977 Fotografiska Museet, Stockholm, Sweden
- 1980 *Ansel Adams: Photographs of the American West*, organized by The Friends of Photography for the USICA

- and circulated through 1983 in India, the Middle East, and Africa
- 1981 Chrysler Museum of Art, Norfolk, Virginia
- 1982 *Ansel Adams at An American Place*, San Francisco Museum of Modern Art, San Francisco, California, and traveling
- 1983 *Ansel Adams: Photographs*, The Friends of Photography, and traveling to Shanghai, Beijing, Hong Kong, and Tokyo
- 1987 *Ansel Adams: One with Beauty*, M.H. de Young Memorial Museum, San Francisco, California
- 1997 *Ansel Adams, A Legacy: Masterworks from The Friends of Photography Collection*, and traveling in United States and Japan
- 2002 *Ansel Adams at 100*, San Francisco Museum of Modern Art, San Francisco, California, and traveling

### Group Exhibitions

- 1932 *Group f/64*, M.H. de Young Memorial Museum, San Francisco
- 1937 *Photography 1839–1937*, Museum of Modern Art, New York, New York
- 1944 *Art in Progress*, Museum of Modern Art, New York, New York
- 1951 *Contemporary Photography*, Contemporary Arts Museum, Houston, Texas
- 1959 *Photography at Mid-Century*, George Eastman House, Rochester, New York
- 1963 *The Photographer and the American Landscape*, Museum of Modern Art, New York, New York
- 1978 *Mirrors and Windows: American Photography since 1960*, Museum of Modern Art, New York, New York, and toured the United States, 1978–1980
- 1980 *The Imaginary Photo Museum*, Kunsthalle, Cologne, Germany
- 1985 *American Images*, Barbican Art Gallery, London, England and toured Britain
- 1987 *Photography and Art 1946–1986*, Los Angeles County Museum of Art, Los Angeles, California

### Selected Works

- Photographs
- Lodgepole Pines, Lyell Fork of the Merced River*, Yosemite National Park, 1921
- Monolith, the Face of Half Dome*, Yosemite National Park, 1927
- Rose and Driftwood*, San Francisco, 1932
- Frozen Lake and Cliffs*, Sierra Nevada, Sequoia National Park, California, 1932
- Burnt Stump and New Grass*, Sierra Nevada, California, 1935
- High Country Crags and Moon, Sunrise*, Kings Canyon National Park, California, c. 1935
- North Dome, Basket Dome, Mount Hoffman*, Yosemite, c. 1935
- Surf Sequence*, San Mateo County Coast, California, 1940
- Moonrise*, Hernandez, New Mexico, 1941
- Winter Sunrise*, The Sierra Nevada, from Lone Pine, California, 1944
- Clearing Winter Storm*, Yosemite National Park, 1944
- Mount Williamson*, Sierra Nevada, from Manzanar, California, 1944

*Tenya Lake, Mount Conness*, Yosemite National Park, around 1946  
*Moon and Half Dome*, Yosemite National Park, 1960  
*Wood Flame, Tree Detail*, Yosemite National Park, around 1960  
*Aspens*, Northern New Mexico, 1976

### Books of Photographs

*Taos Pueblo*. Text by Mary Austin. San Francisco: 1930.  
*Sierra Nevada: The John Muir Trail*. Berkeley, CA: 1938.  
*Michael and Anne in Yosemite Valley*. Text by Virginia Adams. New York and London: 1941.  
*Born Free and Equal: The Story of Loyal Japanese-Americans at Manzanar Relocation Center*. New York: 1944.  
*My Camera in the National Parks*. Boston: 1950.  
*The Islands of Hawaii*. Text by Edward Joesting. Honolulu: 1958.  
*Yosemite Valley*. Nancy Newhall, ed. San Francisco: 1959.

*These We Inherit: The Parklands of America*. San Francisco: 1963.  
*Fiat Lux: The University of California*. Text by Nancy Newhall. New York: 1967.  
*Ansel Adams: Images 1923–1974*. Text by Wallace Stegner. Boston: 1974.  
*Photographs of the Southwest*. Text by Lawrence Clark Powell. Boston: 1976.  
*The Portfolios of Ansel Adams*. Introduction by John Szarkowski. Boston and London: 1977.  
*Ansel Adams: An Autobiography*. With Mary Street Alinder. Boston: 1985.

### Technical Books

*Making a Photograph*. New York and London: 1935.  
 Basic Photo Series: *Camera and Lens*. New York: 1948 and 1970; *The Negative*. New York: 1948; *The Print*. New York: 1950; *Natural Light Photography*. New



Ansel Adams, *Aspens*, Northern New Mexico, Print No. 6 from Portfolio VII, 1976, New Mexico, 1958, Gelatin-silver print, 17  $\frac{7}{8}$   $\times$  22  $\frac{5}{8}$ "', Gift of the photographer in honor of David H. McAlpin.

[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY]

## ADAMS, ANSEL

York: 1952; *Artificial Light Photography*. New York: 1956.  
*Polaroid Land Photography*. Boston: 1979.  
*The Camera*. Boston: 1980.

### Further Reading

Alinder, James. *Ansel Adams: 50 Years of Portraits*. Carmel, CA: 1979.

Doty, Robert, ed. *Photography in America*. New York and London: 1974.  
Gray, Andrea. *Ansel Adams: An American Place*. Tucson, AZ: 1984.  
Newhall, Nancy. *The Eloquent Light*. San Francisco: 1963.  
Szarkowski, John. *Looking at Photographs*. New York: 1973.

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# EDDIE ADAMS

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## American

A prolific photojournalist, the self-taught Eddie Adams has photographed over 13 wars in the course of a career that has spanned more than 40 years. Although it is specifically these war-related photographs that have earned him international renown as well as hundreds of awards including a 1969 Pulitzer Prize, Adams's oeuvre also includes portraits of numerous American presidents, foreign leaders of state including Pope John Paul II and Fidel Castro, celebrities such as Louis Armstrong and Clint Eastwood, and anonymous figures around the world. Adams's photos have regularly appeared in such newspapers and magazines as *Time*, *Newsweek*, *Life*, *Paris Match*, *Vogue*, *Vanity Fair*, *The New York Times*, and *Stern*, and he has also done commercial, fashion, and advertising photography for numerous corporate and private clients.

Adams is probably best-known through his Pulitzer Prize winning photograph he took in February 1968, while stationed in Saigon as a member of the Associated Press. The image depicts the American-educated and trained Brig. General Nguyen Ngoc Loan (then South Vietnam's National Chief of Police) in the act of executing a Viet Cong prisoner who had just been apprehended for murdering several of Nguyen Ngoc Loan's men. Graphic and violent, this photograph was published on the front page of the *New York Times* and, along with the NBC film of the same event, is credited with having provoked the civilian outrage that led to massive demonstrations against the Vietnam War

and quite possibly to President Johnson's decision not to seek reelection. Since then, the image (along with Nick Ut's photograph of a naked girl fleeing her napalmed village) has been reproduced so frequently that it has come to serve as synecdoche for the entire Vietnam War, and stands as Adams's most significant photograph.

The image of the Viet Cong prisoner's execution has also played an important role in the decades-long debate regarding the risks and values of war photography. Without images like this one, some have argued, the horrors of war would remain invisible to the public far away from the fighting and might therefore be taken less seriously. Yet others contest that contemporary war depends on the very possibility of photographic exposure and that egregious acts of violence are committed as a result of this publicity. For instance, it has been argued that Nguyen Ngoc Loan was only interested in publicly assassinating the Viet Cong prisoner because there were AP press corps there to capture the image. For him, the photographic evidence of the execution was meant to teach the Viet Cong what would happen to their forces if caught. In this sense, the image represents a staged event as much as it represents a document of truth, thereby putting into question the unmitigated truth-value of photography.

Adams is also well known for his photographic essay of South Vietnamese refugees entitled *The Boat of No Smiles*. It is often suggested that Congress circulated copies of this series of touching photographs in order to raise support for an amendment to current immigration law that would

allow President Carter to allow 200,000 South Vietnamese refugees the right to come to the United States.

Born in Pennsylvania, Adams enlisted in the U. S. Marine Corps during the Korean War. Self-taught in photography, he began working as a photojournalist for the Associated Press in 1961. Assignments in the 1960s and 1970s took him to Vietnam, Cambodia, Africa, and other international hot spots. In the 1980s and 1990s he has served as a special correspondent for *Parade* magazine, shooting numerous covers for that publication. Beginning in 2000, Adams embarked upon a project to travel the world photographing important advocates of human rights. In 2002, he published these photos, along with interviews conducted by Kerry Kennedy Cuomo in a Random House book entitled *Truth to Power: Human Rights Defenders Changing Our World*.

Adams's contribution to twentieth century photography also includes his work at Barnstorm: the Eddie Adams Workshop, a tuition-free training camp he started in Jefferson, New York in 1988. Intended for ambitious student photographers interested in a hands-on opportunity to work with leaders in their field, the workshop has become very prestigious and is notoriously difficult to get into. Its importance in training a new generation of photojournalists will be seen as the twenty-first century unfolds.

HANNAH FELDMAN

*See also: War Photography*

### Biography

Born in Pennsylvania. Enlisted in the U.S. Marine Corps during Korean War; began working as a photojournalist for the Associated Press in 1961 and as a Special Correspondent for the AP in 1976. Has also worked for *Time*, the *Philadelphia Bulletin*, and as a Special Correspondent for *Parade*; has published photographs in dozens of other international publications including *Vogue*, *Life*, and *Paris Match*. Established Barnstorm: The Eddie Adams Workshop in 1988. Published first collection of photographs: *Truth to Power: Human Rights Defenders Changing Our World* with Kerry Kennedy Cuomo in 2002. Pulitzer Prize, 1969. National Press Photographer Association's (NPPA) Magazine

Photographer of the Year, University of Missouri, 1975. Joseph Sprague Award, 1976. Recipient of hundreds of other awards including the Sigma Delta Chi Distinguished Service Award (three times) and the George Polk Memorial Award.

### Selected Works

*Saigon, Vietnam*, 1968  
*Coal Miner with Burro*, 1970s  
*Boat of No Smiles*, 1977  
*Fidel Castro*, 1980s  
*Beirut*, 1991  
*Abubacar Sultan of Mozambique*, 2001  
*Truth to Power*, 2002

### Further Reading

Browning, Michael. "War Photos that Changed History." *Palm Beach Post* (12 May 2004).  
 NikonNet Lens Behind the Lens. "Eddie Adams: Connecting to the Collective Soul." <http://home1.nikonnet.com/nikoncentre/photojournalism/photojournalism-adam.html>. (Accessed July 17, 2005).  
 Pauser, Eric, dir. *466 Ly To Thai Street*. Ikon Films, Sweden, date unknown.  
 Sontag, Susan. *Regarding the Pain of Others*, New York: Farrar, Strauss and Giroux, 2003.



Eddie Adams, Vietcong Arrested, 1968/print 1988, gelatin silver print, 19.0 × 23.8 cm, Gift of The Associated Press. [Photograph courtesy of George Eastman House, © The Associated Press, Eddie Adams]

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# ROBERT ADAMS

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## American

Photographer Robert Adams has documented the changing American West since the late 1960s. His black and white photographs, along with his significant writings, have explored the complex relationship of humankind to the natural environment. Adams's photographs emphasize the tension that lies between human expansion and nature. His seemingly stark, documentary-style images capture the need for home, the inescapable destruction of the land in western expansion, and the resiliency of nature. These photographs record suburban housing tracks, desolate prairie highways, mountain overlooks, highway exchanges, beaches, and people shopping. Adams seeks out the ordinary and often overlooked, allowing the viewer to question their own place and behavior within society and their natural surroundings.

Adams has always had an interest and love of the land. Some of his earliest and fondest memories are of hiking with his family in the woods. In the 1940s, Adams began to suffer from asthma. This propelled his family to move first to Madison, Wisconsin, and then to Colorado, for his health. While growing up in Colorado in the 1950s, Adams continued to be very active in the outdoors, becoming an Eagle Scout, guide and camp counselor, and working for the U.S. Forest Service. The many natural areas Adams explored as a young man would later become the areas he would see so drastically changed and be compelled to document in his photography.

At age 19 and before going to college, Adams's concern for societal issues led him to consider becoming a minister, as his great-grandfather had been in the Midwest. Although he did not pursue the ministry, his social concerns would be born out through his photography. Adams went on to study English at the University of Redlands in California, graduating in 1959 and later, pursued his Ph.D. in English from the University of Southern California, which he completed in 1965. In 1962, Adams returned to Colorado to teach English at Colorado College in Colorado Springs. He was troubled by the changes that had occurred during his absence. "I came back to Colorado to discover that it had

become like California...The places where I had worked, hunted, climbed and run rivers were all being destroyed, and for me the desperate question was, how do I survive?" (Di Grappa 1980).

During his time in Colorado Springs, Adams began to find that through photography he could "say what he wanted to say—which approximated what I felt" (Brooke 1998, 100). With little formal training in photography, Adams would in the late 1960s begin to capture the rapidly changing American West and the people who inhabit it. He wrote of his work in an essay "In the American West is Hope Possible":

So, when I have the strength to be honest, I do not hope to experience again the space I loved as a child. The loss is the single hardest fact for me to acknowledge in the American decline. How we depended on space, without realizing it—space which made easier a civility with each other, and which made plainer the beauty of light and thus the world.

(Adams 1989, 159)

Adams taught at Colorado College until 1970, when he turned to photography full-time. Important to his early career, Adams met John Szarkowski, director of the department of photography at the Museum of Modern Art (MoMA), in 1969. Szarkowski subsequently bought four of Adams's prints and supported Adams and his new approach to documenting the Western landscape. Adams was included in exhibitions at MoMA in 1970, 1971, and 1973 and throughout his later career. In 1975, he was one of several photographers featured in the important exhibition *New Topographics: Photographs of a Man-Altered Landscape* at the International Museum of Photography at George Eastman House, Rochester, New York. Through this exhibit, he became associated with the "new topographic" photographers, including Lewis Baltz, Joe Deal, Frank Gohlke, and Stephen Shore. These photographers all acknowledged the human existence in nature through their work, in contrast with other "western" photographers such as Ansel Adams (no relation), Imogen Cunningham, and Edward and Brett Weston of Group f/64, whose photographs often reflected a mythical and pristine natural landscape. Robert Adams and others were utilizing the

photographic medium to begin defining a new area of social critique.

Adams's inspirations are many. In his writings or in the accompanying text to his work, he regularly quotes poets and writers, including Henry David Thoreau, Edward Abbey, and others. He also cites and discusses painting, sculpture, and architecture as influential to his work. In particular, the German architect Rudolph Schwarz, known for his church designs, has influenced Adams. Beyond the documentary and social context, Adams's photographs have also been critiqued on a formal or aesthetic level. Most notably, his work has been compared to the paintings of American painter Edward Hopper, through his similar use of stark light, lone figures, and a building or element within the broader landscape.

Adams published his first book, *White Churches of the Plains*, in 1970 and proceeded to successfully publish over 20 books over the following 30 years. Included are *The New West: Landscapes Along the Colorado Front Range* (1974), an important early work; *From the Missouri West* (1980), Adams's personal survey of western expansion; *Summer Nights* (1985), which captured the contrasting beauty and solitude of the inhabited suburban landscape; *To Make it Home: Photographs of the American West* (1989); published to coincide with his major retrospective exhibit at the Philadelphia Museum of Art; and *West from the Columbia* (1995), which captures the landscape of the Oregon Coast where Adams and his wife vacationed for years and now live.

Adams's oeuvre extends beyond obvious irony and does not suggest an easy answer to the existential questions it poses. The viewer must come to grips with his or her own position in relation to the future and in relation to landscape and civilization. In sorting out these conflicts, the photographer has written,

Most of my hopes are for the amelioration of problems—a more conservative pattern of land use, a reduction in air pollution, a more prudent consumption of water, a lessening of animal abuse, a more respectful architecture. When I think about the possibility, however, of a landscape enriched by specific places to which we have responded imaginatively and with deference, I find myself thinking that we might be permitted to call it improved.

(Adams 1989, 163)

JIM McDONALD

**See also:** Adams, Ansel; Baltz, Lewis; Gohlke, Frank; History of Photography: 1980s; Szarkowski, John

## Biography

Born in Orange, New Jersey, 8 May 1937. Attended University of Colorado, 1955; studied English, University of Redlands, California, B.A., 1959; studied English, University of Southern California, Ph.D., 1965. Self-educated in photography. Assistant Professor at Colorado College, Colorado Springs, 1962–1970; editorial assistant at The Colorado Associated University Press, Boulder, 1972. John Simon Guggenheim Memorial Foundation Fellowship, 1973; National Endowment for the Arts Photographer's Fellowship, 1973; Award of Merit, American Association of State and Local History, 1975; National Endowment for the Arts Photographer's Fellowship, 1978; Colorado Governor's Award in the Arts, 1979; John Simon Guggenheim Memorial Foundation Fellowship, 1980; Peer Award from The Friends of Photography, 1983; Charles Pratt Memorial Award, 1987; John D. and Catherine T. MacArthur Foundation Fellow, 1994; Spectrum International Prize for Photography, 1995. Living in Astoria, Oregon.

## Selected Individual Exhibitions

- 1971 *Robert Adams*; Colorado Springs Fine Arts Center, Colorado Springs, Colorado
- 1976 *Robert Adams*; St. John's College, Santa Fe, New Mexico
- 1978 *Prairie*; Denver Art Museum, Denver, Colorado
- 1979 *Prairie*; Museum of Modern Art, New York, New York, and traveling
- 1980 *From the Missouri West*; Castelli Graphics, New York, New York
- 1981 *The New West: Photographs by Robert Adams*; Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1984 *Our Lives & Our Children: Photographs Taken Near the Rocky Flats Nuclear Weapons Plant*; Moravian College, Bethlehem, Pennsylvania
- 1986 *Summer Nights*; Denver Art Museum, Denver, Colorado, and traveling
- 1989 *To Make it Home: Photographs of the American West 1965–1986*; Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1991 *Robert Adams*; Photo Gallery International, Tokyo, Japan
- 1992 *Robert Adams*; Centre d'Art Contemporain, Brussels, Belgium
- 1993 *At the End of the Columbia River*; Denver Art Museum, Denver, Colorado
- 1994 *Listening to the River*; Sprengel Museum, Hanover, Germany, and traveling
- 1995 *West from the Columbia*; Fraenkel Gallery, San Francisco, California
- 1996 *Our Lives and Our Children*; Musee d'Arte Moderne de St. Etienne, St. Etienne, France
- 1998 *To the Mouth of the Columbia*; Princeton University, Princeton, New Jersey
- 2000 *California*; Fraenkel Gallery, San Francisco, California
- 2001 *Robert Adams: Places—People*; National Museum of Contemporary Art, Oslo, Norway
- Reinventing the West: The Photographs of Ansel Adams and Robert Adams*; Addison Gallery of American Art, Andover, Massachusetts
- Sunlight, Solitude, Democracy, Home...Photographs by*

## ADAMS, ROBERT

- Robert Adams*; Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, Oregon  
2002 *Robert Adams: Topography of Consequence*; Northwest Museum of Arts and Culture, Spokane, Washington

### Selected Group Exhibitions

- 1970 *New Acquisitions*; Museum of Modern Art, New York, New York  
1971 *Photographs by Robert Adams and Emmet Gowin*; Museum of Modern Art, New York, New York  
1973 *Landscape/Cityscape: A Selection of Twentieth-Century American Photographers*; Metropolitan Museum of Art, New York, New York  
1975 *New Topographics: Photographs of a Man-Altered Landscape*; International Center for Photography at George Eastman House, Rochester, New York  
1977 *Contemporary American Photographic Works*; Museum of Fine Arts, Houston, Texas  
1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York  
*Amerikanische Landschaftsfotographie 1860–1978*; Neue Sammlung, Munich, Germany  
1979 *Photographie Als Kunst 1879–1979/Kunst Als Photographie 1949–1979*; Tiroler Landmuseum, Innsbruck, Austria  
*American Images: New Work by Twenty Contemporary Photographers*; Corcoran Gallery of Art, Washington, D.C.  
1981 *American Landscapes*; Museum of Modern Art, New York, New York  
*Biennial Exhibition*; Whitney Museum of American Art, New York, New York  
*New Landscapes, Part II*; The Friends of Photography, Carmel, California  
1982 *20th Century Photographs from the Museum of Modern Art*; The Seibu Museum of Art, Tokyo, Japan  
1983 *An Open Land: Photographs of the Midwest, 1852–1982*; Art Institute of Chicago, Chicago, Illinois  
*Personal Choices*; Victoria and Albert Museum, London, England  
1984 *Three Americans*; Museum of Modern Art, New York, New York  
1985 *Albert Renger-Patzsch/Robert Adams*; Kunstverein Munchen, Munich, Germany  
1986 *Artists in Mid-Career*; San Francisco Museum of Modern Art, San Francisco, California  
*Ansel Adams and American Landscape Photography*; Australian National Gallery, Canberra, Australia  
1987 *Nuovo Paesaggio Americano/Dialectical Landscapes*; Museo Fortuny, Venice, Italy  
*Road and Roadside: American Photographs, 1930–1986*; Art Institute of Chicago, Chicago, Illinois  
1988 *Another Objectivity*; Institute of Contemporary Arts, London, England  
1989 *Photography Until Now*; Museum of Modern Art, New York, New York  
*On the Art of Fixing a Shadow: 150 Years of Photography*; National Gallery of Art, Washington, D.C.  
*Photography Now*; Victoria and Albert Museum, London, England  
*Une Autre Objectivite*; Centre National des Arts Plastiques, Paris, France  
*Decade by Decade*; Center for Creative Photography, Tucson, Arizona

- The Art of Photography: 1839–1989*; Museum of Fine Arts, Houston, Texas  
1990 *The Indomitable Spirit*; International Center of Photography at George Eastman House, Rochester, New York  
*Passages de l'Image*; Musee National d'Art Moderne, Paris, France  
1991 *Pleasures and Terrors of Domestic Comfort*; Museum of Modern Art, New York, New York  
*Visions/Revisions*; Denver Art Museum, Denver, Colorado  
1992 Robert Adams, Wim Wenders: *Photographs of the American West*; Amerika Haus, Berlin, Germany  
*A History of Oregon Photography*; Portland Art Museum, Portland, Oregon  
1993 *Critical Landscapes*; Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
1996 *Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*; San Francisco Museum of Modern Art, San Francisco, California  
*Perpetual Mirage: Photographic Narratives of the Desert West*; Whitney Museum of American Art, New York, New York  
1997 *Documenta X*; Kassel, Germany  
*The View from Denver*; Denver Art Museum, Denver, Colorado  
1998 *Measure of Nature*; Art Institute of Chicago, Chicago, Illinois  
*Sea Change: The Seascape in Contemporary Photography*; Center for Creative Photography, Tucson, Arizona  
*Waterproof*; Belem Cultural Center, Lisbon, Portugal  
1999 *The American Century Art and Culture, 1900–2000*; Whitney Museum of American Art, New York, New York  
2000 *How You Look At It*; Sprengel Museum, Hannover, Germany  
2001 *Settings and Players*; White Cube, London, England  
2002 *American Century of Photography: The Hallmark Photographic Collection*; Denver Art Museum, Denver, Colorado

### Selected Works

- Alameda Avenue, Denver*, 1970–1972  
*Colorado*, 1970  
*Quarried Mesa Top, Pueblo County, Colorado*, 1978  
*Redlands, Looking Toward Los Angeles Across San Timoteo Canyon, San Bernardino, California*, 1978  
*Colorado Springs, Colorado*, 1979  
*Dead Palms, Partially Uprooted, Ontario, California*, 1983  
*Untitled, Berthoud, Colorado*, late 1970s  
*Fort Collins, Colorado*, 1980  
*Longmont, Colorado*, 1980  
*Southwest from the South Jetty, Clatsop County, Oregon*, 1990

### Further Reading

- Adams, Robert. *White Churches of the Plains: Examples from Colorado*. Introduction by Thomas Hornsby Ferril, Boulder, Colorado: Colorado Associated University Press, 1970.  
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## AERIAL PHOTOGRAPHY

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The technology of aerial photography stems from nineteenth century devices—the photographic camera and air travel—but it was conceived in social and technological forces that began at the dawn of Western civilization. It is thus central to the development of photography, even though it is rarely treated as a subject of commentary.

Aerial photographs offer a geometrically determined view of objects within a given area. The origins of this view lie in the third millennium BCE, when Sumerian priests ruled city-states through estate management and a religion based on sky gods. As conceived at the time, urban deities surveyed their domains from the sky, conveying legitimacy onto the priests, who realized the aerial view with surveying. Since then surveying has been essential to governance, and from it has come geometry and a cascade of geometric disciplines, notably perspectival drawing and classical optics, that led to the development of photography.

The uses of aerial surveys have changed little since the days of Sumer. Every day the infrastructure and citizens of advanced nations are photographed dozens of times by a vast network of cameras based on satellites, aircraft, buildings and poles. These cameras are creating real-time maps of their subjects at scales ranging from the intimate to the global, and, as the first survey maps of Sumer, these automated mapmakers aid in governance of society and the control of resources.

The relation between photographs and maps may not be immediately obvious because most photographs are vertically stratified, that is they reveal the horizontal detail of their subject. However, when the picture plane of a camera is held parallel to the surface of the earth, as in aerial photography, the inherently map-like nature of

photography is intuitively obvious. Photographs and maps both reveal the spatial aspects of the environment, that is, the arrangement of objects on a plane in relation to one another. In both aerial photography and cartography, the vantage can offer some level of vertical stratification, the so-called chorographic view, or it can represent objects in their proper geometric form. Our visual intuition on the relationship between maps and cameras is backed by the historical development of the camera and the techniques of perspectival drawing that it automated.

Aerial photography began in the mid-1800s, some thirty years after the advent of photography. In 1858 the pioneering Parisian Nadar took a camera on a series of balloon ascents, and in 1864 he published a book about the experience, *Les Mémoires du Géant*. On the other side of the Atlantic, J. W. Black and Sam King ascended 1,200 feet in a balloon to take a photograph of Boston in 1860. It was war, however, that stimulated the development of aerial photography. Nadar refused his services to Napoleon III in 1859, but commanded the Paris balloon corps during the siege of the early 1870s. By then the American Civil War had established a number of wartime precedents. As the war broke out in 1861 a civilian balloonist inadvertently flew over Confederate states. His report convinced the Union government to support the creation of the U.S. Balloon Corps, which operated until 1863. During that time photographers stationed in tethered balloons created large-scale maps of battlefields that were overlaid with grids to determine troop movements.

In the twentieth century, the prospects of aerial photography improved as did aircraft, cameras, and telemetry. Balloon reconnaissance continued

in World War I, but by World War II lighter-than-air craft were replaced by airplanes. Development intensified during the Cold War. In the 1950s high-performance spy planes cruised the stratosphere, but, with the Soviet downing of an American U-2 in 1960, officials on both sides of the conflict realized that orbiting satellites were the safest option. The Soviet Union orbited the first surveillance satellite, but it was rapidly followed by the Corona program of the United States. The first generations of spy satellites ejected bulky containers of film into the atmosphere, but these were replaced by high resolution video signals.

To this day military and intelligence bureaus have been the prime innovators of aerial photography. Every aspect of the medium is subject to constant improvement. Airplanes and spacecraft have been improved, lenses have staggering resolution and digital technology has replaced analog signals. Aerial photography is of such importance that its full capabilities at any given time are a state secret. Surveillance programs were kept hidden for many years, and there is a lag of decades between the collection of military photographs and their release for other uses.

The dominance of the United States at the end of the twentieth century cannot be overstated. The satellites of Russia, France and a few other space-going nations offer little competition to the extensive surveillance network maintained by the United States. During the Cold War aerial imagery mostly served strategic purposes, but the U.S. military is now creating systems that offer live imagery of battlefields from satellite and aircraft, notably the Predator drone used in Serbia, Afghanistan, and Iraq in the last decade of the twentieth century. Building on Civil War technologies, computers overlay battlefield images with an information grid that provides a tactical advantage to combat soldiers.

Aerial photography has also found ample civilian application. Commercial applications include architecture, construction, urban planning and other development schemes, the travel industry, advertising applications of various sorts, publishing, especially in such popular magazines as *National Geographic*, and agriculture. The Aerial Photography Field Office, Farm Service Agency is the primary source of aerial imagery for the U.S. Department of Agriculture, holding over 10 million images from 1955 to the early 2000s in an archive accessible at [www.apfo.usda.gov/](http://www.apfo.usda.gov/).

In the scientific realm, multispectral cameras have become essential tools for geographers, oceanographers, ecologists and even archeologists. For

instance, an aerial archive of Middle Eastern archeological sites was established in 1978 under the patronage of Crown Prince Hassan bin Talal of Jordan, which consists of over 8,000 photographs and several hundred maps. Aerial photography's application in ecological and conservation efforts has been particularly front and center. Satellite imagery can precisely track large-scale changes in forests, deserts, oceans and other physical phenomena. Some artists have joined scientists in the skies, creating portfolios of merit, including the lush, colorful work of French photojournalist Yann Arthus-Bertrand with his massive "Earth from Above" series. Shown to huge crowds in venues around the world, Arthus-Bertrand's aerial photography has proven to be a useful tool for ecological awareness. He has instigated a worldwide organization to raise awareness of ecological concerns, including a professional organization, Altitude, which features international aerial photographers on its website. Often the reverse can happen, with photographs taken by those who would identify themselves primarily as scientists taking on considerable aesthetic value, such as Bradford Washburn's pioneering aerial views of Alaska's mountains and glaciers, including such starkly beautiful images as *Miles Glacier—Dead Ice at NW Edge*, 1938.

Aerial photography has become ubiquitous in the daily government of urban societies, joining cartography and surveillance as an essential tool of governance. Citizens of industrial nations can be surreptitiously photographed dozens of times a day in low aerial view by government and corporate cameras. Virtually every square meter of land in industrial nations has also been photographed in cartographic perspective from aircraft and satellites at a variety of scales. This visual information has been incorporated into Geographic Information Systems (GIS) that composite photographs with maps, political boundaries, property titles and other data. In most developed countries, private photographers also offer aerial services, often shooting homes or landscapes on commission for a range of clients, often as "portraits" of an individual's or family's property.

Many university libraries collect aerial photographs for historical and research purposes. Notable collections include the University of California, Berkeley; the Fairchild Aerial Photography Collection at Whittier College, Whittier, California, featuring historical views of that state; the Aerial Photography Collection at the University of Oregon Library, featuring some 525,000 aerial photographs of Oregon from 1925 onward; University of

## AERIAL PHOTOGRAPHY

Waterloo Library, Waterloo, Ontario, Canada; and the Aerial Archive of the Institute for Prehistory and Protohistory of the University of Vienna.

Aerial photography is an important genre within fine-arts photography as well. From the austere black and white photography of Hiroshi Hamaya, whose striking photographs of the Himalayan mountains and deserts and wild places around the world gave new views to nature in the 1960s to Emmet Gowin's documentation of post-eruption Mount St. Helens in Washington State in 1980–1986 and more recent examinations of the changes wrought by atomic blast sites and mining of his "Changing the Earth" series, contemporary photographers have created memorable aerial images.

Many nature photographers utilize aerial photography as one of the available vantage points to capture their subjects. Notable in this regard are Indian photographer Subhankar Banerjee with his photographs of the Arctic National Wildlife Refuge at the turn of the century. Most modern aerial photography is accomplished through the use of airplanes or helicopters using gyroscopically stabilized cameras, but a significant number of professionals and amateurs use radio-controlled drones or even kites.

Kite aerial photography was in fact pioneered by Chicago self-taught photographer and businessman George R. Lawrence in 1906 to capture extraordinary wide-angle views of the devastation in the aftermath of the San Francisco earthquake. In an era before flight and when the volatile gases used in balloons could be extremely dangerous, thus limiting aerial photography, Lawrence's large-scale views caused an international sensation. Aerial photographer Robert Cameron had devoted his practice to aerial documentations of the major cities and scenic or historic sites of the world in a series of popular books such as *Above London* of 1980 or *Above Yosemite* of 1983.

Aerial photography can also be practiced from vantage points offered by skyscrapers; Margaret Bourke-White's pioneering efforts of the 1930s being notable examples; Oscar Graubner's 1931 photo of her perched atop an ornament of the Chrysler Building at work with her camera is an icon of twentieth century photography. Bourke-

White was also a pioneer of capturing the skyscape from an aerial perspective, creating such striking, almost abstract images as *B-36 at High Altitude, Flying over Wichita, Kansas*, 1951. New York City in fact has been photographed 'from above' by numerous photographers, from the well known such as Bourke-White to the lesser known, such as the Hungarian photographer György Lőrinczy who documented the city in the late 1960s.

At the turn of the twenty-first century, much aerial photography was being accomplished through use of digital technology and remote sensing or "the science and art of obtaining information about an object, area, or phenomenon through the analysis of data acquired by a device that is not in contact with the object, area, or phenomenon under investigation" (Lillesand and Kiefer, *Remote Sensing and Image Interpretation*) had become a field within the discipline. As the human eye becomes increasingly removed from direct observation of the physical world, whether in aerial or other photography, the range of images captured and the ability to interpret them will become increasingly complex.

ALI HOSSAINI

**See also:** Bourke-White, Margaret; Gowin, Emmet; Hamaya, Hiroshi; National Geographic; Propaganda; War Photography

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# PHOTOGRAPHY IN AFRICA: AN OVERVIEW

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Twentieth century photography in Africa encompasses a wide variety of genres and practices. Months after its public invention in 1839, photography was introduced to Egypt, spreading quickly to coastal cities across Africa and more slowly to rural areas and the interior. The first half of the twentieth century saw studio photography practiced by Africans across the continent, although the prohibition against images made photography less popular in Islamic North Africa. At the same time, Europeans documented modern colonialist life in Africa, and European and American ethnographers traveled the continent in order to photograph, classify, and codify “tribal” Africans. These images, along with landscape photography and animal and plant exotica, comprise the genres of photography practiced mostly by Westerners for publications like *National Geographic* and other journals. By the 1950s and especially after the independence of most nations in the 1960s, African photojournalism flourished along with studio portraiture. Some African cultures, like the Yoruba and the Bini, incorporated photography into centuries-old political or religious rituals. In recent decades, photography as a contemporary art practice has also become popular, and photographers with international art world reputations have emerged from Morocco to South Africa, although many African photographers now work from Paris, London, and New York.

Because of the variety of practices that have developed at different times in various regions, many scholars today refer to “photographies” in Africa, emphasizing photography’s multiple histories. “Africa” itself here constitutes a geographic definition only, and should not be understood as indicative of a monolithic cultural identity. Aside from the violent oppression of European colonialism and subsequent independence of most nations during the 1960s, which colors the history of all countries except Ethiopia and Liberia, it is difficult to generalize about continent-wide similarities in cultures, politics, histories, traditions, and the influences of modernity, including photography. While some characteristics of photography in

Africa certainly bear similarities to photography everywhere, other aspects may appear recognizably West African, Egyptian, or Yoruban, but rarely if ever “African,” in that the phrase implies a consistent trait or style that occurs across the continent.

The history of photography in Africa is a burgeoning field, with further research, writing, and critical evaluation still needed in many areas, although much new information has come to light in the past 15 years. Two of South Africa’s best known photographers, David Goldblatt and Peter Magubane, published books documenting apartheid as early as the 1970s and 1980s. However, the surge of art world interest in African photography and subsequent publications on the topic can be dated closer to the mid-1990s. Several years after the 1991 exhibit *Africa Explores* at the Museum of African Art in New York anonymously exhibited Malian photographer Seydou Keïta’s striking black-and-white studio portraits. Keïta and his compatriot Malick Sidibé were subsequently “discovered” by Andre Magnin, who wrote their monographs. Further solo and group exhibitions, as well as books, journal articles, and catalogues, have since provided valuable new information about individual African photographers as well as common photographic practices in many parts of Africa. In Bamako, Mali, the first biennale exhibiting African photography, *Rencontres de la Photographie Africaine*, was organized in 1994 by the editor of *Revue Noire*, Simon Njami. *Revue Noire* has since published the work of a number of African photographers.

Nigerian curator Okwui Enwezor has also been instrumental in bringing African photography and art to a wider public. With Salah Hassan and Olu Oguibe, he founded *Nka: A Journal of Contemporary African Art* out of Cornell University in 1994. Enwezor co-curated the landmark exhibition at the Guggenheim in New York in 1996, *In/sight: African Photographers, 1940 to the Present*, which showcased studio photographers, contemporary artists, and the journalist photography of *Drum*, a popular South African magazine. The exhibition *The Short Century* (2001–2002), also curated by

Enwezor, and its accompanying catalogue, were especially important in bringing awareness of African photography, art, and political history to a wider public. Thanks to these and other efforts, significant research has been published pertaining to photographers and practices in West Africa, and a wide variety of sources can be found on different genres of photography in South Africa, including recent photographic festivals. A smattering of research also covers East Africa, Central Africa, and the islands of the Indian Ocean. Although traditionally considered separate from sub-Saharan Africa in African art and anthropology, some research exists on North Africa as well.

At the same time that photography by Africans is coming to widespread public attention in the West, revisionist histories that critically examine photographs taken by Europeans and Americans of Africans for anthropological and ethnographic purposes are cropping up as exhibitions and books. Such texts use post-colonial and feminist methodologies to analyze and re-situate these photographs, many of which are still in circulation, in the discourses of African art, history, and anthropology, within an understanding of European racism and the hierarchical classificatory systems it generated.

By 1900 colonial rule was strongly established in most African nations, and this vast attempt to reorganize and control African societies and land for European profit was often documented and celebrated by the colonizers through photographs that today appear horrifying in their casual acceptance of European brutalities. Sometimes these photographs fostered nascent European anti-colonialism and reform movements through their dissemination to sympathetic activists. For example, photographs that documented the abuses perpetrated by King Leopold II of Belgium in Congo Free State (now Democratic Republic of the Congo [DRC]) led to widespread condemnation of his behavior in Europe and the United States. As a result, in 1908 the Belgian Parliament annexed Congo Free State, ending the worst of the atrocities. This early example of the use of photojournalism in the fight against colonialism recurred in many countries during the independence struggles of the 1960s, and as late as the 1990s in South Africa, whose rule of apartheid ended in 1994.

The racist political system of apartheid contributed to South Africa's unique position in the history of African photography. Photographs by white South Africans followed the general trend of European photography, but with less interest in radical artistic innovation. Portrait photography became popular among all races, as elsewhere in

Africa. However, it is the photography of *Drum*, a popular magazine pitched to black South African life, which has become particularly well-known today for its quality photojournalism as well as its promotion of black self-representation.

Originally aimed toward a European conception of a "tribal" audience, *Drum* was published in 1951 as *The African Drum*, but failed after three issues. After a change in ownership and attitude, *Drum* quickly became a hugely popular magazine depicting the lifestyles, newsworthy events, and social concerns of black South Africans. *Drum's* celebratory appreciation of township life and investigative reports into socio-political situations provided black South Africans with visual representations of their lives; under the regime of apartheid, *Drum's* presence was profoundly political. Although *Drum* was unable to overtly protest conditions in South Africa, the magazine's journalists and photographers pushed the constraints of censorship when possible. For example, *Drum* serially published Alan Paton's novel, *Cry the Beloved Country* (1948), which describes the clash between a black minister and a racist white farmer. However, *Drum's* owner Jim Bailey refused to publish British photo-journalist Ian Berry's shots of the 1960 Sharpeville massacre; when Berry sent the prints to London instead, international outrage erupted.

*Drum* also contributed to the evolution of a Pan-African sensibility, as offices were eventually opened across sub-Saharan Africa. The first office was opened in Nigeria in 1953 and the second in Ghana a year later. An East African office was established in 1957, and the last office opened in Central Africa in 1966. *Drum* reported on political events outside of South Africa, documenting Nigeria's independence, for example, and the initial meetings of the alliance of the West African Federation.

Aside from photojournalism, many countries established governmental photo agencies either during colonialism or after independence. Congo-presse in DRC was one such colonialist organ. Agencies in Madagascar, Angola, and Guinea were introduced under colonialism and changed names and structures after independence. Other post-colonial agencies based on former colonialist organizations include AMAP in Mali and ONICEP in Nigeria. The archives for some of these official agencies are not publicly available; for example, Seydou Keita's work for the government of Mali has not been released. The types of photography these organizations practiced varied; although most were political, Madagascar's SGM used photography for military and geographic pur-

poses before colonialism, and its post-colonial incarnation, FTM, services tourism.

Although generally agency photographers were allowed and indeed expected to document the political process and government activities in a way that had been illegal before independence, they worked in the service and within the boundaries of the new states' ideologies. Photographic image production, with its accompanying authority in appearing to present "reality," became a way for the new governments to assert their authenticity, but often at the expense of truth. In many countries, the public eventually came to doubt the veracity of official photography, which was often censored by corrupt post-colonial governments.

From the turn of the century until the 1960s, however, commercial black-and-white studio portraiture constituted the most popular and widespread type of photography in sub-Saharan Africa. Although studio photography was introduced by Europeans, Africans began to open their own studios for African clientele as early as the 1880s in some areas. At first only available to the wealthy, who were usually civil servants working for the colonial governments, photography became affordable to the growing middle classes in many parts of Africa by the 1930s. Many photographers learned their trade working in an older photographer's studio, although sometimes soldiers who had fought in Europe during the world wars returned home with cameras and newly learned photographic techniques. The need for identity photos contributed to the proliferation of photographers not only in cities but in rural areas.

Through studio portraits, Africans were able to participate in their own image creation, a practice that acted as a valuable social and cultural resistance to colonialism. The portrait photograph, a collaboration between photographer and subject in the creation of the subject's own self-image, was a particularly apt genre for this re-imaging of photography from an African point of view. Photographic portraiture was seen as modern and embraced for its modernity. Portraits were taken to commemorate special and celebratory occasions, in which the sitters usually posed in their best clothing. Photographs were hung in living rooms, set in photo albums that were shown to guests, or sent back by urban migrants to their rural families. Such photographs were usually made directly from contact prints using box cameras without an enlarger, and so were quite small. Usually a photographer who took over another's studio "inherited" the former owner's negatives as well. Recognizable traits developed in certain areas that

appear to show regional photographic practices, like the patterned backdrop or portraits of two sitters in matching clothing in West Africa.

Studio photography remained popular after independence, but the introduction of color labs starting from the late 1960s through the 1980s drastically reduced the number of studios and their ability to survive economically. The new technology appears to have contributed to the decline of the studio photographer and the increased prominence of the itinerant photographer, thus initiating a new aesthetic. Usually young men hoping to make a living without previous training in a studio, the itinerant photographers have been criticized by the older black-and-white studio photographers as lacking in quality.

Few women African photographers have been recognized to date, but Stephen Sprague records women working as studio photographers in Nigeria in the 1970s, and Heike Behrend has documented women practicing photography recently in Mombasa, Kenya. Several women also worked for Guinea's Syli-Photo in the 1960s. Currently, Jo Ractliffe and Penny Siopsis of South Africa, Zarina Bhimji of Uganda, and Lamia Naji of Morocco are working internationally as contemporary art photographers. Other male contemporary art photographers with international reputations today include Zwelethu Mthethwa and Santu Mofokeng of South Africa, Samuel Fosso of Central African Republic, Philip Kwame Apagya of Ghana, and Tahoumi Ennadre of Morocco.

ALLISON MOORE

*See also:* **Ballen, Roger; Fosso, Samuel; National Geographic; Photography in Africa: Central and West; Photography in Africa: East Africa and Indian Ocean Islands; Photography in Africa: North; Photography in Africa: South and Southern; Portraiture**

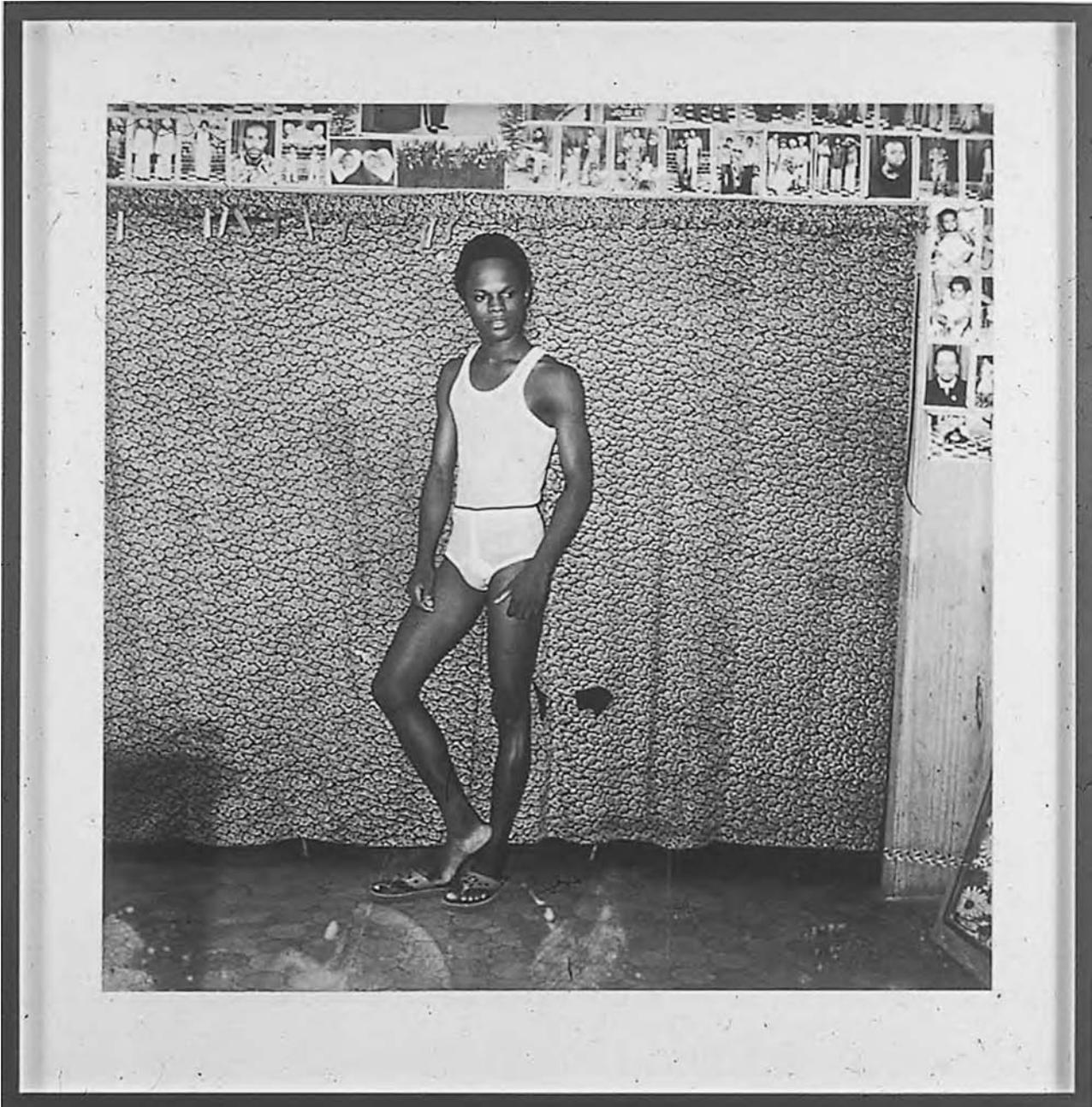
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Samuel Fosso, *Self Portrait (Maillot, la vie c'est la liberte)*, 1977, gelatin-silver print.  
[Courtesy of Jack Shainman Gallery, New York]

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# PHOTOGRAPHY IN AFRICA: CENTRAL AND WEST

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West African portrait photography has garnered much Western attention, spurred by the international fame of Malian Seydou Keïta. Scholars' gazes have also fixed on West and Central Africa's rich history of anthropological photography. Forms of state-sponsored photography and contemporary art practice have likewise elicited interest.

The medium of photography reached Western Africa's coastal towns soon after its invention, and African practitioners were active by the 1860s. The end of the nineteenth century saw the spread of commercial studios from coastal to inland centers. Varying policies by colonial authorities either fostered or impeded the development of indigenous photographers, yielding uneven progress. In the beginning of the twentieth century, studios participated in the international postcard market, supplying images to European publishers and distributing work regionally to Westerners (but rarely to Africans). Several photographers and publishers may be considered as exemplary of those participating from West and Central Africa in this global trade in images. The most important local producer was Frenchman Edmond Fortier, active in Senegal. Fortier's grand project is described by David Prochaska in his *African Arts* article "Fantasia of the Photothèque: French Postcard Views of Colonial Senegal" (1991) as a series of photographic documents, conceptually "filed" as colonial knowledge. Indigenous African studio and postcard photographers active at the beginning of the century include several Sierra Leone Creoles, whose work has been discussed by Vera Viditz-Ward in her article "Studio Photography in Freetown" in *Anthology of African and Indian Ocean Photography* (1999), and Togo's Alex Acolatse, whose career has been sketched by Phillippe David in the *Anthology of African and Indian Ocean Photography* article "Photographer-publishers in Togo" (1999). The thorny question of whether African photographers articulated a different vision than their European counterparts is considered by Christraud Geary in *Delivering Views: Distant Cultures in Early Postcards* (1998), where she offers a nuanced answer, acknowledging both the

power of Western conventions and the possibility of a particularly African vision.

Following World War Two, a boom in indigenous portrait studios responded to the needs of a growing African middle class. In the 1940s, Mama and Salla Casset operated studios in Dakar, Senegal, and Seydou Keïta began work in Bamako, Mali. Typically, Keïta's sitters availed themselves of costumes and studio props to project a fashionable, modern appearance. (The fascinating migration of Keïta's work from its Malian context into the canon of Western art photography is explored by Elizabeth Bigham's *African Arts* article, "Issues of Authorship in the Portrait Photographs of Seydou Keita" [1999].) The next generation of portraitists active after national independence, exemplified by Mali's Malick Sidibé and Niger's Philippe Koudjina, eschewed the studio formality of Keïta's work, frequently bringing the camera out-of-doors to photograph the leisure of a burgeoning youth culture. Samuel Fosso, a studio operator in the Central African Republic, has wrought personal statements from studio conventions since the 1970s in a series of theatrical self-portraits. In the 1980s, color photography arrived and studio photographers began to fade from the scene. An exception is Phillip Kwame Apagya who has worked in Shama, Ghana since 1982, relying on elaborate painted backdrops to create imaginative environments for his sitters.

Valuable anthropological studies of portrait photography are now being produced by Western scholars. The integration of photography into Yoruban cultural formations in Nigeria is the subject of Stephen Sprague's groundbreaking article in *African Arts*, "Yoruba Photography: How the Yoruba See Themselves" (1978). Taking the work of Cote d'Ivoire-based Cornélius Yao Azaglo Augustt as an example, Jean-François Werner's article "Photography and Individualization in Contemporary Africa: An Ivoirian Case-study" in *Visual Anthropology* (2001) argues from the ubiquitous identity portrait that photography's centrality in African visuality is derived from association with modern state power. In his article "Self and Acces-

sory in Gambian Studio Photography” in *Visual Anthropology Review* (2000–2001), Liam Buckley, by contrast, discerns common ground in Gambian practice between portrait-making and tailoring—both are forms of surface adornment.

The use of photographs as anthropological and ethnographic documents is another focus of contemporary study. Colonial ethnography was inevitably associated with colonial power, and its photography reveals the uneven relations of power at the heart of this endeavor. On the other hand, Western expeditions often maintained a stock of pictures with which to impress the “natives,” unwittingly providing indigenous people with a means of scrutinizing the West even as they are observed. Among the contemporary scholarly works analyzing ethnographic photography are two that treat important expeditions to the Congo before World War One: the efforts of expedition leader Emil Torday and photographer M. W. Hilton Simpson are considered by Jan Vansina in “Photographs of the Sankuru and Kasai River Basin Expedition Undertaken by Emil Torday (1876–1931) and M. W. Hilton Simpson (1881–1936)” (1992), while Herbert Lang’s work is discussed by Enid Schildkrout in “The Spectacle of Africa Through the Lens of Herbert Lang: Belgian Congo Photographs, 1909–1915” (1991). The oeuvre of Casimir Zagourski, a Pole active in the Belgian Congo between the wars, whose photography was collected in series entitled *L’Afrique Qui Disparaît*, shows how postcards and albums served as important means of distributing ethnographic images.

Government-sponsored colonial photography projects were often structured through binary oppositions between “civilized” (Europeans or Westernized Africans) and “savage” (“unenlightened” segments of the population). Christraud Geary’s *In and out of Focus: Images from Central Africa, 1885–1960* (2002) recounts the long history of colonial image production in the Congo. Circulated in Europe as postcards and through illustrated periodicals like *L’Illustration Congolaise* (1924–1940), photographs were visual propaganda of “the protection and moral development of the natives” only fitfully contested by reformers, whose photographs laid bare the brutality of the colonial regime.

Politically aware African self-representation in the colonial period occurred in images of and by King Njoya of Bamun, Cameroon. Christraud Geary’s *Images from Bamun: German Colonial Photography at the Court of King Njoya, Cameroon, West Africa, 1902–1915* (1988) attributes to Njoya an aesthetic and political agenda that he

wished to express through portraiture. Earlier exceptions aside, the years immediately following national independence in the 1950s and 1960s saw the greatest flowering of the photographic promotion of African political programs. Official press agencies like Syli-Photo in Guinea, Congopresse in the Democratic Republic of the Congo, and ANIM in Mali, crafted the public personae of the charismatic leaders of the era. Among the many photographers engaged in this effort was Keïta, who toiled for the Malian government from 1962 to 1971. The moment of national independence also saw the efflorescence of independent mass-media, particularly in the form of South Africa-based *Drum* magazine, which published editions in Ghana and Nigeria.

Contemporary artists using photography, often based in Western Africa’s diaspora communities in the West, include the late Rotimi Fani-Kayode, who explored, in collaboration with British photographer Alex Hirst, the connection between the body and an identity, which in his case was Black, African, and homosexual. In the 1990s, photography’s conjunction of personal experience and historical imagination has been interrogated by Nigerian-born Iké Udé and Ghana-born Godfried Donker, among others.

KEVIN MULHEARN

*See also: Documentary Photography; Fani-Kayode, Rotimi; Fosso, Samuel; Keïta, Seydou; Photography in Africa: An Overview; Portraiture*

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Samuel Fosso, Self Portrait, 1977 gelatin silver print.  
[Courtesy of Jack Shainman Gallery, New York]

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## PHOTOGRAPHY IN AFRICA: EAST AND INDIAN OCEAN ISLANDS

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Throughout the twentieth century, the East African photographic images in widest circulation in the West were those related to safaris and disasters. Within the region, portrait photography flourished and became integrated into political life and society. While less known and studied than work from elsewhere in Africa, the region's photographic practices (including those of adjoining Indian Ocean islands) embody a long history and several rich traditions.

With its exotic animal life, East Africa was and is regarded as a natural wonder. As early as the 1850s, Westerners were using photography to scientifically document animals and create mementos of big-game hunts in the present-day nations of Kenya, Tanzania, and Sudan. The telephoto lens and other technical developments of the 1880s and 1890s made possible the prospect of "hunting" with the camera rather than the gun. Pioneering camera adventurer A. Radclyffe Dugmore wrote in 1910 of the challenge of such hunts: "shooting animals is so much easier than photographing them that there is no possible comparison" (226). Typical of works published before 1914, including those by C.G. Shillings and Edward North Buxton, Dugmore's book features 140 photographs, mostly of wild animals. The accompanying text narrates the capture of the photos and offers practical information on arranging and equipping a trip to British East Africa. James Ryan's *Picturing Empire: Photography and the Visualization of the British Empire* (1997) discusses the ideological underpinnings of these early wildlife photo books and places them in the context of the visual construction of British imperial-

ism. Photosafaris remain popular and, despite technological advances, archetypes established by photographers a century ago remain current.

The prominence of East African images in the world news media is, by and large, a development of the last quarter of the twentieth century even though Ethiopian Emperor Haile Selassie's coronation in 1930 was covered by European illustrated periodicals, and Alfred Eisenstaedt photographed Italy's 1935 invasion of the country. Images of Ethiopia's devastating 1984 famine created one of the century's most significant media events, and the most important documentation was a video produced by South African reporter Michael Buerk and Kenya-based cameraman Mohammed Amin. Amin, who co-founded Nairobi's Camera-pix agency in 1969, was one of the region's most active and celebrated photojournalists until his death in 1996. In general, the development of indigenous photojournalism has been limited, though Sébastien Porte's article "The Press in Kenya" (Porte 1999) highlights the against-the-odds dynamism of Kenya's indigenous press photography. Usually, crisis-driven coverage of East African events in the Western media is undertaken by photographers from outside the region: for example, the 1993 famine in Sudan was photographed by South African Kevin Carter and the 1994 Rwandan genocide by Frenchman Gilles Peress. Susan Moeller's article provocatively frames the vital question of whether such coverage in the Western press of East Africa's disasters serves to educate the public or simply inures its viewers to suffering (Moeller 1999).

Photography's political role in the region spans colonial and postcolonial eras. In turn of the century

Mauritius, portrait photographers were engaged to produce identity photographs of Asian and African immigrants, demonstrating English colonial rulers' use of photography for social control. Perhaps the most infamous interaction between colonial authority and photographic representation occurred in Rwanda and Burundi, under German and later Belgian control. Photographs were used to underscore European anthropological theories about racially-based distinctions between indigenous populations: pastoralist Tutsi, a minority ruling elite, and majority, agriculturalist Hutu. Photography provided visual "evidence" for colonial officials and missionaries of the Tutsis' "European" qualities, and thus supported the preservation of Tutsi dominance. After independence, this situation fostered violence that reached an awful apex in the 1994 Rwandan genocide.

Native elites in Madagascar and Ethiopia recognized the political relevance of photographic portraiture. On Madagascar, photography provided a means of self-representation and state building for the rulers of the Merina kingdom before the 1896 French conquest, and the medium's role in public life continued in the colonial and post-colonial eras through official photography agencies FTM and ANTA. In Ethiopia (which survived as an independent state through most of the colonial era) photography played a persistent role in domestic politics. Using images of uncrowned ruler Lij Iyasu, Western scholar Richard Pankhurst pieces together how photographs became weapons in the internal political struggles of early twentieth century Ethiopia in his article "The Political Image: The Impact of the Camera in an Ancient Independent African State" (Pankhurst 1992). After noting a local belief that opposition among the country's Christian nobility to Lij Iyasu was fostered by a now-unknown doctored photograph of the prince in Muslim dress, Pankhurst examines extant authentic portraits of the prince in both Christian and Muslim dress. Pankhurst carries the story forward, discussing the use of faked photographs to discredit Emperor Haile Selassie around the time of his overthrow in 1974.

In East Africa, commercial portrait photography proceeded from the coasts inland. The daguerreotype arrived on Mauritius as early as 1840 and, by 1843, the first photographic studio was established. Joseph Razaka, Madagascar's first indigenous photographer, opened a studio in 1889 that he operated until his death in 1939. Early commercial studios on the mainland coast included those of the Coutinho Brothers and A.C. Gomes and Son, both active in Zanzibar. Englishman William D. Young

ran studios in Kenya and was the "official" freelance photographer for the construction of the Uganda railway. In Ethiopia, portrait studios were initially run by Armenians, including the Boyadjians, a dynasty of royal court photographers. At the end of the century, Ethiopian studios were run mostly by indigenous photographers who continued to produce mostly formal, studio-based images for life passages and rituals including weddings and baptisms. Important studio photographers in Ethiopia include Negash Wolde Amanuel and Ato Kebede Guebre Mariam, with photographs taking on deep cultural meaning in the realm of familial relations, rituals, friendships, and courtships. The postcolonial history of this genre and its integration into society has been addressed by Heike Behrend in a series of articles on Kenyan and Ugandan portrait photography, including "A Short History of Photography in Kenya" from *Anthology of African and Indian Ocean Photography* (1999), "Fragmented Visions: Photo Collages by Two Ugandan Photographers" from *Visual Anthropology* (2001), and "Imagined Journeys: The Likoni Ferry Photographers of Mombasa, Kenya" from *Photography's Other Histories* (2003). In these articles, she highlights the contributions of South Asian photographers in Kenya, analyzes the elaborate collage-based practice of two Ugandan portraitists, and discusses the role of backdrops in the work of street photographers in Mombasa, Kenya. These articles situate photography firmly within East African culture as a means of documentation, commemoration, and self-identification. Together, Behrend's articles begin to demonstrate how portrait photographers in East Africa create for their customers a space in images for wish fulfillment and imagination, allowing—through painted backdrops, montage, and composite printing—for patrons to access luxuries, travels, and social relationships which would normally be out of reach.

KEVIN MULHEARN

*See also:* **Documentary Photography; Peress, Gilles; Photography in Africa: An Overview; Portraiture**

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## PHOTOGRAPHY IN AFRICA: NORTH

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North Africa's twentieth century photographic history was shaped primarily by the colonial era and the extended struggle for national liberation. Perhaps because of greater European immigration and integration into the global economy in the nineteenth century, photography by and for the colonial class became quite highly developed in the first half of the twentieth century. Colonization, tourism, and a taste for the Orientalist picturesque fueled the consumption of photographs of North Africa in West.

Colonial authorities in the first half of the twentieth century—French, English, and Italian—deposited photographs in vast archives. Daly and Forbes published images from Britain's Sudan archive and noted that the photographs, taken mainly by officials and tourists but also by commercial photographers and press correspondents, were initially collected in the service of military intelligence. Durand-Evrard and Martini presented photographs from France's Algerian archive alongside other textual and visual documents. Thematically organized around such topics as agriculture, écoles and lycees, and Saharan exploration, their book puts photography in the broader context of the production of colonial knowledge. Of particular interest are surveillance images from secret police files. A related group of identity photographs discussed by Carole Naggari offers the case of shamefully unveiled Berber women, whom Marc

Garanger was forced to photograph after being pressed into service as a regimental photographer. These women offer defiant gazes that resist the camera's coercive effects, and Garanger viewed these images' publication in the 1980s as a riposte to France's willful amnesia about the war of 1954–1962. (One might also mention photojournalism of Algeria's conflicts: Magnum photographer Marc Riboud's exemplary coverage of the 1954–1962 war, or photography of the under-covered "dirty war" between the government and Islamist rebels, typified in Algerian photojournalist Hocine's so-called *Madonna of Benthala*, an image of a grieving woman after a 1997 massacre [see Convert].)

The decades before World War One were a golden age for commercial photography of North Africa, a form of photography most widely distributed as postcards. The Koranic injunction against realistic images seems to have impeded the development of native-owned commercial and portrait studios, which were therefore often operated by Europeans and especially Armenians in this period as well as until well into the later decades of the century. Recently, a number of publications have offered country-specific selections of postcards, though unfortunately with poor quality reproductions (See Hébrard and Hébrard, Laronde, and Karmazyn).

Several important commercial studios active in the colonial era should be noted. The Bonfils family, based in Lebanon and Egypt, produced

large quantities of photographs in the late nineteenth century that remained in commercial circulation through the early twentieth. Jules Gervais-Courtelmont, a French convert to Islam, published the illustrated magazine *L'Algérie Artistique et Pittoresque* (1890–1892) and created thousands of direct color autochrome plates frequently reproduced in the popular press. Austrian photographer Rudolf Lehnert and German manager Ernst Landrock worked together in Tunis from 1904–1914 and Cairo from 1924–1930, at which time Lehnert returned to work in Tunis alone. Prolific and artistically ambitious, the two produced a broad range of images, including romantic Saharan vistas and erotic portraits, distributed through monographs and as original prints, lithographs, and postcards.

In an important theoretical text on Algerian postcards, Malek Alloula describes the corrosive impact of these mass-produced, erotic postcard images on the society of their colonized subjects. He writes

Behind this image of Algerian women, probably reproduced in the millions, there is visible the broad outline of one of the figures of the colonial perception of the native. This figure can be essentially defined as the practice of a right of (over)sight that the colonizer arrogates to himself and that is the bearer of multiform violence. The postcard fully partakes in such violence... (5)

Westerners' creation of visual imagery stimulated by a vision of North Africa(ns) as exotic "Other" began well before the period on which Alloula concentrates (1900–1930) and arguably extends to the present. Paul Bowles' recently published "souvenir snapshots" of his life in Tangier, Morocco, ambiguously relate to this tradition, offering a hermetic vision of the author's expatriate existence.

Anthropological and archeological photography represent two varieties of imagery created throughout the twentieth century. In the first category is the work of pioneering Finnish sociologist Edward Westermarck, whose photographs of Morocco in the years before the First World War were made into lantern slides to illustrate his lectures and, intended only as utilitarian documents, were frequently of questionable technical quality. By contrast, the work of Harry Burton was of sufficient aesthetic merit to warrant a 2001 exhibition at the Metropolitan Museum of Art in New York. Burton was an archeological expedition photographer in Egypt for the Metropolitan and for Howard Carter and Lord Carnarvon, discoverers of the tomb of Tutankhamen.

The Second World War, fought across North Africa, saw the creation of innumerable photographs, which generally take as their subjects the battling Axis and Allied armies. Unfortunately, these images are usually published in books aimed at aficionados of military history, which reproduce images with little of the context that is of particular interest to art historians.

The early history of artistic photography in North Africa is, of yet, little studied. The first photographic exhibition was held in Egypt in 1923; the second, in 1933, featured 600 photographs by roughly 130 photographers, over half them Egyptian. Contemporary photographers have figured in recent exhibitions of African art in the West. The 1996 exhibition at the Solomon R. Guggenheim Museum in New York, *In/sight: African Photographers, 1940 to the Present*, included, for example, Egyptian Nabil Boutros' documentary images of Cairo's people by night and arresting photographs of the body at moments of birth and death by Tunisia's Touhami Ennadre. Zineb Sedira works in the context of the North African diaspora. Born to Algerian immigrants in Paris, her work deals with cultural assimilation and family identity within North African Muslim society in the West.

KEVIN MULHEARN

**See also: Documentary Photography; Photography in Africa: An Overview; Portraiture; Representation and "the Other"**

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## PHOTOGRAPHY IN AFRICA: SOUTH AND SOUTHERN

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Photography has been practiced in Southern Africa since the earliest days of the medium. From its earliest years in Africa there has been a tension between the documentary and the artificial uses of photography, a tension which was made more profound due to the pressures of foreign domination and racial classification derived from the colonial period. According to scholar Karel Schoeman, just as they became popular abroad, plate glass images, daguerrotypes, and ambrotypes, as well as paper images were also made in South Africa by private amateur or traveling artists, and by 1846 they were being produced in commercial photography studios. *Cartes-de-visite* were produced by Arthur Green in Cape Town as early as 1861. The conventions for sitters and their attire followed those of Victorian Europe. Also notable for this period were the anthropometric studies of Khoi-San people made by Wilhelm Bleek, whose attention was more directed at aspects of physical description and items of dress of the "natives" than the style of memorial portraiture seen in visiting cards of white subjects. By the 1890s, postcards were also produced in Southern Africa, mostly for tourist consumption. They described scenes from the diamond and gold mining camps, the rise of great cities Cape Town, Durban, Port Elizabeth, and Johannesburg, technological marvels, railroads, the destructiveness and genocide of the Boer War, native "types," and various aspects of the control of native populations by colonial powers and settlers, including images of Africans administering corporal punishment to other Africans. Another early use of photography in Southern

Africa, as noted by Patrick Harries, was as propaganda for missionaries, especially "before and after" shots of Christianized and western-clothed Africans. Also, in Mozambique, Harries notes that the anthropologist Henri-Alexandre Junod used photography to present a view of "primitive" Thonga society living "close to nature," in contrast to Europeans in cities who were experiencing the "trauma of industrialization."

By the time of the partition of the African continent among European powers after 1884, thus at the height of the colonial enterprise, European photographic greeting cards had evolved from the chromolithograph trade. These cards, collected in albums, were made as souvenirs of places traveled to in Europe, and also in its colonial outposts. What began as exoticism at home was transferred quickly to an exoticism of the colonial world, and thus it became fashionable among the middle class of Europe and in Africa to collect images of the scenes and types of the "countries of the world." These cards started as lithographic prints, soon included photographic prints, and then went into mass production using the halftone screen process. Christraud Geary notes that by 1900, Sallo Epstein and Company in Johannesburg had become the largest publisher of postal cards in Southern Africa. Epstein and other commercial houses, as well as individual artists, according to Geary, worked along the lines similar to photographers in other African territories. They reproduced similar stereotypes of the "native," such as the solitary warrior male and the seductively arranged, eroticized native female group. Studio portraits of Afri-

cans often blurred the edges between factual document and paternalistic fantasy. Interestingly, images of the amaZulu were in especially great demand abroad, because of their nation's famous resistance against European territorial ambitions under leaders like Shaka, Dingane, and Cetshwayo. Virginia Lee-Webb has noted that many nineteenth century images of the amaZulu often were made in-camera using fantasy backdrops, jungle scenes, and staged sittings. South African studio photographers even had boxes of "tribal" props for their sitters to wear and hold.

While in both ethnographic and commercial photography, African people were mostly imagined to be part of the flora of the country, a small number of studios such as H. F. Fine in Johannesburg, Deale in Bloemfontein, and traveling portrait photographers took pictures of petit bourgeois, middle class, and mission-educated black sitters. These images were mostly forgotten in storage rooms and the bottoms of drawers during the apartheid years from 1948–1994, but have recently been unearthed as part of Santu Mofokeng's (1991–2000) conceptual archival project, *The Black Photo Album/Look At Me 1890–1950*. In these portraits, turn of the century black families imagine themselves differently than the authors of the anthropological or studio fantasies of the "natives." They face the camera with dignity and wear Victorian attire.

At the other end of the spectrum was the multi-year, 6000 image documentary project on native "types" by Alfred Martin Duggan-Cronin, a former employee of De Beers Consolidated Mines in Kimberley. His tribal categorizations are random and arbitrary, but his images have the benefit of giving dignity to their subjects and not removing whatever signs of contemporaneity they wore as everyday garb. His pseudo-ethnological four-volume *The Bantu Tribes of Southern Africa (1928–1954)*, however, would later be used, especially after 1948 by the architects of apartheid like Daniel Malan and Hendrik Verwoerd, as evidence of the "natural" separation of the races and ethnicities. This, they believed, needed to be enforced through strict policing of borders and national legislation to keep African groups distinct from each other and apart from Europeans.

Closer in line with art photography, but equally romanticizing of her subject, were the many portraits of amaNdebele taken by Constance Stuart Larrabee during the 1930s and 1940s. The amaNdebele were a people whose lands had been taken during the nineteenth century and were living scattered on white farms just a short drive north of Stuart's studio in Pretoria. Because of easy access

to their homesteads by white weekenders, the amaNdebele have become something of an archetype of pristine native life in South Africa as seen as a whole. For this reason they would later be organized into a "homeland" and a tourist colony by the South African government.

By the 1950s and 1960s, the entrenchment of apartheid was reacted against by the efflorescence of documentary type, series-oriented, photojournalistic photography. Popular white owned, but black oriented and black staffed photo magazines like *Drum* and *Zonk!* devoted themselves to the politics and social life of the day. *Drum* would later be printed in West African and Caribbean editions, thus bringing images of South African life to other parts of Africa during the period of independence. At a time of growing racial animosity, activism by Nelson Mandela and the African National Congress, and government repression, *Drum* featured photographers like Alf Khumalo, Jürgen Schadeburg, Peter Magubane, Ranjith Kally, G.R. Naidoo, and Bob Gosani, giving the first mass exposure to a mixed-race group of outstanding photojournalists.

Black photographers were treated with particular roughness by the authorities. In 1969 Peter Magubane was placed in solitary confinement for two years, and then banned from taking photographs for another five. He later worked for *Time* and has published several major books on the 1976 Soweto student uprising and the revolutionary struggle of the 1980s. His colleague Ernest Cole was less fortunate. Cole's book *House of Bondage*, published in 1967, was a book-length version of the kind of photo essay work seen in *Drum*—the absurdity of pass laws, conditions of black poverty, illegal drinking establishments in the black townships, syncretic religion, the African middle class, and the romance/exile of the "bantú homelands"—but for an international audience. *House of Bondage* was banned in South Africa but copies were circulated underground and Cole's work influenced several subsequent generations of black and white photographers in South Africa. Unable to live in South Africa after the publication of his book, Cole went into exile and eventually died penniless on the streets of Manhattan. The other great master of the serial documentary approach was David Goldblatt who from the 1960s published a number of disturbingly frank portraits in a number of works including *Some Afrikaners Photographed* (1975), and *The Transported of KwaNdebele* (1989). Roger Ballen continued this documentation of Afrikaners in their homes and enacting inexplicable rituals in the

1980s and 1990s, to considerable international acclaim. Goldblatt was also instrumental in the founding of the Market Photography Workshop and as an individual mentor, where a number of young artists of all races, most notably Santu Mofokeng, could get hands-on training and also engage in intellectual discussions about the politics of representation.

The 1970s and 1980s saw the rise of this workshop atmosphere between artists and of social realist “struggle” photography. Still there was a tension regarding the most appropriate subject matter and formal approach among those who hoped to document the struggle and aid the effort to overthrow apartheid in South Africa. This tension can be seen by comparing two books from the 1980s: *South Africa: The Cordoned Heart*, prepared by the Carnegie Inquiry into Poverty and Development in Southern Africa; and *Beyond the Barricades: Popular Resistance in South Africa*, a project by the activist photographic collective Afrapix founded in 1982. *The Cordoned Heart* chronicles the underdevelopment of black South Africa. It contains mostly straightforward domestic scenes and some images of political rallies (it includes a portion of Goldblatt’s “Transported”). The only image of the State is at the end: in a photo by Omar Badsha, police appear at the airport to escort a recently released political prisoner. In contrast, *Beyond the Barricades* is by turns more lyrical and more harshly realist, since it includes scenes of the popular unrest and the police violence that permeated South African life during the 1980s. Cops and protesters and banners and blood are everywhere in these images, but there are also sections without images and a text that makes clear that photography, even press photography, was also used by the State as an instrument to surveil and silence. Afrapix members such as Steven Hilton-Barber, Santu Mofokeng, Paul Weinberg, and Guy Tillim, who initially worked together to supply the radical press, workers’ organizations, and struggle culture magazines such as *Staffrider* with images at low cost, by the later 1980s began moving away from the starker definitions of struggle photography. Weinberg began photographing the San of the Kalahari, Mofokeng went to look for spiritual sources in Lesotho, and Hilton-Barber showed images of northern Transvaal male circumcision—this last caused great controversy when exhibited in 1990 at the Market Gallery in Johannesburg. Photojournalists were also critical to the exposure of atrocities committed by South African occupying forces in Namibia. Likewise in Mozam-

bique, Ricardo Rangel set up a photography-training institute and archive for anti-colonial work, the Centro de Formacao Fotografica in Maputo.

Just before the first democratic elections in South Africa in 1994 high stakes commercial work was in great demand by foreign press agencies and a number of intrepid photojournalists, including Ken Oosterbroek, Mike Marinovich, Joao Silva, and Ken Carter helped sensationalize the ultraviolence of the transition period. After the elections and the broader access to international exhibitions and other art histories abroad, the 1990s and early 2000s also witnessed the production of more conceptual and experimental approaches to photographic technique including the use of serially arranged compositions (Mofokeng and Abrie Fourie), the grid (Hentie van der Merwe), life-sized color prints (Zwelethu Mthethwa), digital media (Minette Vari), constructed still-life composition (Lien Botha), and solipsistic meditations on the history of the archive of South African photography itself (Senzeni Marasela).

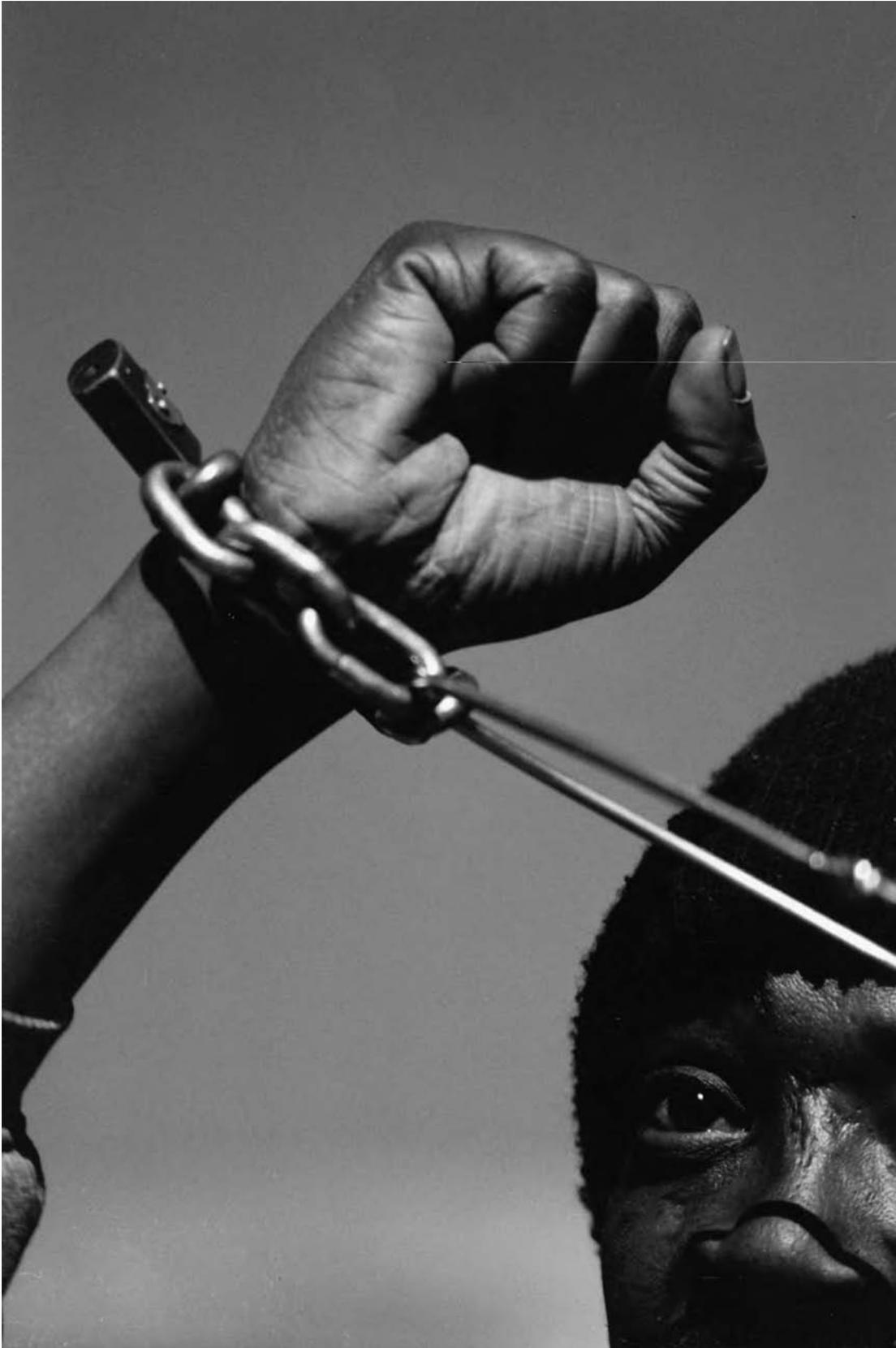
Because of the long history of struggle for representation, there is still a strongly social activist tendency in present photographic practice in Southern Africa, even on the more artistic/conceptual end of the spectrum. Now there are other struggles besides colonialism or apartheid: the problems of overcrowding and urban blight, AIDS, the gay lifestyle, the continuing “stain” of race, and the unifying yet divisive potency of the sacred in everyday life. Artists working with photographic-related processes today are more aware of the alternating perception of the photograph as both artifact and artifice than were their peers during the nineteenth century. Some, such as Andrew Tshabangu, Tracey Rose, Jean Brundrit, Berni Searle, and others, are endeavoring to use this empowering knowledge to address the new demands for representation felt by South Africans in the post-apartheid era.

JOHN M. PEPPER

*See also:* **Ballen, Roger; Documentary Photography; Drum; Photography in Africa: An Overview; Portraiture; Schadeburg, Jürgen**

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Jodi Bieber, South Africa, Johannesburg, 1996 June 16 Celebration. Apartheid Protest.  
[Jodi Bieber/South Photographs]

# AFTERIMAGE: THE JOURNAL OF MEDIA ARTS AND CULTURAL CRITICISM

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Founded in 1969 by the writer, photographer, and curator Nathan Lyons, the Visual Studies Workshop (VSW) in Rochester, New York, was also the birthplace of the well-known journal *Afterimage: The Journal of Media Arts and Cultural Criticism*. *Afterimage* remains the primary journal devoted to a critical understanding of issues in photography and art, despite its unassuming black and white broadsheet format. Since its conception, the journal has taken a radical political stance. *Afterimage* was founded in order to provide a forum for the investigation of the relationships between politics, art and photography. As Grant H. Kester writes in the introduction to the anthology of *Afterimage* essays published in 1998, the questions motivating *Afterimage's* founding were,

What is the relationship between art production and more direct (or at least more conventionally recognizable) forms of political struggle and protest? What constitutes an activist art practice? And what is the role of criticism, and the critic, in relation to such a practice? (p.1, *Art, Activism, and Oppositionality: Essays from Afterimage*. Durham and London: Duke University Press, [1998]).

The founding of *Afterimage* coincided with burgeoning socio-political critiques of photographic representation promulgated by such scholars as John Tagg, Abigail Solomon-Godeau, Victor Burgin, Rosalind Krauss, and Allan Sekula, influenced by French post-structuralist philosophers such as Michel Foucault and Roland Barthes. *Afterimage's* program was also concurrent with the initial stirrings and subsequent growth of revisionist art history and was part of a general movement towards visual culture studies at large, which included movements to break down barriers between scholarly disciplines.

The VSW began as an experimental, multi-purpose space, incorporating a gallery, archive, library, media center, educational programs and a press for the publication of artists' books as well as *Afterimage*. Lyons founded the VSW after leav-

ing his post as chief curator and assistant director at the George Eastman House's International Museum of Photography (IMP), also located in Rochester, so it is not a coincidence that Rochester has become a nexus of Visual Culture Studies and a hotbed of photographic activity. Graduate students and artists contributed to the workshop's initial and continued efforts, and Joan Lyons was originally in charge of the book publishing section. The organization even had a VSW Book Bus that brought the publications and ideology of the VSW to the citizens of Rochester. Today, the State University of New York (SUNY) College at Brockport offers a Masters of Fine Arts in conjunction with VSW.

The overall goals of the VSW were to create a bridge between theory and practice, in order to provide a more critical and useful understanding of both. Photographic work, so easily reproduced, was also seen as more democratic than other forms of art, in terms of its inexpensiveness and accessibility through circulation. Little institutional support at that time existed either for photographic criticism or for any kind of photography that was not strictly high art. Independent film and video were also fledgling industries and lacked little institutional support, and so the aims of VSW and *Afterimage* were also to provide institutional support and a forum for discussion of these media. Naturally, *Afterimage* has since incorporated discussions and work of digital media as well.

In the 1980s, according to Kester, *Afterimage* focused on the identity of the photographer or writer, at the same time attempting to locate his or her work in the context of political struggle. MFA programs in photography were becoming more widespread, and artists and photographers were trying to incorporate larger political issues into their local practices. Cultural diversity among practitioners was increasing at the same time the so-called "culture wars" that began in 1989 when grants to fund exhibitions of works by Robert Mapplethorpe and Andres Serrano by the

National Endowment for the Arts came under close scrutiny by the political right garnered wide attention. Under editors like Martha Gever, Catherine Lord, and David Trend, *Afterimage* focused on such political and topical issues as AIDS, reproductive rights, racial identity, political organizing, queer theory, sexual difference, patronage in the form of institutional support, audience reception and deconstructing the art world and art and photographic practice. *Afterimage* allowed new, formerly marginalized voices to be heard, and its authors engaged in contemporary debates about new scholarship, canons and practices. In the 1980s *Afterimage* published such important essays as Jan Zita Grover's "Visible Lesions: Images of PWAs" (Vol. 17, summer 1989); Coco Fusco's "Fantasies of Oppositionality" (Vol.16, December 1988) and Lorraine O'Grady's "Olympia's Maid: Reclaiming Black Female Subjectivity" (Vol. 20, summer 1992).

In its early days, *Afterimage* adopted two methodological approaches in order to question photography's aesthetics and to criticize institutional ways of understanding photography. Articles in the journal argued against the then standard mode of viewing art photography as separate from the daily uses of photography; essentially to argue for an inclusion of *all* types of photography in its study and history. The other, interrelated approach was to cross over the boundaries between critic, curator, and artist, creating new personas that incorporated some or all of these aspects, exemplified in Lyons, the founder, who took photographs as well as edited, wrote and curated. A strong interest in vernacular photography and

the hope of creating an interdisciplinary field that would embrace popular and visual culture also motivated the early issues of *Afterimage* and continue to inform its ideology today.

Physically, *Afterimage* does not look much different than it did thirty years ago, and its articles remain focused on topical political, theoretical, and social issues, as its subtitle suggests. Current issues are slightly larger and include four more pages than in the past. Currently edited by the French photographer and writer Bruno Chalifour, *Afterimage* devotes 24 pages to photography, video, film, digital media, and art, encompassing issues of craft, methodology, and social criticism alike. The bimonthly journal also includes exhibition and book reviews, a national list of exhibitions including some international venues, a list of internships and grants, editorials and letters to the editor, and usually contains an artist's portfolio of images. *Afterimage* is published internationally and keeps a rotating staff of freelance writers.

ALLISON MOORE

*See also:* **Barthes, Roland; Burgin, Victor; Krauss, Rosalind; Lyons, Nathan; Photographic Theory; Postmodernism; Sekula, Alan; Solomon-Godeau, Abigail**

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## AGITPROP

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The term "agitprop" fuses the first syllables of the two words agitation and propaganda. During the 1920s and 1930s in particular, this term was applied to a brand of Central European Left-wing cultural practice (theater, literature, painting, photography) that sought to propagate Marxist-Leninist ideology at the same time that it aimed to

agitate its viewers toward political action. Thus, agitprop was a socially-oriented art form whose aim was simultaneously to re-educate and politically stimulate. The use of the term signified differently depending on the political circumstances in which it was employed. In 1920s Germany, for instance, agitprop cultural practice intended to gal-

vanize a mass audience toward a communist revolution in the context of a capitalist political economy. Therefore, the tone of agitprop art was generally critical of and oppositional toward the governing regime. In the Soviet Union, by contrast, a communist revolution had already occurred in 1917. Therefore, agitprop took on a legitimizing function, designed to further enable the construction of an ideologically-strong socialist state. During the immediate post-revolutionary period in Russia, for instance, agit-trains traversed the countryside while agit-boats docked in harbors. Plastered with pro-Bolshevik images, these mobile agitprop vessels spread the new ideology on the premise that the visual image was the most effective and legible means by which to persuade an often illiterate mass audience.

Photography played a vital role in agitprop culture, not least because it was easily transportable, endlessly reproducible, and possessed a documentary status. As such, a photograph either provided testimony to Soviet industrial and social development, or it asserted capitalist “degeneracy” in the West. In Soviet Russia, the most innovative agitprop photographer was the avant-garde artist Aleksandr Rodchenko. Through the use of extreme camera angles, such as close-up, bird’s eye, and worm’s eye views, Rodchenko aimed to stimulate the eye and the mind, seeking to produce a fresh vision of a revolutionary society. Furthermore, technological advances in printing methods in the early 1920s, most notably the rotogravure process, allowed for the mass reproduction of both text and photograph on the same page. Thus, the journal *USSR in Construction*, which was published in four languages and distributed to an international readership, photographically documented the major construction projects in the Soviet Union during Joseph Stalin’s first and second Five-Year Plans. During this time of accelerated industrialization, the use of dramatic formal elements such as compositionally-assertive diagonals, close-up, and wide-angle views projected the image of dynamism, energy, and industrial prowess that the Soviet State desired to promote abroad. Rodchenko was only one of many contributors to this journal.

In Germany, the mass media empire of Willi Münzenberg, which was loosely affiliated with the Communist International (Comintern), used the photographs as the centerpiece of its agitation and propaganda efforts. Such was the impetus behind the Münzenberg-sponsored *Der Arbeiter-Fotograf* (The Worker-Photographer), a journal founded in 1926 and designed to educate a cadre of amateur proletarian photographers who would

generate class-conscious photographs for the revolutionary cause. Similarly, Münzenberg’s *Arbeiter Illustrierte Zeitung* (Worker’s Illustrated Journal) provided imaginative and socially critical photoreportage on a weekly basis for a broad leftist readership. In this journal, visually and politically compelling photographs were provocatively juxtaposed with incisive text or other photographs in order to activate communist political consciousness. Until the advent of National Socialism in early 1933, the *Arbeiter Illustrierte Zeitung* reached a peak circulation of 500,000, making it the second-most popular illustrated journal in Germany. Exiled to Prague, the journal continued to circulate its revolutionary message until 1938, albeit to a reduced readership of around 12,000.

Photomontage, or the juxtaposition of photographs with text or other photographs, was equally if not more significant as an agitprop device as pure photography. With the cut-and-paste technique of photomontage, it was possible to disassemble and then reassemble the familiarly represented world. The procedure emphasized the artifice of pictorial construction, which, depending on its context, either functioned as a metaphor for the deconstruction of the status quo, or signaled a new society still in the making. Typically, photomontage upset conventional representations of space, accentuating incongruity and spatial instability in order to convey social dynamism and change. Early Soviet photomontage, such as Gustav Klucis’ poster design *Electrification of the Entire Country* of 1920, juxtaposed abstract forms drawn from Constructivist aesthetics with photography, thus combining symbols of avant-garde art with technological modernization. Photomontages generated during Stalin’s Five-Year Plans featured a more immediately legible pictorial composition, in keeping with intensified propaganda efforts, but still foregrounded emphatic diagonals and a disjunctive syntax. This shift in representation is readily evident in Klucis’ 1930 *Male and Female Workers* (*Let Us Fulfill the Plan of the Great Projects*), which unifies multiple hands, palm up, into a symbol of the Five-Year plan while it slices across the pictorial surface in a gesture of resolute solidarity.

At the same historical moment, the provocative photomontages of the German artist John Heartfield (pseudonym of Helmut Herzfelde) were featured within the pages and on the front covers of the *Arbeiter Illustrierte Zeitung*. The goal of these photomontages was to seize and politically stimulate the passing gaze in a public sphere saturated by the photographic image. They aimed to reveal the reali-



Gustav Klucis, Fulfilled Plan, Great Work, 1930, Lithograph, printed in color, 46 ¾ × 33",  
Purchase Fund, Jan Tschichold Collection.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

ties behind appearances, mobilizing the visual machinery of satire, including, as the scholar David Evans points out, metamorphosis, hybridization, anthropomorphism, and metaphors of scale. In Heartfield's 1932 photomontage *The Meaning of the Hitler Salute*, for example, Hitler's arm does not thrust vigorously forth, but flops limply back, palm up, to receive millions of Rentenmarks from the hand of a giant, bloated capitalist standing behind him. "Millions stand behind me," declares the caption—Hitler's own proclamation—while the image reports the true source of Hitler's electoral support.

In photography, the notion of agitprop continued to be redefined in the later half of the twentieth century and has become primarily a tactic within advertising that uses references to the historical practice.

SABINE KRIEBEL

*See also:* **Heartfield, John; Image Theory: Ideology; Photography in Europe: Russia and Eastern Europe; Social Representation; Worker Photography**

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## MAX ALPERT

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### Russian

Max Alpert was a leading Soviet photographer who helped shaped the modern photo essay through his work as a propagandist of the Soviet state in the 1930s through the 1950s. His documentations of huge state-sponsored projects form a lasting record of Soviet industry and ideology. Although always under the direction of the state to photograph the properly sanctioned material, Alpert brought a stark artistry to all his work, enabling it to survive while much Socialist Realist and propaganda photography has not.

Alpert was born in 1899 in Simferopol in the Crimea (present-day Ukraine). The son of an artisan, at age 15 he was apprenticed to a photographer in Odessa. In 1919 Alpert volunteered for the Red Army. During the 1920s he became a leader of the Red Army's photographic brigade alongside such young photographers as Yevgeny Khaldei. After his demobilization in 1924 he joined the Moscow newspaper *Rabochaya Gazeta* where he worked for four years. Many of his photographs

from this period, including *Maxim Gorky's Return from Italy*, were widely published.

Hired by Soviet organ *Pravda* in 1928 he photographed the collectivization of agriculture and construction during the first of Premier Josef Stalin's now infamous Five Year Plans. As part of his coverage of these projects he began to work systematically on developing serial or sequence photography. An important early example includes his series *The Construction of the Magnitogorsk Steelworks Factory* of 1929–1930. Over the years Alpert made repeated visits to the town to document its ongoing development. Among his most noted works was the sequence *Master and Builder* in which Alpert chronicled the career of Viktor Kalmikov, a worker at the Magnitogorsk steel foundry who began as an illiterate mason and became an expert construction worker.

In 1931 Alpert began photographing for the magazine *USSR na stroike* (*USSR in Construction*) contributing to stories directed at foreign audiences. During this time he covered the digging of the Fergana Canal (also known as the Great or Grand Fergana Canal), to draw water for irrigation

of cotton crops in the Fergana Valley in present-day Uzbekistan and contributed a series of photos of the hydroelectric plant on the Dnepr River.

In 1931, along with Arkady Shaikhet and Salomon Tulesa, Alpert worked on the picture story *Twenty-Four Hours in the Life of the Filippov Family*. The photo-essay, published as a cover story in the German weekly *Arbeiter Illustrierte Zeitung* to wide praise in Europe and the United States, covered the life of a metal worker in Moscow's Red Proletarian factory. The influential work was critical in establishing the photo essay as a significant photographic genre and was among the most significant photography projects of its time, touring Vienna, Berlin, and Prague as an exhibition in 1931. The project was organized by editor Lazar Mezhericher as a manifestation of his views as expressed in his article "Serial Photography as the Highest Stage of Photographic Propaganda." The three photographers spent four days with the Filippov family, producing around 80 pictures of Nikolai Filippov and his wife and children; of these, 52 were used in the photo essay.

The images depict specific events in the life of what is claimed to be a typical family, each shot presenting an intelligible narrative which adds to the whole. The series begins with portrayals of the Moscow neighborhood in which the Filippovs live. Contrast is made between the Filippov's previous wooden house and their new and comfortable apartment building by including a miniature shot of their former dwelling. The meaning of such juxtapositions is supported with explanatory texts to show the greatly improved living conditions of working families in the new Soviet society.

Following the presentation of the living environment the photographers present a complete portrait of the family members, each identified by name, as they enjoy a morning tea inside their furnished apartment. This introduction prepares viewers to identify family members as they go about their day on the streetcar, in the factory where the father and son work, in the stores where the mother shops, and in the store where the daughter works. Close-ups of joyful and happy family members portrayed the security Soviet workers felt while photos of the factory and commune showed that such security is only possible through the work of the community.

A year later the essay was analyzed thoroughly in *Proletarskoye Foto* in an article that identified the photo essay as a new art form, similar to film. The enormous success of the Filippov essay made photo stories mandatory. Prominent photo stories

that followed included Alexandr Rodchenko's White Sea Canal essay in 1933 and Mark Markov-Grinberg's sequence on the coalminer Nikita Izotov in 1934. The essay form as put forth by Alpert and his colleagues had a powerful impact on photography internationally, providing inspiration for *Life* magazine's founding in 1936. It also proved influential on the works produced by the Farm Security Administration in the United States.

Alpert, along with Arkady Shaikhet, led the Union of Russian Proletarian Photographers (ROPF), which formed in the early 1930s. The photojournalists of ROPF repudiated the experimental manipulation of the October group, the avant-garde agitprop artists as exemplified by Rodchenko. In opposition to the startling angles and crops deployed by these photographers, now commonly called the Constructivists, the realists of ROPF urged straightforward reportage. ROPF rejected notions of art for art's sake and argued that photography pursue a purpose. Content rather than style should be the photographer's primary consideration.

Along with Shaikhet, Alpert offered some of the earliest denunciations of the nonrepresentational works and theories of the October Association photographers, including Rodchenko, Boris Ignatovich, and Elizar Langman. This position eventually garnered official support. In 1931, the Central Committee of the Proletarian Cinematographers and Photographers sanctioned the photographic approach presented in *Twenty Four Hours in the Life of the Filippov Family* as the appropriate model for the proletarianization of Soviet photography.

Alpert's work was displayed at the Exhibition of Works by the Masters of Soviet Photo Art in 1935, the last exhibition to show the vitality and diversity of Soviet photography prior to the institutions of socialist realism. Alpert also exhibited in the First All-Union Exhibition of Photo Art at the State Pushkin Museum in Moscow in 1937. This exhibit signified the closing chapter in post-revolution Soviet innovative photography. At the same time Alpert's images were produced not for galleries or museums but for a mass audience.

During World War II Alpert reported for TASS news agency. As with other Soviet photojournalists of The Great Patriotic War (World War II), few of Alpert's wartime photos were ever shown in galleries. Following the war Alpert worked for the Soviet Information Office and the Novosti Press Agency. He died in 1980.

JEFFREY SHANTZ

## ALPERT, MAX

*See also:* **Agitprop; Photography in Europe: Russia and Eastern Europe; Propaganda; Shaikhet, Arkady; Socialist Photography; Worker Photographer**

### Biography

Born in 1899 in Simferopol in the Crimea. Relocated to Odessa; apprentice in a photographic studio, 1914. Red Army service, 1919; a leader of the Red Army's photographic brigade, early 1920s. Joined the Moscow newspaper *Rabochaya Gazeta* 1924–1928. Hired by the newspaper *Pravda*, 1928, worked photographing collectivization of agriculture and construction during the first of Stalin's Five Year Plans. Began work for the magazine *USSR na stroike*; work on photo essay *Twenty-Four Hours in the Life of the Filippov Family*, 1931. Involvement in Union of Russian Proletarian Photographers (ROPF), early 1930s. Correspondent for TASS News Agency, 1941–1945. After the war he worked for the Soviet Information Office and Novosti Press Agency. Died 1980.

### Selected Works

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*A Kulak's Cottage Is Given to a Poor Peasant*, 1930  
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*Construction of Magnitogorsk Steelworks*, 1930  
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## AN AMERICAN PLACE

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In the aftermath of the catastrophic stock market crash that ushered in the Great Depression, photographer and curator Alfred Stieglitz opened his last gallery in December 1929. Stieglitz's first gallery, The Little Galleries of the Photo-Secession (known as "291" for its location at 291 Fifth Avenue in New York City) had been open from 1903 to 1917, and during those years, Stieglitz had championed photography as a fine art with exhibitions of American and European photographers and painters that provoked questions about the relationship between media and advanced the cause of an avant-garde aesthetic. During the 1920s, Stieglitz's

own photographic production had flourished, inspired by his new relationship with painter Georgia O'Keeffe, and he continued to champion the cause of modern art in America with exhibitions he organized at the Anderson Galleries (1921–1925) and The Intimate Gallery (1925–1929), both in New York City. In these years Stieglitz made some of his best-known works, including his photographs of clouds known as *Equivalents* and his vast portrait of O'Keeffe undertaken over two decades. As the 1929 season at The Intimate Gallery came to a close in May, Stieglitz learned that the building would be demolished. Several colleagues felt

strongly that he needed to continue his work as a supporter of American art at a new gallery, and photographer Paul Strand and close friend Dorothy Norman raised funds to rent a space at 509 Madison Avenue that Stieglitz dubbed “An American Place.” The light-filled space included five rooms, with white or pale grey walls, and a plain, painted cement floor. The gallery opened on December 7 with an exhibition of new watercolors by John Marin.

At An American Place, Stieglitz maintained and refined the same approach to exhibiting art that had informed his work in the earlier spaces. He disavowed any commercial practices including advertising or promoting the gallery to potential customers. The phone number was not listed in the phonebook and one oft-repeated story involved a woman asking Stieglitz where she might find the gallery he ran, and the photographer responding with a dismissive explanation that he did not run any gallery—clearly he felt the confused woman to be unworthy of the kind of intellectual and spiritual sustenance offered by An American Place. Stieglitz did not profit financially from his role at the gallery. Funds from the sale of works of art went directly to support the artists and to pay the rent. During the 1920s and 1930s, Stieglitz focused his attention on an increasingly small group of American artists, rather than the international artists that he had championed from 1903–1917. The limited season of four to five shows annually at An American Place featured regular exhibitions of new work by painters John Marin, Arthur Dove, and Georgia O’Keeffe; other artists supported at the gallery included Charles Demuth, Paul Strand, and Marsden Hartley. With the opening of the Museum of Modern Art (MoMA) just one month earlier than An American Place, Stieglitz anticipated MoMA’s preference for the European avant garde and sought to advocate on behalf of the American artists he had supported since the earliest years of their careers.

Only a handful of photographers had exhibitions at An American Place, but their impact was nevertheless significant, and photography remained an essential element of the American modernist aesthetic advanced by Stieglitz. Soon after Julien Levy opened his new gallery in New York devoted to Surrealist art and photography in the fall of 1931, Stieglitz decided to mount a retrospective of his own work. *127 Photographs (1892–1932) by Alfred Stieglitz* was open from February 15 to March 5, 1932, and featured early images of New York and portraits of colleagues such as Marin and Paul Rosenfeld, as well as *Equivalents*, portraits of Dorothy Norman,

portraits of O’Keeffe, and new views of the changing skyline in midtown Manhattan as seen from the windows of An American Place and his apartment at the Shelton Hotel. Just one month later, Stieglitz mounted his final exhibition of work by Paul Strand. This show included images from Strand’s driftwood series and views of the New Mexico and Colorado landscape. Their friendship of more than fifteen years, however, was strained and Strand saw less and less relevance in the spiritual formalism advocated by his mentor. After handing in his keys to the gallery at the close of his exhibition, Strand would spend the next decade involved with social-realist and documentary filmmaking. Inspired by the rediscovery of some of his old negatives from the 1880s and 1890s, Stieglitz mounted one final exhibition of his own work in December 1934, to coincide with the publication of the collection of essays, *America and Alfred Stieglitz*.

On March 28, 1933, a new young photographer walked into the gallery and presented his work to Stieglitz. After looking through the portfolio, the senior master welcomed Ansel Adams to An American Place. The two photographers maintained a regular correspondence over the next decade, and the West Coast-based photographer made annual visits to New York to meet with Stieglitz. Stieglitz harbored hopes that Adams might take on the mantle of championing American art and photography at An American Place, but the younger artist would not abandon his connection to the Western landscape. Stieglitz presented Adams’s work in a solo show at An American Place in the late fall of 1936. The only other solo exhibition of photographs at An American Place featured the work of Eliot Porter. The December 1938 show included black and white wildlife studies and intimate landscapes. Following his experience at An American Place, the naturalist chose to focus exclusively on his photographic career, eventually producing the spectacular color images of nature for which he is best known.

In the final decade of the gallery, before Stieglitz’s death in 1946, photographers continued to visit or correspond with Stieglitz in hopes of some acknowledgement from the elder statesman of their field. László Moholy-Nagy, Walker Evans, and Weegee (Arthur Fellig) all made contact with Stieglitz during these years, and for better or worse, each counted the interaction a significant moment in their development. The final seasons of An American Place were devoted to exhibitions of paintings by O’Keeffe, Dove, and Marin.

RACHEL ARAUZ

See also: **Adams, Ansel; Evans, Walker; Levy, Ansel; Modernism; Moholy-Nagy, László; Museum of Modern Art; Porter, Eliot; Stieglitz, Alfred; Strand, Paul; Weegee**

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## APPROPRIATION

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Appropriation became one of the most confounding and provocative strategies used by artists during—and since—the 1980s. The medium of photography was integral to this method as the most effective tool to enable artists to take possession of, borrow, steal, or otherwise copy existing imagery, whether drawn from the public domain, the works of other artists, or the general cultural context.

Art historical precedents for the late twentieth century strategy of appropriation included French avant-garde artist Marcel Duchamp's decision to exhibit "readymades" such as his signed urinal entitled *Fountain* beginning in 1913, the Dadaist collages and photomontages of Kurt Schwitters and others, Robert Rauschenberg's use of found objects in his "combine" works of the late 1950s, or the Pop Art and Fluxus movements of the early 1960s, both of which frequently incorporated commercial imagery. Certainly Andy Warhol's landmark photo silkscreens depicting multiple representations of Campbell's Soup cans, Coca-Cola bottles, and Hollywood personalities such as Marilyn Monroe became touchstones for later practitioners of appropriation such as American sculptor Jeff Koons.

Among the most notable artists to emerge in the wake of appropriation were Jack Goldstein, Louise Lawler, Sherrie Levine, Richard Prince, and Cindy Sherman. Each of these artists used photographic

techniques that played off photography's ability to represent reality and to create multiple originals, and expanded the definition of fine arts photography. Goldstein (re-)presented brief film clips such as the MGM lion's roar shown on a continuous loop, and Prince enlarged and thereby distorted imagery drawn from magazine advertisements featuring the iconic Marlboro cowboy. Levine critiqued the myth of the great Modernist masterwork in her re-photographic works such as the series *After Walker Evans*. Lawler, who also collaborated early on with Levine, became known for her photographs of works of art as they are displayed in public institutions and private homes. Sherman did not appropriate images as such, but uncannily mimicked the general look of 1950s and 1960s Hollywood films in her disarmingly straightforward 35-mm black-and-white series of *Untitled Film Stills*.

Artists such as Levine found support in the writings of critics such as Douglas Crimp and Hal Foster. Crimp, in his remarks as curator of the 1977 exhibition *Pictures*, made the case that artists were now in explicitly Postmodernist territory, having departed from existing Modernist norms: "Those processes of quotation, excerption, framing and staging that constitute the strategies of the work I have been discussing necessitate uncovering strata of representation... underneath each picture there is always another picture." Meanwhile Foster in his analysis of appropri-

tion commented that “this shift in practice entails a shift in position: the artist becomes a manipulator of signs more than a producer of art objects, and the viewer an active reader of messages rather than a passive contemplator of the aesthetic or consumer of the spectacle.”

However painters such as Julian Schnabel and David Salle met with strong market support yet were received coolly by those critics largely unsympathetic to a “return to painting” often perceived as uncritical and market-driven. While Schnabel gained initial renown for applying shattered crockery to the canvas and then covering it partially by thick layers of pigment, and also made reference to artists from Caravaggio to Warhol, others relied strongly on photography. In his paintings Salle incorporated both his own photography and found sources ranging from the art historical to the pornographic. The New York East Village painter Mike Bidlo created meticulous copies of the works of Pablo Picasso and other Modern artists, and by the 1990s he was also photographing staged tableaux based upon works such as Edward Manet’s *Olympia* and offering his own direct homages to Duchamp’s early readymades. Jean-Michel Basquiat also combined spontaneous and exuberant drawing by hand with photo-silkscreened elements from borrowed sources. Jeff Koons embraced his borrowed imagery in the name of a new pseudo-populist aesthetic. In his quest to please his collectors, he oversaw the replication of stuffed animals, liquor decanters, and posed for photographs using the idioms of advertising, publicity shots, and hardcore pornography.

Sigmar Polke and Gerhard Richter and the Russian émigré duo Komar and Melamid responded to their own specific cultural surroundings. Polke and Richter, both raised in the former German Democratic Republic, or East Germany, created works in the mid 1960s under the heading “Capitalist Realism” and both experimented extensively with photography. Polke manipulated and distorted his photographs technically and incorporated them into his large, nonsensical paintings, while Richter made exquisitely rendered paintings from family and found photographs. Komar and Melamid in their SOTS art appropriated and transformed the iconography and stylistic effects of Socialist Realism, yielding aesthetically seductive and critically incisive results.

The subtle and complex feminist critique evident in the works of Levine, Lawler, and Sherman was proclaimed more boldly in the photomontages of former graphic designer Barbara Kruger, which

displayed such slogans as “Your Body is a Battleground.” “It’s a Small World (but not if you have to clean it),” and “Your Gaze Hits the Side of My Face,” presented as bold white typographic statements set into red banners laid over large-scale appropriated images. Jenny Holzer also used fragments of everyday speech and received knowledge in her textual works, most characteristically displayed using moving LED display signs. Other contemporary artists such as the American media artists Dennis Adams and Hans Haacke, the Chilean social activist photographer Alfredo Jaar, and Polish-Canadian public art innovator Krzysztof Wodiczko recontextualized documentary images within gallery installations, light boxes, and slide projections in order to offer pointed political commentary particularly during the Reagan era of the mid-1980s.

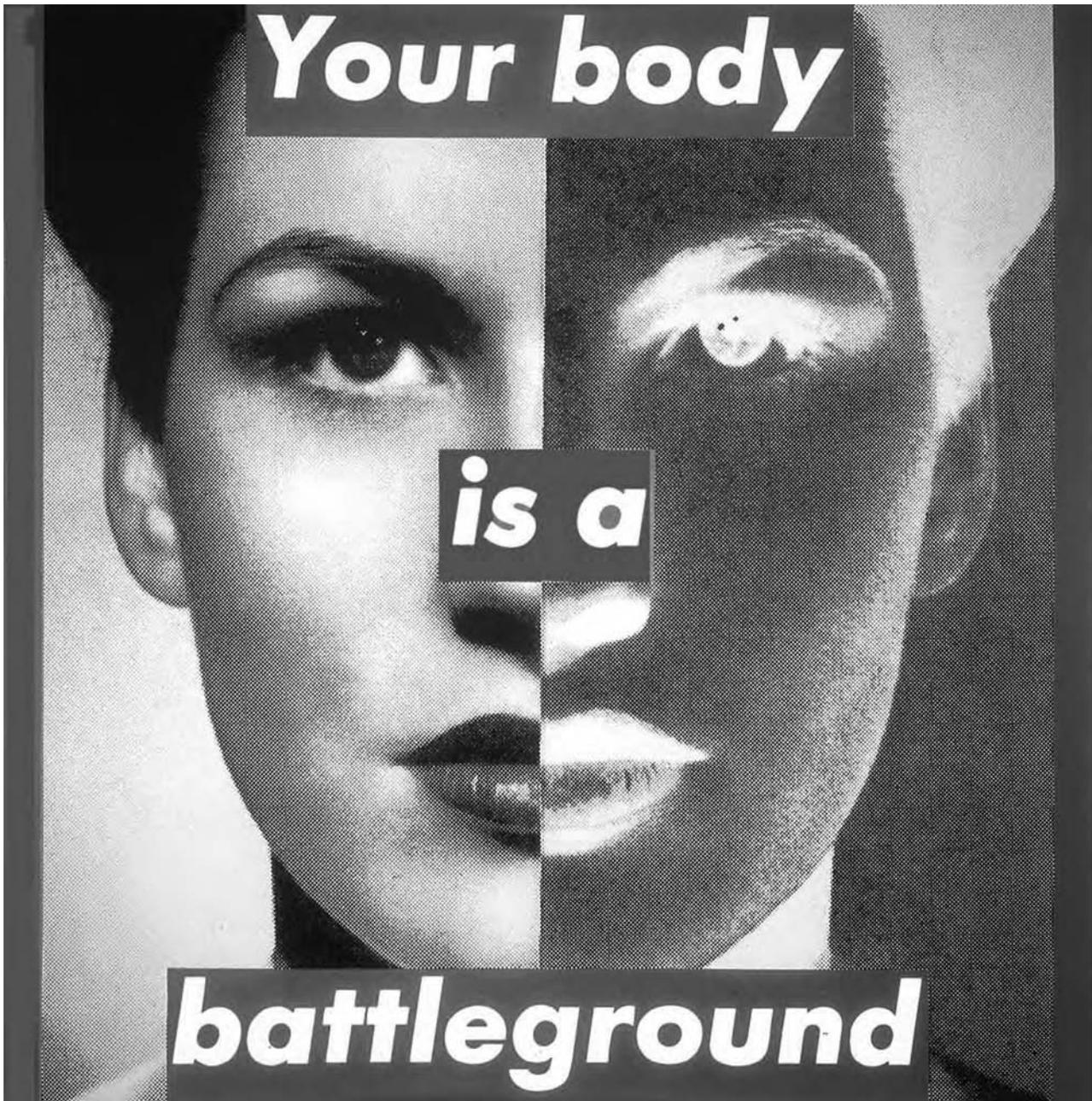
Appropriation became a characteristic artistic style of the 1980s, but perhaps as with its contemporaneous movements graffiti and neo-expressionism, its power and influence seemed to initially diminish after a period of overexposure. However in a more positive sense appropriation today has become merely one of a range of Postmodernist tools still actively used by contemporary artists in the context of multidisciplinary works. The general ubiquity of technology in the early twenty-first century, and the widespread use of digital replication and repetition in music, advertising, and film, almost ensures the likelihood that the strategy of incorporating borrowed images will continue unabated in the contemporary art world.

MARTIN PATRICK

*See also:* **Conceptual Photography; Feminist Photography; History of Photography: 6: the 1980s; Krauss, Rosalind; Kruger, Barbara; Modernism; Postmodernism; Prince, Richard; Rauschenberg, Robert; Representation; Sherman, Cindy; Solomon-Godeau, Abigail**

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Barbara Kruger, *Untitled (your body is a battleground)*, 1989, photographic silk on vinyl, 112 × 112".

[BARBARA KRUGER, "Untitled" (*Your body is a battleground*), 112" by 112", photographic silkscreen vinyl, 1989, © Barbara Kruger. Collection: The Broad Art Foundation, Santa Monica. Courtesy: Mary Boone Gallery, New York]

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## NOBUYOSHI ARAKI

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### Japanese

Tokyo-based Japanese photographer Nobuyoshi Araki has gained worldwide notoriety for his candidly erotic pictures. Perhaps the most prolific photographer in the history of the medium, Araki is the author of more than 200 books, and his exhibitions often include thousands of images. A self-styled “photo-maniac,” photography is a lifestyle for Araki; he shoots many, sometimes dozens of rolls of film a day. Best known for his voyeuristic, snapshot-style images of women often tied up with ropes (*kinbaku*) and colorful, sensual flowers, Araki has used photography to interpret emotions and experience.

Born in Tokyo, Araki was given a camera at the age of 12 by his father. In 1963, he graduated from the engineering department at Chiba University, majoring in photography and cinema. He went into commercial photography soon after graduating, working at the advertising company Dentsu in 1963. During his nine years there, he also pursued his own projects. In 1964 he received the Taiyo prize for *Satchin* (1963), a black and white photographic series featuring kids from downtown Tokyo, whose title derives from the pet name of a little girl. He exhibited these works and others in his first exhibition in 1965.

In 1970 Araki created the first of his *Xerox photo albums*, which he produced in a limited edition and sent to friends, art critics, and people randomly selected from the phone book. The quality of this early type of photocopy often led to unusual tonal effects in the resulting images. In 1971, he published the privately printed photographic collection *Sentimental Journey* (*Senchimentaru na tabi*), in which his personal life, in particular his wedding and honeymoon with Yoko Aoki, was displayed in a diary format. At first glance the images seem to be naïve records but they are in fact staged. *Sentimental Journey* established Araki’s reputation, and

in 1972 he left Dentsu and became a freelance photographer. Since then, almost all his works have revolved around his own life, and are almost always about the women who are close to him.

Stylistically, Araki has never been a purist. He works in black and white and color, using cibachrome as well as color photocopies for their garishness and artificiality; he uses natural light and hard flash. Araki has also employed many experimental techniques and processes including collage, montage, solarization, and hand-applied color, including paint (one series presents paint dripped onto close-up images of vaginas). He also works with negatives that are damaged or decayed, and scratches into the emulsion on finished prints, such as in a series where he scratched out the genitals on nudes. He juxtaposes snapshots with studio photos, portraits, and street scenes, and still lifes with hardcore pornography. He photographs voraciously, from the female body to food to cats. Araki works primarily with a Pentax 6 × 7 format camera, dating the resulting prints to register them in time; in his ongoing *Tokyo diaries* Araki uses a camera that automatically prints the date on the image. Reflecting the nature of how he shoots, his work is presented and is best understood in the context of the series.

Araki’s work is paradoxical in that it is subjective and yet makes no claim to photographic truth; he often appears in scenes containing sexual activity, yet one of his best known images is a self-portrait wearing his recently deceased wife’s pink coat, gripping a large black-and-white framed portrait of her. For Araki, an everyday street scene may become transformed into a setting of intimate revelation. Particularly preoccupied with female sexuality, Araki attempts to become more intimate with women through photography, claiming the ropes he uses replicate an embrace. However critics argue that the photographer’s objectification of his

## ARAKI, NOBUYOSHI

subject limits if not precludes emotional connection and hence empathy, creating in effect, images void of intimacy. Similarly to Goldin and Joel-Peter Witkin, who also work with erotic imagery, Araki's work seeks to balance the sublime and the obscene; it is at once shocking and mysteriously tender. Over the years, his bold, unabashed photographs have been the object of censorship, especially in his native Japan, a fact that has not diminished his influence. Series have included images of gagged and tied women wearing the traditional dress of the kimono, on *tatami* mats in a *riyokan* (Japanese inn). Although the women are often restrained and silenced, the Japanese art of rope-tying, *kinbaku*, differs from Western style bondage. Araki's images are also heir to the Japanese tradition of erotic art, especially *Shunga*, the erotic painting from the Edo period. They combine ecstasy and death, a passion for life and a melancholy awareness of the finiteness of life.

Flowers have featured in several of Araki's projects of the 1990s and are appropriate subjects for his fusion of eros and death. Araki's photographs make explicit that flowers are reproductive organs and emblems of the consummation of love. However, Araki's flower studies are hardly sentimental; the flowers petals are often painted with garish colors and seem past their prime.

The city of Tokyo is another of Araki's chosen subjects although he claims only an interest in the urban areas he frequents and knows well, such as Shinjuku, Tokyo's entertainment district with its nightclubs, strip joints, and seedy hotels. People often seem sad and lonely in Araki's Tokyo. He claims that "photography is synonymous with what relates to me. I don't go somewhere simply to take photographs."

Araki has edited most of his own books, and has gained a strong and growing following in the United States and Europe. He has formed friendships with other great photo-diarists such as Robert Frank and Nan Goldin, and in 1995 Araki published a book with Goldin (*Tokyo Love*). He has also delved into stylized fashion photography. In 2002, the German publisher Taschen released a lavish tribute to Araki's work—an enormous and unique (numbered and signed) book featuring 1000 images, with a print run of only 2500 copies. In 2003 the photographer published *Araki by Araki: The Photographer's Personal Selection 1963–2002*—the most comprehensive collection of his work, gathering images from each year.

DANIEL PALMER

**See also: Erotic Photography; Goldin, Nan; Photography in Japan**

## Biography

Born Tokyo, Japan, May 25 1940. Graduated from Engineering Department of Chiba University with a major in Photography and Filmmaking, 1963. Started work at Dentsu advertising company, 1963. Received prize for *Satchin*, a collection of photographs, 1964. First exhibition, 1965. Privately published *Sentimental Journey*, 1971. Left Dentsu in 1972 to work as a freelancer. Helped found the Workshop School of Photography, 1974. Opened the Nobuyoshi Araki School, 1976. Formed the Araki Limited Stock Company, 1981. Established Photo Clinic, 1982. Established AT Room, 1988. Lives and works in Tokyo, Japan.

## Selected Individual Exhibitions

- 1965 *Satchin and Mabo*, Shinjuku Station Building, Tokyo, Japan
- 1966 *Subway*, Mitsubishi Denki Gallery, Tokyo, Japan
- 1967 *Ginza*, Mitsubishi Denki Gallery, Tokyo, Japan
- 1973 *Flowers in Ruins*, Shimizu Gallery, Tokyo, Japan
- 1976 *Yoko, My Love*, Nikon Salon, Tokyo, Japan
- 1984 *A World of Girls*, Zeit-Photo Salon, Tokyo, Japan
- 1986 *Araki's Tokyo Erotomania Diary*, Zeit-Photo Salon, Tokyo, Japan
- 1987 *Arakism: 1967–1987*, Zeit-Photo Salon, Tokyo, Japan
- 1990 *Towards Winter: Tokyo, A City Heading for Death*, Egg Gallery, Tokyo, Japan
- Tokyo Lucky Hole*, Apt Gallery, Tokyo, Japan
- 1993 *Erotos*, Parco Gallery, Tokyo, Japan
- 1995 *Journale Intime*, Fondation Cartier pour l'art contemporain, Paris, France



Nobuyoshi Araki, Tokyo Cube #102.

[Collection Museum of Contemporary Art, Chicago, partial and promised gift from the Howard and Donna Stone Collection, Photograph © Museum of Contemporary Art, Chicago, © Nobuyoshi Araki, Courtesy of Yoshiko Isshiki Office]

- 1997 *Tokyo Comedy*, Wiener Secession, Vienna, Austria  
 2000 *Viaggio Sentimentale*, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy  
 2002 *Araki Nobuyoshi: Hana-Jinsei*, Kyoto Museum of Contemporary Art, Kyoto, Japan  
 2002 *Nobuyoshi Araki: Tokyo Still Life*, Helsinki City Art Museum, Helsinki, Finland

### Selected Group Exhibitions

- 1971 *The 10th Contemporary Art Exhibition of Japan*, Tokyo Metropolitan Art Museum, Tokyo, Japan  
*Japan 15 Photographers*, The National Museum of Modern Art, Tokyo, Japan  
 1977 *Neue Fotografie aus Japan*, Graz City Museum, Graz, Austria  
 1979 *Japan: A Self-Portrait*, International Center of Photography, New York, New York  
 1989 *Tokyo: A City Perspective*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
 1991 *Japanese Photography in the 1970s*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
 1994 *Liquid Crystal Futures: Contemporary Japanese Photography*, The Fruitmarket Gallery, Edinburgh, Scotland  
 2001 *Facts of Life: Contemporary Japanese Art*, Hayward Gallery, London, England  
*Open City: Street Photographs Since 1950*, Oxford: Museum of Modern Art Oxford, England

### Selected Works (Books)

- Satchin*, 1963  
*Sentimental Journey (Senchimentaru na tabi)*, 1971

- The Camera Between Men and Women (Otoko to onna no aida ni wa shashinki ga aru)*, 1977  
*Yoko, My Love (Waga'ai Yoko)*, 1978  
*Tokyo Elegy (Tokyo ereji)*, 1981  
*World of Girls (Shojo sekai)*, 1984  
*Tokyo Autumn (Tokyo wa aki)*, 1984  
*Tokyo Story*, 1989  
*Towards Winter: Tokyo, A City Heading for Death*, 1990  
*Sentimental Journey/Winter Journey*, 1991  
*Tokyo Love*, with Nan Goldin, 1995  
*Naked Faces*, 1996  
*Obscenities and Strange Black Ink Stories*, 1997  
*Tokyo Luck Hole*, 1997  
*Tokyo Comedy*, 1997  
*Flowers*, 1998  
*Tokyo Nostalgia*, 1999  
*Sentimental Photography, Sentimental Life*, 1999

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 Araki, Nobuyoshi. *Shikijyo: Sexual Desire*. Text by Jean-Christophe Ammann, Peter Weiermair, and Mario Kramer. Zurich: Edition Stemmler, 1997.  
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## DIANE ARBUS

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### American

Diane Arbus, whose singular, often shocking portraits emerged among the most iconic and modern images of the 1960s, famously wrote in 1971, "A photograph is a secret about a secret. The more it tells you the less you know" (Arbus 1971, 64). Although Arbus's quote reveals her skepticism toward the common assumption that photography tells the truth—in other words, that it is a visually accurate medium—her work has nonetheless been linked to the documentary photographic tradition. By the late 1950s American photographers in particular began to register their discontent with the

prevailing photographic conventions that focused on formalism or "fine art" aesthetics. Photojournalism—including the role it played in larger cultural upheavals, such as Vietnam, the civil rights and women's movements—emerged as a viable mode of photography. Moreover, the role of the photographer in relation to his or her subject came under scrutiny. Post-World War II figures such as Lee Friedlander, Garry Winogrand, Danny Lyon, Bruce Davidson, and Arbus, among others, pointed their cameras toward the common, everyday, and often ugly realities of urban existence and the individual subject. Their vernacular approach, which actually borrowed from both the fine art and

documentary traditions, came to be described as the snapshot aesthetic. These pictures of the so-called “social landscape” were often captured quickly using portable 35-mm cameras, often on the street. They appeared to be casually composed (if at all), incorporating movement and happenstance. Critics and historians of photography such as Nathan Lyons and John Szarkowski attempted to describe this fresh development that brought greater, self-conscious creativity to the objective and socially conscious picture.

A formative exhibition that introduced the notion of social landscape photography was *New Documents: Diane Arbus, Lee Friedlander, Garry Winogrand* (1967), organized by Szarkowski at the Museum of Modern Art in New York. Head of the museum’s photography department from 1962 to 1991, Szarkowski’s wide-ranging and groundbreaking exhibitions helped place photography within the company of painting and sculpture in the art museum and beyond. *New Documents* heralded a nascent age in a photography that emphasized the pathos and conflicts of modern life presented without editorializing or sentimentalizing but with a critical, observant eye. Szarkowski saw in these three artists a shift in the documentary approach, traced through Walker Evans, which incorporated deeply personal ends. He wrote in the Museum’s wall panel, “Their aim has been not to reform life, but to know it. Their work betrays a sympathy—almost an affection—for the imperfections and frailties of society (Szarkowski quoted in *Diane Arbus Revelations* 2003, 51).

Arbus’s affinity for imperfection and frailty is today legendary, making her role in this sea-change historically relevant. Yet her oeuvre is also distinct and virtually unique in her generation for its emphasis on portraiture in its classical sense. Unlike the loose and cropped compositions of her peers, who often captured fleeting images and moments, Arbus’s photographs relied upon an established relationship of some sort between the sitter and the photographer. In other words, Arbus’s process intimately involved the subject, who was usually posed, and always remained cognizant of the photographer’s presence. While the pictures may appear candid, they were more often than not painstakingly composed with an emphasis on visual narrative and description. Her talents lie in her uncanny ability to communicate something distinct, private, and mutable about her subjects’ personalities, fantasies, or experiences, what she called “the gap between intention and effect” (Arbus 1972, 1–2). Drawn to the power of myth and self-invention, Arbus’s titles reflected this

interest in telling a story about her subjects: *A family on their lawn one Sunday in Westchester, N.Y.* (1968), *Man at a parade on Fifth Avenue, N.Y.C.* (1969), *A Jewish giant at home with his parents in the Bronx, N.Y.* (1970), and *Child with a toy hand grenade in Central Park, N.Y.C.* (1962). This narrative approach is related to the context in which the images were first seen—primarily in the pages of popular magazines where they appeared as photo essays.

Diane Nemerov Arbus’s photographic career began as a commercial one in which she partnered with her husband Allan Arbus. The couple ran a successful commercial studio in New York City, and their work appeared regularly in *Glamour* and other magazines. Diane generally devised the concepts and designed and styled the shots, while Allan worked behind the camera; she learned from him how to develop film and print negatives in the makeshift darkroom that was the couple’s bathroom. She simultaneously took her own pictures, using a 35-mm Nikon to photograph people, often those characters she met on the street. The Arbuses worked together from about 1941 to 1956 when Diane quit the business to pursue her own photography fulltime; she pursued editorial assignments in order to pay for more creative, personal work.

In 1959 she earned her first commissioned photo essay, ostensibly about the vagaries of urban life in New York City for *Esquire* magazine. Titled *The Vertical Journey: Six Movements of a Moment Within the Heart of the City*, the portfolio included portraits as disparate as a side-show performer known as *The Jungle Creep*, who appeared in Hubert’s Museum of eccentrics in Times Square to an honorary regent in the Washington Heights chapter of the Daughters of the American Revolution. She went on to publish more than 250 pictures in *Harper’s Bazaar*, *Esquire*, the *Sunday Times Magazine* of London, and elsewhere. Other photo essays included *The Auguries of Innocence* (*Harper’s Bazaar*, December 1963), *The Soothsayers—What’s New: The Witch Predicts* (*Glamour*, January and October 1964), and *People Who Think They Look like Other People* (*Nova*, October 1969). Arbus generally wrote extensive text captions for the essays’ images. She approached her personal work in much the same manner.

Although Arbus’s most famous subjects were outsiders such as transvestites, strippers, carnival performers, nudists, dwarves, and other assorted “freaks,” she was equally drawn to the prosaic in subjects as ordinary as children, mothers, couples, old people, and the like. She photographed her subjects in familiar settings: their homes, on the

street, in the workplace, in the park. While the environmental setting often provides description as to the sitter's personality or life, it does not distract from the matter at hand, namely the poignancy or intensity of the interaction between Arbus and her subject.

She admired and was influenced by the typologies of August Sander, whose assorted shopkeepers, industrial workers, peasants, artists, as well as social outcasts reflected archetypes the photographer found within his own milieu—Germany in the 1920s and 1930s. She shared with Sander a breadth of iconography and a sympathy with subjects presented without romanticism. Her nearly archeological interest in social mores and milieus is evidenced in her project proposal for a 1963 Guggenheim Grant. Titled *American Rites, Manners and Customs*, she sought to depict a range of social ceremonies, including beauty pageants, games and competitions, costumes, parties, and the like. Arbus called these ceremonies “our symptoms and our moments. I want to save them, for what is ceremonious and curious and commonplace will be legendary” (Arbus quoted in *Diane Arbus Revelations* 41). She won this grant and received a second one from the Guggenheim in 1966. Arbus's photography also bears the influence of her teacher, Austrian-born Lisette Model, who also photographed for *Harper's Bazaar* and whose expressive images monumentalize their human, often quirky, subjects.

In order to achieve sharper, less grainy images, Arbus had abandoned the 35-mm format by 1963 for a wide-angle Rolleiflex and later a Mamiyaflex camera, each of which produced 2-1/4" square negatives. A photographer held the 2-1/4" cameras at waist-level, looking down, which slowed down the process of picture-making considerably. This format was in keeping with her prolonged portrait sittings. In addition, the wide angle of her first Rolleiflex created a slight warping of the contents of the frame, lending a subtle skewing of the composition that enhanced the psychological effect of the picture. As early as 1965 she began printing her pictures with the irregular, black borders that showed the entire, uncropped negative. These borders (also used in Richard Avedon's portraits) called attention to the fact that the image was constructed on a two-dimensional surface rather than a window-like view to the subject. Typical of the 1960s documentary aesthetic, Arbus's use of the negative borders put stress upon the subjectivity of the photographer and her vision. Arbus's portraits search the *surface* of people, their facades, costumes, eccentricities, and her direct, frontal

compositions reflect this. However, penetrating vision often points to a hidden psychology, or at least the traces of the vulnerabilities that lie beneath this surface.

Historians have noted the potency, and discomfort, associated with Arbus's seemingly voyeuristic iconography, especially in relation to the viewer. Arbus was intently aware of the role she played in relation to her subjects, including any responsibility she might have for or to them. Because she recognized that the pictures were the result of an often passionate, emotional investment in her subjects, she was careful to temper this with aesthetic deliberation and dispassion. This complex intertwining of roles—between photographer and subject, photographer and viewer, and subject and viewer—reveals Arbus's masterful understanding of empathy moderated by critical distance (Phillips, *Diane Arbus Revelations* 59). The gravitas of her work, in fact, lay in this acute, triangular relationship linking photographer, subject, and viewer. It represented a rather early understanding of image theory that would later inform much of postmodern photography.

In keeping with Arbus's interest in subcultures, in 1969 she began photographing at a home for the mentally retarded in New Jersey. These images remain mysterious glimpses into the photographer's subjective mindset as well as beautifully poignant representations that seem to waver on the line between what is normal and abnormal. Arbus's care to show her subjects as individuals—without exploitation or editorializing—was reflected in the seriousness of this personal project, for which she had to seek extensive permissions. Most of the photographs from this series were posthumously printed and titled (as *Untitled* images). In her notebooks of the time she detailed the various residents by name, often describing particular interactions on a given day. The work was edited by her daughter Doon Arbus and published in 1995 (Arbus, *Untitled* 1995).

That same year she self-produced a limited edition portfolio of museum-quality prints titled *A Box of Ten Photographs* (dated 1970). The prints were displayed in a minimalist, elegant, clear box that doubled as a framing device, designed by her friend Marvin Israel. The collection of photographs—all of which related to the family—as well as their presentation represented a conscious statement about how she viewed herself as an artist and her photography (Phillips, *Diane Arbus Revelations* 66). The portfolio included several images from *New Documents* and five that had been published in *Artforum*, May 1971. She advertised the

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sale of the portfolio in *Artforum* magazine; only four sets sold in her lifetime, one to the artist Jasper Johns.

At the time of her death by suicide in 1971 (she had suffered from depression throughout her adult life), Arbus's photography was not widely exhibited in museums and galleries, although it would prove to be instrumental in the artistic reexamination of photography within American museums, where the medium would assume a sure and stable place during Szarkowski's tenure. Although Arbus had serious reservations about displaying her pictures in museum exhibitions, where she feared her intentions might be misunderstood, her work has retained a vital and major place within the history of photography.

LYNN M. SOMERS-DAVIS

*See also:* **Documentary Photography; Model, Lisette; Street Photography; Szarkowski, John; Winogrand, Garry**

### Biography

Born Diane Nemerov, New York City, March 14, 1923 to Gertrude and David Nemerov. Her wealthy family of Russian-Jewish descent owned Russek's, a fashionable Fifth Avenue department store. Married Allan Arbus against parents' wishes in 1941. Brother was Howard Nemerov, Pulitzer-prize winning poet and U.S. Poet Laureate in 1988. Daughter Doon Arbus born 1945; daughter Amy Arbus born in 1954. With husband opened fashion photography studio ("Diane and Allan Arbus"), 1946. Attended first photography course in mid-1950s with Alexey Brodovitch at New School for Social Research, New York City; studied with Lisette Model at the New School, 1956–1958. Quit the business in 1956 to pursue her own work, garnering assignments for *Esquire*, *Harper's Bazaar*, and the London *Sunday Times Magazine*. The Arbuses separated amicably, 1959; that year Diane began keeping notebooks of her writings with ideas for pictures and other interests. By early 1960s discovered Hubert's Museum (flea circus in Times Square) and Club 82 (a female-impersonator club in downtown Manhattan); revisited these sites extensively to photograph. Met Walker Evans through Marvin Israel, 1962. Received first Guggenheim Fellowship for *American Rites, Manners and Customs*, 1963; second Guggenheim Fellowship for *The Interior Landscape*, 1966. Began teaching at Parsons School of Design, New York City. Included in MoMA exhibition *New Documents*, 1967. Hired by John Szarkowski at Museum of Modern Art, New York, to research exhibition on news photography, *From the Picture Press*, 1969–1970. Produced with Marvin Israel a limited edition portfolio of 10 photographs (*A Book of Ten Photographs*), 1969–1970; published *Five Photographs by Diane Arbus*, *Artforum*, May 1971. Taught a private master class at Westbeth, the artists' cooperative housing where she lived, 1971. Died by suicide in her New York City home, July 28, 1971. Subject of posthumous retrospective at

Museum of Modern Art, New York, with accompanying monograph *Diane Arbus* (1972).

### Individual Exhibitions

*Note:* Arbus's sparse exhibition history and the relative lack of scholarship on her is due in part to the control The Estate of Diane Arbus has maintained over her work including exhibitions and reproductions of it.

1972 *Diane Arbus*; Museum of Modern Art, New York, New York, and traveling retrospective

2003 *Diane Arbus: Family Albums*; Mount Holyoke College Art Museum, South Hadley, Massachusetts, and traveling

2004 *Diane Arbus Revelations*; San Francisco Museum of Modern Art; San Francisco, California; traveling to Los Angeles County Museum of Art, Los Angeles, California; Museum of Fine Arts, Houston, Texas; Metropolitan Museum of Art, New York, New York; Museum Folkwang, Essen, Germany; Victoria and Albert Museum, London, England; and Walker Art Center, Minneapolis, Minnesota

### Selected Group Exhibitions

1955 With Allan Arbus. *The Family of Man*; Museum of Modern Art, New York, New York

1965 *Recent Acquisitions: Photography*; Museum of Modern Art, New York, New York

*Invitational Exhibition: 10 American Photographers*; School of Fine Arts, University of Wisconsin, Milwaukee, Wisconsin

1967 *New Documents: Diane Arbus, Lee Friedlander, Garry Winogrand*; Museum of Modern Art, New York, New York

1969 *Thirteen Photographers*; Pratt Institute, Brooklyn, New York

*Human Concern/Personal Torment: The Grotesque in American Art*; Whitney Museum of American Art, New York, New York

*New Photography U.S.A.*; Museum of Modern Art, New York, New York, and traveling

*10 Photographers*; U.S. Pavilion, Japan World Exhibition, Osaka, Japan

1971 *Contemporary Photographs I*; Fogg Art Museum, Harvard University, Cambridge, Massachusetts

Venice Biennale, Venice, Italy

1977 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art, New York, New York

1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington, D.C., and Art Institute of Chicago, Chicago, Illinois, and traveling to Los Angeles County Museum of Art, Los Angeles, California

*Photography Until Now*; Museum of Modern Art, New York, New York, and traveling to the Cleveland Museum of Art, Cleveland, Ohio

2003 *Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern, London, England

### Selected Works

*Headless Man*, N.Y.C., 1961

*Child with a toy hand grenade in Central Park*, N.Y.C., 1962

*A house on a hill*, Hollywood, California, 1962

*The Junior Interstate Ballroom Dance Champions*, Yonkers, N.Y., 1963



Diane Arbus, *Child with toy hand grenade*, New York, New York, 1962, Gelatin-silver print,  
7 ¼ × 8 ⅜".

[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY]

*Teenage couple on Hudson Street, N.Y.C.*, 1963  
*A young man in curlers at home on West 20th Street, N.Y.C.*,  
1966

*A family on their lawn one Sunday in Westchester, N.Y.*,  
1968  
*A naked man being a woman, N.Y.C.*, 1968

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*Man at a parade on Fifth Avenue, N.Y.C.*, 1969  
*A Jewish giant at home with his parents in the Bronx, N.Y.*, 1970  
*The King and Queen of a Senior Citizens' Dance, N.Y.C.*, 1970  
*Mexican dwarf in his hotel room, N.Y.C.*, 1970

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# ARCHITECTURAL PHOTOGRAPHY

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Architectural Photography is the representation of architecture in images. This includes the depiction of buildings and interiors in photographs, but also comprises the reproduction of designs, the depiction of architectural models, the participation in preservation campaigns, and all forms of journalistic imagery for magazines and newspapers. This genre of photography has wide commercial and industrial application, as well as a long tradition as a fine-arts practice. Architectural Photography is a tool for architects as well as for construction and development companies to advertise their services or product. For industries that manufacture components such as windows, doors, tiles, or drain pipes, the attractive, yet accurate rendering of the items provides a valuable shorthand reference.

Throughout its history, Architectural Photography has been as important in interpreting architectural design as in criticizing political approaches represented in buildings and constructions. Architectural Photography has also shaped architectural design itself through its pedagogical uses. Indeed, since the invention of photography in the mid-nineteenth century, Architectural Photography has been of primary importance to instruct architects-in-train-

ing as well as historians and others interested in the field. This included some of the technical derivations of Architectural Photography such as photogrammetry and (aerial) topogrammetric photography.

Architectural Photography may not have been more than just another aspect of the commercial and industrial use of photography if it had not been for the work of Eugène Atget. Atget linked the nineteenth and the twentieth centuries, both in his choice of subjects and in his stylistic approach. A frantic collector of edifices and details, who was especially attentive to situations that ordinarily might be overlooked, within three decades working on his own, he produced a grand oeuvre in Architectural Photography. This treasure trove was not widely known until it was discovered toward the end of Atget's life in the 1920s by the Parisian avant-gardists. The Americans Man Ray and his then-assistant Berenice Abbott were instrumental in bringing Atget's work to the attention of the New York fine arts and publishing world. The latter figure followed Atget's lead by amassing an extraordinary portfolio of architectural photographs of New York in the 1930s. At about the same time Walker Evans contributed

his unique, intimate approach to architectural subjects. With Abbott and Evans, a firm tradition of Architectural Photography was established that concentrated on the accumulation of large numbers of images, especially of vernacular architecture. Abbott's example was followed by photographers such as Chicago-based Harold Allen and Clemens Kalischer, whereas Evans found followers throughout the American continent, notably Wright Morris and David Plowden, who used a panoramic camera to capture wide sections of the built environment.

One subgenre within architectural documentation of the late nineteenth and early twentieth centuries had social purposes as well. Before 1900, a number of authors and social reformers had outlined the effects of living conditions on health and criminal activity, and photographers soon took up the cry. Thomas Annan photographed the old closes of Glasgow in the 1860s, Jacob Riis worked for city authorities in New York in the 1890s, and Lewis Hine's seminal photographs of New York City tenements were taken for the Red Cross from 1910 to 1930. The Berliner Hermann Lichte photographed for the Prussian health insurance industry around 1913, and anonymous colleagues were commissioned for similar work in the German cities of Kassel and Heidelberg. Many of these photographs were taken with small format cameras and flash and captured candid images of families living in neglected, rundown tenements in squalor and misery. Most of the architecture shown in these series had been erected in the nineteenth century, and it was the clear intention of both the photographers and their patrons that these buildings were to be dismantled as soon as possible. This application of Architectural Photography thus had the function of destroying the past and making way for future structures. These socially concerned series were part of the emergence of modernism, with Architectural Photography, changing its functions and form as did architecture itself.

In the realm of architectural practice, photography proves that a design has been executed, a building has been erected, or a bridge constructed. This documentation is now an integral part of the business practice of architects. One of the earliest architects to exist on private commissions and run a modern, professional office was the Beaux Arts architect Henry Hobson Richardson of Boston, Massachusetts. He was scrupulous in hiring the best photographers of his time. These images were not only used for covering the walls of his office and impressing prospective clients, but Richardson also arranged to have them reproduced in architec-

tural magazines—at his own cost—in one of the earliest appearances of Architectural Photography as a public relations strategy. The photographs Richardson commissioned focused primarily on the idea of the building, often showing a small but representative detail that best depicted his architectural and design ideas. To accentuate the building itself, when possible, Richardson set his structures on small hills so they had to be approached from a lower level, dominating and further impressing the viewer. He instructed his photographers to duplicate and even accentuate this experience in their photographs, creating portraits of his building more than strict documents.

This method of depiction was taken up and promulgated, somewhat ironically, when the Arts-and-Crafts movement spread through the United Kingdom and Central Europe around 1900. Although architects such as Charles Robert Ashbee, William Richard Lethaby, Mackay Hugh Baillie Scott, and Charles F.A. Voysey rejected any connection to the Beaux Arts school in architecture, they asked their photographers to set up their shots not only utilizing a low viewpoint, but using the raking light available when the sun was low on the horizon early in the morning or late in the day, or by photographing on a day when the sky was filled with dark clouds. It was at this time that Architectural Photography became a profession in its own right, and when some architects themselves took up photography, the two professions merged. Important photographs have been made by architect-photographers. Heinrich Rückwardt of Berlin, published his *Architectural Details* as portfolios in enormous sizes—up to 60 × 80 cm—from 1895 onwards, with a great number of photographers following his lead, each developing a different approach to documenting buildings both new and old.

Among the important architectural photographers around 1900 are Francis B. Johnston and Henry Bedford Lemere, who served as propagandists of the Arts and Crafts movement. Both operated throughout the United Kingdom and had well-known workshops in the vicinity of London. Although there is no typical stylistic approach in their work, it is clear that both leaned more toward the clear and straightforward designs of Charles Rennie Mackintosh than the wealth of detail characteristic of the work of other designers and architects of the era. Instigated by books and reports on English architecture, Italian, French, and German photographers such as Mauricio Lotze, Michel Neurdein, and Waldemar Titzenthaler began to produce portfolios of interesting interiors and

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other series for the illustrated papers; some of them cooperated with well known architects by providing them not only with pictures of their edifices but with historical material as well. Similar to the work of their English counterparts, the presentation of architecture by these early twentieth century figures was meant to educate and refine the sensibilities of the increasing number of wealthy clients who had made their fortune in the late nineteenth century.

In the years shortly before World War I, modernism made its way to the public via Architectural Photography. European architects such as Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe had begun their careers at offices like those of Peter Behrens and Theodor Fischer, which featured large archives of photographic material from all kinds of sources. When Le Corbusier traveled to Greece and Italy he took photographs to aid his memory, but when he published his research in several magazine articles and books—thus founding avant-garde architecture—he used existing pictures by photographers such as Fred Boissonas, Arthur Koester, and Hugo Schmoelz. On the other hand, the American architect Frank Lloyd Wright began a close collaboration with the photographer Clarence Fuermann.

In the area of industrial use of Architectural Photography, the Deutsche Werkbund, a congregation of industrialists, architects, designers, artists, and craftsmen founded in 1907, set the parameters for modern object photography by producing catalogues of well-designed pieces shown on white backgrounds under diffuse light—a method of display used throughout the twentieth century. The years following World War I saw the beginnings of so-called straight photography as a fine art, with Architectural Photography playing a large role in this development, along with the conventions that arose around object photography in commercial and industrial applications. Although some American and European fine arts photographers, including Frederick Henry Evans, Alfred Stieglitz, Edward Steichen, and Hugo Henneberg, had used architecture as motifs in their compositions, Architectural Photography was not an important theme in this movement. The careers of Charles Sheeler and Paul Strand, however, placed Architectural Photography front and center in American fine arts photography. Their reference medium was the documentary film, and after finishing their movie about New York in 1921 architecture became their metaphor for both old and modern as well as rural versus urban life: Sheeler's series on Shaker villages as well as Strand's still lifes of metal objects were executed in technically perfect prints and shown as

if they were commercial Architectural Photography, elevating it to a fine art.

Different sources in Europe gave birth to similar results. The German *Neue Schlichkeit* (New Objectivity) was a painting movement emphasizing motifs that had been previously explored in Architectural Photography, and it returned to fine art photography again in the works of Albert Renger-Patzsch, August Sander, and their successors. In France, film had early on acquired the status of a fine art and the realism of French film, as in the work of the director René Clair, infused Architectural Photography into the modern consciousness in its use of settings. The photographer Claude Gravot had his roots in this cross-fertilization; he had worked for Le Corbusier and Robert Mallet-Stevens, the most renowned French film architect in the 1930s. In Belgium, documentary filmmakers such as Joris Ivens provided inspiration for the photography of Willy Kessels and Camille Petry. Only the United Kingdom seemed content with the aesthetic promulgated by the Arts-and-Crafts movement and its influence on the Linked Ring Brotherhood. Frederick Henry Evans, who had done most of his architectural subjects between 1890 and 1910 in England and France, found his successors in Bill C. Clayton, and later in Anthony Ayscough and Edwin Smith. Modernism in British Architectural Photography lies chiefly on the shoulders of Herbert Felton whose immense oeuvre is now one of the main sources of material on 1930s' design.

In the 1930s, Modernism continued to spread throughout the world, Architectural Photography being an important means of dissemination of the ideas of the modern architects who used the camera both for the preparation and the distribution of their work. Architectural Photography received a new quality in the work of Erich Mendelsohn, renowned modernist architect in 1920s Berlin who emigrated in 1933, arriving in San Francisco after a decade in Israel. Mendelsohn had cooperated with photographers like Arthur and Walter Koester but was driven to a collection of photographs showing American grain elevators and industrial sites that were presented by Walter Gropius at an exhibition of the Deutsche Werkbund in 1914. In 1924 he received the commission from one of his clients to photograph and describe modern American architecture and traveled to the United States. The photographs he brought back to Germany were not only interesting in their choice of subjects but as stylistic approaches as well. They subsequently caused a fashion of Americanism in European Architectural Photography strictly connected to Modernism.

By the late 1920s, conventions about how to depict modern architecture had spread throughout Europe. These conventions included depicting the building through an axial or diagonal (45°) orientation on the selected facade, generally in bright early morning or late afternoon sunlight with long and strong shadows that emphasized cubic volumes, or setting the building against a sky dark with cumulus clouds, and presenting the image in a crisp clear print with an overall depth of field and a glossy surface. Another convention was that except for the inclusion of one or two individuals in order to convey the scale of the structure, the pictures were empty of life. Motorcars were banned except when the architect had also designed an automobile, as in the case of Gropius and Le Corbusier. Trees were only allowed without leaves. Preeminent among the architectural photographers of this style were Claude Gravot and André Kertész in France, John Havinden, Francis Yerbury, and the German emigre Walter Nurnberg in the United Kingdom, the Studio Vasari in Italy, the Koester brothers in Berlin, Werner Mantz and Hugo Schmoelz in Cologne, Eduard Wasow in Munich, Otto Lossen in Stuttgart, Albert Renger-Patzsch in Essen, and especially Lucia Moholy in Dessau who, with her series on the new buildings of the Bauhaus, lay down the rules for a strict documentary approach to modern architecture. This modernist convention was propagated in illustrated papers, magazines, books, and most of all, on picture postcards.

Modernism became the global style in architecture, immensely aided by the exhibition, *The International Style*, at the newly founded Museum of Modern Art in New York in 1932. Organized by the art historian Henry-Russell Hitchcock and the architect Philip Johnson, the exhibition and its accompanying book drew from a wealth of photographic material that showed architecture from all over the world. This new international convention of Architectural Photography was quickly adapted by commercial photography studios, most notably companies such as Hedrich & Blessing in Chicago, Nyholm & Lincoln in New York, and Dell & Wainwright in London. These studios and others presented modern architecture in elegant, technically perfect images ready for publication in the glossy magazines of the day. Modern architecture was the rising star of lifestyle, and Architectural Photography was its medium. Individuals such as Sigurd Fischer and Ralph Steiner in the United States, Roger Schall and Maurice Tabard in France, or Hans Spies, Werner Mantz (both emigrated from Germany), and Jaap d'Oliveira in The Netherlands contributed to this mainstream report-

ing on quality design and photographic art. And there was Margaret Bourke-White with her huge series on the construction of Rockefeller Center and the Chrysler building in New York as well as the industrial photographs from the Soviet Union where photographers like Alexandr Rodchenko tried to integrate Architectural Photography into their Agitprop work.

The rise of power of the Nazi party in Germany saw the usurping of Modernism and its depiction of architecture as a propaganda tool. The Nazi stylistic approach, best described as an uncanny mixture of classicism and romanticism, saw a number of photographers profiting from their alliance with the regime. Walter Hege and Helga Glassner served as de facto reporters of Germany's historic architectural and social greatness; Otto Eisenschink., Max Krajewski (not to be misidentified as the Bauhaus student of the same name) and Hugo Schmoelz were named *Fotografen der Bewegung* (Photographers of the [Nazi-]Movement). Schmoelz' son Karl-Hugo at the age of 22 received the commission to photograph Nazi architect Albert Speer's gigantic model of Berlin's sweeping transformation. Some photographers were able to continue to integrate modern strategies into their architectural propaganda: Heinrich Heidersberger with his use of infra-red photography to create black skies over industrial buildings and small houses in Northern Germany (which influenced others across Europe) as well as in the work of Jonathan Jonals (Jonals Company) from Denmark and in the night journeys through Paris by Brassai.

The end of World War II saw numerous new commissions for Architectural Photography in Europe and Japan to document the widespread destruction. Although it was forbidden in several countries—notably the United Kingdom and Germany—amateur photographers even during the war years had documented the substantial losses of their home cities and areas. As well, the Allied forces employed photographic surveillance units to record the damage of structures in detail, both in aerial and in ground-based films and still images. The reaction to these photographs was profound and nongovernmental organizations such as C.A.R.E. were founded to aid the devastated European populations. The destruction of Hiroshima and Nagasaki by atomic bombs dropped by American forces was first captured in aerial photographs. When blow-ups were printed in magazines and newspapers, people had difficulty believing what they saw—a particularly striking example of the power of Architectural Photography to stir individuals to political or social activism. This use

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of Architectural Photography has become a convention that has persisted to the present day.

The disruptions of emergence of the Nazi regime, World War II, and its immediate aftermath saw exiles and refugees fleeing Europe in the late 1930s, and again in the late 1940s and early 1950s. In architecture, Gropius, Mies van der Rohe, and several other Bauhaus masters founded large architectural offices in the United States, all in need of good advertising photography. Mies became associated with Chicago's New Bauhaus (later Institute of Design) which trained many photographers in the "whole human" philosophy of László Moholy-Nagy, emphasizing industrial, product, and Architectural Photography. These expatriates joined other Europeans, notably Richard Neutra and Rudolf Schindler, who had already emigrated to the Los Angeles area in the 1920s. Neutra, an expert photographer himself, often told the story that in need of a good photographer in the late 1930s, he encountered Julius Shulman. Shulman had no professional training and was told by Neutra how to look at and photograph buildings. Legend or not, it was the beginning of an outstanding career which lasted for half a century. Shulman photographed not only every design by Neutra and Schindler but nearly every modern building in California. Modern American architecture would not have achieved its outstanding international reputation without Shulman's work.

The late 1940s with their postwar reconstruction and improving economies across Europe, Japan, and the United States, gave birth to a number of significant practitioners of Architectural Photography, each individually successful and important in his own country: Ezra Stoller and George Cserna in the United States; Eric de Maré in the United Kingdom; Heinrich Heidersberger, Arthur Pfau, and Karl-Hugo Schmoelz in Germany; Lennart Olson, Erik Hansen, and Carl Gustav Rosenberg in Sweden; Jean-Philippe Charbonnier and Robert Doisneau in France; Eva Besnyö and Cas Oorthuis in The Netherlands; and Studio Vasari and Paolo Monti in Italy, among many others. Important collaborations among photographers and architects began, like the life-long relation between Luis Barragán, Mathias Goeritz, and Armando Salas Portugal in Mexico, the latter being the photographer of both the architect and the sculptor. Some architects were married to photographers whose careers were secondary to those of their husbands: most prominent among them were Binia Bill and Ursula Wolf-Schneider.

The 1950s saw the first cross-over artists in Architectural Photography: writers such as Wright

Morris followed Walker Evans, historians Martin Huerlimann and G.E. Kidder Smith were as competent as photographers as they were experts in their fields. Even fine art cross-pollinated with Architectural Photography; the Americans Clarence John Laughlin, Jerry Uelsman, and other artists in photography used architecture as the metaphoric base of their ideas. A similar use of architecture is found in European fine art photography of the 1950s, which was further deeply influenced by existentialist philosophy: the Paris stories by the Dutch photographer Ed van der Elsken and the Swiss René Groebli needed the city's streets and places as much as Bill Brandt's perspectives or the work of the German *fotoforn* group and Robert Häusser's heroic pictures. The same can be said about the world-wide work of Henri Cartier-Bresson, the New York images of André Kertész, the Spanish series by Inge Morath and W. Eugene Smith, and a number of other photographic journalists whose photographs closely related their subjects to the architectural spaces in which they appeared.

All of these works influenced Architectural Photography by the introduction of the cityscape as subject. Whether inspired by writings of theorists like Kevin Lynch, Lewis Mumford, or William Hubbard on the importance of the image of the city, or simply actively involved in cultural movements of arts and literature, photographers such as John Szarkowski, Cervin Robinson, Morley Baer, and others began to document the conglomeration of what had grown within one century of American building, mainly in the big cities. Some, like Evelyn Hofer, returned to their European roots and—by titles like *The Stones of Florence*—even to the Arts-and-Crafts movement. There was also a return to one of the foundations of Architectural Photography: the preservation of monuments. In Chicago, Richard Nickel meticulously recorded every detail of historic buildings as they were being torn down; he paid with his life when part of the building collapsed while he was photographing the demolition of Louis Sullivan's Stock Exchange building. In photographing the demolition of New York's Pennsylvania Station in 1964, Norman McGrath succeeded in bringing back the political sense of building preservation that it had had in the nineteenth century.

Inventories of buildings to be preserved or lost were always politically influenced, but when modernism began to become stale in the late 1960s this field of Architectural Photography rapidly began to grow as a base of citizenship initiatives concerned about the integrity of their neighborhood.

Industrial archeology and oral history both used the camera to establish their methods hitherto seen as irrelevant. Photographers such as Hilla and Bernd Becher collected industrial construction forms; Concept Art groups like the London-based Art & Language (with Victor Burgin) or the Artist Placement Group (with Stuart Brisley) began with large collections of vernacular photography for specific reasons grounded in local contexts but with the space—and thus architecture—as constant background. When in 1975 the European year of building preservation was proclaimed, these initiatives were the first to gain political effort. But preservation still is not always seen as positive by governing forces; photographers such as Xujong, who want to save Beijing's *Hutong* quarters from being torn down, have to fight for decades with their work. Travel photography has also gained from the new interest in old buildings as can be traced in the work of the Swiss photographers Werner Studer and Emil Schulthess.

Urbanism is more than just old and new constructions along the roads and places of a given city, it includes the spirit of an overall layout, which was detected by a number of photographers and artists in the 1960s. Art Sinsabaugh with his large panoramas of motorway crossings and railroad junctions is an urbanist as well as other panoramists: Eugene Omar Goldbeck, Joachim Bonnemaison, and Josef Sudek. Ed Ruscha produced long *leporellos* of simple images taken along roads like Hollywood's Sunset Strip, which inspired architectural theory like Venturi and Rauch's *Learning from Las Vegas* and influenced Pop Art and Conceptual Art alike. Painters like Gerhard Richter began to work from aerial views of city centers by projecting these onto their canvasses. Richard Hamilton and Sigmar Polke had bird's eye views of urban places enlarged to the visibility of printing dots and transferred these images into oil paintings or silk screen prints.

The staleness of architectural modernism only was surpassed by the boredom of Architectural Photography at the same time. Postmodernism was on its way, and it would not have been possible without the influence of fashion and lifestyle photography in the 1970s. Again, this influence was made evident by the preservative character of photography, and large collections of pictures served as depositories for construction details freshly combined by architectural double-coding (Charles Jencks, *The Language of Post-Modern Architecture*, London: Academy Editions [1977]). Manfred Hamm was an important interpreter of industrial heritage and dead technique. Reinhart

Wolf began to set New York's skyscrapers' heads, Georgia's framework houses, Spanish *castillos*, and German as well as Japanese vernacular architecture into scenes. Jean-Claude Gautrand and the philosopher Paul Virilio strengthened their interest in bunker archeology along the French Atlantic coast. Gabriele Basilico went along Mediterranean coasts for his series on Italian and French harbors. Richard Pare collected courthouses in the United States; Lewis Baltz recorded industrial construction sites as well as parking lots all over the world; and Stephen Shore concentrated on road crossings.

Frank Gohlke, Joel Meyerowitz, and William Eggleston reduced the concept of their collections to the randomness of their appearance at a certain place, a concept to be followed by a large number of photographers in the early 1980s: Heinrich Riebesehl and Wilhelm Schürmann in Germany, Manfred Willmann in Austria, Luigi Ghirri and Giovanni Chiaramonte in Italy, Tony Ray-Jones and Martin Parr in the United Kingdom, and Jay Ullal in India. Postmodernism formed a full circle when the Japanese photographer Yukio Futagawa began to publish his magazine *Global Architecture* concentrating on the heroic period of modern architecture with the works of Frank Lloyd Wright, Ludwig Mies van der Rohe, Le Corbusier, and others.

In the 1980s photography had become a fine art in itself, established and regarded all over the world. Bernd Becher was awarded an academy professorship, and his Dusseldorf class seemed to be the first one constituting Architectural Photography as an important subclass of photographic art. Although the first generation of his students—Tata Ronkholz, Volker Döhne—followed his example of collecting vernacular or forgotten architectural specimen, the second generation began to make Architectural Photography in itself a theme: closure and distance were the categories to subsume their art now. They form the most renowned group of students from this class: Andreas Gursky, Candida Höfer, Axel Hütte, Thomas Ruff (today Becher's successor on the seat), Thomas Struth, and Petra Wunderlich. The third and last generation no longer regarded even these categories as serious, and only a small number of them still stuck to Architectural Photography: Laurenz Berges, Johannes Bruns, Elger Esser, Jongmyung Lee, Heiner Schilling, and Josef Schulz.

Becher's class had competition from the early 1980s onwards in a group of students forming themselves under difficult conditions of the late-communist Leipzig academy: Rudolf Schäfer,

## ARCHITECTURAL PHOTOGRAPHY

Max Baumann, Matthias Hoch, Frank-Heinrich Müller, Frank Silberbach, Marion Wenzel, and Thomas Wolf, among others. When the school was reformed in 1991, the interest in Architectural Photography shifted similar to the Becher class from architectural documentation towards the distance between reality and imagery, only Frank Müller, Annett Stuth, and Thilo Kühne stuck to Architectural Photography. As usual in academic training, the Becher class reproduced itself: Thomas Struth and Candida Höfer gained seats in Karlsruhe and inspired students like Mona Breede. A number of other teachers in European and American academies and universities incorporated Architectural Photography more or less willingly into their curricula as was asked by the students.

Some photographers with a background in architecture, sculpture, engineering, or even computer science announced themselves in the late 1980s and early 1990s as the heralds of late modernism or new constructivism in Architectural Photography. Tomas Riehle came from the Düsseldorf academy having studied sculpture, Richard Bryant settled in the United Kingdom after leaving his native South Africa for the United States, Heiner Leiska became one of the best model photographers in the world after a career in computer-aided construction. The German Klaus Kinold and the Austrian Eduard Huber, working in New York, were trained architects but concentrated on photography in their subsequent work. Today, in most architectural departments of design schools, academies, and universities Architectural Photography is an integral part of basic instruction. There still is a large need for good Architectural Photography in magazines, books, and on websites but it is clear to see that the field will have had its days within the next decade.

Virtual Reality had found its way into architecture, and it has crept into the work of model builders, master draftsmen, and finally into photography. The results of computer-aided design at the end of the twentieth century finally left the plainness of scattered lines and flat surfaces to become more and more integrated into a form of photomontage. A simple photograph of a site is melded into an image of forthcoming constructions, and in more and more cases it is animated in one form of movement or another. Another development is of similar importance to the future of Architectural Photography: the fame of an architect is no longer dependent on the reali-

zation of his buildings. A good presentation at competitions, perfect CAAD visualizations of projects, a book or two with a wealth of text—all lead more to international acclaim rather than the actual building. Architectural Photography has lost its basic function but it is now recognized as fine art.

ROLF SACHSSE

*See also* **Abbott, Berenice; Aerial Photography; Agit-prop; Bauhaus; Atget, Eugène; Becher, Hilla and Bernd; Bourke-White, Margaret; Brandt, Bill; Brassai; Burgin, Victor; Cartier-Bresson, Henri; Conceptual Photography; Doisneau, Robert; Eggleston, William; van der Elken, Ed; Evans, Frederick Henry; Evans, Walker; Gohlke, Frank; Gursky, Andreas; Hine, Lewis; Hütte, Axel; Industrial Photography; Kertész, André; Kessels, Willy; Laughlin, Clarence John; Linked Ring Brotherhood; Man Ray; Meyerowitz, Joel; Modernism; Morath, Inge; Morris, Wright; Museum of Modern Art; Olson, Lennart; Parr, Martin; Plowden, David; Propaganda; Ray-Jones, Tony; Renger-Patzsch, Albert; Riis, Jacob; Ruff, Thomas; Sander, August; Sheeler, Charles; Shore, Stephen; Steichen, Edward; Stieglitz, Alfred; Struth, Thomas; Sudek, Joseph; Szarkowski, John; Tabard, Maurice; Uelsman, Jerry; Virtual Reality**

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Günther Förg, E.U.R. Palazzo della Civiltà, 1985, Gelatin silver print, 71 × 47"  
Collection Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection.  
[*Photograph* © *Museum of Contemporary Art, Chicago*]

# ARCHIVES

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There is considerable confusion surrounding the concept of archives, and even professional archivists exacerbate the problem by employing the word in several ways. The words “archive” and “archives” are used in several different contexts, especially with regard to photographs. “An archive” is classically defined by archivists as the records of a governmental organization or institution, and such a file of records frequently contains photographs. However, by extension the term covers other kinds of collections, including business records, personal papers, and other archival collections. A long, rich tradition governs the manner in which such archives are processed, catalogued and described, stored, and made available for research. Archivists are professional staff responsible for the care of archival collections. The profession is well developed and is represented by a number of organizations in the United States and other countries, such as the Society of American Archivists, formed in 1936. Archival training is offered at various universities, often in history departments and library schools.

## **Archival, Library, and Museum Traditions**

Because this entry concerns photographs in archives and archival collections, it is necessary to compare how photographs are managed in three basic types of repositories. Photographs are found in libraries, museums, and archives. Each type of organization has a distinctive tradition and methodology, although in practice they overlap considerably, with frequent exceptions to general rules. Libraries tend to be item-oriented: the bound book is the unit to be catalogued and tracked, from its shelf location to its circulation to patrons. By extension, the individual photograph in a library file cabinet is analogous to the book as a research or study unit; in practice it may not be individually catalogued—although it presumably would be if time and resources permitted. When possible, libraries may mark each photograph with a code or number which facilitates refiling it in its proper location. In a museum collection, the individual photograph is also the unit to be catalogued, typically according to aesthetic or technological criteria, rather than subject content. In an

art museum, emphasis is usually placed upon the photographer, and works by identified artists are stored by the artists’ names in alphabetical order. Exceptions may be made for special formats, especially unidentified or unattributed items. Anonymous daguerreotypes, for example, may be stored together. Accepted museum practice requires that each photograph, regardless of its precise storage location, be marked with a unique catalogue number to link it to its individual catalogue record, whether manual or electronic, which will also identify its provenance.

In archives and archival collections, the basic unit to be identified, catalogued, and tracked is a container, such as an approved, acid-free box, and its contents. The container may be filled with dozens or even hundreds of sheets of paper, including materials such as correspondence, financial documents, or photographs, neatly organized in labeled folders. To draw a parallel between library and archival practice, one might think of a box of paper documents in folders as rather like an unbound book. Typically, however, the archival document box and its contents will be described in a “finding aid” or “container list” rather than in separate manual catalogue cards or entries in an electronic database.

Archival theory and tradition assume that true archives and most “archival collections,” that is, organically created and assembled business and personal papers as well as “artificial” collections of papers and photographs (usually collected from external sources selectively) whether carefully or chaotically, will be processed and handled at the group level, both for theoretical and practical reasons. An archival collection such as the records of a governmental unit is usually retained in its original order, if that order was meaningful. Respect for original order derives from the fact that, in organically formed document collections, the existing order reflects the history and activities of the organization and the arrangement in itself provides information, which might be lost if that order were disrupted or destroyed. Implicit in the rule of retaining original order within a particular group of documents, regardless of the medium or form of the documents (e.g., manuscripts, type-

scripts, sound recordings, videotapes, photographs), is that the group will not be commingled with other groups; each will retain its separate identity and its provenance will be clearly articulated. These features of archives may be appreciated most vividly by contrasting them with the practices of most libraries, which tend to interfile the components of collections according to subject criteria. Certainly this is true of books, usually arranged by subject according to a classification scheme without regard to provenance. Similarly, libraries that collect photographs for study purposes often interfile them in accordance with subject criteria or a pre-ordained classification system, disregarding photographers and provenance. By contrast, archives do not normally interfile photographs in this manner because of concern for maintaining original order and provenance. It should be noted that many libraries and some archives do not attempt to identify and record photographers.

### Photographs in Archives

Since at least the 1970s, many archivists have specialized in photographs, and training is available in university settings and in special workshops. The Society of American Archivists has sponsored courses on the management of photographic collections for many years, but archivists without specialized training are also expected to have at least a rudimentary knowledge of photographs and their physical and documentary characteristics in order to preserve them and make them available for research purposes effectively.

Margery S. Long of the Society of American Archivists wrote:

Archivists and historians did not always recognize photographs as primary source materials. In the formative years of archives, only written records were regarded as archival and deserving of preservation. Pictorial materials, if they were retained at all, often were removed from the collections of records and manuscripts and assembled in general picture files; the principle of provenance was seldom applied to them. Some archivists designated photographs "miscellaneous ephemera" or "memorabilia" and relegated them to the last boxes in manuscript and archival collections. Some photographs were not even noted in finding aids, but were left in their original location, intermingled with manuscripts, documents, and correspondence. Since photographs often had no identifying information written on them, such undisturbed positions in archival collections were fortunate. Often the only clue to identification for some photographs is their location in files, reports, or diaries, or their proximity to a letter describ-

ing the events or naming the persons shown in the photographs.

(Ritzenthaler et al., *Archives & Manuscripts: Administration of Photographic Collections*, Revised edition 1999.)

Attempts to maintain original order can create challenges for archivists, especially with photographs. For example, photographs intimately associated with other types of materials ideally may require a different standard of care and storage environment than the associated papers. Photographs are generally not catalogued individually because they are part of a group, which can be described at the collective level in registers and container lists; this practice, however, implies that the removal of a photograph from its file location for copying, reproduction, or exhibition represents a tracking challenge to ensure that the item eventually can be returned to its proper location. Many photographs are part of a large group, which would be difficult or impractical to catalogue at the item level. A by-product of the increasing interest in all kinds of historic photographs since the 1960s and 1970s is that greater numbers of photographs from archives are being selected for reproduction and other purposes, and greater demand creates challenges for archival methods and assumptions. Some archives have adopted a strategy of selective item-level cataloguing for photographs and other high-demand items on a user-driven basis, since usage frequently begets repeat demand and an increased need for staff to locate individual photographs or information about them; the need to identify image surrogates such as copy negatives and scan files implies item-level cataloguing in spite of the archival protocol for group-level description. Such practice makes the archival repository a more hybrid kind of organization, overlaying archival techniques with library and museum methods. Since photographs frequently embody many layers of meaning—as historical evidence, aesthetic object, and cultural artifact, whether identified and interpreted singly or in groups—a flexible approach to varied modes of access may be advisable. A library, museum, or archival repository can severely limit its options and its services to patrons by attempting to impose a rigid, tradition-bound policy for access to its holdings.

Photographs and other visual materials, no matter how well they function in a group context, ultimately demand some degree of item-level access. While a written document may be referenced, summarized, or quoted without physically removing it from its file location, visual materials

occasionally must be removed from their archival context to facilitate forms of “quotation” such as copying, scanning, or public display.

Groups of photographs whose “original order” is deemed not meaningful or absent altogether can be rearranged for the convenience of the archivists and their patrons. This situation often occurs when the original owners or creators of the photographs failed to recognize significant relationships among them or simply never devised a useful filing system. Archivists also deal with materials that are not “archives” in the sense of representing organic organizational records. Such aggregations, often broadly called “manuscript collections,” regardless of the precise content, frequently can be rearranged without loss of contextual information. Indeed, many such collections are acquired by archival organizations whose mission is to collect relevant research materials according to specified guidelines from a variety of collectors and sources. Some “archives” are hybrid organizations, fulfilling several distinctive missions. The archives of the Art Institute of Chicago, which hold the business records of the Art Institute, also collect the papers of artists—often including photographs—as well as miscellaneous research materials from a variety of sources.

Archival organizational structures vary widely. Some archival collections are found in libraries, which may or may not include administratively separate archival sub-units. The so-called “special collections” of many libraries often include manuscript collections and photographic files, and collections that are managed in accordance with archival traditions. University libraries typically hold such “special collections,” usually including photographic materials.

Archives range in size and scope from the files generated by a small business or an individual professional person (such as a photographer) to the vast holdings of governmental units. The National Archives and Records Administration of the United States preserves the records generated by the many official agencies of the U.S. government. The Still Picture unit of the Special Media Archives Services Division, located in College Park, Maryland, contains millions of photographs, which are made available to serious researchers. The National Archives is perhaps the quintessential archival repository, which helps to set archival standards for the entire profession. The Library of Congress, a separate government entity, is not merely a gigantic library but is a hybrid organization that includes collections of documents that are managed according to archival principles. It serves as a highly influential creator of descriptive standards. Its Machine

Readable Cataloguing (MARC) format for cataloguing databases is employed internationally for the cataloguing of books, and has been adapted for the description of archival materials such as photographic collections, at both group and item levels. Museums have tended to avoid the MARC format because of its library orientation.

### Photographers’ Archives

The life’s work of a photographer, containing a variety of forms and media, such as original negatives, transparencies, prints, and professional and personal papers, is often called an archive. A few organizations, most notably the Center for Creative Photography (CCP) at the University of Arizona in Tucson, actively acquire selected photographers’ archives, most through donation. Photographer, curator, and educator Harold Jones was the founding Director of the CCP (1975–1977). The CCP holds more archives and individual works by twentieth-century North American photographers than any other museum in the nation. These holdings include a research collection featuring the archives of over 60 photographers—Ansel Adams, Richard Avedon, Lola Alvarez Bravo, Louise Dahl-Wolfe, Robert Heinecken, W. Eugene Smith, and Edward Weston among them. Archives include photographs, negatives, albums, work prints, manuscripts, audio-visual material, contact sheets, correspondence, and memorabilia and have recently been mined as a resource for specialized publications that contextualize photographers’ careers within their archives.

Other universities, libraries, historical societies at the regional, state, and municipal levels, and some museums also collect photographers’ archives on a limited basis, often because the photographer was an alumnus or former teacher or the work matches a preexisting collection strength. The archives of documentary photographer David Plowden, who attended Yale, is now in the collections of Yale University, for example. Laura Gilpin, famous for her views of the west, has her archive at the Amon Carter Museum in Fort Worth, Texas, known for its Western U.S. collections. Amon Carter also holds Eliot Porter’s archives.

Because a photographer’s archive can necessitate a heavy investment of space, budget, and staff involvement for processing and preservation, non-profit historical organizations must be highly selective and are understandably wary of large acquisitions. Art museums, normally devoted to issues such as connoisseurship and the acquisition and manage-

ment of individual works of art, usually are unable to accommodate entire photographers' archives except very selectively. And often these archives are accessioned along with a gift of a body of the photographer's work suitable for collecting and exhibition, as was the case of a 1997 donation to the Art Institute of Chicago by Irving Penn.

Some museums build collections around an important archive, such as the August Sander Archive in Cologne, which presents exhibitions of other photographers along with holding the seminal German figure's work, or the Berlinische Galerie's acquisition in 1979 of the Hannah Höch Archive of paintings, collages, graphics, and photographs.

At the end of the twentieth century, however, photographers' archives constituted a looming problem; many photographers or their heirs were unable to locate permanent homes for a sudden influx of thousands of negatives, prints, and papers, even on a gift basis, and large aggregations of significant photographs, whether considered works of art or historical documents, went begging for institutional protection, risking eventual dispersal or destruction. A fairly new solution is to set up an independent foundation (often with tax benefits to the estate) to house the archive; a model is the Foundation Henri Cartier-Bresson, inaugurated in 2003. Another is the Lee Miller Archive in East Sussex, England.

Another strategy is to pinpoint a genre or topic that can sustain broader donor interest than a single artist's archive, such as the Women in Photography International Archive, which amasses biographical files, books, and articles on female photographers past and present and as well as photographs taken by women.

Archives have also been increasingly seen as a source of profit. The venerable Bettmann Archive, long the model of a commercial stock photo archive, was acquired at the end of the century by Corbis, founded by Microsoft's Bill Gates to acquire images for digitalizing and distribution via the internet. The Hulton Archive, London, is another large international stock photo archive. Condé Nast publications' inventory of more than one million fashion, celebrity, still-life, and travel photographs and illustrations is housed in the Condé Nast Archive. Traditional photo agencies such as Black Star or Magnum Photos, though clearly commercial concerns, also function as archives.

### Artifact Archives

"Archive" also has been used as a generic term for collections without regard to form of material,

especially at the George Eastman House in Rochester, New York, thereby introducing an additional element of confusion over the application of the word. Originally Eastman House's holdings of photographs, cameras, and other photographic apparatus, and ephemera were called simply "the collections," but beginning in the 1980s these holdings came to be called "archives," in opposition to the terminology employed by most museums. This apparently coincided with the "PABIR" slogan ("photographic archives belong in Rochester"), which was used in the successful fund-raising and public relations campaign to prevent the contents of the museum from being transferred to the National Museum of American History at the Smithsonian Institution. A distinction is now made between Eastman House curators and archivists: curators collect, organize exhibitions, and perform research, while archivists care for the collections and provide reference services for researchers. Since "archivists" normally deal with papers, photographs, and media such as motion pictures and sound recordings according to the archival traditions previously mentioned, the notion of archivists working with technological and cultural artifacts such as cameras, in the museum item-level tradition, strains the usual definition. On the other hand, in many institutions so-called manuscript collections (including photographs) are entrusted to manuscript "curators" rather than "archivists," even though they utilize archival methodology.

In the broadest possible, if non-traditional, sense, an archive may be construed as any body of original or primary source material maintained as historical evidence for study, so perhaps Eastman House can be forgiven for its extension of the term to cover its collection of "three-dimensional" cultural and technological artifacts. If the original assumption of archivists was that their collections would consist essentially of language materials—documents containing written words and mathematical symbols—it soon became evident that pictorial materials could not logically be excluded. Maps, engineering drawings, hand-rendered illustrations, and photographs—all documentary, historical evidence—are properly the concern of archivists. The distinction between museum collections and archival manuscript collections at times appears arbitrary in terms of the forms of material collected, hinging upon the volumetric versus the flat. Museums, of course, collect both types of objects, so photographs are found in both museums and archives. If the distinguishing feature of archives is their emphasis on groups of objects that bear some internal relationship or association,

it seems simplistic and arbitrary to exclude volumetric items merely because the archival tradition assumes flatness.

### Conclusion

The essence of museum and archival collections is their emphasis on primary source materials. Conventional libraries collect mass-produced, secondary materials, rather than unique or original items, although most libraries also contain some rare items and some libraries specialize in rarities. Photographic collections in libraries may serve as primary source materials, and they have the advantage of facilitating immediate subject access to materials unrelated by provenance, introducing insights that may not be available in archival, self-selected collections. Photographs often function as primary source materials, although it must be admitted that this is a relative thing. Some photographs, especially photographs of objects that are still extant in approximately the same state as their photographs indicate, may function as secondary source materials. Archives, with their emphasis on aggregates and accumulations of related materials, provide a valuable service for those who require an extensive study of related photographs.

DAVID HABERSTICH

*See also:* **Art Institute of Chicago; Black Star; Center for Creative Photography (Tucson); Condé Nast; Conservation; Corbis/Bettmann; Farm Security Administration; Jones, Harold; Library of Congress;**

### **Magnum Photos; Museums; Museums: Europe; Museums: United States**

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## EVE ARNOLD

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### American

Driven by simple curiosity and a love of the unpredictability of photography, Eve Arnold helped shape photojournalism in the latter half of the twentieth century. Part of the Magnum Photos stable, Arnold took still photographs for magazine and newspaper assignments, advertising campaigns, and films. In choosing her photographs, Arnold asked herself if the subject was visual and

if words would enhance the picture. Rather than selecting the sensational, Arnold let the subject dictate the treatment, angle of approach, and point of view. Describing her vision, she stated that if a topic interested her then she believed that she could make it interesting to others. Her aim has been to hold a mirror up to the world and make people aware of the human condition.

Arnold became involved in photography in 1943 through a position as a manager at a photo-finish-

ing plant in New Jersey. She began photographing while working at the plant and decided to take a six-week course in photography offered by the influential photography teacher Alexey Brodovitch at New York City's New School for Social Research. Impressed by her pictures of a Harlem fashion show, Brodovitch encouraged Arnold to keep shooting. Some of these photographs were eventually published in a British magazine, which brought her to the attention of Magnum.

Arnold soon took up the profession full-time and capitalized on her status as a woman photographer—still a relatively rare occurrence—by using her female insight and personality to interpret what she photographed. After a disastrous experience in which a hostile writer changed the meaning of Arnold's fashion show photographs, she resolved to get as much control as possible over the words that accompanied her pictures; for Arnold, a photograph without words fell short.

Throughout the 1950s, Arnold concentrated mainly on portraiture, usually undertaken as assignments for magazines or Hollywood film productions. As she became more confident, she began to produce work independently, enjoying both the freedom and the knowledge that if the photographs were of sufficient quality, they would appear in more venues than if they had been tailored to the editorial needs of a particular magazine. Yet she kept the marketplace in mind when selecting her subjects.

Arnold first became associated with Magnum Photos in 1951 and became a full member in 1955. Always interested in improving herself, as she recalled later, Arnold scoured the files at Magnum, especially going over the proof sheets in an effort to understand how other photographers worked. Arnold had begun her career using a \$40 Rolleicord camera and had gone on to a Rolleiflex before she discovered that it was very hard to fill the frame of the large square-format pictures these cameras produced. She then changed to the 35-mm format Nikon, in part because it was difficult to get German-made Leicas in the United States after World War II. To move around easily and elicit more from her subjects, Arnold streamlined her equipment early in her career, eschewing motor drives, lights, or tripods, and carrying a minimal amount of gear in a single bag. As Arnold explained in her autobiography, *In Retrospect*, her way of working was a low-key approach based on establishing contact with the subject and using whatever light was available.

For example, when photographing on movie sets, Arnold habitually worked barefooted, seeking to not draw the attention of her subjects, and

would stop photographing if noticed. For greater variety Arnold would photograph the same situations in black-and-white and in color; she continued this method until the mid-1970s when the market for monochrome largely disappeared. In her color work, Arnold was inclined to use color as an accent or as part of the overall design and believed that muted color often proved more effective than stark tones.

While Arnold is known for her photographs of Hollywood stars, political figures, and religious leaders, including such notables as Marlene Dietrich, Joan Crawford, Senator Joseph McCarthy, Presidents Richard M. Nixon and Dwight D. Eisenhower, and Malcolm X, she also photographed ordinary people. The photographs for which she is perhaps best known are those of Marilyn Monroe. Unlike those of many celebrity photographers of the 1950s and 1960s, Arnold's photographs are typically candid, unretouched shots, as her portraits of Monroe illustrate. She had a total of six sessions with Monroe, ranging from press conferences to her last film, *The Misfits*. Male photographers generally captured Monroe's sexuality, whereas Arnold portrays a more relaxed star.

In 1961, Arnold began work with the London *Sunday Times* and relocated to England in 1962; she stayed under contract with the *Times* for the next ten years. At this stage in her career, Arnold worked autonomously, originating ideas and handling everything from initial research through to the finished prints. Although she completed difficult assignments such as traveling alone through the mountains of Afghanistan, Arnold never covered armed conflict. Despite her desire to do so, her art director refused to allow her to cover the Vietnam War because of the hazards involved.

Arnold is also known for her 11 books, which she closely oversaw, including volumes that featured Marilyn Monroe and Mikhail Baryshnikov and the American Ballet Theater. From the start of her days as photographer, Arnold had dreamed of shooting in China; a 1979 assignment resulted in the book *In China*. In it Arnold sought to reflect the happiness that most Chinese felt about the approach of industrialization. The pictures brought Arnold her first major solo exhibition at the Brooklyn Museum in 1980.

CARYN E. NEUMANN

### Biography

Born in Philadelphia, Pennsylvania in 1913. Began photographing in 1946; took a six-week course in photography with Alexei Brodovitch at New York City's New School



Eve Arnold, Marilyn Monroe—Airport Ladies Room, Chicago, 1955.  
[© *Eve Arnold/Magnum Photos*]

for Social Research in 1948; associated with Magnum Photos in 1951; became full member of Magnum in 1955; worked freelance and on assignment for magazines; employed by London *Sunday Times*, 1961–1971; first major solo exhibition at the Brooklyn Museum, 1980; Lifetime Achievement Award from the American Society of Magazine Photographers, 1980; Fellow of the Royal Photographic Society, 1995; elected “Master Photographer” by New York’s International Center of Photography, 1995; recipient of the Kraszna-Krausz Book Award for her autobiography *In Retrospect*, 1996; awarded Honorary Degree of Doctor of Science from the University of St. Andrews, Scotland, 1997; awarded Honorary Degree of Doctor of Letters from Staffordshire University, 1997; awarded Honorary Degree of Doctor of Humanities from American International University in London, 1997; appointed member of the Advisory Committee of the National Museum of Photography, Film & Television, 1997. As of 2004 resides in England.

### Individual Exhibitions

1980 Brooklyn Museum, Brooklyn, New York  
 1991 *In Britain*; The National Portrait Gallery, London, England  
 1995 *In Retrospect*; Barbican, London, England  
 1995 The National Portrait Gallery, Edinburgh, Scotland  
 1996 The Gallery of Photography, Dublin, Ireland  
 1996 The Ikon Gallery, Birmingham, England  
 1997 Castelli Galleries, New York, New York  
 1997 International Center of Photography, New York, New York

1997 Menil Museum, Houston, Texas  
 1997 The National Museum of Film, Photography, and Television, Bradford, England

### Selected Works

*The Unretouched Woman*, 1976  
*Flashback: The 50s*, 1978  
*In China*, 1980  
*In America*, 1983  
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# ART INSTITUTE OF CHICAGO

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Chicago in the late nineteenth century experienced a burst of cultural and philanthropic activity as new universities, libraries, theaters, and museums appeared on the landscape. After a series of evolutions under different names, the Art Institute of Chicago was established on Michigan Avenue in 1882. Within about twenty years, the Art Institute was the largest art museum in the country. The museum presently encompasses 400,000 square feet and includes a theater and film center. Home to more than 300,000 works of art in 10 curatorial departments, the museum owns masterpieces by Pablo Picasso, Henri de Toulouse-Lautrec, Georges Seurat, Claude Monet, and Constantin Brancusi.

The School of the Art Institute, founded by a small group of artists in 1866, predates the museum and is presently the largest art school in the country. Another Chicago art school, the Association of Arts and Industries, was established in 1922 to compete with European product design. The Association had hoped to establish a school with a focus on design after attempts to join the School of the Art Institute were unsuccessful. In 1937 the Association invited László Moholy-Nagy to head the new design school. The New Bauhaus: American School of Design was reformed and renamed as the Institute of Design and eventually became part of the Illinois Institute of Technology. In 1950 the Institute of Design became the first American art

school to offer a graduate program in photography, conferring its first advanced degrees in 1952. James N. Wood, president of the Art Institute of Chicago from 1980 until 2004, has said, "Ask any photographer with whom he or she trained, and you can probably trace that education back to the Institute of Design." After four years of research, the Art Institute mounted a presentation of the Institute of Design's contribution to American photography titled *Taken by Design: Photographs from the Institute of Design, 1937–1971*. Installed at the Art Institute in 2002, "Taken by Design" traveled to the San Francisco Museum of Modern Art and the Philadelphia Museum of Art in 2003.

As the Art Institute was settling into its new home in the 1880s, photography was just becoming established as an art form in America. The first major photography exhibition in Chicago was held in April 1900, when the Society of Amateur Photographers presented the First Annual Photographic Salon. No American museums had yet established photography departments or programs, although three New York galleries were exhibiting photography in the early 1900s.

Alfred Stieglitz's protégé Julien Levy collected and exhibited photography at his New York gallery from 1931 until 1949. When the Art Institute acquired the Julien Levy Collection in 1975, it encompassed the work of 35 photographers, including Alvin Langdon Coburn, Imogen Cunningham, Lee Miller, László Moholy-Nagy, and Ralph Steiner, in addition to Eugène Atget's entire collection of photographs and negatives, which Levy had bought in 1927.

Under the direction of Robert B. Harsche, the Art Institute hired a professional curatorial staff in the 1930s, which led to the development of the Department of Prints and Drawings, which in turn generated the photography department. Daniel Catton Rich was named the Art Institute's Director of Fine Arts in 1938, and throughout his tenure provided support for exhibiting and collecting photography, before most other U.S. museums considered photography a fine art medium. Rich met Alfred Stieglitz's muse and painter Georgia O'Keeffe in 1929 through Mabel Dodge Luhan, the arts doyenne of Santa Fe, thus cementing a friendship. After Stieglitz's death in 1946, O'Keeffe turned to Rich for advice about dispersing Stieglitz's photographs and ultimately donated a major portion of the collection to museum. The memorial exhibition titled *Alfred Stieglitz: His Photographs and His Collection*, which opened in January 1948, included photographs by Edward Steichen, Ansel Adams, Paul Strand, David Hill, Julia Margaret Cameron,

and other members of Photo-Secession Group. Rich eventually arranged O'Keeffe's first American solo exhibition.

Hugh Edwards, associate curator of prints and drawings at the Art Institute from 1959 until 1970, was one of the most influential curators of photography in America. Edwards shepherded the nascent photography collection at the Art Institute until it became an officially recognized department. His enthusiasm for street photography was infectious and served as inspiration for Danny Lyon, among others, and ultimately changed what was considered a proper subject for art. He was the first to offer shows to Duane Michaels and the first to exhibit Robert Frank's *The Americans* in 1961.

Edwards established an Art Institute tradition of granting solo exhibitions to photographers early in their careers: André Kertész and Walker Evans in 1946, Ansel Adams and Edward Weston in 1952, Gordon Parks in 1953, and Henri Cartier-Bresson in 1954. An exhibition of photographs by Harry Callahan in 1951 inaugurated the Photography Exhibition Gallery. In 1953 "Photographs in the Peabody Fund" displayed pictorial photographs donated by Mrs. Stuyvesant Peabody expressly for the newly established gallery, which according to an assistant curator was "part hallway, part waiting room." The gallery later became the AIC Gallery of Photography and was launched with an exhibition of work by Frederick Sommer in 1963.

Photography exhibitions at the Art Institute at that time were small by today's standards and organized without accompanying catalogs or checklist documentation. But the department continued to grow with additional gifts and acquisitions, including major donations of works by Paul Strand and more than 200 photographs by Edward Weston. The first color exhibition featured works by Arthur Siegel in 1954; Yasuhiro Ishimoto was the first Japanese photographer exhibited at the museum, in 1960.

The Art Institute continues to bring contemporary photography to Chicago, including shows by Mark Klett, Susan Meiselas, and Raghubir Singh, and a retrospective of the work of Kenneth Josephson in 2000. An exhibition titled *About Face: Photographic Portraits from the Collection* in October 2004, featured recent acquisitions in the Art Institute's collection. Thirty contemporary photographers were represented, including Sally Mann, Nicholas Nixon, Vik Muniz, Cindy Sherman, Nan Goldin, Susan Meiselas, Richard Avedon, Chuck Close, Luis Gonzalez Palma, and Fazal Sheikh.

RENATA GOLDEN

See also: **Museums; United States**

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## ARTISTS' BOOKS

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In diverse forms and contexts, artists' books experienced a dynamic presence in the myriad of art movements in the twentieth century. The evolution of artists' books reflects changes in technology as well as social, political, cultural, and economic developments. Artists' books have been made from traditional materials and bookbinding techniques, or radically challenging materials and various methods of compilation or presentation that sidestep bookbinding entirely.

No single definition of an artist's book can be both broad and specific enough to be useful but some book forms can be excluded. Some deluxe editions, letterpress work, handset type, for instance, do not typify the nature of an artist's book. Some artists' books can be mass-produced through xerography or other economical printing methods. In the 1950s, Robert Heineken printed photographs of highly political or pornographic imagery directly onto the pages of popular magazines that he then placed back on store shelves for sale to an unsuspecting public. Some artists' books exist in limited editions, perhaps produced with the participation of a printer, book center, gallery, or museum exhibition or collection. These efforts have spread in recent years, but remain distinct from books called *livre d'artist*. Some artists' books may be a one-of-a-kind object, but generally the term refers to editioned, mass-distributed materials. Some artists' books entirely avoid material existence and circulate as performance pieces or as part of the World Wide Web.

Some artists' books are "containers of information," the material support being secondary to the

expression or contemplation of personal, political, emotional, or social ideas. In other artists' books, the object itself is the principle exploration and can exist in many forms. Artists' books can be bound in traditional, accordion folds, various Japanese bindings, or the book can be otherwise constructed, involving no binding at all. The book may consist of pages, be in scroll form, be kinetic and involve moving parts, or be sculptural and exist for viewing as a 3-D work of art. Some artists alter already bound books.

The growth and intensity of work with artists' books in the twentieth century has several historical references. In 1974, the Grolier Club organized an exhibition and book titled, *The Truthful Lens*, which describes 175 books with original photographs, mostly from the nineteenth century, claiming that a more complete list might number 2,500 titles. Technology changes in the late nineteenth century such as lithography, machine-set type, and the linotype machine, facilitated the mass-production and distribution of books. This activity did not end the practice of more elaborate book making and by the early twentieth century, the mass production of cheaper editions sometimes included the production of a limited number of more elaborate copies.

In the 1920s, Russian Constructionism served as a foundation for the idea of books as art. Art movements such as Dadaism, Surrealism, Expressionism, and Futurism searched not only for new content but for new forms of expression and artists' books were made by Tristan Tzara, Wassily Kandinsky, László Moholy-Nagy.

## ARTISTS' BOOKS

In the 1930s, Walker Evans established a style often mimicked in subsequent photography books, with the photographs placed on the right-hand page and the left-hand page usually left blank. Many artists' books are constructed with this gallery-in-hand presentation.

In the 1950s, the German-born provocateur Dieter Roth shredded, then boiled paper that he stuffed into animal intestines to make "literary sausages." Considered one of the instigators of the contemporary movement in artists' books, Roth used a variety of found materials, such as overruns from commercial printers, as well as rubberstamping to establish many of the conventions of the field. Another seminal figure is the California painter Ed Ruscha. In the 1960s, Ruscha published *Twenty-six Gasoline Stations* and made clear his intent to explore book art as primary material, not as support for his other explorations in art. Ruscha's books have been highly sought-after, despite their original modest intent to reach a wider audience in expensive, unlimited editions. By the 1980s, book art branched out into the performing arts. In a review on performing arts in the 1990s, British editor Claire MacDonald refers to the theatrical manuscript, describing a new interest in questioning conventional relationships between oral and written texts.

In 1984, in the United States, the National Endowment for the Arts added bookmaking to its categories for funding. This fund was eliminated several years later.

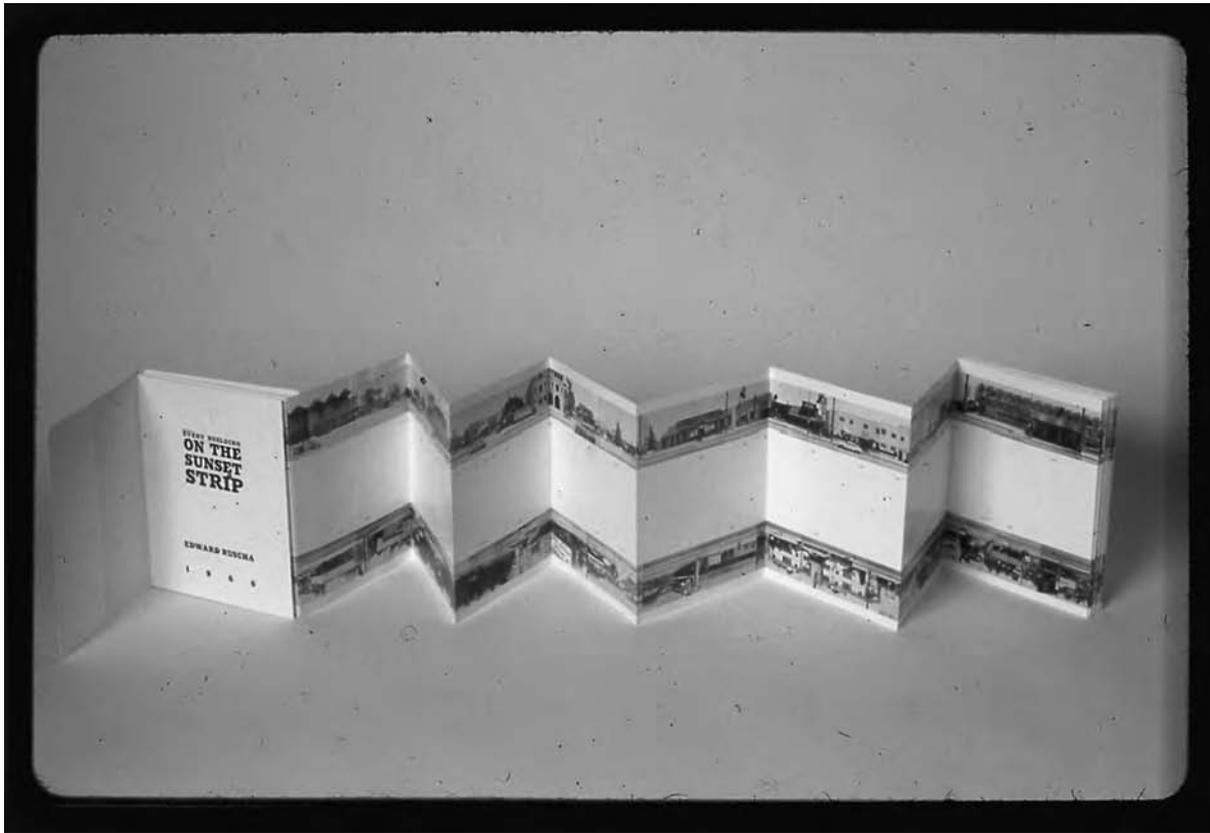
In the last decades of the twentieth century, Great Britain, Europe, Japan, and the United States saw a number of new printing establishments, mixing craft techniques in paper making and book binding. These establishments are sometimes part of a university or art school, sometimes a private institution such as New York City's Center for Book Arts or the Purgatory Pie Press. Book art centers may provide facilities for the production of work as well as funding and an infrastructure to showcase results. In 1965, Stan Bevington set up Coach House Press in Toronto primarily to publish Canadian authors but also to make more craft laden books. Since 1972, under the direction of Joan Lyons, the Visual Studies Workshop in Rochester, New York, has produced more than 200 books, including artists' books as well as critical or historical visual art titles. Other book art centers include the Pacific Center for the Book Arts (California), Printed Matter Bookstore and the Franklin Furnace (New York City), Bookworks (London), Art Metropole (Toronto), Women's Study Workshop (Rosendale, New York).

Franklin Furnace, founded in 1976, has pursued an active and often controversial roll in the production and distribution of artistic works not supported by existing artistic organizations. In 1979, Franklin Furnace exhibited work curated by several prominent figures from the art world including Clive Phillpot, whose curating, writing, and other activities made a significant contribution to the book arts in the twentieth century. The Nexus Press (Atlanta) is run by and for photographers who want to publish their own books. In 1976, Chicago Books appeared, inviting six to ten artists a year to produce a book at its facilities. In 1977, the Writer's Center in Bethesda, Maryland, expanded its activities to include the production of artists' books. Pyramid Atlantic, a book art center in Maryland, opened in 1981 under the direction of Helen Fredrick.

Thus, the expansion of funds and facilities for the production of artists' books progressed but diffusion of such objects remained problematic throughout the century. Their singularity often makes them both precious and inaccessible. Sometimes, artists' books can be showcased in traditional venues for books, such as bookstores, coffee houses, reading rooms, or libraries. Sometimes, such objects are best distributed through more traditional art venues such as galleries, museums, and art fairs. Art fairs devoted specifically to books provide fertile ground for artists and collectors to compare otherwise singular isolated works. Pyramid Atlantic hosted half a dozen such book fairs in Washington, DC, in the 1990s. In New York City, the Brooke Alexander Gallery showcased artists' books concurrent to the yearly Armory Show of prints and drawings. By the end of the century, many individuals, universities, and museums began to collect and exhibit artists' books, including the Museum of Modern Art, New York, the Bibliotheque Nationale Paris, France, The School of the Art Institute of Chicago, the Manchester Metropolitan University, and the Carnegie Mellon Libraries, Pittsburgh, Pennsylvania.

Fear that mechanical and digital technological changes throughout the twentieth century would bring an end to the artist's book did not prove true and the book as object remained a leading genre in the art world. Technology advances made desktop publishing an increasingly democratic possibility, supplementing works with precious materials with works available to low-budget projects. By the end of the century, immaterial books existed on the computer screen via the world wide web.

BRUCE MCKAIG



Ed Ruscha, *Every Building on The Sunset Strip*, 1966, MCA purchase.  
[*Photograph* © *Museum of Contemporary Art, Chicago*]

## ARTISTS' BOOKS

*See also:* **Conceptual Photography; Evans, Walker; Moholy-Nagy, László; Museums: United States; The Internet and Photography**

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# ASTROPHOTOGRAPHY

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The night sky has been observed and its movements documented for thousands of years. Numerous symbolic visual paintings and carvings are found around the world as well as manmade solar and lunar calendars. But a true image of a celestial body was as fleeting as catching the moon's reflection in a bucket of water. The history of astrophotography began in 1838 when the French stage painter, Louis Daguerre, used his invention of a photographic plate to capture an image of the moon. The photographic plate consisted of a silver coated copper plate, which after taking a photograph was exposed to vaporized magnesium, followed by immersing the plate into sodium thiosulfate to fix the image and dissolve the unused silver iodide by rinsing the plate with hot water. This process was dubbed the Daguerreotype process. The image of the moon, however, was not very clear.

### Wet Collodion Process

The Daguerreotype was used up until 1851, when a new process called Collodion or "Wet Plate" process was invented by a Frenchman named G. Le Gray and introduced by Frederick Scott-Archer. The Collodion process quickly became the preferred process of choice by astrophotographers. Due to the sensitivity of the plate—five to ten

times more sensitive than Daguerrotypes—the exposure time was much shorter. The only drawback was that the plate had to be used immediately after it was made.

A year later, following the introduction of the wet plate process, an amateur English astronomer, Warren de la Rue, used the wet plate process in capturing images of the moon. By using a 13-inch metallic reflector telescope and hand moving the plate every 10 to 30 seconds he was able to capture the desired images of the moon, which were later displayed in 1853 at the Royal Astronomical Society meeting.

### Dry Emulsions

Another field of study that became intertwined with astrophotography was that of spectroscopy. Scientist realized during the 1880s that the light spectrum emitted by stars and planets contained information about the stars' chemical components. Spectroscopy did not become practical until the invention of the dry plate. In 1871, Dr. R.L. Maddox, an Englishman, produced the first positive dry emulsion plate by using a gelatin rather than using a glass base for the plate. Three years later in 1874, the negative dry emulsion plate was made by Johnston and Bolton. Dry plates could be made and stored until needed as well as being 100 times more sensitive than the wet

plates of earlier times. In 1876 the first spectrum of Vega was completed by a spectroscopist, W. Huggins, who also did the first spiral galaxy in 1899. Photography dramatically changed in 1884 when George Eastman once again advanced the art with the invention of the celluloid-based photographic film. But astrophotographers continued to use the glass plates for several reasons, such as film can shrink and warp over time, film is not completely flat all the time, and telescopes at observatories had large focal planes and had no use for the smaller film image frames. However for the backyard astrophotographer and the traveling scientist, the use of Kodak's new roll film was ideal.

### Color and CCD

Astrophotography continued to be shot in black and white although the Kodachrome process was marketed in 1935 and color film had been introduced commercially during the 1940s. There was a problem in trying to capture a color image of the heavens because long exposure times resulted in distorted color representation. The sensitivity of the film needed to be increased so the exposure time could be shorter. The Kodak 103a spectroscopic films were still more sensitive than the color film and also the color films were not available in plate form. William Miller of the Mount Wilson and Palomar Observatories was the pioneer of color astrophotography. The 200-inch Hale reflector telescope at Palomar Observatory was built exclusively for photography. In 1959 Miller used Super Ansochrome, a commercially available reversal type film. Miller gave the film extended exposure time to offset the problem of reciprocity failure due to the film's speed, ASA 100.

Eastman-Kodak solved the problem of low-intensity reciprocity failure. This is where the photosensitive grains of the emulsion do not respond to light in a linear way because water and oxygen molecules become trapped within the emulsion. The answer was hypersensitizing, also known as gas hypering.

In 1969, bubble memory, a new type of computer memory discovered at Bell Labs was made sensitive to light. More sensitive than film, they are stable and can be directly input into a computer. Emulsion based astrophotography was replaced by the introduction of charge-coupled device or CCD sensor. The CCD is a small chip broken up into very small cells. Light traveling through the lens, is reflected by mirrors, then reflected by a prism onto the surface of the CCD detector. CCD is af-

ected by the photons of light when hit. Photons hitting the surface of the CCD knock electrons out of place in the cell. While CCDs were becoming popular, Kodak introduced a new film, Tech Pan in 1980, an emulsion with high contrast and sensitivity that also recorded infrared and ultraviolet objects. CCD however, had become the preferred method for astronomy. Most professional observatories now use the CCDs. CCDs were also the choice of NASA for the Mars Pathfinder mission, which upon landing on the Martian surface on July 4, 1997, began to send back very sharp images of the red planet.

### The Camera in Space

Astrophotography in the twentieth century literally reached new heights. Now the cameras themselves were actually flying through the very heavens they had earlier captured while attached to telescopes on terra firma. In 1959 the Soviet *Luna 3* probe swung around the moon and captured the first photograph of the moon's far side. Sister probe to *Mariner 3*, *Mariner 4* reached Mars in 1965, and took the first close-up images of the Martian surface. NASA's Apollo missions had the objective of using photography to map the entire lunar surface. Hasselblad cameras were used with both black and white and color film. Several cameras were mounted within the command module while several other that were controlled by the command module were stowed in the scientific instrument module. The voyager space probes during the period of 1979–1980 sent back photographs of the planetary family as they swung by Jupiter and Saturn. The most astonishing photographs of the universe were to come once again from a telescope, but this time the telescope was floating in space. Launched on April 4, 1990 at 12:33:51 UTC, the Hubble Space Telescope began to send back remarkable images of our own galaxy as well as others. A 2.4 m, f/24 Ritchey-Chretien telescope, the Hubble could make observations in visible, near-ultraviolet and near-infrared. The imaging and spectroscopy of the future is the Next Generation Space Telescope, whose primary mirror diameter is twice that of Hubble's and designed to see the far visible to the mid-infrared part of the spectrum.

### Camera and Tripod

The most accessible type of astrophotography is that of the camera mounted on a tripod. The cam-

## ASTROPHOTOGRAPHY

era is mounted on the tripod and the shutter is held open with a trigger release cord. Most 35-mm cameras have a B or bulb setting to do this. This allows the film to be exposed to low levels of evening sky light. A large variety of wide and zoom lenses are incorporated, depending on the object being captured. Star tracking is one of the most common and easiest special effects to accomplish. This is where the shutter is left open for more than 15 seconds, thus letting star trails form on the exposed film.

### Piggyback Photography

This is where the camera is connected to a telescope either in a piggyback fashion or hooked up to the eye piece of the telescope via an adapter. Piggyback photography provides the photographer with the ability to “track” the stars. An equatorial mount is used in which the rotational axis of the tracker is aligned with the rotational axis of the earth. This is different from an alt-azimuth mount where the camera is mounted on a vertical swivel so the camera may be aimed at a star during a long exposure. This type of mount produces an image of a star in the middle of the photo as a dot while outlying stars show up as arcs, which elongate the further the stars position from the center. The arcs are a product of field rotation, caused by the camera swivel not being aligned with the rotational axis of the earth.

### Autoguided Photography

Two types of auto guiding are popular, the use of an off-axis guider and the use of a separate guiding scope. Professionals usually use a CCD autoguider or a reticle eyepiece. Reticle eyepieces used are either standard or illuminated. With CCD software for personal computers, an amateur astrophotographer with a hybrid telescope/camera can now be hooked up to a personal computer and guided through the night sky.

STACY FOX

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# EUGÈNE ATGET

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### French

Although much has been recorded about the lives of photographers and artists who worked in Paris during the late nineteenth and early twentieth centuries, the photographer Eugène Atget is an exception. What little that is known about his life has been laboriously reconstructed; however, the vast amount of work he produced provides a record of his accomplishments as a photographer. Bits of his life have been pieced together from the memories of the few people whom he chose to befriend. These

include André Calmettes, actor and motion picture director, Man Ray, photographer, and particularly the American photographer Berenice Abbott who dedicated much of her time to the public recognition of Atget. Although he died virtually unknown and never formally exhibited his work, upon his death Atget left approximately 2000 eight by ten-inch glass plates and almost 10,000 prints.

Orphaned at age five or six, Atget was raised by an uncle. At a young age he signed on as a cabin boy on a steamer bound for Uruguay, and would later exaggerate that he had been on several

voyages. As a young man he turned to acting, and around 1886 met the actress Valentine Delafosse-Compagnon who became his lifelong companion, or *amie*, and the two toured minor provincial theaters. Atget's physique and provincial accent kept him from landing anything but undesirable "third" roles, and in 1888 he was dismissed from the theater. Around 1889 he and Valentine moved to Paris where he unsuccessfully tried his hand at painting (some of his paintings were uncovered in his studio upon his death). Sometime during the late 1890s he devoted himself to becoming a self-taught photographer, a technology only about 40 years old. Little is known about how he learned photographic techniques, but Abbott has described his early efforts as taking place in remote gardens where he was able to learn and experiment undisturbed.

Atget's early photographs were taken with the idea of creating study material for artists, and for some years he took pictures of natural images such as landscapes and plants. It is thought that Atget began working as a photographer in 1898, and it is clear that he was soon successful enough to meagerly support himself. The following announcement appeared in the February 1892 issue of *La Revue des Beaux-Arts*:

We recommend to our readers, M. Atget photographer, 5 Rue de la Pitié (Paris), who has for artists: landscapes, animals, flowers, monuments, documents, foregrounds for artists, reproductions for paintings, will travel. Collections not commercially available.

The hand lettered sign outside his fifth-floor apartment-studio at 31 rue Campagne Première read, "Documents pour Artistes," and it is said that numerous Parisian painters, including Georges Braque, Henri Matisse, and Man Ray were among his customers.

Atget's friend André Calmettes conveyed the photographer's early aspirations, "He already had the ambition of creating a collection of everything artistic and picturesque in and about Paris." Perhaps as early as 1898 Atget decided upon the subject for which he is best known, a systematic record of the streets, storefronts, people, architectural details, and landmarks of old Paris. These works were not commissioned, offering Atget an artistic freedom that was more agreeable to him than his earlier natural studies. He eventually disclosed to Abbott that he did not like taking commissions because "people [do] not know how to see." He allowed himself to seek and capture the endless surprises of Paris, the winding streets, and the old houses, the statues and reflections. His idea was nominally successful and in 1901 he began a series

that was overseen by the Bibliothèque historique de la Ville de Paris. The series, titled *La Topographie du Vieux Paris*, was in many ways a continuation of his own documentation of Paris. The concept behind this series, which made it different from Atget's earlier work, was to visually record architectural and historical sites that were about to be demolished, capturing the spirit of a Paris about to disappear.

The photographs of Old Paris by Atget are invaluable as a record of a quickly changing city, which underwent redevelopment at least twice during his lifetime. Napoleon III came to power in 1853, appointing Baron Georges Hausmann as chief administrator to oversee the task of modernizing the city of Paris with the purpose of showcasing it as the center of western culture and modernity. In the process of building parks, widening avenues, and raising new buildings and cathedrals that became known as "Hausmannization" many old landmarks were demolished, such as the street and buildings that were the subject of *Cour, rue Beethoven, 9* (1901). Victorien Sardou tipped off Atget as to which Parisian buildings and landmarks were destined for demolition, and Atget managed to visually record many of these sites just before their destruction. The process of modernization again occurred in Paris during the period following World War I when Parisians were concerned with rebuilding their devastated city. Atget himself did little to no photography during the war, but picked his camera back up after the war's conclusion and expanded his subject matter to include the countryside around Paris.

One intriguing aspect of Atget's photos is the ability of the viewer to see historic Paris through the eyes of an artist who insisted on the documentary character of his work. It is this view of his own work that might lead one to suggest that Atget fully realized the historical context in which his images existed and their potential value to future generations.

In 1926, Atget met the young American photographer Berenice Abbott. Abbott's interest in Atget's photography and life has proven to be indispensable. Upon Atget's death in 1927, Abbott purchased a number of his prints, negatives, slides, and papers from André Calmettes, and this collection was purchased in 1968 by the Museum of Modern Art, New York. Abbott photographed Atget only days before his death, and completed biographical writings on his life that have proven to be indispensable to scholars.

Atget captured the contradictions of Paris; the simple beauty of the urban landscape and the

elegance of Versailles juxtaposed with the poverty and hard reality of the times. He used various mechanical and compositional techniques in his photography to invite the viewer into the composition. His photographic style did not emulate painting as most photography then did, but instead his experience and facility with the camera allowed him to capture detail and surface texture, heightening the viewer's sense of reality of the subject. The depth of his images and their atmospheric quality also had the effect of drawing the viewer into his photographs. There was an intensity to his work often achieved by juxtaposing the focal point of the image, such as the statue in *Versailles, parc* (1906), against a dark background. His work welcomed the viewer's gaze because he used an eye-level viewpoint almost exclusively, and often created asymmetrical or angled images of his subjects, inviting one to mentally "step toward and move around" his subjects.

Although much of Atget's subject matter is architectural, he also explored human figures as subjects. His studies of people, sometimes casually posed and always naturalistic, represented honest investigations of the working class as they appeared in daily life on the streets of Paris as typified by *Ragpicker, Paris* (1899–1900) and *Street Musicians (Joueur d'orgue, 1899–1900)*. These images did not generally describe the particular individual, but instead, described their class or occupation through dignified and sensitive renderings. Given the technological limitations of photography at the time, Atget probably posed his figures, asking them to "hold still a moment."

Atget used a simple 18 × 24 cm view camera with a tripod. His methods were considered old-fashioned by the end of his own lifetime, requiring him to lug over 40 pounds of equipment including heavy glass plates, bellows camera, and the wooden tripod. The Paris Metro was his preferred means of transportation, and his client lists provide both addresses and the closest metro station. Atget never hired assistants to help him with his equipment, but preferred to work alone.

One of the photographic techniques Atget used that set his images apart from those of other photographers of his day was his use of a rapid rectilinear lens with a short focal length, resulting in a wide lens. This gave his pictures more depth than was fashionable at the time, the result being very different from contemporary styles of painting. He was a so-called "straight" photographer, meaning that he did not crop, trim, or alter the final image by burning or dodging any of his prints in the darkroom. He printed his glass plates by daylight and

toned them with gold chloride. Atget relied on nature and instinct, using no artificial light for his interior shots, no light meter, and judging exposure by experience and charts. In 1906 he discovered the "faulty" technique of shooting directly into the sun, a process that reduced detail but increased the atmospheric quality of his images.

Despite suggestions made by the surrealist photographer Man Ray to update the type of paper he used, Atget insisted upon using old-fashioned paper that curled and had to be glued onto cardboard, the acid eventually damaging the prints themselves. Because of the processes he chose, particularly the paper selection, many of his works have not survived well. Although Atget rarely dated his works, he did etch numbers into the emulsion, sometimes causing permanent damage to his negatives.

One of the reasons that Atget did not achieve much recognition during his lifetime was that he did not associate with any sort of photographic or artistic groups. He was a dedicated photographer who made little time for friends, clubs, or other social activities. He rose at dawn every day and used the morning hours to photograph in order to avoid traffic and crowds, and in the afternoon he would develop. He kept strict habits in his manners of dress and appetite, was a quiet figure who wore patched clothes and a large overcoat, and lived for 20 years on nothing but bread, milk, and sugar.

Atget's work has been compared with that of both the Cubists and the Surrealists, but it was the Surrealists who took an interest in his photography and looked to him as a pioneer of their movement. Man Ray's exclamation "I discovered him!" adequately describes the enthusiasm the group held for Atget. The Surrealists were interested in publishing Atget's work in their magazines, but he would often only submit his work anonymously, explaining "These are simply documents." The Surrealists found a certain mystery and atmospheric quality in Atget's photographs, particularly in images such as *Avenue des Gobelins, Paris* (1925), *Men's Fashions* (1925), and a myriad of images of shop mannequins and urban ennui. In 1931, Walter Benjamin wrote in his *Small History of Photography*, "Atget's Paris photos are the forerunners of surrealist photography." The photographer's everyday subjects, his found objects (or what the Surrealists called the *objet trouvé*), and the tiny details hidden in his works fascinated Surrealists as such objects and images were believed to be imbued with psychological meaning and mystical overtones. Painter Salvador Dalí commented upon



Eugène Atget, Avenue des Gobelins, 1925, silver printing-out paper print, 22.9 × 17.2 cm, ex-collection Man Ray.  
[Photograph courtesy of George Eastman House]

## ATGET, EUGÈNE

a detail in a corner of one of Atget's street images, "The reel with no thread clamorously demands to be interpreted."

During his lifetime Atget did not receive the recognition he rightly deserved according to his peers, critics, and photographers who followed in his wake. He died virtually unknown and unpublished in any major photographic publications; he never showed his work in the many Parisian salons. There were several institutions, however, that honored him by purchasing collections of works during his lifetime. These included the Bibliothèque historique de la Ville de Paris, the Bibliothèque nationale, and the library of the Musée des Arts décoratifs. Despite nominal success during his own lifetime, the work of Atget has been increasingly admired since his death. Calmettes wrote to Abbott the following epitaph for Atget, "May all those who are interested in what he loved so much...still pronounce sometimes his name, which was that of a strong, courageous artist, of an admirable *imagier*."

CATHERINE BURDICK

See also: **Abbott, Berenice; Man Ray; Surrealism**

### Biography

Jean Eugène Auguste Atget was born at Libourne, near Bordeaux, France, February 12, 1857. Moved to Paris, 1860s, enrolled in Catholic high school. Enrolled in Conservatory of the French National Theatre, 1879. Returned to Paris around 1889 and began photography around 1898. Self-educated in photography. Sold 100 prints to the Bibliothèque historique de la Ville de Paris, 1899. Began *La Topographie du Vieux Paris*, 1901. Sold 2600 plate glass negatives to the Service

Photographique des Monuments Historiques around 1920. Published in *La Révolution surréaliste*, 1926. Died in Montparnasse, August 4, 1927.

### Selected Works

*La Topographie du Vieux Paris* (series)  
*Street Musicians*, 1899–1900 (printed in 1956 by Berenice Abbott from Atget's negative)  
*Cour, rue Beethoven*, 9, 1901  
*Versailles, coin de parc*, 1902  
*Versailles, parc*, 1906  
*Ragpicker, Paris*, 1899–1900  
*Eclipse*, 1911 (printed in 1956 by Berenice Abbott from Atget's negative)  
*St. Cloud*, 1919–1921  
*226 Boulevard de la Villette*, 1921  
*Avenue des Gobelins, Paris*, 1925  
*Men's Fashions*, 1925 (published title *Magasin, avenue des Gobelins*, printed 1956 by Abbott from Atget's negative)  
*Buttes Chaumont*, 1926  
*Fete de la Villette*, 1926  
*Boulevard de Strasbourg*, 1926

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## ELLEN AUERBACH

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### American

Ellen Auerbach founded a pioneering woman-run photography studio in Berlin in the late 1920s and early 1930s, where she created memorable portraiture and advertising photographs. This studio, consisting of Auerbach and her close friend Grete Stern, came to

a sudden end with Hitler's rise to power. Throughout her flight from Berlin to Tel Aviv and then to London Auerbach still managed to work as a photographer. In 1937 she immigrated to the United States where she worked as a freelance photographer and then, late in life, as an educator working with children suffering from schizophrenia.

Auerbach's work, along with that of Stern's, focused on the object almost as a sculptural study, concentrating on the essential, revealing her affiliation to Walter Peterhans, with whom she studied privately, and the tenets of the Bauhaus. Auerbach, however, displayed a particular sensitivity to nature and children and conveys what she calls poetically "The third eye": "In my photographic work, I have not only endeavored to record what one sees on the surface, but also to capture the essence that lies beneath the surface of things."

Auerbach studied sculpture at the Badische Landeskunstschule from 1924–1927 and continued her studies at the Academy of Art (Am Weissenhof) in Stuttgart. Her uncle gave Auerbach her first camera (9 × 12 cm) in gratitude for the bust she had made of him. The new artistic possibilities and also a newly found financial independence led Auerbach to discontinue her study of sculpture and take up the study of photography.

In 1929, together with Grete Stern she took classes in photography as a private pupil with Walter Peterhans in Berlin and, aside from these classes, Auerbach was self-taught, although because of her association with Peterhans she is often considered as Bauhaus-trained. Even though the German capital in the 1920s was one of the most interesting places for artists, Auerbach and Stern appeared to have remained isolated from the various photographic circles. Stern had a short contact with the photographer Otto Umbehr, an acquaintance of her brother who advised her to study with Peterhans.

When Peterhans closed his studio to join the Bauhaus staff in Dessau in 1929, Auerbach and Stern acquired it with a small inheritance that Stern had received. They then opened "foto ringl + pit" (a moniker derived from Grete's childhood nickname, and the dancer Pepita Pit, whom Auerbach resembled), the first women-run advertising photo studio in Berlin. The studio specialized in portraiture, still life, advertising photography, and magazine illustration (1931–1933). The studio produced clear and precise images in the spirit of the *Neue Sehen* or new photography that was typical of Berlin photographers of the era. Their work was also notable for its imaginative usage of surrealist motifs and critical humor. Although photographs by ringl + pit appeared in periodicals such as *Gebrauchsgraphik* (*Commercial Art*) and *Cahiers d'art*, as well as *Neue Frauenkleidung und Frauenkultur* (*New Women's Clothing and Women's Culture*), and the firm's advertising clients ranged from manufacturers of hair lotion and cigarettes to distributors of petroleum products,

Auerbach and Stern could not make a living with their studio work.

Aside from her commercial efforts, most of Auerbach's photos from this time were the result of a creative interplay with Grete Stern. Their studio was not only a place of work, but also a space of vivid exchange and friendship. To this Auerbach brought sculptural sensibility and Stern brought her graphic design know-how; both photographers signed the works with the studio's name, making it difficult to distinguish authorship. This concentration on the world of objects differed from the contemporary use of the camera as a means to explore urban reality, represented by other photographers of the late Weimar Republic such as Lotte Jacobi and Marianne Breslauer. The ringl + pit studio time allowed Stern and Auerbach to take initiatives and to experiment with various techniques, including montage. They developed alternative representations of women in advertisement, for instance, their famous image *Komol*, and engaged in a playful confusion between "living model and manikin" (e.g., *Petrole Hahn*: the manikin is dressed in an old-fashioned nightgown, while a human hand holds the product).

In 1933 the studio ringl + pit gained international recognition as the two photographers received first prize from the Deuxième Exposition Internationale de la Photographie et du Cinéma in Brussels for its advertising photograph *Komol*, taken to advertise a hair lotion of the same name. But the incipient careers of Auerbach and Stern were soon stymied by Adolph Hitler's rise to power as chancellor in 1933. Her future husband, Walter Auerbach, an active communist, advised the two women of Jewish origin and with left-wing ties to leave Germany permanently.

As Auerbach could not provide the proof of financial independence necessary for emigrating to England as Grete Stern did, at the end of 1933 she emigrated with Walter Auerbach to Tel Aviv, Palestine. She found work with the Jewish National Fund (KKL) and the Women's International Zionist Organization (WIZO), but commissions aimed at promoting a Jewish state in Palestine were far from the photographer's interests.

Together with her friend Liselotte Grschebina and Walter Auerbach, she opened the children's portrait studio "Ishon," or eyeball. Her work in Palestine was radically different than her work done in Berlin. While the ringl + pit pictures could for the most part be considered studio work, which focused on representations of identities, with her emigration such criteria took on a secondary importance. The photographer became

an “open window” to the reality of the outside world. After the outbreak of the Abyssinian war in 1936, Auerbach shut down Ishon and visited Grete Stern in London. In the British capital, she met the likes of Bertolt Brecht, also in exile, whom she had the opportunity to photograph. Because Stern was to immigrate to Argentina, Auerbach intended to take over her London studio but was refused the requisite work and residence permits.

In 1937, she married Walter Auerbach and in April they immigrated to the United States, settling in Elkins Park near Philadelphia close to relatives. While Auerbach toured the suburbs of Philadelphia as a baby photographer, both she and her husband worked for the art collection of the Lessing-Rosenwald family in Jenkintown, Pennsylvania. Photographing the prints collection allowed Auerbach to explore even further new photographic procedures, experimenting with infrared and ultra-violet light to reveal restoration work and changes made to prints. During this period the photographer couple also made use of the carbo printing process. She and her husband entered the so-called New York School circles, where Auerbach took a photograph of an as-yet-unknown Willem de Kooning with his wife Elaine.

Auerbach separated from her husband in 1944 and went to New York, where she rented part of the studio belonging to the painter Fairfield Porter, whose brother, Eliot, was also a photographer. As a freelancer, she received commissions from *Time* magazine and *Columbia Masterworks*. In 1946 she traveled to Buenos Aires, where she met Grete Stern for the first time in a decade. In 1946 and 1948 Auerbach made film and photographic studies of babies and small children for the Menninger Foundation, a research institute based in Topeka, Kansas, and produced photographs and two 16-mm films, *Mounting Tension*, about the behavior of infants. In 1953 she traveled extensively to Europe (Greece, Majorca, Germany, and Austria). After a visit to the photographer Eliot Porter in Maine in 1953, she decided to accompany him on a photographic journey to Mexico in the fall of 1955. During this trip, the two photographers collaborated on a large color-photo documentation of Mexican churches, published some 30 years later: *Mexican Churches* (1987), and *Mexican Celebrations* (1990).

In her 60s, Auerbach reinvented herself again, and worked until 1986 with children suffering from learning disabilities. From 1984 on, photography receded into the background. Auerbach died on July 30, 2004 in New York, after having

finally received recognition for her important photographic work.

NATHALIE NEUMANN

*See also:* **History of Photography: Interwar Years; Peterhans, Walter; Photography in Europe: Germany and Austria; Porter, Eliot**

### Biography

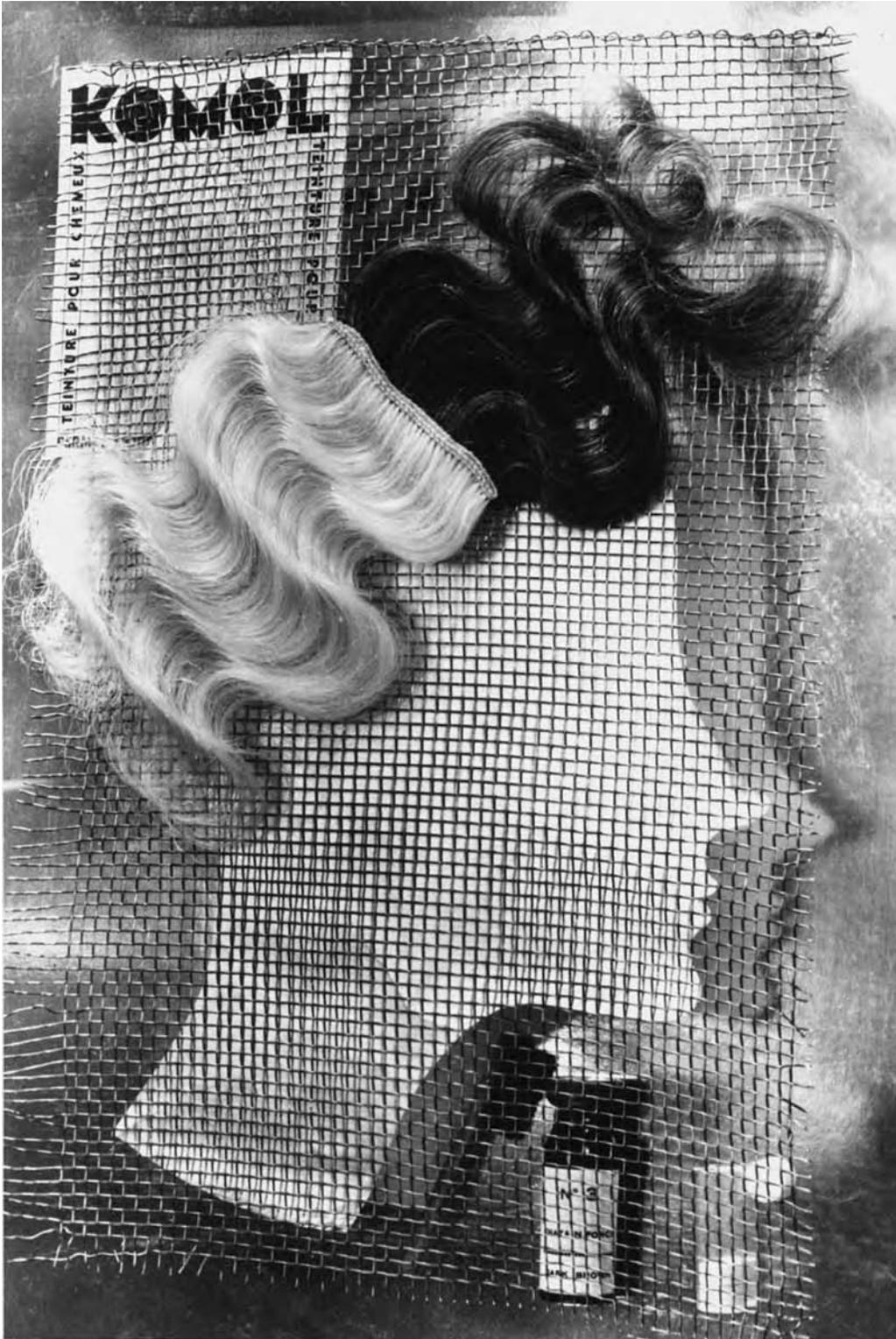
Born as Ellen Rosenberg on May 20, 1906 in Karlsruhe, Germany, she died on July 30, 2004 in New York City. Studied sculpture at the Karlsruher Kunstakademie (1924–1927) and in Stuttgart (1928), later photography with Walter Peterhans in Berlin (1929). 1930–1932 opened the advertising studio “foto ringl + pit” with Grete Stern, which won first prize at the deuxième Exposition Internationale de la Photographie et du Cinéma (Brussels) for its advertising photograph *Komol* in 1933. Emigrated in 1933 to Palestine, made a 16-mm movie and opened “Ishon” photo studio. Official photographer for WIZO (Women’s International Zionist Organization); joined Stern in London (1936); married Walter Auerbach (1937) and immigrated to the United States. Worked at the Lessing Rosenwald Print Collection in Philadelphia (1937–1944); Freelance photographer in New York City (1945) working for *Time* magazine, *Columbia Masterworks*. 1946, 1953, 1956 extensive travels to Argentina, Greece, Majorca, Germany, and Austria. Worked with Sybille Escolana for the Menninger Foundation, film: *Mounting tension*. Professor at Junior College for Arts and Craft in Trenton (1953). Documented Mexico with Eliot Porter (1955–1956). Traveled extensively, gaining a fascination for esotericism and psychology. From 1965–1984 undertook educational therapy for children at the Educational Institute for Learning and Research in New York.

### Individual Exhibitions

- 1978 *Mexican Church Interiors*, Sander Gallery, Washington, DC
- 1980 *Images from Mexican Churches* (Porter/Auerbach), Cathedral St. John the Divine, New York, New York
- 1981 *ringl + pit*, Bauhaus-Archiv, Berlin, Germany
- 1982 *Ellen Auerbach: pictures after 1934*, Photographers’ Gallery, London, United Kingdom
- 1998 *Die Fotografin Ellen Auerbach, Retrospektive*. Akademie der Künste, Berlin, Germany
- 2003 *Ellen Auerbach, La Mirada intuitiva*, Lleida: Fundacion “la Caixa,” Fundacion Centre Social i Cultural (Blondel, 3), Spain

### Group Exhibitions

- 1977 *Künstlerinnen International, Berlin 1877–1977*; Schloss Charlottenburg, Berlin, Germany
- 1978 *Das experimentelle Photo in Deutschland 1918–1940*, Galerie de Levante, Munich, Germany, and Centre Pompidou, Paris, France



ringl + pit (Grete Stern and Ellen Auerbach), "Pétrole Hahn", Werbefoto, Blatt 8 aus dem Portfolio "Fotografie ringl + pit," Zwölf Fotografien von Grete Stern und Ellen Auerbach, 1929–1933, Sander Gallery Editions, New York 1985 (Mappe IV/XV), 1932/ 1985  
Silbergelatinepapier unter Passepartout-karton montiert, 33.5 × 22.2 cm Abzugmaß (HxB);  
48.3 × 38.2 cm Passepartout (HxB).  
[Photograph courtesy of Bauhaus-Archiv Berlin, Copyright Ellen Auerbach Estate. Courtesy Robert Mann Gallery]

## AUERBACH, ELLEN

- 1980 *Avant-Garde Photography in Germany, 1919–1939*, San Francisco Museum of Modern Art, San Francisco, California, and traveling
- 1980 *When Words Fail*, International Center of Photography, New York, New York
- 1981 *ringl + pit*, Bauhaus-Archiv, Berlin, Germany
- 1982 *Avant-garde Fotografie in Deutschland, 1919–1939*, Munich, Germany
- 1983 *Bauhausfotografie*, Institut für Auslandsbeziehungen, Stuttgart, Germany, and traveling
- 1984 *ringl + pit*, Deutsche Botschaft, Buenos Aires, Argentina
- 1984 *ringl + pit*, Goethe-Institut, New York, New York
- 1986 *Photography: a Facet of Modernism*, San Francisco Museum of Modern Art, San Francisco, California
- 1986 *Photographie und Bauhaus*, Kestner Gesellschaft Hannover, Hannover, Germany
- 1988 *Experiment Bauhaus*, Bauhaus-Archiv, Berlin, Germany
- 1988 *Photography Between the Wars*, Metropolitan Museum of Art, New York, New York
- 1988 *Emigriert: Grete Stern und Ellen Auerbach, Fotografien vor und nach 1933*, Stadtbibliothek Wuppertal, Germany
- 1989 *Werbefotografie in Deutschland seit den 20er Jahren*, Museum Folkwang, Essen, Germany
- 1990 *Fotografie am Bauhaus*, Bauhaus-Archiv, Berlin, Germany
- 1992 *Photography at the Bauhaus, The Information of Modern Aesthetic*, Fotofest, Houston, Texas
- 1993 *ringl + pit*, Grete Stern und Ellen Auerbach, Museum Folkwang, Essen, traveling to Berlin, Karlsruhe, Dessau, Germany
- 1997 *Auerbach, Ellen & Anton Stankowski, Zeitgenossen*, Walter-Storms Galerie. Munich, Germany

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# PHOTOGRAPHY IN AUSTRALIA

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Australia is an island continent situated between the Indian and Pacific Oceans to the southeast of Asia. Settled at least 40,000 years ago by Australian Aborigines it was colonized by Britain in 1788. Despite its geographical distance from Europe, news of the invention of photography reached Australia’s small free settler population by late 1839 and, two years later, George Goodman took the first known daguerreotypes. The introduction of photography paralleled the establishment and rapid growth of colonial settlement, and the camera became an extremely popular way for European photographers to represent a “new” land and its distinctive features.

By the time Australia became a Federation on 1 January 1901, the practice of photography had

developed significantly as a creative process. Along with thriving commercial portrait studios, the turn of the twentieth century saw a dedicated group of photographers committed to promoting the medium as art. Pictorialism, an international photographic movement that originated in Great Britain in the late 1890s, began to gain currency in Australia by the early 1900s and was a dominant style for several decades.

John Kauffmann was one of the country’s earliest and finest Pictorialists gaining his first-hand awareness of this soft-focus, aesthetic style from his travels to Great Britain and Europe. While Kauffmann was especially adept at “low-toned” work, fellow Pictorialist Harold Cazneau helped promote a “higher-keyed” approach. Cazneau be-

lieved sunlight was a key element in helping create a distinctly Australian form of Pictorialism and, as a leading member of the Sydney Camera Circle (founded in 1916), he actively promoted the so-called “Sunshine School.” Cazneaux was an influential advocate and theoretician, publishing articles on the aesthetic possibilities and development of photography for the *Australasian Photo-Review* (AP-R) and the British publication, *The Photographs of the Year*.

Most Australian Pictorialists were amateurs, producing work for exhibition at local and international salons, but professional photographers also applied this style to their commercial work. Around the turn of the century, for instance, H. Walter Barnett adopted a soft-focus approach in his highly regarded society and celebrity portraiture, and was the only Australian to be offered membership of the prestigious British group, the Brotherhood of the Linked Ring. Other notable professional Pictorialist photographers included Ruth Hollick who specialized in child and social portraiture and was one of a number of Australian women to take up the medium. Commercial photographer and adventurer Frank Hurley applied some of the atmospheric qualities of Pictorialism to very different and dramatic ends when he was employed as official photographer for both Charles Mawson and Sir Ernest Shackleton’s various expeditions to Antarctica and to the Australian Imperial Force during World War One.

Pictorialism remained popular with many Australian photographers throughout the 1930s and 1940s. Jack Cato was a major studio photographer whose work extended this by now well-established style to include more modern elements. Cato is also significant as the author of Australia’s first history of the medium, *The Story of the Camera in Australia* (1955). However, despite the continuation of Pictorialism it was clear that the creative spirit of the times was changing. As modernism took hold in the arts internationally, a group of avant-garde Australian photographers began to abandon the “fuzzy-wuzzy” look of Pictorialism for an approach that they believed was more in tune with the machine age.

Information concerning modernist photography reached Australia in the 1930s through imported magazines such as *US Camera*, *Das Deutsche Lichtbild*, and *Modern Photography*. Their illustrations had a strong impact on a group of younger Australian practitioners who began to experiment with modernism and Surrealism in their personal and commercial work. Also influential were a small number of modernist photographers who

had been forced to migrate to Australia due to the rise of Nazism. Photographers Wolfgang Sievers, Helmut Newton, Margaret Michaelis, and Henry Talbot, all arrived between 1938 and 1940 and brought with them first-hand knowledge of modernist photography.

Max Dupain was one of the most prolific and talented Australian-born photographers of the mid 1930s and 1940s. Along with the impact of modernist photography on his practice he was influenced by popular debates concerning the revitalization of society following World War One. In this interwar period, he produced many photographs that are often critical of modernity as a degenerative force on the body or which—in images such as *The Sunbaker*—suggest the regenerative possibilities of contact with nature, in particular, the Australian beach. Important outlets for Dupain’s work in the 1930s were innovative magazines such as *Art in Australia* and *The Home*, which featured a wide variety of creative practice from architecture and fashion to art photography.

Olive Cotton also adopted modernism in her own diverse practice. She developed a distinctive photographic approach to her architectural and commercial subjects but her most enduring interests lay with the natural world. Cotton’s sensuous appreciation of nature shows her delight in the ways that light and patterning could play both a compositional and atmospheric role. Another photographer to appreciate the creative possibilities of light was Athol Shmith. A Melbourne-based fashion and commercial photographer, Shmith mixed the clean lines of the modernist style with a seductive Hollywood glamour. His studio work in particular shows his ability to use lighting, dark-room techniques, and hand-coloring to create flawless images of beauty.

In the post-war period a group of Australian photographers began to produce work in the so-called Documentary style. This international movement, with its emphasis on creating clear statements of actuality, made a major impression on Australian photographers including Max Dupain, Axel Poignant, David Moore, Jeff Carter, and David Potts. These practitioners considered the Documentary style well suited to recording how contemporary Australians lived and worked. With a social realist perspective inspired by the Documentary philosophy of Scottish-born filmmaker John Grierson, these photographers focused on the world around them recording a diverse range of subjects from urban poverty to outback life and the Australian interest in sport and the outdoors.

An important source of inspiration for Australian Documentary photographers was the photo-essay, a new format in which writing was combined with images. Local outlets for Documentary work were limited with few magazines offering the opportunity of extended photo-essays. Talented photographers such as the Swiss-born Axel Poignant persisted for a time producing bodies of work that looked at distinctively Australian subjects, such as the natural environment and people living in the outback. He was particularly interested in the lives of Aboriginal people and produced thoughtful series of work in this area often publishing his images in the locally produced *Walkabout* magazine. But despite the success of his book *Piccaninny Walkabout* (1957), Poignant eventually left Australia to find work overseas.

David Moore, probably Australia's best-known photo-journalist, managed to sustain his career by regularly contributing to international journals including *Life*, *Time*, and *Picture Post*. One of Moore's most celebrated images was *Migrants Arriving in Sydney*—a photograph that captures the mixed emotions of joy, anticipation, and anxiety on the faces of those arriving for the first time in Australia. The photograph also summed up a specific moment in social history, when Australia's migration policies were relaxed sufficiently to allow people to settle from a broader range of European countries.

The humanistic approach of Documentary work reached its height internationally with the *Family of Man* exhibition mounted by the Museum of Modern Art in New York in 1955. This exhibition, which included the work of David Moore and Laurence le Guay, toured to Australia in 1959 and was viewed by record crowds. Following the flurry of interest in Documentary practice, the 1960s were a relatively quiet time for creative photography in Australia. An exception was "Group M," a group of committed amateur photographers in Melbourne, including Albert Brown and George Bell, who mounted a series of exhibitions that explored documentary and social realist issues. Mervyn Bishop, Australia's first professional Aboriginal photographer, also made a significant contribution in this period. Bishop began his long career as a press photographer in 1962 with the major daily newspaper, the *Sydney Morning Herald* and was awarded the coveted News Photographer of the Year Award in 1971.

In the 1960s, other Australian professional photographers also continued their work in the fields of fashion, architecture, and industry with one highly significant practitioner being Wolfgang

Sievers. Sievers, who had been trained at the Contempora School for Applied Arts in Berlin, arrived in Australia in the late 1930s and applied his experience of modernism to his industrial and architectural assignments. He created many powerful, even theatrical images that often showed the interrelationship of workers and the products of modernity.

In common with many other countries, a new energizing spirit infused Australian photography in the 1970s. A wave of social and political change swept through society and with it a desire for more contemporary means of creative expression. Many artists considered the camera to be a powerful aesthetic tool without the historical "baggage" of other mediums and one that offered a fresh way to express their social, political, and creative concerns.

The surge of interest in photography was met by institutional funding with the Labour government of the time injecting funds into art schools, many of which began to include photography in their curriculum for the first time. This period saw the foundation of collections of photography at public galleries. In 1967, the National Gallery of Victoria established the first separate curatorial Department of Photography in Australia and provided funds for a broadly based collection to be formed. It also began a program of Australian and international photographic exhibitions bringing the medium to the attention of a wide local audience. The Australian National Gallery, Canberra, made its first acquisitions of photographs in 1972 founding the basis for an important, wide-ranging collection; and the Art Gallery of New South Wales, Sydney established its Department of Photography in 1974 and began to build a strong collection. In 1974, the Australian Centre for Contemporary Photography in Sydney opened its doors as a venue for the exhibition, instruction, and promotion of the medium. The 1970s also saw the establishment of commercial galleries that specialized in photography, most notably in Melbourne, and important corporate sponsorship of photography including the Philip Morris Arts Grant.

Documentary photography continued to be popular among artists but was now often used to different ends. Carol Jerrems and Max Pam adopted a collaborative approach in their documentary work based on the consent of their subjects rather than simply "taking" portraits. In their distinct ways, both Jerrems and Pam captured the mood of the times: Jerrems taking portraits of a young Australian urban generation and Pam following the hippie trail to the East and a world of new experiences.

The impact of counter-culture politics and feminism also brought a distinctive range of subject

matter to light as the “personal became political.” Ruth Maddison was one of a group of photographers who validated the richness of everyday Australian experiences by focusing on the often overlooked rituals of ordinary life, while Sue Ford used her friends as the models for her fascinating study of faces taken a decade apart. Ford’s apparently simple photographs reveal the power of photography to show how physical, emotional, and social changes are reflected in a person’s face.

The creative uses of photography expanded considerably in the 1970s. The medium began to be absorbed into the “mainstream” art world as conceptual and performance artists started to employ the medium. For body artist Stelarc, photographs were an important creative adjunct to his art events in the 1970s. In a different vein, Jon Rhodes was one of several photographers of the period to address social issues when he used the medium to bring attention to land rights issues for Aboriginal people in the Gove Peninsula in his series, *Just Another Sunrise?* Others, such as John Cato and Les Walking, explored the metaphoric potential of photography. The range of photographic processes similarly expanded in this period. Most photographers still preferred to produce formally composed and finely printed black and white images but some, most notably women photographers, found that hand-coloring added to the creative possibilities of their vision.

The 1980s was a time of diversity in Australian photography. One distinctive aspect of the period was photography by practitioners from non-Anglo-Saxon backgrounds. Takis Christodoulou, for instance, used the documentary approach to create disturbing, almost claustrophobic images suggesting the cultural pressures for contemporary Greek families living in Australia.

However, generally speaking, critical attention was diverted in this period away from the documentary to a different kind of practice influenced by the theories and practices of Postmodernism. This complex international movement proved a powerful invigorating force on contemporary theory, art, and culture. Its influence on photography in Australia was profound, raising fundamental issues concerning the interpretation of images, the nature of reality, and the role of the artist. Critical debate concerning photography flourished and, in 1983, the magazine *Photofile* (published by the Australian Centre for Photography) became an important venue for writing in the field.

In general, post-modern photographers called into question the long-held objectivity of the medium, revealing the partial nature of any photo-

graph through the obviously constructed or “set up” character of their work. Naturalism, so long held to be the foundation of photography, was widely abandoned among Australian photographers in favor of openly declared theatrical fabrications. There was also a shift in the materials used, with black and white, discretely sized documentary photographs being replaced by large-scaled, opulent productions with photographers often reveling in the lush, saturated colors of the Cibachrome or Polaroid processes.

Post-modern photographers frequently questioned cultural truths through the use of allegory, parody, and the montaging of image with text to disrupt the usual interpretation of the photograph. The visual language of popular culture, film, and traditional fine arts, such as painting, were all raided in the process, as were other photographic genres—in particular, glamour, advertising, and surrealist imagery. Photographer and filmmaker Tracey Moffatt’s series *Something More* was characteristic of this fertile new area of inspiration for artists. In this influential series, Moffatt borrowed from 1950s B-grade films to create a fevered story of a young woman’s search for “something more” in her life. Casting herself in the lead role, Moffatt set her disturbing and sometimes violent narrative in outback Australia, producing images that resemble film stills.

Another characteristic trait of 1980s Australian photography was the appropriation of imagery from various sources. In one of the most notable series of the 1980s, *Bondi: Playground of the Pacific*, Anne Zahalka wittily explored and subverted the mythology and stereotypes that have evolved around this famous stretch of the Australian coast by reworking various Australian artworks. Julie Rrap also drew on art history in her installation *Persona and Shadow*, taking a feminist approach to provoke the viewer to consider how women have been represented in the visual arts, while Fiona Hall created complex tableaux of figures sculpted from sardine cans in her large scale Polaroids illustrating Dante’s *The Divine Comedy*.

In 1988, the Bicentennial of the founding of European settlement in Australia offered an opportunity to re-evaluate the country’s achievements. Many major art and social histories were published including two major histories of photography: Gael Newton, *Shades of Light: Photography and Australia 1839–1988* and Anne Marie-Willis, *Picturing Australia: A History of Photography*. Another major photographic publication was *After 200 Years*, which contained substantial photo-essays on, or by, contemporary Aboriginal

## AUSTRALIA, PHOTOGRAPHY IN

and Islander Australians, and reflected the beginnings of a renaissance in work produced by indigenous photographers.

The advent of New Media in the 1990s prompted fundamental shifts in how photography was understood. With technological advances that allowed the total manipulation of content and style, the connection between the photograph and the real world was severed. As a result, some Australian critics suggested that photography was dead. However, despite their pessimism the “corpse” of photography in fact remained remarkably lively with many concurrent streams of practice evident. Key areas of contemporary photography in the 1990s included an interest in digital technologies, gender issues (including queer art), abstract photography, photograms, and documentary photography.

Patricia Piccinini uses sophisticated new digital technologies to make witty and disturbing comments on genetic engineering. Her seemingly innocuous images of computer generated “life forms” point to one of the major issues of our times: that is, the ability to create and manipulate life. Another technically sophisticated photographer is Bill Henson, who continues to expand on a very successful local and international career begun in the late 1970s, with installations of highly lyrical images essentially concerned with untranslatable emotions. Henson was the first photographer chosen to represent Australia at the Venice Biennale in 1995, a mark both of his standing in the arts community and a sign of the incorporation of photography into wider art practice.

Perhaps in reaction to the overturning of traditional definitions of photography, a number of Australian artists are using various early photographic techniques, such as photograms. Penelope Davis is one photographer who turns the tables on the medium to ironically produce camera-less images of the camera. Anne Ferran has used convict women’s clothes to create a series of evocative photograms in which the ghostly qualities of the medium evoke the bodily forms of women whose histories are now otherwise lost.

Another significant aspect of contemporary photography in the 1990s was the re-working of traditional processes and styles, most notably in the area of documentary photography. After years of critical neglect, documentary practices underwent a surge in popularity with a new generation using and extending this way of working to explore the world around them. Two Australian prizes that helped encourage documentary photography among younger practitioners were held in the 1990s: The Felix H. Man Memorial Prize, at the

National Gallery of Victoria (1992 and 1993), and the Leica Documentary Photography Award, at the Centre for Contemporary Photography, Melbourne in 1998 (ongoing).

One of the most significant photographic trends of the 1990s, which continues to develop, is the outstanding work produced by Aboriginal and Torres Strait Islander photographers. In a fascinating twist on nineteenth century photography, indigenous photographs are often reconfiguring images of indigenous people taken by European photographers. Leah King-Smith and Brook Andrew, for instance, have both produced powerful bodies of work that quote nineteenth century photography in order to question how Aboriginal people have been depicted and to reassert their own continuing presence.

The work of indigenous artists is one important aspect of the robust contemporary photographic scene in Australia. Despite its relatively small population (around 19 million), the country has a rich photographic tradition and continues to produce many talented photographers. Although Australian practitioners historically have tended to follow broad international trends, the images they produced often showed considerable innovation and experimentation. Some, especially in the early to mid 1900s, sought to create an Australian photographic style based on local conditions and subjects—a desire for distinction that is of less interest among contemporary practitioners whose work is generally “internationalist” in appearance. While photography has a well-established and respected place in Australia’s visual arts, knowledge of its practitioners internationally is relatively limited: outside of Tracey Moffatt and Bill Henson, who have well-established international careers, few others are known in any depth. However, as the domination by traditional centers of photography is slowly replaced by a more encompassing and inclusive worldview, it seems likely that the significant and ongoing contributions of Australian photographers will reach wider prominence.

ISOBEL CROMBIE

*See also:* **Australian Centre for Photography; Digital Photography; Documentary Photography; Linked Ring Brotherhood; Pictorialism; Postmodernism; Newton, Helmut**

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## AUSTRALIAN CENTRE FOR PHOTOGRAPHY

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The Australian Centre for Photography (ACP) is a publicly funded gallery curating exhibitions of Australian and international photography, combined with a workshop offering courses to the public and access to photographic facilities. It also publishes the magazine *Photofile*.

The ACP opened in 1974 and it was very much a child of its time. Interest in photography as a creative art was booming in Australia in the early 1970s. Art museums were establishing departments to collect and exhibit international and Australian photography, art schools were establishing photography departments to turn out graduates in what was then regarded as the hottest new medium, entrepreneurial individuals were opening (mostly short-lived) private photography galleries, and magazine and book publishers were experimenting with (mostly short-lived) publications devoted to the new art form. The boom took off first in Melbourne, but spread to other provincial capitals. This photography boom coincided with a general cultural and social renaissance in Australia, fueled in large part by greatly increased arts funding as a result of the progressive federal government, which had been elected in 1972.

In this climate a small group, led by the important Australian documentary photographer David

Moore, successfully applied to the government for funds to set up a ‘foundation’ for photography. Their initial plans were wildly grand: they conceived of it having a populist, social role (somewhat akin to Edward Steichen’s gathering the millions of photographs from which he selected the seminal *The Family of Man* exhibition shown at the Museum of Modern Art, New York, in 1955) as well as a professional role in supporting individual photographers—from giving them direct grants and commissions to collecting their work. But within a year or two of its opening APC had settled into a mode of exhibiting curated shows of photography to an art audience on a gallery/museum model, occasionally touring exhibitions, and offering facilities and courses to the general public in a workshop that was established in 1976.

The ACP has always suffered an uneasy relationship with its shifting and fractious constituency. In its formative years it was resented by some for draining scarce funds away from the other artist-run photography spaces, quasi-commercial photography galleries, and small photography magazines that were springing up and struggling to survive across Australia. This single institution, located in the heart of Australia’s largest and wealthiest city, was a natural magnet for accusations of elitism and

for being out of touch with “real” photography—whatever that was—since the term covered a constantly changing and expanding range of practices.

The ACP came into its own under the aegis of American museum-based formalism. In its formative years the ACP imported exhibitions by American masters, such as Diane Arbus; and American masters themselves, such as the then Director of the Photography Department of the Museum of Modern Art New York, John Szarkowski, in 1974, and the photographer Lee Friedlander in 1977. However the ACP also began to exhibit and support the first generation of Australian art school graduates, including Carol Jerrems, Bill Henson, and Max Pam. It also began to bring important aspects of Australia’s photographic heritage to light, for instance by giving Australia’s most important photographer, Max Dupain, his first retrospective in 1975. Olive Cotton, now one of Australia’s most loved photographers, was virtually unknown when she held her first retrospective at the ACP in 1985.

Between 1978 and 1982 its director, the U.S. trained Christine Godden, established a new level of museum professionalism in the gallery, and succeeded in moving the ACP to its present location in a busy and fashionable shopping precinct. But during this period the ACP was criticized for perpetuating a so-called “photo ghetto,” focusing narrowly on a formalist aesthetic, at a time when camera images were exponentially increasing in quantity, proliferating in format, becoming the central theoretical object of postmodern theories of representation, and forming the lingua franca of contemporary art in general.

From 1982, with Tamara Winikoff as director, the ACP deliberately tried to broaden and connect itself to a wider variety of communities. In 1983 it began to publish *Photofile*, which contained reviews and longer historical, critical, and theoretical articles. The gallery program now often featured community-based and issue oriented exhibitions exemplified by the ‘suitcase shows’ it toured, which were inspired by the radical socially aware practices of British photographers like Jo Spence.

*Photofile* was particularly exciting in the mid 1980s, with the critic Geoffrey Batchen as editor, because by then a whole range of sophisticated discourses had taken the photograph as their principal subject, and a new generation of theoretically savvy art school graduates placed the photographic

image—if not the idea of photography as an autonomous, historicized, fine art medium—at center stage in Australian art.

During the 1990s, with Denise Robinson as director, this new wave of art school graduates, such as Tracey Moffatt, Anne Zahalka, or Robin Stacey, were all featured in the gallery, which also became an important Sydney Biennale and Sydney Gay and Lesbian Mardi Gras venue. At the same time, however, the Workshop was languishing, *Photofile* was disappearing under a miasma of thick prose and arch imagery, and the ACP was falling into debt.

Much of the tenure of the next director Deborah Ely, appointed in 1992, was involved with successfully negotiating the re-financing and extension of the ACP’s building, as well as upgrading and updating the Workshop and revitalizing *Photofile*. The gallery, although closed for refurbishment for long periods, continued the trend of exhibiting work in photographically related, particularly digital, media.

The current director, Alasdair Foster, faces an entirely different climate from the one into which the ACP was born. Photography is no longer a young medium impatiently knocking on the doors of art. As an art practice its edges have long since dissolved into digital media, film, performance, and installation. It is now a pervasive cultural and psychological phenomenon. The ACP is no longer the sole ‘foundation’ for photography in Australia, it is now just a small part of a vibrant and well established matrix of museums, libraries, galleries, magazines, and art schools across the continent.

MARTYN JOLLY

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## ROGER BALLEEN

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### South African

Roger Ballen grew up with an awareness of photography as an art form. His mother, Adrienne Ballen, worked at Magnum Photos from 1963 to 1967, when she founded Photography House, a gallery that showed the work of André Kertész.

In Ballen's first book of photography, *Boyhood* (1977), he describes how his mother's untimely death set him off on a four-year odyssey in search of his own boyhood, a recuperative journey that broadened into one of rediscovering himself. *Boyhood* searches for what is universal in boys: the Tom Sawyerish fantasies and bonding in their play, the stock characters among their peers, the "clown, Romeo, bully, sore sport, hothead, leader, weakling, braggart, tattletale, mope, do-nothing, nice guy, thickhead." Boys in temples, in rags, in motion, in mourning, all are photographed in spontaneous action or posed, often in a way Ballen favors for extracting an essence: compressed between the camera and a wall.

*Boyhood* took Ballen to South Africa, where he settled in 1982 and married the painter Linda Moross. Armed with a Ph.D. in Mineral Economics, he established a successful career in mining, which took him to remote and depressed parts of the country. Here he photographed the fabric of small towns, or *dorps*—the churches, main streets, stores, signs, and

the grain of dilapidating Edwardian columns, railings, and roof ornaments, which suggested to him "a nostalgia for a distant unattainable splendor." In his resulting book, *Dorps: Small Towns of South Africa* (1986), he relates a desire to freeze time, preserving these environments against modernization, much as *Boyhood* had sought to still the innocent timelessness of childhood. But it is the inhabitants and their habitations, particularly the interiors filled with personal mementos, ornaments, and pinups, that loom larger than the towns in *Dorps*. Ballen likens his subjects to the hillfolk of Appalachia, frozen in an earlier era. Their poverty is evident, and the viewer suspects inbreeding in the cramped interiors, scandals in the dirty sheets between the peeling walls. Furthermore, beneath these surfaces lie the ingrained realities of apartheid. These are strictly segregated towns, conservative and racist, parison with American photographers of the rural South during the depression of 1930s, particularly Walker Evans, Margaret Bourke-White, and Dorothea Lange.

The tensions that are subtle in *Dorps* come to the foreground in Ballen's next book, *Platteland: Images from Rural South Africa* (1995). (*Platteland* is a generic term that means "flatlands" in Afrikaans, and applies to the dreary region of rural plains dotted with *dorps*.) Ballen's introduction to

## BALLEN, ROGER

*Platteland* clarifies that South Africa's psychosis had now gripped him tighter than earlier, when he was still a relative newcomer. Also, time had not stood still. Between *Dorps* and *Platteland*, the apartheid regime thrashed through the paroxysms of its death throes. First, in the late 1980s, when the government was run by a shadowy clutch of hawks in the military, intelligence, and police forces, the state unleashed a viciously repressive state-of-emergency. When this failed to quash resistance, Nelson Mandela was finally released in 1990, opposition politi-

cal parties were unbanned, and negotiations began for a new constitution and a democratic election, which was held in 1994. In this transitional phase, the rural areas were particularly tense as conservative whites tried to reverse the changes underfoot, engaging in sabotage and violence against black communities, while reactionary elements in the government simultaneously sponsored terrorism against urban black populations.

In *Platteland*, the poor whites of the region have moved to center stage, assuming a new tragic dimen-



Roger Ballen, Dresie and Casie, twins, Western Transvaal, 1993.  
[© Roger Ballen]

sion as “ironic archetypes of alienation and immobility, victims of both political forces and personal circumstances, defending themselves against economic deprivation and psychological anguish in a hostile and unyielding environment.” They witness the crumbling of a system specifically designed to elevate them over blacks and guarantee them government employment. Experiencing a backlash of increased crime and violence against them, guns are now visible in several homes. A few mixed relationships testify to the legalization of sex between the races.

In *Platteland*, irony stiffens the tension between the subjects’ hardscrabble poverty and the sentimentality they attach to pets, pictures, possessions, family life, and toys. So too, between their battered bodies, the dross of their lives, and the gloss of consumer products and the glamour of pin-ups fixed to the wall—along with the subjects’ shadows. This disjunction is also evident between the posed and composed subjects and the disarray of their homes, and between the humor some reveal and their sad circumstances.

These are unsettling portraits in which one senses the horror of a horrible era. They are closer to the edgier strain of documentary that gained momentum after the depravity of World War II than to the sympathetic and optimistic humanism of much documentary photography up to and including the 1955 *Family of Man* exhibition. As Ballen remarks, “I believe that humanity is inherently more evil than good and part of my motivation is to force the confrontation of that.” Ballen’s use of hard flash and the overall grayness of the images, masterfully printed by his friend Dennis da Silva, formally strengthen his association with such photographers

as Diane Arbus and, although Ballen’s work is formally antithetical to street photography and the snapshot, Weegee and Jacob Riis.

In *Outland* (2001), Ballen’s subjects are not passive victims of the lens but expressive actors performing elaborately staged poses. This embroils them, the photographer, and the viewer in the bizarre tragedy of life in which we are all trapped. Graffiti and the wires that dangle haphazardly in these poorly electrified homes animate both moments and surfaces with anxious energy. Where in earlier pictures such elements may have been present by chance, now they are deliberately placed, formal elements that structure the composition and intensify the allusions to Ballen’s “universal and metaphorical scenarios.” Some actors, too, are familiar subjects returning in varied guises with new props: none of us is ever the same from moment to moment.

Through all of this, as in life, runs the latent charge that flows both in the flux between difference, and within the same. Arguably, it is more in this latter sense, of the diverse motivations that may stir within the self, ranging from the self-hatred of a flagellant to the self-love of a Narcissus, that these pictures hold up before us the mirror of our temporality.

GARY VAN WYK

*See also:* **Documentary Photography; Photography in Africa: South and Southern**

### Biography

Born in New York City in 1950. Settled in 1982 in South Africa and married the painter Linda Moross. With a Ph.D. in Mineral Economics, he established a successful career in mining that took him to many small communities where he photographed the fabric of the land.

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## LEWIS BALTZ

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### American

Lewis Baltz is a leading figure in the New Topographic movement. His large-scale photographic studies of commercial developments in the United States reflect a detached objectivity. Working within the tradition of the movement’s iconography of realism, his photographs of these often minimalist structures

comment on and reflect the corrosive destruction of the natural landscape by postwar American development. Baltz began his career photographing in the West and later worked abroad. In the late 1980s he moved away from subjects that formed the New Topographic genre, identified by a seminal 1975 exhibition, and into color and digital photography. A

concern with the relationship among power, architecture, and photography unites his work, as does a sense of temporal urgency. A theorist and writer as well as a photographer, Baltz is sought after as an expert on photographic realism and the integrity of the documentary image. Throughout his work he engages critically in issues that are essential to contemporary urbanism and representation.

Born in Newport Beach, California in 1945, Baltz was influenced by the rapid commercial development all around him as he was growing up, as farmland was transformed from landscape into real estate both commercial and residential. After study at the San Francisco Art Institute where he received his B.F.A. in 1969, he attended the Claremont Graduate School where he received his M.F.A. in 1971 and began his well-known series, *The Tract Houses* (1969–1971), 25 images of an estate of newly erected standard houses that depict an architecture where individuality has been eliminated. This series led to Baltz's inclusion in the 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape*, at the George Eastman House in Rochester, New York, which united major international figures who shared similar photographic viewpoints, including Robert Adams, Stephen Shore, and Bernd and Hilla Becher.

Baltz's next project continued in this genre, detailing the facades of 51 buildings in the second largest industrial park development outside of the Soviet Union in *New Industrial Parks, Irvine California* (1975). The photographs initially seem innocuous but become frustrating with their clean, technically precise images of factories with their impenetrable walls. Baltz also isolates details like openings that are utterly closed, adding a frightening mystery to the series. "You don't know whether they're manufacturing pantyhose or mega death," Baltz explained.

Baltz continued his intensely detailed, multi-pictorial mapping of the alienating effects of commercial development through his prolific black and white studies throughout the 1970s and early 1980s. These photographic documentations, most of which are accompanied by a publication, include *The Tract Houses* (1969–1971), *Maryland* (1976), *Nevada* (1977–1978). *Nevada* strikingly depicts of the wreckage caused by development in the Nevada desert. *Park City* (1980–1981) continues his inquiry into commercial development and includes 102 8×10 inch photographs, documenting the development of the country's largest ski resort and the metamorphosis of a territory, from coal mining area to skiing complex.

In the mid-1980s, Baltz became increasingly interested in the marginal zones of urban planning, open

areas where one sees both nature and the presence of industrialization. *San Quentin Point* (1982–1983) for example features 59 photographs of detritus and empty landscape with forensic detail as if investigating a crime scene—a land scraped bare of almost all natural references. In this work, he increasingly moves away from a clear narrative trajectory or moral perspective, and from traditional perspective and realism by isolating details, ridding the land of recognizable markers, and reflecting the disorientation caused by this junked space. *Near Reno* (1986), 14 photographs, also documents a terrain of scattered seemingly meaningless objects. For *Candlestick Point* (1984–1986) Baltz scans a hilly dumping site in a neighborhood of San Francisco. In the late 1980s, he settled in Europe, and began to work in color, often making larger prints for works, leading to muralistic studies of urban surveillance such as *Rule Without Exception* (1991) and in the spectacular *Ronde de Nuit* (1992), 12 large, unframed Cibachrome prints.

His work in the 1990s uses digital photography to further investigate the representational ability of the photograph, juxtaposing various documentary genres, sometimes even breaking down the image to unrecognizable parts, showing the limitations of photography to reveal truth, for example in the trilogy, *Ronde de Nuit*, *Docile Bodies* (1995), and *Politics of Bacteria* (1995). These works expand his critique of realism and maintain his emphasis on architecture and the architectural qualities of photography while being increasingly interested in science and technology. In his more recent work, he has been inspired by cultural theorists Guy Debord and Michel Foucault and urban theorist Paul Virilio, with their analysis of the politics of space, power, and spectacle in postmodernity. His works are also produced in other media besides photographic installations. *Deaths in Newport* was produced as a book and CD-Rom in 1995 and in many of his projects and productions, especially in the 1990s, Baltz has become directly involved in planning within a city or neighborhood.

Although Baltz remains frequently defined by his inclusion in the New Topography group, he resists easy categorization given the diversity of his work since the 1970s. His work shares concerns shown by other documentarians of urban landscapes including Charles Sheeler, Berenice Abbott, and Walker Evans. Links can also be made with conceptual photographic works of Ed Ruscha in the 1960s. Uniting the work, however, is an inquiry into photography's ability to reveal truth, regardless of quantity or scale of the work, a project not confined to the New Topographic, social documentary, or landscape traditions.

At the Canadian Centre for Architecture in 2002, an exhibition of the *New Industrial Parks, Irvine California* series asserted a relationship between architecture and photography that Baltz has seen since the beginning of his career. Baltz's concept of architecture is that it is the most prominent and enduring material artifact produced by the dialectic of nature and culture, and his practice attempts to formalize this theoretical stance by producing architectural photographic experiences.

DANIELLE SCHWARTZ

*See also:* **Abbott, Berenice; Adams, Robert; Architectural Photography; Becher, Bernd and Hilla; Evans, Walker; Sheeler, Charles; Shore, Stephen**

### Biography

Born in Newport Beach, California, September 12, 1945. San Francisco Art Institute, B.F.A. 1969; Claremont Graduate School, M.F.A. 1971. Begins association with Castelli Graphics, New York, 1971. Part-time Instructor, Pomona College, Claremont, 1970–1971; Visiting Lecturer in Art, University of California, Davis, 1981; Regent's Visitor in Art, University of California, Santa Cruz, 1982; Visiting Artist, Rhode Island School of Design, Providence 1983; Visiting Associate Professor of Art, University of California Riverside and Santa Cruz, and University of Victoria, British Columbia, 1984; Visiting Artist, California Institute of the Arts, Winter 1992 and 1998; Yale University, New Haven, Connecticut, Spring 1992 and 1999; Ecole nationale supérieure des Beaux-arts, Paris, Fall 1992; Hochschule für Gestaltung, Zurich, Switzerland, Fall 1993; Ecole supérieure d'Art et de Design, Reims, France, 1994–1995; Academy of Fine Arts, Helsinki, April, 1995; University of Göteborg, Sweden, 1995; Royal College of Art, London, 1998 and 1999; Visiting Professor, Hochschule für Gestaltung, Offenbach am Main, 1999–2001 Professor, Instituto Universitario di Architettura de Venezia. Recipient of National Endowment for the Arts Fellowship 1973, 1977; John Simon Guggenheim Memorial Fellowship, 1977; Professor of Photography, *European Graduate School* in Saas-Fee, Switzerland, 2002. Living in Paris and Zagreb, Croatia.

### Individual Exhibitions

1971 Castelli Graphics, New York, New York  
 1972 George Eastman House, Rochester, New York  
 1974 Corcoran Gallery of Art, Washington, D.C.  
 1975 Philadelphia College of Art, Philadelphia, Pennsylvania  
 University of New Mexico, Albuquerque, New Mexico  
 1976 Museum of Fine Arts, Houston, Texas, Corcoran Gallery of Art, Washington, D.C., Baltimore Museum of Art, Baltimore, Maryland, La Jolla Museum of Contemporary Art, La Jolla, California  
 1985 Victoria and Albert Museum, London, England.  
 1986 Newport Harbor Art Museum, Newport Beach, California  
 1987 Galerie Espace L'Orient, Paris, France, Tokyo Institute of Polytechnics, Tokyo, Japan

1991 *Rule Without Exception*: P.S. 1, Long Island City, New York  
 1992 *La Ronde de Nuit*: Seibu Contemporary Art, Tokyo, Japan; Centre Pompidou, Paris, France; Stedelijk Museum, Amsterdam, the Netherlands; Los Angeles County Museum of Art, Los Angeles, California  
 1995 *Works 1979–1994*: Louisiana Museum of Modern Art, Humlebaek, Denmark  
 1998 *Lewis Baltz: the Politics of Bacteria, Docile Bodies, Ronde de Nuit*: Museum of Contemporary Art, Los Angeles, California  
 2002 *Lewis Baltz: Park City, Contemporary Photographs*: Yale University Art Museum, New Haven, Connecticut  
*New Industrial Parks, Irvine California*: Canadian Centre for Architecture, Montreal, Canada  
*Lewis Baltz: Nevada and Other Photographs*: Princeton Art Museum, Princeton, New Jersey

### Group Exhibitions

1975 *New Topographics: Photographs of a Man-Altered Landscape*; International Museum of Photography and Film, George Eastman House, Rochester, New York  
 1977 *La Photographie créatrice au XXe Siecle*; Musée national d'Art Moderne, Centre Georges Pompidou, Paris, France  
 1978 *Mirrors and Windows: American Photography since 1960*. Museum of Modern Art, New York, New York, and toured the United States, 1978–1980  
 1979 *American Images*: Corcoran Gallery of Art, Washington, D.C., and traveling to the International Center of Photography, New York, New York; Museum of Fine Arts, Houston, Texas; Minneapolis Institute of Arts, Minneapolis, Minnesota; and Indianapolis Museum of Art, Indianapolis, Indiana, 1980; American Academy, Rome, Italy, 1981  
 1982 *Slices of Time*: Oakland Art Museum, California, and traveling to the Security Pacific National Bank, Los Angeles, California  
 1984 *Photography in California 1945–1980*: San Francisco Museum of Modern Art, San Francisco, California, and traveling to the Akron Art Museum, Akron, Ohio; Corcoran Gallery of Art, Washington, D.C.; Los Angeles Municipal Art Gallery, Los Angeles, California; Cornell University, Ithaca, New York; High Museum of Art, Atlanta, Georgia; Museum Folkwang, Essen, Germany; Centre Georges Pompidou, Paris, France; Museum of Photographic Art, San Diego, California  
 1985 *American Images*: Barbican Art Gallery, London, England, and toured Britain  
 1986 *The Real Big Picture*: Queens Museum of Art, Queens, New York  
 1987 *Photographs and Art 1946–1986*: Los Angeles County Museum of Art, Los Angeles, California  
 1990 *Signs of Life: Process and Materials, 1960–1990*: ICA, Philadelphia, Pennsylvania  
 1992 *Wasteland*: Rotterdam Biennial III, Rotterdam, the Netherlands  
 1993 *Critical Landscapes*: Metropolitan Museum of Photography, Tokyo, Japan  
 1999 *The American Century*: Whitney Museum of American Art, New York, New York  
 2000 *Visions from America*: Whitney Museum of American Art, New York, New York  
 2003 *Cruel and Tender: The Real in the Twentieth-century*

## BALTZ, LEWIS

*Photograph:* The Tate Modern, London, England, and the Museum Ludwig, Koln, Germany

### Selected Works

*The Tract Houses*, 1969–1971  
*The New Industrial Parks Near Irvine, California*, 1975  
*Maryland*, 1976  
*Nevada*, 1978  
*Park City Utah*, 1980  
*San Quentin Point*, 1986  
*Candlestick Point*, 1986  
*Rule Without Exception*, 1991  
*Ronde de Nuit*, 1992  
*Docile Bodies*, 1995  
*Politics of Bacteria*, 1995

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Lewis Baltz, *South Corner, Riccar America Company*, 3184 Pullman, Costa Mesa, 1974, gelatin silver print, 15.1 × 22.8 cm, Gift of the photographer.  
[*Photograph courtesy of George Eastman House, © Lewis Baltz*]

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## ALFRED H. BARR, JR.

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### American

Widely regarded as an eloquent writer on the subject of modern art, Alfred H. Barr Jr. became the first director of the Museum of Modern Art, New York (MoMA) in 1929. This appointment was the product of the labors of the so-called “adamantine ladies,” wealthy patrons Abby Rockefeller, Lillie P. Bliss, and Mary Quinn Sullivan, who began planning for the first museum devoted to contemporary art the previous year. After preliminary meetings, the women enlisted the expertise of Harvard University Fogg Art Museum Director Paul J. Sachs, who in turn recommended 27 year-old Barr, a former student from Sachs’s famed “museum course” at Harvard.

Though initially Alfred Barr deferred, contending that Sachs himself would make a better inaugural director, Barr was excited at the prospect and ultimately convinced of his own readiness to direct the Museum, which quickly became a reality in the months immediately preceding the devastating stock market crash of 1929. In fact, Barr was both well prepared and well compensated for his newly awarded position, which commanded the then giant salary of \$10,000 per year with a \$2,500 stipend.

Prior to taking the position for which he is so associated, Barr taught at Vassar College in Poughkeepsie, New York, before going to Europe in 1924. For the 1925–1926 academic year Barr was awarded an associate professorship at Wellesley College in Massachusetts where he taught the first-ever official course in Modern Art, a subject first canonized in the aftermath of the Armory Show of 1913 held at the 69th-regiment armory in New York City. One of the most historic American exhibitions, the Armory Show aroused a great deal of emotion—much of it outrage—for the avant-garde artwork it displayed.

After pioneering the Vassar course in modern art, Barr again headed to Europe. He visited married artists Alexandr Rodchenko and Varvara Stepanova in Russia and then the Bauhaus in Dessau, Germany, before returning to Vassar with a wider range of reference for modern art scholarship, which would be his lifetime vocation.

Besides being a popular young professor at the women’s colleges, Barr was introduced to the American public when he was asked to write an article for *Vanity Fair* magazine based on tests incorporated into his modern art curriculum: his 50-question “Modern Art Questionnaire” was published in August 1927. While Barr noted in the introduction that “there are no spellbinders such as: Name four important artist-photographers whose names begin with St---,” the questionnaire included items on Saks Fifth Avenue, James Joyce, and The Barnes Collection of Pennsylvania. This article can be seen against the backdrop of philistine criticism of abstract art. With his penchant for formal analysis, Barr is perceived as having had a one-man mission to convert the public into modern art believers.

Born the eldest son to a prolific Presbyterian preacher’s family and reared in Baltimore, Maryland, Barr received his B.A. in 1922 and his M.A. in 1923 from Princeton University in New Jersey. His rigorous and analytical art historical training, largely under the tutelage of Professor Charles Rufus Morey, cultivated his interest in the discipline, and provided an antecedent for the way Barr would configure the institution of the MoMA. While in school, Barr made frequent trips to New York City, where he saw exhibitions of late nineteenth-century French painting at the Metropolitan Museum of Art, consisting of works representative of the seeds of modern art. Barr also visited the 291 Gallery, also known as the Little

Galleries of the Photo-Secession, run by photographer Alfred Stieglitz.

From its beginning the Museum of Modern Art was a major force in contemporary American art, unique in its incorporation of living artists into its program. The first of the seven exhibitions of the first year of the MOMA, consisting of 98 works by French painters, opened at the end of 1929 on the 12th floor of the Heckscher Building on Fifth Avenue in New York. The walls, erected within the extant space under the direction of Barr, were covered in light-hued monk's cloth to provide an appropriate base for the display of modern art. The inaugural exhibitions at MoMA, widely informed by the collections and collecting habits of the museum patrons and trustees, showcased both European and American art, of which the European examples were hugely favored over the American ones.

In 1930, before the full effects of the stock market crash of the previous year and ensuing depression were felt, which in any case had little bearing on families such as the Rockefellers and Blisses, Alfred Barr married Italian Margaret Scolari-Fitzmaurice in Paris at a church on Quay D'Orsay. Marga, or Daisy as Mrs. Barr was also known, spoke many languages and was an indispensable travel partner and general administrator for her husband. From the outset, Barr's role as director was a professorial rather than administrative one, evident in the way he generously compiled summer reading lists for trustees including titles by Thorsten Veblen.

In his introduction to the catalogue for "Art In Our Time, an exhibition to celebrate the tenth anniversary of the Museum of Modern Art and the opening of its new building (11 W. 53rd Street) held at the time of the New York World's Fair, 1939," Barr wrote that MoMA "is a laboratory: in its experiments the public is invited to participate." Barr's concept of the laboratory incorporated an interdisciplinary vision of the museum, which included the establishment of departments of film, photography, design, and architecture.

The first ten years of MoMA constituted Barr's most influential in terms of programming. In 1932, Barr's colleagues and friends, architects Henry-Russell Hitchcock and Philip Johnson, curated the seminal exhibition *Modern Architecture: International Exhibition*, which established the active relationship between the modern and contemporary art. In 1934 Barr mounted the *Machine Art* exhibition showcasing the design collection among other things. Late that same year Dorothy Miller, a

talented art historian, began a long tenure at MoMA with an appointment as her friend Alfred Barr's assistant. In 1936, Barr organized one of his most respected shows, *Cubism and Abstract Art*, the catalogue of which contained the famous Barr-authored diagram on *The Development of Abstract Art*.

Photography always played a central role in Barr's modern art and was exhibited as early as 1932. In the mid-1930s Beaumont Newhall, also from Sachs's museum course at the Fogg, was hired as the first MoMA librarian. In addition, he served as official photographer. Newhall told MoMA biographer Russell Lynes:

Barr had long wanted an exhibition of photographs on a scale with the biggest of the painting exhibitions and given the same importance as had been given them.

With all haste, Newhall and his new wife Nancy were sent by Barr to Europe to get material for the historic *Photography, 1839–1937*, a traveling exhibition of European and American photographic work and equipment. In addition to his formative years as director, Barr's major contribution to the field of modern art came in the form of his volume of writings and his dedication to the permanent collections of MoMA. In 1943, following the 1941 appointment of Nelson A. Rockefeller as museum president and the museum's increased relationship with the U.S. government, Barr was officially dismissed as director, though he never gave up his office on the premises. Five years later, the same year Edward Steichen became the director of Department of Photography, Barr was appointed director of the newly formed Museum Collections department, a post which he held for the next 20 years, building the museum's world-renowned collection until his retirement in 1967.

SARA GREENBERGER

*See also: Modernism; Museum of Modern Art; Newhall, Beaumont; Steichen, Edward; Stieglitz, Alfred*

### Biography

Born Alfred Hamilton Barr, Jr. in Detroit, Michigan, 1902. Art History, Princeton, B.A., 1922. Art History, Princeton, M.A., 1923. Attended Harvard University, Art History and Museum Studies, with Paul J. Sachs, 1924. Taught Art History Vassar College, Poughkeepsie, New York, 1924 and Princeton University, Princeton, New Jersey, 1925. Assistant Professor, Wellesley College, Wellesley, Massachusetts, 1925–1927. Director of the Museum of Modern Art, New York, 1929–1943. Director, Museum Collections, Museum of Modern Art, New York 1947–1967. Died in Salisbury, Connecticut, 15 August 1981.

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## ROLAND BARTHES

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**French**

Until his death in 1980, Roland Barthes' professional writing career spanned more than three decades, during which he sporadically offered commentary about the medium of photography. Most prominent among Barthes' writings on photography are three essays—*The Photographic Message* (1961), *Rhetoric of the Image* (1964), and *The Third Meaning* (1970)—and one book, *Camera Lucida: Reflections on Photography* (1980). Associated at first with the structuralism of Claude Lévi-Strauss and the semiology of Ferdinand de Saussure, Barthes is also considered a poststructuralist, that is, one of many, such as Michel Foucault and Jacques Derrida, who offer a radical critique of structuralism's faith in the stability of linguistic structures and its capacity to provide the analytical grid by which a new synthesis of all the human sciences could be established. Barthes' writings on photography, therefore, emphasize different issues at different times; all, however, depend on the nomenclature of structuralism and semiology.

In the 1950s Barthes assumed a position that perceived the photographic work as a sign capable of being decoded. A "sign" comprises a "signifier" and a "signified." The signifier is the physical entity, such as a word, used to communicate the signified, the conceptual meaning or message. The relationship between the signifier and signified is arbitrary according to Saussure: there is nothing about a dog that demands that it be called a "dog," and it is, in fact, called "un chien" in French. By the 1960s Barthes deepens his analysis of the struc-

ture of communication. In *The Photographic Message* he first posits that the photograph holds a privileged relation to literal reality: it is its perfect *analogon*. He argues that although the photograph is a reduction in proportion, perspective, and color of the object captured on film, it is *not* a transformation (in the mathematical sense of the term). Barthes' structural methodology, therefore, does not fully apply. Although a photographic image may function as a sign (a message that can be decoded), it remains a medium of communication that is not truly arbitrary, the way that language is. He draws two conclusions: the photographic image is a message without code and the photographic message is a continuous message. The working hypothesis, however, of *The Photographic Message* is that the photographic message in press photography is also connoted, and the remainder of the essay articulates the main levels of analysis of photographic connotation, including trick effects, pose, selection of objects or content, photogenia, aestheticism, and accompanying text. All indicate something about how content, composition, or use can be manipulated in the photograph.

In *Rhetoric of the Image*, an essay that focuses on images used in advertising, Barthes repeats his statement that the photograph is a "message without code" or "a continuous message"; he also states that the photograph does not simply convey a consciousness of the object or subject "being-there" (which any copy might provoke), but a consciousness of the thing's "having-been-there." The principal argument of this essay is that the rhetoric

of the image comprises three messages: linguistic, denoted, and symbolic (cultural or connoted). It is essentially in explicating the denoted message that Barthes must address the inherent difference between a photograph and, for example, a drawing. At the structural level of denotation the photograph presents an “uncoded” message, while the drawing’s message subsists as coded. The literal message of the photograph derives not from a transformation between signifieds and signifiers but from a registration that is mechanical. The registration of a drawing, on the other hand, arises through human intervention.

*The Third Meaning* concerns the Soviet avant-garde filmmaker Sergei Eisenstein, but the focus of the essay is not the moving pictures that Eisenstein has created but rather the movie stills that have accompanied his works. The first two meanings that Barthes ascribes to the photographic still are (1) informational, which serves the realm of communication and (2) symbolic, which functions on at least four levels—referential, diegetic, Eisensteinian, and historical—and which represents the still’s *signification*. Yet to such seemingly complete categories with regard to “meaning” in the photograph, Barthes feels compelled to add a third, for, quite simply, the first and second meanings are “obvious.” To the stratification and understanding of meaning Barthes inserts the proposition that something may remain in the analysis of the photographic still that transcends conventional or obvious meaning, something that he cannot be certain is justified or can be generalized. The third meaning possesses a theoretical individuality, and Barthes distinguishes this meaning as “obtuse,” that which supplements and cannot be absorbed by intellectual analysis—a meaning both persistent and fugitive, apparent and evasive, and beyond culture, knowledge, and information.

In *Camera Lucida*, a text commissioned by *Cahiers du cinéma*, Barthes offers not only his longest critique on the medium of photography but also his most controversial and compelling. Comprising two parts, Barthes begins by attempting to quantify and qualify the medium’s unique essence (its *noeme*). To this end he employs methodological tools and schemata that inform his structural analysis. By Part Two his attempt at an impartial, scientific investigation is fully abandoned for a highly personal reflection on the medium and its *noeme*. He begins this inquiry by looking through family photographs, where he discovers an image of his mother and her brother when they were children (known as the Winter Garden photo-

graph). The power of this one photograph to capture and convey to him the unique individual who was his mother (she had recently died) suggested to Barthes that what distinguishes the photographic medium from any other is its ability to authenticate “that-has-been.” He offers as new terms to the critical discussion of the medium *studium* and *punctum*, the former referring to the field of cultural information that a photograph may possess and that is generally available for analysis and the latter referring to the undefinable and varying aspect that overtakes an individual viewer. *Studium* relates to the field of connoted messages articulated in earlier essays; *punctum* can be linked to the obtuse meaning described in *The Third Meaning* but exceeds that notion by Barthes’s invocation of the *punctum*’s ability not only to disturb but also to wound. Among the most radical assertions that he makes in *Camera Lucida* is that photography’s *noeme* has nothing to do with analogy (a feature it shares with all kinds of representations): the photograph is not a copy of reality but rather an emanation of past reality. Barthes now suggests that to ask whether a photograph is analogical or coded is not a good means of analysis. The book concludes that photography’s madness and its ecstasy is its essential link with intractable reality, obliging the viewer to return to the very letter of time.

NANCY M. SHAWCROSS

See also: **Semiotics**

### Biography

Born in Cherbourg, France, 12 November 1915. Attended the University of Paris, where he received degrees in classical letters (1939) and grammar and philosophy (1943). Taught at lycées in Biarritz, France (1939), Bayonne, France (1939–1940), Paris, France (1942–1946), at the French Institute, Bucharest, Romania (1948–1949), University of Alexandria, Egypt (1949–1950), and Direction Générale des Affaires Culturelles, Paris (1950–1952); research appointments with the Centre National de la Recherche Scientifique, Paris (1952–1959); director of studies at the École Pratique des Hautes Études, Paris, (1960–1976); visiting professor at Johns Hopkins University, Baltimore (1967–1968); and chair of literary semiology at the Collège de France, Paris (1976–1980). Died in Paris, France, 26 March 1980.

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# BAUHAUS

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The Bauhaus, founded and directed by architect Walter Gropius, is renowned as the landmark German modernist school of the early twentieth century in which the integration of the arts and design with technology was first explored and practiced. The school was composed of workshops in painting, furniture design, typography, and other fine and practical arts courses, each taught by a master. Each Bauhaus student commenced hands-on training with a study of the elements of design common to all modern design endeavors. Established in 1919 and arising out of the combining of two pre-existing schools, the Weimar Art Academy and the Weimar Arts and Crafts School, in Gropius’ words the Bauhaus, strove for “unity in diversity” in function, design, and thought and reflected the influence of the Werkbund movement on its founder.

The Werkbund called for integration among the arts and the economic realities of capitalism, and looked favorably upon emerging technologies of the early twentieth century to assist this aim. The Bauhaus was a surprising success at what might seem a utopian aim. Best known for producing well-designed yet practical furniture, household items, including dishware and cutlery, graphic arts, typography, and training teachers, in the area of photography the Bauhaus had a profound and lasting impact.

In the strict sense, photography as an independent medium came rather late to the Bauhaus. It was not introduced into the curriculum of the school until

1929, four years after the establishment of the Dessau Bauhaus (1925–1933) and a full decade after the earlier Weimar school (1919–1925). László Moholy-Nagy, the multi-talented abstract artist and the master of the design foundation course, was the first to recognize the value of photography not only to document the Bauhaus, but as an independent art form. His modern teachings validated the significance of the photograph for generations of Bauhaus students, from Germany to America, first in his teaching, and later via his directorship of the New Bauhaus in Chicago (1936–1938). Number 8 of the famous Bauhausbücher series, *Painting, Photography, Film*, by Moholy-Nagy, is devoted to this medium.

Bauhaus photography tends toward the artistically self-referential: Bauhaus photographers photographed Bauhaus buildings, Bauhaus designs, and Bauhaus personages, including fellow Bauhaus photographers. Though Walter Gropius and the Bauhaus masters repeatedly denied the existence of any “Bauhaus style,” Bauhaus photographers nonetheless invented and shared an experimental method that today is readily identifiable. The hallmark of Bauhaus photography and its aesthetic strength is in its abstract qualities. Intense contrasts of blacks and whites, or strongly cast shadows in shades of gray, predominate. The compositions are most often structured by geometry, either the horizontals and verticals of Cubism or De Stijl, or else slashed through via the raking diagonals of Futur-

ism. Like the Bauhaus itself, photography at the school was dominated by a Teutonic coolness of form, an anti-Romantic, New World view, known as *die Neue Sachlichkeit*, or New Objectivity.

The New Objectivity, particularly as expressed by Bauhaus photography, is a world of stark images and abstract white cubic buildings, inhabited by impersonal males and languid females. It is a world of pure Platonic form. Bauhaus masters claimed that their inspirations were to be found not in art photography, but in technology and science. Thus distortions such as scale and angle produced abstract photographs influenced by views the eye could actually encounter only through the technology of a microscope or from an airplane. Even the commonplace objects of everyday life could become abstractions: human hands, for example, could be seen as sculptural abstractions in Bauhaus photographs.

The utilization of technology to create designs free of the strictures of the past was crucial to the Bauhaus. In fact, history courses were not part of the curriculum. Only through removing or reducing the capriciousness of human emotion could a modern purity of design emerge, although paradoxically, the Bauhaus foundation courses stressed hands-on activities through the creation of hand-made objects. The goal was an egalitarian one: to improve the lives of ordinary people. A secondary goal was to introduce new ways of seeing, technology understandably being at the forefront of this endeavor. Purity of image, however, became so important to Bauhaus photographers that technology was in fact eschewed. The direct contact of the subject with the treated paper, removing even the camera from the process of photography, was developed by Moholy-Nagy in the form of the photogram, a photographic image made without the use of a camera (also known as light graphics). Even though the form had been explored earlier by practitioners including Man Ray, the perfection and dissemination of the photogram can be seen as a seminal contribution to photography by the Bauhaus.

Moholy-Nagy was also a sculptor, and the amalgam of his sculptural abstraction with the flat image of the photograph was innovative. His imposition of three-dimensional objects, casting their shadows directly onto the two-dimensional flat surface of the treated photographic paper, created a wholly new formal type of composition. Ambiguous spatial effects are evident in these works, as unidentifiable objects seem to float within the empty space of a black background. One excellent example of such a photogram is found in the collection of the Busch-Reisinger Museum, Harvard University (BR

2004.18). Just as we think we grasp Moholy-Nagy's hard-edged abstraction, however, he astounds us with his sensuous, erotic art photograph of 1927, 'Two Torsos' (1949, 214).

Moholy-Nagy's first wife, Lucia, was also one of the photographic innovators of the Bauhaus. Lucia is renowned for the dramatic architectural portraits of the Gropius-designed white cubic and glass Bauhaus buildings. Her photographs provide the iconic images of the Bauhaus complex, and the visual memories by which the world recalls the Bauhaus. A selection of her documentary architectural photographs, also in the collection of the Busch-Reisinger Museum, attests to Lucia Moholy's formal sense of composition, her abstract love of form, her dramatic vision of architecture devoid of people, her profound stillness (see, for example, BR GA.20.57).

Other masters of the Bauhaus applied photography with varying and interesting perspectives. Typography master Herbert Bayer integrated photographs into his montages for posters, book jackets, and advertisements. The poster Bayer designed for master Marcel Breuer's 'Metallmobil' design exhibition is a classic. T. Lux Feininger contributed an informal use of photography to the Bauhaus repertoire, creating the most naturalistic, snapshot-like pictures of other Bauhaus students and masters, often unexpectedly at play. Documentary portraits of some of the major figures in the history of modernism, who visited the Bauhaus, were made by Bauhaus photographers, including formal pictures of architects Gropius, Mies van der Rohe, and painters Wassily Kandinsky, Paul Klee, Amédée Ozenfant, and El Lissitzky, to name but a few. Photographers associated with the German Bauhaus include Walter Peterhans, Florence Henri, and Ellen Auerbach.

Achievement in photography at the Bauhaus was not restricted to those primarily associated with the medium. Josef Albers, known for his "homage to the square" paintings, created photographs that come the closest of all Bauhaus artists to what can be called art photography, surprising in that they indicate the painting master gave himself a freedom in photography that he denied himself in his primary medium. In a series of abstract landscapes of fields and fences, and views of sea foam on sand, for example, Albers let his camera paint freely.

The great educational experiment came to a close in 1933 when the Bauhaus was closed by the Nazis. Bauhaus photography continues to be valued and appreciated not just for its rigorous aesthetics and design innovations, but as a document of a seminal period in the development of modernism created out

of the utopian visions of a handful of artists. The legacy of the Bauhaus continues in photography today through the influence of Moholy-Nagy's Institute of Design (New Bauhaus) and the dozens of teachers who trained there in the mid and late twentieth century.

LESLIE HUMM CORMIER

*See also:* **Architectural Photography; Auerbach, Ellen; Bayer, Herbert; Feininger, T. Lux; Formalism; Futurism; Henri, Florence; History of Photography; Twentieth-Century Developments; Institute**

**of Design; Lissitzky, El; Manipulation; Modernism; Moholy-Nagy, László; Photography in Europe: Germany and Austria**

#### Further Reading

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## HERBERT BAYER

### Austrian

Herbert Bayer considered himself a painter, but he is recognized as a prolific artist who worked successfully in a variety of media including sculpture, typography, graphic design, and photography. During his long, multifaceted career, he designed furniture and tapestries, executed murals, and was an architect and photographer. Bayer discovered photography in the 1920s while a student at the Bauhaus in Germany. In an atmosphere of experimentation and reverence for industrial society and the machine age, Bayer embraced the camera as a means to create imagery suitable for the modern era. He went on to develop an innovative body of photographs including a series photomontages in addition to a series he called *fotoplastiken* that included still life and geometric objects.

Herbert Bayer was born on April 5, 1900, in Haag am Hausruck, a small village near Salzburg in Northern Austria. As a child he developed an interest in skiing, mountaineering, and drawing. Bayer's interest in art grew throughout his youth, but plans for Bayer to attend art school in Vienna were curtailed by the unexpected death of his father, leaving his family few financial resources. After serving in the military during the last years of World War I, he became the apprentice of artist Georg Schmidhammer of Linz, Austria, in 1920. Bayer designed letterheads, posters, and advertisements. He left Schmidhammer's workshop and settled in Darmstadt, Germany, where he worked

for Viennese architect Emmanuel Margold at the Darmstadt Artists Colony.

In Darmstadt, Bayer was trained in the Art Nouveau styles. He became interested in the aesthetic philosophies of Walter Gropius after reading his book *Bauhaus-Manifest*. Gropius had founded the Bauhaus in Weimar, Germany in 1919. He based its curriculum around the principals of the Arts and Crafts movement, specifically the incorporation of art and industry. After an interview with Gropius, Bayer was admitted to the Bauhaus school in 1921. He left Darmstadt moving to Weimar, and for the next four years studied with the school's great professors concentrating on design and typography. He later joined Wassily Kandinsky's mural workshop.

When Bayer completed his studies, he was appointed by Gropius to head the printing and advertising workshops for the school. He moved to Dessau, Germany, where the school had relocated in 1925. Bayer taught graphic design and typography until 1928. He instituted the lowercase alphabet as the style for all Bauhaus printing and founded the now common type style variously called universal or univers. He also designed the signage for the Bauhaus's new building complex, which has become an icon of twentieth century design.

Bayer's earliest exposure to photography was in the 1920s while studying with Bauhaus instructor László Moholy-Nagy. Influenced by many of the innovative visual techniques characteristic of Moholy-Nagy's work, Bayer shot with a hand-

held camera and favored unusual cropping and composition techniques, including extreme close-ups and angles as well as presenting scenes from unusually high or low vantage points. His work set him at the forefront of avant-garde photography in the early twentieth century.

In 1929 Bayer left the Bauhaus and became the art director of *Vogue* magazine in Berlin. The period marked a distinct change in his approach to photography. Influenced by the surrealist movement and fascinated by the human subconscious, Bayer used the technique of photomontage to create psychologically compelling and fantastic images. In one of his signature images from this period, *Self Portrait*, 1932, Bayer looks into a mirror while removing his arm at the shoulder to his own amazement. This photograph was one of a series for use in a picture story called *Man and Dream*, which was never completed.

Although Bayer's photomontages were reminiscent of work by other surrealist artists, his photographs demonstrated a refined sense of design as a result of his training at the Bauhaus. Through skillful arrangement of objects, composition, and lighting, Bayer exploited the illusionary aspects of the photographic medium recreating otherworldly scenarios for his 1936 series of photographs he called *fotoplastiken*. One of the works, *Metamorphosis*, is regarded as Bayer's most successful treatment of spatial manipulation and symbolism. In the foreground, he arranged basic geometric forms—the sphere, the cone, and the square—that appear to converge upon a distant horizon of sky, clouds, and forest to suggest the sublime contrast of culture and nature or more deeply, the confrontation of reason and emotion.

Bayer fled Nazi Germany and immigrated to the United States in 1938. His career in the arts continued to proliferate. He designed exhibitions at the Museum of Modern Art including *Bauhaus 1919–1928*, *Road to Victory*, *Airways to Peace*, and *Art In Progress*. Following the end of World War II, Bayer was a consultant for the Container Corporation of America, whose president was the visionary executive Walter Paepcke, who had funded the Chicago manifestation of the Bauhaus, and later chaired the corporation's design department. Relocating to Aspen, Colorado in 1946, Bayer became the design consultant for the development of Aspen as a ski resort and cultural center, and was appointed architect for the Aspen Institute of Humanistic Studies, also funded by Paepcke, who had a second residence in the mountain town. Bayer also completed the first recorded "earthwork" environment entitled *Grass Mound* in 1955. From 1966 until his

death, Bayer was a design consultant for the Atlantic Richfield Company.

After suffering a heart attack in 1970, Bayer and his wife, Joella, moved their residence from the high elevation of Aspen to Santa Barbara, California, where the artist maintained an active studio until his death in 1985. Herbert Bayer's contributions to the world of art and design are unique and are demonstrated in an outstanding career that touched nearly every field of the arts from architecture to the fine arts, as well as photography and graphic design. During his lifetime, he had over 150 one-man exhibitions and seven traveling museum retrospectives throughout the United States and Europe. Over 100 books, articles, and films exist that deal exclusively with Bayer's extensive creative oeuvre. His work is included in major museums throughout worldwide. In addition, there are substantial archives of his work in the Bauhaus archive in Berlin, Germany, and the Bayer archive at the Denver Art Museum in Colorado.

NANCY BARR

**See also:** Bauhaus; Moholy-Nagy, László; Montage; Museum of Modern Art; Photography in Europe; Germany and Austria; Surrealism

### Biography

Born in Haag, Austria, 5 April 1900. Apprenticeship in architecture with G. Schmidhammer, Linz, Austria, 1919. Studied in Darmstadt with Emanuel Margold, 1920. Student at the Bauhaus in Weimar, Germany, 1921–1923. Also studied mural painting with Wassily Kandinsky, 1921. Master at the Bauhaus in Dessau teaching typography, 1925–1928. Art Director at the Dorland Studio, 1928–1938 and at *Vogue*, 1929–1930 in Berlin. Consultant at the Aspen Institute of Humanistic Studies, 1949. Chairman of the department of design of the Container Corporation of America, 1956–1965. Recipient of numerous awards including: the Ambassador's Award for Excellence in London in 1968; the Kulturpreis for photography in Cologne in 1969; and Adalbert Stifter Preis für Bildende Kunst in Austria in 1971. Employed as a consultant in architecture, art, and design by Atlantic Richfield Company, 1965–1985. Appointed Honorary Fellow of the Royal Academy of Fine Art in The Hague in 1975 and of the Hochschule für Kunstlerische und Industrielle Gestaltung of Linz, Austria in 1978. Recipient of the Austrian Honor Cross for Art and Science in 1978. Awarded an honorary doctorate of fine arts from the Art Center College of Design in Pasadena, California in 1979. Died in Montecito, California, 30 September 1985.

### Individual Exhibitions

1929 Kunstlerbund Marz; Linz, Austria Galerie Povolozky; Paris, France  
1931 Bauhaus; Dessau, Germany

- 1936 Kunstverein; Salzburg, Austria  
 1937 *Herbert Bayer: Austrian*; London Gallery, London, England  
 1939 Black Mountain College; Black Mountain, North Carolina  
 1940 Yale University Gallery of Art; New Haven, Connecticut  
 1947 *Retrospective: The Way Beyond Art*; Brown University, Providence, Rhode Island, and traveled to Harvard University, Cambridge, Massachusetts; Institute of Design, Chicago, Illinois; Joslyn Art Museum Omaha, Nebraska; Boise Art Museum, Boise, Idaho; Boseman Museum, Boseman, Montana; Portland Art Museum, Portland, Oregon; Seattle Art Museum, Seattle, Washington; San Francisco Museum of Art, San Francisco, California  
 1955 Aspen Institute for Humanistic Studies; Aspen, Colorado  
 1956 *Retrospective: Herbert Bayer: 33 Jahre Seines Schaffens*; Germanisches Nationalmuseum, Nuremberg, Germany, and traveled to Die Neue Sammlung, Munich, Germany; Kunstgewerbenmuseum, Zurich, Switzerland; Hochschule für Bildende Künste, Berlin, Germany; Städtisches Museum, Braunschweig, Germany  
 1958 *Recent Works of Herbert Bayer*; Fort Worth Art Center, Fort Worth, Texas, and traveled to Walker Art Center, Minneapolis, Minnesota; University of Oklahoma, Norman, Oklahoma  
 1960 Städtische Kunsthalle; Düsseldorf, Germany; Museum am Ostwall; Dortmund, Germany  
 1961 Bauhaus-Archive; Darmstadt, Germany  
 1962 *Herbert Bayer, Retrospective*; Städtisches Kunstmuseum, Duisberg, Germany, and traveled to Roswell Museum and Art Center, Roswell, New Mexico; Colorado Springs Fine Arts Center, Colorado Springs, Colorado; The Art Gallery, University of California at Santa Barbara, Santa Barbara, California; La Jolla Museum of Art, La Jolla, California; Joslyn Art Museum, Omaha, Nebraska; Memorial Art Gallery of the University of Rochester, Rochester, New York  
 1969 University of California, Santa Barbara Art Gallery; Santa Barbara, California  
 1970 Germanisches Nationalmuseum; Nuremberg, Germany; Österreichisches Museum für Angewandte Kunst; Vienna, Austria  
 1973 *Herbert Bayer: Fotografien, Fotomontagen 1926–1937*; Landesbildstelle, Hamburg, Germany *Herbert Bayer: A Total Concept*; Denver Art Museum, Denver, Colorado  
 1976 *Herbert Bayer: Beispiele aus dem Gesamtwerk 1919–1974*; Die Neue Galerie, Linz, Austria  
 1978 *Herbert Bayer: Photographs, Paintings, Drawings*. Goethe-Institut, München, Germany  
 1980 *Inaugural Exhibition of the Herbert Bayer Archive*; Denver Art Museum, Denver, Colorado, and traveled to Neue Galerie, Linz, Austria; Galerías Mer-Kup, Mexico City, Mexico  
 1986 *Herbert Bayer, Kunst und Design in Amerika 1938–1985*. Bauhaus-Archiv, Museum für Gestaltung, Berlin, Germany

- 1997 *The Aspen Years*; Kent Gallery, New York, New York  
 1999 *Herbert Bayer: The Total Artist*; Smallworks Gallery, Las Vegas, Nevada  
 2000 *Herbert Bayer 1900–1985*; Neue Galerie, Linz, Austria

### Group Exhibitions

- 1923 *Kunst und Technik: eine neue Einheit*; Bauhaus und Staatliches Landesmuseum, Weimar, Germany  
 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königbau-lichtspiele, Stuttgart, Germany  
 1931 *Fotomontage*; Kunstgewerbemuseum Domela-Nieuwenhuis, Cologne, Germany  
 1932 *Surréalisme*; Julien Levy Gallery, New York, New York  
 1932 *Modern Photography at Home and Abroad*; Albright Art Gallery, Buffalo, New York  
*Modern European Photography*; Julien Levy Gallery, New York, New York  
 1936 *Entartete Kunst*; Haus der Deutschen Kunst, Munich, Germany  
 1951 *Subjektive Fotografie*; Staatlichen Schule für Kunst, Germany  
 1959 *V Bienal*; Sao Paulo, Brazil  
 1966 *Les Années 25*; Musée de Art Décoratifs, Paris, France  
 1967 *50 Jahre Bauhaus*; Württembergische Kunstverein, Stuttgart, Germany  
 1977 *Diez Grandes Fotografos: Bernice Abbott, Eugène Atget, Diane Arbus, Richard Avedon, Herbert Bayer, Bill Brandt, Brassai, Robert Frank, Irving Penn, Maurice Tabard*; Museo de Arte Contemporáneo de Caracas, Caracas, Venezuela  
 1978 *Paris-Berlin 1900–1933*; Centre Georges Pompidou, Paris, France  
 1979 *Fabricated to be Photographed*; San Francisco Museum of Modern Art, San Francisco, California  
 1980 *Avant-Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art, San Francisco, California  
 1985 *Self-Portrait: The Photographer's Persona 1840–1985*; Museum of Modern Art, New York, New York  
 1989 *L'Invention d'un Art*; Centre Georges Pompidou, Paris, France  
 1992 *A Confrontation with Photography: Photographs Are for Seeing: Herbert Bayer, Philippe Halsman, Roman Vishniac, Edward Weston*; London Regional Art & Historical Museums, London, Ontario

### Selected Works

- Pont Transbordeur, over Marseilles*, 1928  
*Look into Life*, 1931  
*Self Portrait*, 1932  
*Lonely Metropolitan*, 1932  
*Nature Morte*, 1936  
*Metamorphosis*, 1936

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# CECIL BEATON

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## British

One of the best-known portrait photographers of the twentieth century, Cecil Beaton was a consummate arbiter of style and elegance. He passionately chronicled women, the social set, celebrities, and many aspects of World War II, documenting these through photography, writings, and illustrations over the course of half a century. Although known chiefly for his photography, he also received great acclaim for his set and costume designs, among them the legendary overstated Ascot hats and gowns for *My Fair Lady* and the beautifully evocative costumes for *Gigi*. Enormously prolific, his artistic roles were extraordinarily varied, however, and complexly interwoven, with style and culture always at the heart of the matter. Beaton intuitively understood the power of the press and media and defined how it could create and celebrate the notion of “celebrity,” his own included. The Paris editor of *Vogue* in the 1950s, Bettina Ballard, wrote he was “forever improvising.” Philippe Garner of Sotheby’s London wrote, “Beaton was an impresario who used fashion to colour the scenario of the play that he made of his life, and in which he himself starred as production photographer and principal player.”

Beaton’s interest in photography came quite early. While attending Harrow, he received from his parents a folding Kodak No. 3A Autographic, which produced postcard-sized negatives. He started taking pictures of his sisters, Baba and Nancy, dressing them up in various fantastic costumes under the direction of his nanny. He used mirrors or cellophane or painted backdrops to create a theatrical effect, and would pose family members dressed in elegant costumes, as seen in *Baba Beaton: A Symphony in Silver*, 1925. Self-taught in photography, he gradually developed a style of arty, stylized portrait photographs, inspired by such illustrious contemporaries as Baron de Meyer and Edward Steichen, the master fashion photographers of the early twentieth century. The roots of his fantasy of beauty lay in his comfortable Edwardian childhood, while his fashion pictures were constructed with elaborate artifice reflecting a kind of loosely derived, drawing room Surrealism.

Beaton began a career as a portraitist, where he was “taken up” by poet and society figure Edith Sitwell, of whom he took a number of memorable studies, and introduced to high society and the world of high fashion in the late 1920s. His first photographic exhibition, in 1927 in London, was a great success that eventually led to a contract with Condé Nast’s *Vogue* magazine. First hired by British *Vogue* as a cartoonist, he soon was photographing for the magazine as well as for the American and French editions. He worked for *Vogue* into the mid-1950s. That Beaton was the sole British exhibitor at the landmark 1929 *Film Foto* exhibition of modernist photography in Stuttgart indicates the consideration given to his earliest work. Beaton first visited the United States in 1929 where he photographed various stars for *Vanity Fair*.

Condé Nast, the irascible publisher of *Vogue*, loved to inspire his photographers by having them compete against each other to see who could create the most striking and exciting fashion photos. Beaton therefore found himself competing against one of the men upon whom he had modeled himself, the well-established Edward Steichen in New York as well as George Hoyningen-Huene in Paris. Although Beaton’s style did not change radically from that of his earliest, highly theatrical set-ups, it was refined, and his ability to make his “interesting, alluring, and important people...look stunning,” in the words of his biographer Hugo Vickers, was his real key to success. His unique, if eccentric style was richly varied with enough visual references to Surrealism to make the photographs inventive, witty and stylish.

Beaton would pose society women as well as mannequins in the most flamboyant Greek tragedy poses or as if in ecstatic mystical states, such as his 1935 portrait of actress Marlene Dietrich in which she poses as a “mirror image” of a classical bust. In many of his works, his human subjects became elements of an entire decorative tableau. The only stipulation that infringed on Beaton’s happiness at *Vogue* was Condé Nast’s insistence that he give up his “little” Kodak and replace it with an 8 × 10 camera that would provide the quality of prints the *Vogue* readers expected. The small camera had enabled Beaton to crawl around on ladders and get at

things from odd angles, reflecting his belief that amusement, innovation, and shock were essential to fashion. But Beaton adjusted to the larger format, which gave better quality images, and used it consistently except when on travels.

Beaton himself was of as much interest as his photographs. He had turned his back on middle class conventions and entered the aristocratic world of High Bohemia with his wide-brimmed hats, flowing cravats, and natty suits, which became his trademarks. Articulate and creative, he was accepted into many artistic and social circles, including royalty. He served as Wallis Simpson's official photographer at her wedding to the Duke of Windsor in 1937, is credited with helping create the beloved image of the Queen Mother after her husband's ascent to the throne, and photographed in exquisite color the Coronation of Queen Elizabeth in 1953. His color photographs of Elizabeth just before becoming Queen and of the young Princess Margaret are subtle, delicate, and simply beautiful renderings of women. Of Beaton's photographs of the Queen the *Illustrated* noted in 4 November 1950, "It has caught her radiance...that elusive quality of light and fairy book charm surrounding her." His compulsive work habits and discerning eye speeded up the process of trend setting.

Beaton moved easily through the worlds of high-fashion photography, Hollywood, and the theatre, and became a member of the glamorous world of money and celebrity that he flattered with his camera. His love of beauty and glamour worked superbly in the Hollywood of the 1930s, where he created portraits of film stars such as Greta Garbo in somewhat surreal settings.

With the gathering of war in the late 1930s, Beaton's flamboyant style fell somewhat out of favor. During the Second World War, he became a war correspondent for the British Ministry of Information. He was made an official photographer for the Royal Air Force and late in 1942 sent *Vogue* photographs of a burned-out German tank and other eerie "abstractions of destruction" from the North African desert. These photographs were as much an aesthetic exploration as a document. He traveled in the East and was with Lord Mountbatten, the Viceroy of India, in New Delhi.

The experience gained during the war years influenced the style of his portraits, which became less whimsical, more direct. In December 1945 he was reporting on what there was left of French fashion, using the crumbling walls of Paris as a backdrop for models wearing Balmain coats and Bruyere gowns. Beaton said of these shoots

There have been very great technical difficulties. However, in some cases I think the cutting of electricity and other drawbacks have resulted in our getting some pictures that are outside the usual fashion sphere—in particular, one, of a girl standing in an artist's backyard in a flannel Chinese blouse, in which I tried for some of the lighting of a Corot portrait. I think it one of the best I have ever taken.

Following the war, and still under contract to *Vogue*, Beaton returned to fashion photography, adapting some of the more restrained scenarios (including women dressed in high fashion but surrounded by everyday situations) typical of the "new realism" that was pervasive during this era. But new stars in fashion photography began to emerge in the 1950s, and the photographs of Richard Avedon and Irving Penn made Beaton's pictures seem outdated. His contract with *Vogue* was terminated. The later 1950s and 1960s led to his increased involvement with theater and cinema. Beaton designed the sets and costumes for both *Gigi* and *My Fair Lady* and won Oscars for both. In 1956 he began photographing for *Harper's Bazaar* such personalities as actress Marilyn Monroe, and writers Carson McCullers and Evelyn Waugh. These portraits were more personal and considerably more direct, showing that Beaton's ability to create a great portrait did not lie solely in his talent as a set decorator. He was knighted in 1972. In 1974 he suffered a stroke, and was not able to photograph for several years.

Beaton was unique in the variety of roles he took upon himself. He was not only fashion and celebrity photographer but also a chronicler of twentieth century fashion and a photographic historian whose contributions to these subjects include most notably, *The Glass of Fashion*, published in 1954 and *The Magic Image*, published in 1975 and written in collaboration with Gail Buckland. In it Beaton's pure love and clear understanding of the evolution of photography is eloquently and authoritatively set forth. Beaton's descriptions of individual photographer's contribution to the development of the medium are among the best writings on photography especially by a practicing photographer. He also was a tireless diarist, filling 145 volumes with words and pen and ink sketches from 1922 to 1974. Facing his own mortality, in 1977, Beaton sold his entire archive of over 150,000 photographs, and hundreds of thousands of negatives and transparencies to Sotheby's London, which remains the principal holder of his works. In 1979, however, Beaton began photographing again, and continued to do so until the time of his death.

DIANA EDKINS

*See also:* **de Meyer, Baron; Fashion Photography Portraiture; Hoyningen-Huene, George; Nast, Condé; Steichen, Edward; Surrealism**

### Biography

Born in January 14, 1904, Hampstead, London. Attended Heath Mount School, London; attended St. Cyprian's School, Eastbourne, 1916–1918; entered Harrow School in 1918 and is encouraged in his interests in art by E. Edgerton Hine; St. John's College, Cambridge, 1922 to 1925, leaving without a degree. Publishes theatrical caricatures in *Granta*. Self-taught in photography. Freelance portrait and fashion photography 1926–1930. Photographs Edith Sitwell for the first time in 1926. Starts regular work for British *Vogue*, Visits New York and works for the first time for American Condé Nast. Portrays Hollywood stars for *Vanity Fair*, 1929. Publishes *The Book of Beauty*, November 1930, a mix of society heroines and entertainment stars. Takes lease on Ashcombe House, Wiltshire. 1931–1938 settles into a pattern of trans-Atlantic professional commuting for *Vogue*. 1932 Meets Greta Garbo for first time. 1933 visits Paris meets Cocteau, Christian Berard, and Pavel Tchelitchev and travels to North Africa with fellow *Vogue* fashion photographer and portraitist, George Hoyningen-Huene. 1935 designs costumes and décor for the Walter-Sitwell ballet, *The First Shoot*. 1938 forced resignation from *Vogue* following his addition of anti-Semitic scribbles on the cover of one of his decorative illustrations. Also completes *Cecil Beaton's New York*. 1940 receives commissions from the British Ministry of Information to photograph Churchill and War Cabinet members. Documents Blitz victims and damage to historic buildings in London. He is re-employed by *Vogue*. 1941 undertakes further official governmental propaganda photography for the Royal Air Force. These images are widely reproduced and later gathered into two books, *Air of Glory and Winged Squadrons*. 1942 joins the RAF as photographer and documents the Mid East theatre of war in Egypt, Iran, Iraq, Syria, and Jordan.

He turned to stage and costume design in the 1940s and continued through the 1970s. Receives two Academy Awards for *My Fair Lady*, 1965, and one for *Gigi* in 1959. Curates his own retrospective exhibition at the National Portrait Gallery at the behest of its director, Roy Strong. Knighted at Buckingham Palace in 1972, suffers stroke, 1974. *Vogue* commissions to photograph the Paris collections, 1979. Dies January 18, 1980.

### Selected Books by Cecil Beaton

Beaton, Cecil. *The Magic Image: The Genius of Photography from 1839 to the Present Day*. London: Weidenfeld

and Nicolson, 1973. American edition: Boston: Little, Brown & Company, 1975

Beaton, Cecil. *Cecil Beaton's Diaries 1944–1948 The Happy Years*. London: Weidenfeld & Nicolson, 1972. American edition: *Memoirs of the 40s*. New York: McGraw-Hill, 1972. French edition: *Les Annees Heureuses*. Paris: Coedition Albin Michel-Opera Mundi, 1972

Beaton, Cecil. *The Best of Beaton*. London: Weidenfeld & Nicolson, 1968

Beaton, Cecil. *Cecil Beaton's Diaries 1939–1944 The Years Between*. London: Weidenfeld & Nicolson, 1965

Beaton, Cecil. *Royal Portraits*. London: Weidenfeld & Nicolson, 1963. American edition: New York: Bobbs Merrill, 1963

Beaton, Cecil. *Images*. London: Weidenfeld & Nicolson, 1963. American edition: New York: Bobbs Merrill, 1963

Beaton, Cecil. *Cecil Beaton's Diaries: 1922–1939, The Wandering Years*. London: Weidenfeld & Nicolson, 1961

Beaton, Cecil. *The Glass of Fashion*. London: Weidenfeld & Nicolson, 1954. American edition: New York: Doubleday, 1954. French edition: *Cinquante Ans d'Elegances et d'Art de Vivre*. Paris: Amiot-Dumont, 1954. Japanese edition: Tokyo: Kern Associates, 1954

Beaton, Cecil. *Photobiography*. London: Odhams, 1951. American edition: New York: Doubleday, 1951

Beaton, Cecil. *Ashcombe*. London: Batsford, 1949

Beaton, Cecil. *Cecil Beaton's India Album*. London: Batsford, 1945

Beaton, Cecil. *Cecil Beaton's Chinese Album*. London: Batsford, 1945

Beaton, Cecil. *Far East*. London: Batsford, 1945

Beaton, Cecil. *British Photographers*. London: Collins, 1944

Beaton, Cecil. *Time Exposure*. With Peter Quennell. London: Batsford, 1941

Beaton, Cecil. *Portrait of New York*. London: Batsford, 1938

Beaton, Cecil. *Cecil Beaton's Scrapbook*. London: Batsford, 1937

Beaton, Cecil. *The Book of Beauty*. London: Duckworth, 1930

### Selected Books on Cecil Beaton

Danziger, James. *Beaton*. London: Secker & Warburg, 1980

Garner, Philippe, and David Alan Mellor. *Cecil Beaton*. London: Jonathan Cape, 1994

Mellor, David Alan. *Cecil Beaton*. London: Barbican and Weidenfeld and Nicolson, 1986

Spence, Charles. *Cecil Beaton: Stage and Film Designs*. London: Academy; New York: St. Martin's, 1975

Vickers, Hugo. *Cecil Beaton: A Biography*. New York: Donald I. Fine, Inc., 1985

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# BERND AND HILLA BECHER

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## German

The documentary works of Bernd and Hilla Becher contributed substantially to the public recognition of photography as an art form in Germany and are the foundation for much of the acceptance of straight photography in the late twentieth century on a par with painting, sculpture, or other traditional forms. The Bechers are best known for their *Typologien (Typologies)*, which document the vanishing industrial architecture of the nineteenth and early twentieth centuries. Their series of chiefly black-and-white photographs feature frontal views of factories, blast furnaces, gas storage tanks, cooling towers, tipples, mineheads, water towers, and other industrial structures. Over the years, they have constructed approximately 200 comprehensive documentary collections, each consisting of 50 to 100 images according to each structure's complexity and size. In displaying these photos in exhibitions, the Bechers presented serial arrangements of nine to fifteen photographs, creating grids of imagery. Series include *Zeche Zollern 2*, Dortmund-Bövinghausen; *Zeche Hannibal*, Bochum-Hofstede; and *Gutehoffnungshütte*, Oberhausen. In books, the photographs were published in a distinctly conceived typological design, with each photo the same size and presented in sequence. Among these are *Fachwerkhäuser des Siegener Industriegebietes* (Munich: Schirmer/Mosel, 1977); *Fabrikhallen* (Munich: Schirmer/Mosel, 1994); and *Gasbehälter* (Munich: Schirmer/Mosel, 1993).

The Bechers' collaboration began in 1959 at the Staatliche Kunstakademie (Academy of Art) in Düsseldorf, where Hilla, née Wobeser, was employed in the department of photography. Bernd, who had studied printmaking, painting, and lithography at the Staatliche Kunstakademie Stuttgart from 1953 to 1956, was studying typography at Düsseldorf from 1957 to 1961. Hilla who had had contact with the medium at a very early age through her mother, studied photography until 1961, the year she married Bernd Becher. After finishing school, she completed a three-year photography apprenticeship in her hometown, Potsdam, with Walter Eichgrün, a member of a famous family dynasty of photographers. Her training included architectural photography, a genre that already fas-

inated her, and she learned the basic principles that would later serve her well in her first collaborative work with Bernd Becher, photographs of the mining complex Alte Burg in the area of Germany called Siegerland.

The Siegerland area was home to Bernd Becher, who was born in the city of Siegen in 1931. The industrial landscape of this ore-rich region, with its iron and steel production and the half-timber construction of the worker housing complexes, became central to the drawings and painting that Bernd undertook upon finishing his training at Stuttgart. But the speed at which change was occurring to this largely nineteenth century architecture, with much of it being dismantled, prompted Becher to move from the time-intensive art of drawing to photography. Although he had initially taken up the camera as an aid in creating his paintings, through photography he could record and thus preserve the industrial landscape in a more efficient manner with more accurate detail.

The Bechers' collaboration is unique in that they share all aspects of making their art, from locating sites, negotiating with property owners and local authorities, setting up the camera to making the exposures and printing the final works. It was as collaborators that they developed the characteristic "Becheresque" visual language, which assumes the frontal focus captures the most objective view possible of their subjects. These straight-on perspectives are taken from an elevated vantage point that avoids as many distractions as possible, and removes elements that could designate a specific place in time. The centered viewpoint presents the subject occupying the middle of the final print, largely filling the picture. The light—always natural—is diffuse and shadowless, as the couple photographs under overcast skies during hours of the day and seasons of the year—spring and fall—that are most amenable to capturing such light. Because most situations they photograph do not permit an isolated view of the individual architectural elements within a complex of industrial structures, the Bechers frequently enlarge details from larger groupings and present them as stand-alone images.

Although the lighting is flat and without strong contrast, the images they capture are unfailingly

precise and sharp, which can be attributed to working with a large-format Plaubel plate camera (13 × 18 cm) and utilizing relatively long exposure times—generally 10 to 20 seconds, but occasionally as long as 10 minutes. As a consequence, the structures seem both far and near, appearing three-dimensional and extending out of the picture, but also seeming unapproachable and at a timeless distance from the viewer. This combination of distant absorption and concrete presence of the subject is found historically in the painters, draftsmen, and architects who, for example, sought to memorialize ancient Rome. Like these artists, the Bechers are concerned with preserving the images of buildings threatened with destruction; but, uniquely, the Bechers' work focuses on practical architecture and everyday, useful structures that are choreographed as monuments that should remain arrested in memory. Without, they say, "making relics of old industrial relics," the Bechers would like "to create a nearly perfect chain of distinctly manifested forms" (Becher 1969). They are not concerned with preserving buildings that have lost their economic and social function; rather, they aim to take stock of the passing world of heavy industry and mining—with its blast furnaces, winding towers, silos, factory buildings, gasometers, cooling towers, and workers' housing. Although such vernacular architecture, whose function gave it its form—a form for which engineers and factory operators were largely responsible—has been documented by others in both the nineteenth century and the early years of the twentieth century, the Bechers' approach has proven to be unique. For the Bechers such themes serve as sources for new ideas about photography and contemporary art, whereas in the work of Albert Renger-Patzsch and Werner Mantz in the 1920s, the objective was merely to document. Inspired by the objective, encyclopedic, inventory-like photography of the 1920s (such as August Sander), the Bechers also borrowed elements codified in nineteenth century architectural photography by survey photographers working to preserve historical monuments: central focus, temporal neutrality, elevated vantage point, monochrome, gray sky, and the exclusion of human work and other signs of life.

Another important precursor of the Bechers' work is that of Eugène Atget. Spurred by his personal desire, Atget set out to document old Paris as it was facing rapid change around the turn of the twentieth century. Another antecedent is the work of Karl Blossfeldt. A professor of arts and crafts, Blossfeldt made detailed close-up photos of parts of plants and flowers centered on a neutral, illuminated background. This made them appear concrete

and at the same time seem like abstracted ornaments. The origins for Blossfeldt's photo-herbarium can be found in Ernst Haeckel's *Kunstformen der Natur* (1899–1904) or even in the descriptive botany of Carl von Linné and gave rise to the kind of spatial sorting of images adopted by the Bechers. This presentation allows a vivid tableau of the object that, upon multiple viewings, preserves the individual characteristics of various types of things yet creates a typology. An example is the Bechers' presentation of gas storage tanks (*Gas-holders* [Germany, Belgium, France, Britain, United States, 1966–1993]) in a grid five across and three deep, which creates a tableaux of forms: spirals, telescoping shapes, disks, and spheres. Characteristically presented in blocks of nine, twelve, or fifteen photos, the Bechers' clusters of images enable the viewer to register them simultaneously while still giving thorough attention to each individual image.

Bernd Becher describes the path to typological serialization of photos as a personal engagement with the objects, which, when compared, reveal their distinctive character. This process also conveys the regional and national characteristics of certain types of structures (Becher 1999, 2). In addition to photographing in Germany, the Bechers worked in England, Scotland, France, Belgium, Luxembourg, and the United States. Mixing together the topographical and the narrative, the resulting series remove the historical context for the various individual structures, depriving them of their functional associations and presenting them in isolation. By presenting various categories of structures in sets of photographs, most 16 × 12 inches or smaller, their individual architecture is made distinct and their unique aesthetic qualities are revealed at the same time that their similarities can be noted. The place and the name of the industrial plant and the date of the photograph are added as information that ameliorates against the tendency encouraged by this mode of presentation to see these images as pure plastic forms.

The Bechers' critical reception in a purely artistic context began in 1968 with a solo exhibit in the Städtisches Museum in Abteiberg, Mönchengladbach, Germany. This was a year after their participation in the Leverkusen exhibit *Konzeption—Conception* dedicated to conceptual art. Co-curator of this exhibit was a gallery owner from Düsseldorf, Konrad Fischer, whose program concentrated heavily on minimal and conceptual art. Through him the Bechers came to know American minimal sculptors Carl Andre and Sol LeWitt, California-based conceptual artist and photographer John Baldessari, and Richard Long, among others. The

rhetoric of the static image and the Bechers' interest in typology proved compatible with the existing currents in art, something Carl Andre confirmed in "A Note on Bernd and Hilla Becher" published in the December 1972 issue of *Artforum*, in which he situates the Bechers' grids of anonymous industrial structures within the context of the serial production found in contemporary art of that era. The Bechers' work was also associated with what was called *Spurensicherung* (securing traces), a movement that deals with fragments and traces of history in which artists attend to their private histories and the ever-quickenings changes of life. This tendency was explored at the 1972 *Documenta 5*, organized by leading Swiss curator Harald Szeemann, which included works by the Bechers. Under the slogan "individual mythologies," their works were shown together with pictures depicting both private and collective histories. In 1975 they were the only European photographers to participate in the ground-breaking exhibition *New Topographics: Photographs of a Man-Altered Landscape*, at the George Eastman House in Rochester, New York. In the beginning the Bechers framed individual typologies together, but later changed to framing each individual picture. This allowed the construction of images on the wall that is not only larger than a typical painting but has a sculptural presence; in fact their work *Typologien (Typologies)* was awarded the prize for sculpture at the 1990 Venice Biennial.

In 1976 Bernd Becher secured a post as professor of photography at his alma mater, the Kunstakademie Düsseldorf. It was the first official photography professorship anywhere in Germany. Because it was legally impossible to grant a couple one position, the professorship went to Bernd, with Hilla also working with students. Among the first were Candida Höfer, Axel Hütte, Andreas Gursky, Thomas Ruff, and Thomas Struth, who have gone on to be highly influential contemporary photographers. The Bechers' teaching methods included familiarizing students with the entirety of art, while expecting them to work systematically and rigorously on a theme of their choice. The Bechers' influence is obvious on the early works of their students, which show a clear, unmanipulated view of nearby surroundings, yet strict typological serialization is found in only a few of the students' works (for example, Thomas Ruff's large-format frontal portraits). Students were also schooled in the meaning of the presentation of their works.

After the first and thoroughly successful generation of Becher students, the success of Jörg Sasse, Boris Becker, Claus Goedicke, Elger Esser, among

others, testifies to the Bechers' vision in tapping into the social desire for a language of images that is peaceful, clear, and seemingly objective, and unmanipulated.

In 1996 the Bechers entered into a cooperative relationship with the photography collection of the SK-Stiftung Kultur, Cologne, which focuses on objective documentary photography, to archive and publish their documentation industrial plants and structures.

MAREN POLTE

*See also:* **Architectural Photography; Atget, Eugène; Documentary Photography; Gursky, Andreas; Hütte, Axel; Photography in Europe: Germany and Austria; Renger-Patzsch, Albert; Ruff, Thomas; Schools of Photography: Europe; Struth, Thomas; Typology**

### Biography

Hilla Becher born Hilla Wobeser in 1934 in Potsdam, Germany. Schooling as photographer, 1953–1957; employed as commercial and aerial photographer, 1958–1961. Meets Bernd Becher 1959; employed in the photography department and studied photography at Staatliche Kunstakademie Düsseldorf; marriage to and collaboration with Bernd Becher; 1961.

Bernd Becher born in 1931 in Siegen, Germany; 1947–1950 apprenticeship as decorative painter in Siegen; 1953–1956 studied painting at the Staatliche Kunstakademie Stuttgart; 1957–1961 studied typography at the Staatliche Kunstakademie Düsseldorf; and marriage to Hilla Wobeser; 1961; 1959–1965 photography primarily of Siegen, the Ruhr area, The Netherlands; 1963 beginning of photography of the mining industry in The Ruhr area, cement industry in southern Germany, lime-mining industry in The Netherlands; 1964 beginning photography of the industrial areas of Belgium, France, and Luxembourg; 1965 beginning photography of the mining industry of England, Wales, and Scotland; 1966 stipend in England; 1966–1967 photography in France and Luxembourg; 1968, 1974 photography in the United States; 1970 photography in Belgium; 1990 together they received the Golden Lion, the prize for sculpture at the Forty-fourth Venice Biennial; 1994 awarded the Kaiserring in Goslar, Germany. Erasmus Prize for European Culture, 2002. Retires as Professor at the Düsseldorf Academy of Art; 1999. They live and work in the town Kaiserswerth near Düsseldorf.

### Individual Exhibitions

- 1963 Galerie Ruth Nohl, Siegen, Germany
- 1966 Staatliche Kunstakademie, Düsseldorf, Germany
- 1967 *Industriebauten, 1830–1930*, Die neue Sammlung—Staatliches Museum für angewandte Kunst, Munich, Germany
- 1968 Städtisches Museum, Abteiberg, Mönchengladbach, Germany
- 1969 *Anonyme Skulpturen*, Städtische Kunsthalle, Düsseldorf, Germany

## BECHER, BERND AND HILLA

- 1970 Moderna Museet, Stockholm, Sweden  
1972 Sonnabend Gallery, New York, New York  
International Museum of Photography and Film,  
George Eastman House, Rochester, New York  
1973 Galerie Konrad Fischer, Düsseldorf, Germany  
1974–1975 Arts Council of Great Britain, London, Eng-  
land, and traveling  
1975 *Fotografien, 1957–1975*, Rheinisches Landesmuseum,  
Bonn, Germany  
1978 Milwaukee Art Center, Milwaukee, Wisconsin  
1981 *Bernd und Hilla Becher*, Stedelijk van Abbemuseum,  
Eindhoven Westfälisches Landesmuseum, Münster,  
Germany  
1985 *Fördertürme*, Museum Folkwang, Essen, Germany,  
and traveling  
1986 Architekturmuseum, Basel, Switzerland  
1989 Palais des Beaux-Arts, Brussels, Belgium  
1991 Carpenter Center for the Visual Arts, Harvard Uni-  
versity, Cambridge, Massachusetts  
1994 *Bernd und Hilla Becher: Industriearchitektur*, Kunst-  
sammlung der Ruhr-Universität, Bochum, Germany  
1995 *Bernd und Hilla Becher: Typologien*, Westfälisches  
Landesmuseum, Münster, Germany  
1999 *Bergwerke*, Photographische Sammlung, SK-Stiftung  
Kultur, Cologne, Germany  
2001 *Fachwerkhäuser*, Museum für Gegenwartskunst, Sie-  
gen, Germany

### Group Exhibitions

- 1969 Städtisches Museum, Leverkusen, Germany  
1970 Museum of Modern Art, New York, New York  
1971 Städtische Kunsthalle, Düsseldorf, Germany  
1972 *Documenta 5*, Kassel, Germany  
1974 Art Institute of Chicago, Chicago, Illinois  
*Photokina*, Cologne, Germany  
1975 *New Topographics: Photographs of a Man-Altered Land-  
scape*, International Center of Photography and Film,  
George Eastman House, Rochester, New York  
1976 Centre d'Arts Plastique Contemporains, Bordeaux,  
France  
1977 *Documenta 6*, Kassel, Germany  
*XIV Biennale*, São Paulo, Brazil  
1978 Louisiana Museum, Humlebaeck, Denmark, and tra-  
veling  
1981 *Absage an das Einzelbild*, Fotografische Sammlung  
Museum Folkwang, Essen, Germany  
1982 *Documenta 7*, Kassel, Germany  
1983 Museum of Modern Art, New York, New York  
Solomon R. Guggenheim Museum, New York, New  
York  
1988 Centre National des Arts Plastiques, Paris, France,  
and traveling  
1989–1990 Wilhelm Lehmbruck Museum, Duisburg, Germany  
1990 XLIV Biennale, Venice, Italy  
The National Museum of Modern Art, Tokyo, Japan  
1991 *Aus der Distanz*, Kunstsammlung Nordrhein-Westfalen,  
Düsseldorf, Germany

- 1992 *Photographie in der deutschen Gegenwartskunst*, Mu-  
seum Ludwig, Cologne, Germany, and traveling  
*Distanz und Nähe*, Institut für Auslandsbeziehungen,  
Stuttgart, Germany  
1993 *Deutsche Kunst mit Photographie*, Deutsches Architek-  
turmuseum, Frankfurt, Germany, and traveling  
1997 *Vergleichende Konzeptionen*, Photographische Samm-  
lung, SK-Stiftung Kultur, Cologne, Germany  
*Deutsche Fotografie: Macht eines Mediums*, Kunst- und  
Ausstellungshalle der Bundesrepublik Deutschland,  
Bonn, Germany  
2000 *How You Look at It*, Sprengel Museum, Hannover,  
Germany, and traveling

### Selected Works

- Typologie von Fachwerkhäusern*, 1959–1974  
*Zeche Zollern 2*, 1977  
*Fördertürme*, 1983  
*Wassertürme* (Water Towers) U.S., 1988  
*Gasbehälter* (Gas-holders) Germany, Belgium, France, Brit-  
ain, U.S., 1966–1993

### Further Reading

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tung Kultur Köln, Munich: Schirmer/Mosel, 1997.  
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triefotografie: Im Spiegel der Tradition*. Kunstgeschich-  
tliches Institut der Ruhr-Universität Bochum, Düsseldorf:  
Richter, 1994.



Bernd and Hilla Becher, Water Towers 1965–1982.  
[© Bernd and Hilla Becher. Courtesy Die Photographische Sammlung/SK Stiftung Kultur—  
August Sander Archiv, Cologne]

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# HANS BELLMER

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## German

Although his primary identity is as a Surrealist draftsman and painter, Hans Bellmer created such a provocative series of images in that of his dolls, he was awarded a singular place in photographic history. Often described as a poet of the erotic obsession, his fetishistic creations have been found by many to be disturbing in their extreme manipulation of the female form. More recent scholarship ties his choice of subject matter to opposition to the rise of Nazism during the late 1920s, which had as its ideal the perfection of the body. To make his photographs, Bellmer built his own models. He augmented his photographs, many of them hand-toned, with prose and published the images and text in various magazines or books.

Born in the Upper Silesian area of Germany in 1902, Bellmer initially studied as an engineer in Berlin in 1924. He met artists Otto Dix and George Grosz, both associated with the German Expressionist movement; they taught him the fundamentals of art and design. After marrying in 1927, he supported himself with an industrial advertising studio, but by 1938, denounced, as were many other artists, as “degenerate,” and grieving over the death of his wife, Bellmer left Germany for Paris. Even before his arrival he had made contact with the Surrealists but maintained a rather marginal position amid Andre Breton’s circle of artists.

The doll Bellmer first constructed between 1932 and 1933 had a complex genealogy. Toys and objects from his childhood that had been returned to him upon his father’s death commingled with other events, such an erotic obsession with a young cousin, and his inspiration by a performance of *The Tales of Hoffman*, which features a lifelike doll. This doll was a metal and wood skeleton covered in plaster that resembled a robot or puppet. But the construction itself was not the object; it existed only through the medium of photography. In his book *Die Puppe* (1934) (*The Doll*), Bellmer collected 10 selected black and white photographs. Preceding the photographs is a prose poem that details the idea of tearing apart the mannequin and putting it together again. Serving as an aesthetic counterpart to the text, the series of photographs shows the constant shift between construction and decon-

struction with no final creation left at the end of the series, only a fragment.

In these photographs the female figure surrenders to the voyeuristic gaze; in the paperback format of the book this gaze is readily made available to all. Bellmer also demonstrates an alternating play between interior and exterior views. The exterior skin fosters the expectation of seeing a natural body, but the sight of the interior, of the constructed elements, reveals a hopeless artificiality; an ever indeterminate shifting between deception and disappointment begins. The doll, both near to the grasp and unreachable, is what Bellmer has described as “an incitement to poetry.”

A characteristic of this first construction is what has been called a panorama of the female torso made from a barrel-like structure fitted with objects of “bad taste,” as Hans Bellmer’s brother has remarked. With stress placed on the left nipple of the mannequin the panorama of the torso is set into motion and one observes it in the figure’s navel. With the ostensibly knowing gaze into the recesses of the female body, the viewers own projection is reflected back onto the male and female observer. This kind of panorama of a female torso, however, is never truly realized, but only in the construction’s outlines does the idea suggest itself and thus it remains in the viewers realm of fantasy.

Bellmer engages a fascination with the figure that viewed in some of his works raises the question of whether the figure is living or artificial. The photographic image stands as an analog in its capacity to mortify the photographed object while at the same time supplying a medium allegedly possessing more authenticity than any other ever has. The photographed doll is in many ways a confusing creation between art and nature, life and death.

From image to image Bellmer created various combinations of body parts for the doll. They were conceived in potentially limitless combinations and in the photographs of the second doll his combining of body parts continued. In building the second doll in 1935, Bellmer sought to force a greater sense of metamorphosis and volubility. An innovation in this second doll was the torso’s ball-and-socket joint—a construction inspired by a wooden jointed puppet. The remarkable characteristic of the second

figure was how its two stomachs were placed in mirror-image opposition on the stomach joint that circled the mid-section of the body. Individual limbs were interchangeable. Bellmer then staged the enhanced variability of poses in 100 photographs from 1935 to 1937 that he colored by hand. In 1949, Bellmer published 14 selected images together with accompanying texts and poems from Paul Eluard in the volume titled *Les Jeux de la Poupée*.

The construction of the second doll left open the ways one could read the image of the body, making a kind of “anagram” in Bellmer’s sense of the word. The photographs of this second model demonstrate the floating meaning of the body’s various parts: the vulva is double in size and is set in place of the mouth, breasts have wandered to the position of the lap, and so this act could go on ad infinitum. No top or bottom of the doll’s anatomy is clearly defined. Already in the photographic portraits of the first doll, Bellmer created a being that seemed posed between realities, a principle of crossing borders that refuted polarization, and Bellmer furthered this principle in the construction of the body of the second doll.

Bellmer’s sculptures also focus on the theme of dolls. With a bronze sculpture of the second model (1965) Bellmer released the body of the doll into “reality”—outside the medium of photography. In his sculpture, *La mitrailleuse en état de grace* (1937), Bellmer connected elements of both his doll creations. He fit the mechanical leverages of the robotic looking first doll to the smooth bodily form of the second. In 1972, Bellmer constructed his final mannequin figure, *La demi poupee*, which was not created to be photographed. As the name suggests, this doll had only one arm, one leg, and one breast.

Following the writing of Georges Bataille (*L’histoire de l’oeil*, 1946)—a theme of which is the multiple meanings of sexual signs—Bellmer created photographic series that featured bodies in twisted positions but not featuring the use of a doll. In 1958 the poet Unica Zürn posed for photographs in which the anagrammatic element was raised to a governing principle. The photographs show Zürn’s body constricted by wires in a way suggesting the anatomy, much like a doll quilted from an actual body. The automatic generation of biological and artificial body parts also suggests the reproduction process of the photographic medium itself.

After giving up his photographic work with dolls Bellmer turned to graphic art, and these works also focus on variations of composite bodies. Drawing as a medium provided the possibility of interfusing various formations of anatomic parts. Bellmer could now move totally within the world of fiction in con-

trast to photography. He abandoned the subtle play between the real and the virtual that results from the “believability” inherent in the photographic medium. Bellmer presented his works not only in book form, but also in Surrealist exhibitions (e.g., 1938 in Paris) and in surrealist journals (e.g., in *Minotaure* 1935). In 1972 the first major retrospective of the photographs was mounted in Paris (Centre national d’art contemporain) and for the first time the dolls were also displayed.

Bellmer’s works are shown in numerous exhibits. With her representation of artificial body fragments, Cindy Sherman (*Sex Pictures*, 1992) refers directly to Bellmer’s creations. Bellmer executes a mediated notion of “female” in two simultaneous ways: in the medium of the doll and in photography. Thus he is of interest to gender studies as well as to discussions of virtual worlds and of body production through gene technologies.

BIRGIT KÄUFER

*See also: Erotic Photography; History of Photography: Interwar Years; Photography in Europe: France; Photography in Europe: Germany and Austria; Representation and Gender; Surrealism*

### Biography

Born in 1902 in Kattowitz (Oberschlesien). Studied engineering in Berlin, 1923–1924. Broke off his studies to become a graphic artist for book illustrations. A self-taught artist, he had contact with artists such as Otto Dix and George Grosz. First trip to Paris, established contacts with the Surrealists, winter 1924–1925. Constructed the first doll and photographed the model, 1932–1933. Constructed second doll, 1935 and photographed the second model, 1935–1937. Moved to Paris, 1938. Detention in southern France with Max Ernst, 1940. Stayed until 1948 in southern France and produced series of graphic artworks. Returned to Paris, 1948. Met the poet and life-long companion Unica Zürn in Berlin, 1953. In the 1960s he produced primarily graphic works. First major retrospective in Centre national d’art contemporain in Paris, 1971. Bellmer died in 1975 in Paris.

### Selected Works

Note: The following are titles of Bellmer’s original publication of his images; individual images from each series are titled with the series name.

*Die Puppe (The Doll)*, 1934

*Les Jeux de la Poupée (The Joy of the Doll)*, 1949

*L’Anatomie de l’image* (translated to English as *Little Anatomy of the Physical Unconscious*), 1957

### Individual Exhibitions

1967 *Hans Bellmer Photographe*; Kestner-Gesellschaft, Hannover, Germany

BELLMER, HANS

1970 *Hans Bellmer*; Stedelijk Museum, Amsterdam, Netherlands

1971 *Hans Bellmer*; Centre national d'art contemporain, Paris, France

1975 *Hans Bellmer*; Museum of Contemporary Art, Chicago, Illinois

1983 *Hans Bellmer Photographie*; Centre Georges Pompidou, Paris, France

1983 *Bellmer Peintures Gouaches Collages*; L'autre Musée, Paris, France

1984 *Hans Bellmer Photographie*; Kestner-Gesellschaft, Hannover, Germany

1999 *Hans Bellmer, Photographs and Drawings from the 30s*; Ubu Gallery, New York, New York; and Galerie Berinson, Berlin, Germany

2001 *Behind Closed Doors: The Art of Hans Bellmer*; International Center of Photography, New York, New York



Hans Bellmer, *The Joy of the Doll*, Page No. 9 of the maquette. Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

**Group Exhibitions**

- 1938 *Exposition Internationale du Surréalisme*; Galerie Beaux-Arts, Paris, France
- 1985 *L'Amour fou. Photography & Surrealism*; Corcoran Gallery of Art, Washington, D.C., and traveling
- 1994 *Bunuel! Auge des Jahrhunderts*; Kunst- und Ausstellungshalle der Bundesrepublik Germany, Bonn, Germany
- 1995 *Féminin/masculin. Le sexe de l'art*; Centre Georges Pompidou, Paris, France
- 1999 *Puppen Körper Automaten. Phantasmen der Moderne*; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
- 2000 *Die verletzte Diva. Hysterie, Körper, Technik in der Kunst des 20. Jahrhunderts*; Kunstverein, München, Germany; and Siemens Kulturprogramm, München, Germany; and Städtische Galerie im Lenbachhaus, München, Germany; and Galerie im Taxispalais, Innsbruck, Austria; and Staatliche Kunsthalle, Baden-Baden, Germany
- 2000 *Surreale Welten*; Kunsthalle, Hamburg, Germany, and traveled to Von der Heydt-Museum, Wuppertal; Kunsthalle, Tübingen; Neue National Galerie, Berlin, Germany
- 2000 *Der anagrammatische Körper und seine mediale Konstruktion*; ZKM - Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany

**Further Reading**

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- Gorsen, Peter. "Die Erotik des hermaphroditischen Bildes. Hans Bellmer und die Puppe." In *Sexualästhetik. Grenzformen der Sinnlichkeit im 20. Jahrhundert*. Edited by Peter Gorsen, Reinbek bei Hamburg: Rowolths enzyklopädie, 1987.
- Käufer, Birgit. "Hans Bellmer und das Double der Wirklichkeit." In *Surreale Welten*. Edited by Kunsthalle. Hamburg: SKIRA Editore Mailand, 2000.
- Krauss, Rosalind, and Jane Livingston. "Corpus delicti." In *L'Amour fou. Photography & Surrealism*. Washington, DC: The Corcoran Gallery of Art, 1985.
- Lichtenstein, Therese. *Behind Closed Doors: The Art of Hans Bellmer*. Berkeley: University of California Press, 2001.
- Masson, Céline. *La Fabrique de la Poupée chez Hans Bellmer. Le "feure-oeuvre perversif" une étude clinique de l'objet*. Paris, Montreal: L'Harmattan, 2000.
- Schade, Sigrid. "Hans Bellmer—Die Posen der Puppe." *Kairos* 4, no. 1 and 2 (1989).
- Taylor, Sue. *The Anatomy of Anxiety*. Cambridge, MA: MIT Press, 2000.
- Taylor, Sue. "Hans Bellmer in the Art Institute of Chicago: The Wandering Libido and the Hysterical Body." In *Museum-Studies* vol. 22, no. 2 (1996).
- Webb, Peter, and Robert Short. *Hans Bellmer*. London: Quartet Book, 1985.

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## JOHN BERGER

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**British**

Painter, novelist, screenwriter, poet, critic, and occasional photographer, John Berger was known initially as the leading member of a group of post-World War II painters dubbed "the Kitchen Sink School" for their commitment to an unvarnished working-class realism. Berger later gained fame as a Marxist-oriented critic for *The New Statesman* and as the author of several novels, including *G*, which won the prestigious Booker Prize in 1972. In the range of his interests and abilities (he has written on topics as different as the life of Pablo Picasso and the writings of the Mexican political activist Subcommandante Marcos), he has few equivalents

among English-speaking writers. Unlike his American and European counterparts, he has worked outside a university umbrella. The closest comparison is with the late Michael Ayrton, an English sculptor, essayist, and novelist. In the case of both, their literary careers and recognition gradually usurped their importance as artists, but their experience of art making has given tremendous force and personality to their insights.

Although Berger has always been most attentive to painting and drawing, his interest in photography is longstanding and profound. It has produced numerous essays, four book-length collaborations with the French photographer Jean Mohr, including the seminal *Another Way of Telling* (1982), a

commentary in letters on the work of photographer Martine Franck, *Martine Franck: One Day to the Next* (1999), and a stunning revision of his own work, the novella *Once In Europa* (1987/99), which he transformed into a dialogue of text and images with the photographer Patricia Macdonald. In spite of Berger's trenchant criticism of photography—he has famously dubbed it a “quotation of reality” and like Susan Sontag indicted it for robbing us of the ability to remember—he has been compelled by the rich particularity of photographs, especially their ability to convey social, political, physical, and even environmental information. As one who believes deeply in the rootedness of art in its historical and political situation, Berger cannot help celebrating and exploring photography's fundamentally documentary nature.

Berger's reputation as a critic of photography rests largely on three texts: his first collaboration with Jean Mohr, *A Fortunate Man* (1967, as of this writing in its 54th printing), the essay *Why We Look at Photographs* (1978), and another Mohr collaboration, *Another Way of Telling* (1982). His fundamental insight, the ramifications of which he explores in all three writings, is that photography is essentially overdetermined in terms of information and undetermined in terms of meaning. Just as reality per se cannot explain itself, so the images captured by the camera can convey an enormous—indeed, often an uncontrollable—amount of detail but remain ambiguous and always in need of interpretation. To drive this point home, in *Another Way of Telling* Mohr shows to a group of people various photographs he has taken and asks them to explain what they see. In only a few cases do their conjectures approach the original circumstance of the image, and in some instances completely contradict it.

Such ambiguity poses significant problems. First, outside their originating contexts, photographs risk almost complete meaninglessness. So Berger attempts to anchor their interpretation in a visual “grammar” that is little more than the fact of an image's coherence in an instant of time and in space. The “art” of a photograph consists in the complex of correspondences or relationships it frames. These correspondences within an image articulate ideas that include but reach beyond the particulars of the moment. As Berger puts it, “In the expressive photograph, appearances cease to be oracular and become elucidatory.” For one so sensitive to the life of photographs with in communities of interpretation, this is a strikingly formalist approach, placing great weight on the graphic and iconographic structures of the image.

Nevertheless, photographic images can be used for any purpose, from propaganda to testimony to advertising, and as soon as a private image, with direct and clear significance to some viewer, becomes severed from this viewing context, it loses its anchor (but not necessarily its poignancy). This suggests another way that photographs can be made to “mean”—as elements of a narrative. Coupling image and text can limit and direct the photograph's waywardness and even restore it as an agent of memory. As Berger puts it in *Why We Look at Photographs*, “A radial system has to be constructed around the photograph so that it may be seen in terms which are simultaneously personal, political, economic, dramatic, everyday and historic.”

Berger had already embodied this idea of storytelling in *A Fortunate Man*, his collaboration with Mohr detailing the life of the rural English doctor John Sassall. More narrowly political and psychological than its journalistic predecessors *Let Us Now Praise Famous Men* by James Agee and photographer Walker Evans or the photo stories of W. Eugene Smith for *Life* magazine, Berger's book preserves their traditional relation between image and the explicating, polemical text. Not so *Once In Europa*, his story of love, death, and industrial exploitation in rural France. Here it is the images that comment on, contextualize, and expand the framework of the written story and its characters.

*Another Way of Telling* takes yet a third approach, eschewing commentary at the end of the book in favor of an extended suite of images, which leave it to the reader to reconstruct a “story” of French peasant life. This follows the line of Berger's didactic and highly successful art history text, *Ways of Seeing* (1972), which provides readers various ways of interrogating art images and objects, and then gives them images to work on. In truth, Berger's photomontages aspire to the condition of cinema, a form that can fully reap the suggestive benefits of juxtaposition, explore the texture of duration and history, and unfold a set of terms for its own interpretation.

Yet in the end, Berger is drawn to the single image as the bearer of existential and historical testimony. Where critic Roland Barthes scans photographs like a visual flaneur, Berger scrutinizes images for their lived realities and fugitive insights. He is at his best as an interpreter, discovering through his responses to what he sees, broader significance, whether in August Sander's image of three country boys in suits or in Paul Strand's photographs. Perhaps what Berger is ultimately seeking is the core of memory within himself, not suppressed but released by the photograph. These

encounters provoke him, as he said in a 2002 interview, to “tell the story of being here at this moment in time.”

LYLE REXER

*See also:* Barthes, Roland; Evans, Walker; Franck, Martine; Image Theory: Ideology; Life; Photographic Theory; Photographic “Truth”; Sander, August; Sonntag, Susan; Strand, Paul; Visual Anthropology

### Biography

Born London, November 26, 1926. Educated St. Edward’s School, Oxford. Won scholarship to Central School of Art, London, but education interrupted for two year’s military service, 1944–1946. Resumed education for three years at Chelsea School of Art, London. Exhibiting painter throughout the late 1940s, 1950s, and 1960s. Writer for weekly *Tribune*. Appointed art critic for the *New Statesman*, 1951, provoking controversy for his Marxist views and defense of realism. First novel, *A Painter of Our Time*, published in 1958 and withdrawn from publication under pressure from the CIA. Throughout the 1960s published poems, novels, criticism, translations, and first photographic collaboration with Jean Mohr.

Won Booker Prize in 1972 for novel *G* and donated half the prize money to U.S. radical group Black Panthers. Developed ground-breaking BBC television series on art, *Ways of Seeing*, aired in 1972. Moved permanently to small village in Haut Savoie in the French Alps, 1974. Subsequently collaborated on scripts for three films with director Alain Tanner and published a series of novels on peasant life, *Into Their Labors*. Continues to write articles, essays, poems, and novels.

### Further Reading

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 ———. *The Success and Failure of Picasso* New York: Pantheon, 1980 (1965).  
 ———. *About Looking*. New York: Pantheon, 1980.  
 ———. *The Sense of Sight*. New York: Pantheon, 1985.  
 Berger, John, and Patricia Macdonald. *Once In Europa*. London: Bloomsbury, 1999.  
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 ———. *Another Way of Telling*. New York: Pantheon, 1982.  
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## BERLINISCHE GALERIE

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On November 21, 1975, the Berlinische Galerie was opened as a private society by fifteen patrons and interested citizens of the city of Berlin, Germany. The society stated

The Berlinische Galerie is a museum which collects art works and material concerning the artistic and cultural history of Berlin from the fields of visual art, architecture, artistic photography, applied art and design, carrying our research into these and making them available to the public.

(Quoted in Jörn Merkert, “Berlin or the Round Head”, in the *Berlinische Galerie visits Dublin*, Dublin 1991, p. 12.)

As the founding director, Eberhard Roters envisioned a museum that would highlight Berlin art history in all fields from 1870 to the present, which no other museum in the city was doing. Such an endeavor in a then divided city was no easy task.

From the beginning there had been financial problems, but Roters’ early vision was well targeted and persistent, resulting in an interdisciplinary collection of Berlin art from 1870 to the present that included painting, graphic arts, sculpture, video, photography, architecture, and the archives and papers of various artists. Roters chose to stay in the public eye by mounting changing thematic or monographic exhibits, rather than a permanent exhibition of the growing collection, and by continually announcing new acquisitions. A primary benefactor for the new museum, as for a number of the other Berlin museums was the Foundation Deutsche Klassenlotterie in Berlin.

In 1986 the fledgling museum moved to the prestigious Martin-Gropius Bau, designed by Martin Gropius and constructed in 1881. Designed in a style similar to an Italian Renaissance palace, the building contained beautiful mosaics, reliefs illustrating the different arts and crafts, and crests at

various German cities. Left in ruins after World War II, the building was not to reopen until 1981, with minimal alteration, to house large exhibitions. The Berlin Wall stood behind the building. The Galerie used this space until 1997. The building was further renovated for large exhibitions in 1999.

The Galerie then used space in the Lapidarium, once Berlin's pumping station from 1873–1876 and also home to magnificent large sculptures that once decorated the Avenue of Victory in Berlin's *Tiergarten*. The Galerie also sponsored exhibits in different sections of the city of particular significance were its *Längsschnitte* (sections) and *Querschnitte* (cross sections) held at Jebenstrasse near the Zoo Station, in space previously used by the Gallery of the Twentieth Century. From February 2002 to April 2003, the Berlinische Galerie sponsored a series of five exhibits, "*Zwischenspiel*" at the Berlin Grundkreditbank. In 2003 the Berlinische Galerie finalized a contract to purchase and renovate a former glass warehouse at 124–128 Jakobstrasse, 10969 Berlin-Kreuzberg, near the Jewish Museum designed by Daniel Liebeskind. Scheduled to open in October 2004, the new Berlinische Galerie space with its wide expanses would be able to mount significant and innovative exhibitions that celebrated and examined the richness of Berlin's art from 1870 to the present. The new museum space would also include a library, study rooms, workshop space for restoration projects, office space, and a restaurant.

Two large initial goals for the Galerie were to bring renewed recognition to those artists who had been termed "entartet" or degenerate under Hitler's rule and to establish respect for contemporary artists. Examples of the Galerie's early exhibits include: Berlin Artists of the Twenties: Feldberg Collection (1978); Art in Berlin from 1960 to the present (1979); Art in Berlin 1930–1960, (1980); George Tappert, A Berlin Expressionist, (1980); Berlin Realism, 1890–1980 (1981); Dada Montage, (1982); Aus Berlin Ernigriert (Artists forced to leave Berlin after 1933), (1983); Berlin at 1900, (1984). Later the Galerie sponsored exhibits including, *Self Portraits of the Twenties* (2004), *Russians in Berlin from the Twenties* (2003), and *Menschenuntereinander (Men together): Graphics and Photography 1918–1933*, (2002). A major exhibit that the Galerie mounted with the Pushkin Museum in Moscow was "Berlin-Moscow/Moscow-Berlin 1900" that was shown in Berlin in the Martin Gropius Bau in 2003.

The museum's collection now includes approximately 7,000 paintings, 1,500 sculptures, 150,000 works on paper, and 250,000 photographs. In addition to its focus on Berlin art, the collection also includes major international works of modern art,

such as the avant garde of Eastern Europe. The collection reflects the revolutionary experiments in Expressionism, Dadaism, Constructivism, the Bauhaus, and so on. and the larger historical currents that accompanied two world wars, the social crisis between the wars, the reign of National Socialism, the Cold War, and a divided Germany and Berlin, as well as current trends since the fall of the Berlin Wall.

In 1979 a major acquisition to the permanent collection was the Hannah Höch Archive with its collection of paintings, collages, and graphics. Höch's Dada experiments, her scrapbooks, etc. provide a window on a stimulating and active period of German and European cultural and art history. Celebrating the 100th anniversary of Höch in 1989, the Galerie produced "Hannah Höch—*Eine Lebenscollage*," volume I, containing significant archival material.

The photographic collection is an important part of the museum's holdings. Under the initiative of Janos Frecot, the collection has grown to contain major holdings in the history of photography. The oldest materials are portrait daguerreotypes from various Berlin ateliers in the 1840s. The oldest architectural photographs include images of the magnificent synagogue on Oranienburger Strasse, taken in 1866. Architectural photographs by Max Pancow later in the nineteenth century show new buildings representing the rise of industry and villas in new suburbs of Berlin. Further, one finds images of F. Albert Schwartz, the urban photographer, showing landscape scenes, iron works, and general city views. Heinrich Zille, working between 1900 and 1910, shows a darker side of Berlin, the working class, broken down dwellings, rubbish piles, etc. The fashionable and elite were recorded in the Art Nouveau portraits of Nicola Perscheid, who worked summers in Baden-Baden and winters in Berlin. Experiments with geometry and abstraction in photographs, photo-grams, and photo-montages are seen in the collection's holdings of El Lissitzky, László Moholy-Nagy, and Heinz Hajek-Halke. The great Weimar Republic photojournalist, Erich Salomon, is well represented with glass and film negatives, slides, and vintage prints. One can see, for example, the English prime minister, Ramsay MacDonald in conversation with Albert Einstein, along with Max Planck, and Secretary of State for Foreign Affairs, Julius Curtius, in 1931, or Marlene Dietrich with her daughter in Berlin in 1930. Salomon's illustrated reports on sessions of the Reichstag, on conferences in Berlin, Paris, the Hague, London, Geneva, etc. were greatly respected and widely read. Other photojournalists represented in the collection include: Felix H. Man, Martin Munkacsi,

Erich Comeriner, Fritz Eschen, and Umbo (Otto Umbehrr). The great portrait photographers such as Lotte Jacobi, who photographed those involved in the arts and sciences before escaping to the United States, or August Sander, the recorder of a variety of levels of society, are represented here. Experiments in advertising photography such as that of Fritz Brill or Herbert Bayer or the archives of the popular magazine *Volk und Welt* are to be found in the collection.

From 1955 to 1965 Berlin was an important fashion center. Photographs by the Hamburger, F.C. Gundlach present an atmosphere of a city trying to rise out of the ashes of World War II. Michael Schmidt, the founder of the Berlin Werkstatt für Photographie (Photographic Workshop) fostering emerging photographers is represented by his early work such as his *Kreuzberg* and *Wedding* series (1978 and 1980), and from the exhibit *Waffenruhe* (cease-fire).

In 1990 the East-Berlin collection of the photographic history of East Germany was obtained by the Berlinische Galerie. This collection includes approximately 1,500 images by seventy photographers, including work by Sibylle Bergemann, Arno Fischer, Thomas Florschütz, Helga Paris, Evelyn Richter, and Ulrich Wüst.

The Berlinische Galerie continues to collect in a variety of areas. Its photography is probably one of

the strongest aspects of its collections. With its new building, its future appears to promise increased acquisitions, exhibitions, and study areas for Berliners and the world at large, fulfilling much of the vision of its 1975 founders.

KATHERINE HOFFMAN

*See also: Dada; Hajek-Halke, Heinz; Höch, Hannah; Jacobi, Lotte; Lissitzky, El; Museums: Europe; Photography in Europe: Germany and Austria; Schmidt, Michael; Umbo (Umbehrr, Otto)*

### Further Reading

- Dawson, Barbara. *Berlin!: The Berlinische Galerie Art Collection Visits Dublin 1991*. Berlin: Berlinische Galerie, 1991.
- Heinrich Zille. *Photograph der Moderne: Verzeichnis des Photographischen Nachlasses*. Berlin: Berlinische Galerie und Munich: Schirmer/Mosel Verlag, 1995.
- Photographie als Photographie: Zehn Jahre Photographische Sammlung 1979–1989*. Berlin: Berlinische Galerie, 1989.
- Salomon, Erich. *Leica Fotografie 1930–1939*. Berlin: Berlinische Galerie, 1986.
- Situation Berlin—Fotografien-Photographs 1953–1960*. Berlin: Berlinische Galerie, 2001.
- Sprung in der Zeit. *Bewegung und Zeit als Gestaltungsprinzipien in der Photographie*. Berlin: Verlag Ars Nicolai, 1992.

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## RUTH BERNHARD

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### German

Ruth Bernhard is known for her “radiant” photographs of female nudes that have been described as “hauntingly sensual but classically reserved.” She is also known for her doll images and her meticulous photographs of commonplace objects such as lifesavers, an egg slicer, and a teapot, for which she has been acknowledged as a “a master of the still life genre,” by art critic Ilee Kaplan.

Born in Berlin, Bernhard was the daughter of famed poster artist Lucian Bernhard. In 1927 she emigrated to New York where her father then lived. She learned the rudiments of photography while using an 8 × 10 view camera when she work-

ed briefly at *The Delineator*, a popular woman’s magazine. After she was fired for lack of motivation, she began to freelance as a fashion and advertising photographer.

Her first published image was *Lifesavers* (1930). Her still lifes are at times reminiscent of the work of avante-garde photographers associated with the Bauhaus school, for example Hein Gorny’s rows of men’s collars and Grete Stern’s dolls and use of light “as the defining element in the image.” Bernhard has said “It’s not the object that is beautiful, its the light in which we see it.”

In 1934 while on assignment for the *Machine Art* exhibition at the Museum of Modern Art in New York, she photographed her first nude. A visiting

friend noticed the large stainless steel bowls she was shooting, and Bernhard asked her to pose in one of them and she agreed. Bernhard produced a series of these photographs, and they soon became her signature images.

Her meeting with Edward Weston in 1935 was a turning point in her life. Inspired by his work, she began to regard photography as art. A year later, she set up a studio in Los Angeles and had her first solo exhibit at bookseller Jake Zeitlin's gallery, which received good reviews. One image was described as "leaves [that] quiver with subtle changes of light that we had never noticed before." Her doll images were the first photographs she took after meeting Edward Weston. This series was made between 1936 and 1939 in Bernhard's Hollywood studio when she made portraits of children. She says she regards the dolls in her photographs as children.

She returned to New York in 1939 and continued working on commercial assignments. Two years later, she sold some of her images of seashells at an exhibit in Florida and produced a series of seashell images that were published in a special edition of *Natural History Magazine*. The influence of Weston was still strong and can be seen if one compares her *Classic Torso* and his *Nude by the Door*.

Bernhard says that she later grew critical of Weston's nudes seeing in his images "his interest in seduction and connection," while her "quest" was "abstraction and sculpture...I wanted to achieve and ideal harmony...with the universal idea of the body as a work of art. I wanted to convey innocence...the innocence of a tiger or a cloud in the sky."

During World War II Bernhard joined the Women's Land Army and spent her time at a working farm in New Jersey. After the war, she returned to California and continued her association with Edward Weston, known for his many love affairs, visiting him at his home in Carmel. She maintains that although there was a mutual romantic attraction, she preferred not to risk the loss of the friendship.

In 1953, she moved to San Francisco where she eventually became part of a circle of photographers that included Ansel Adams and Imogen Cunningham. She began teaching photography in 1966 and throughout the years has felt that her teaching "is more important than my photos." In 1970, the first book containing her images, *The Eternal Body: A Collection of 50 Nudes*, was published. Several years later, she produced two limited edition portfolios: *The Eternal Body* (1976) and *The Gifts of the Commonplace* (1976). Both sold out quickly. During that time, and due to inhaling fumes from a faulty heater, she lost her ability to concentrate for long periods of time, and has made no new negatives

since then. In spite of this limitation, Bernhard, now in her 90s, retains her *joie de vivre*. In *Between Art and Life*, she lists eight factors contributing to long life, including "never get used to anything," "hold on to the child in you," and "say 'yes' to life with passion."

While Bernhard has enjoyed acclaim for the sheer artistry of her images, on another level, her photographs of nude women, including women of color, and her relationships with several men, suggest unexamined issues related to gender and ethnic perspectives. The new biography by Margaretta Mitchell is forthcoming about Bernhard's bisexuality. She considered Eveline Phimister, an artist and designer as "the love of her life." Bernhard also maintained long relationships with Edward Weston, an older man, and with a former Tuskegee airman, Price Rice, a younger man. In order for Bernhard's complex aesthetic to be better understood, her work deserves critical examination on levels hitherto ignored.

YOLANDA RETTER

*See also: Adams, Ansel; Cunningham, Imogen; Weston, Edward*

### Biography

Born in Berlin, October 14, 1905. Education at The Akademie der Kunst, Berlin, 1926–1937. Emigrated to the United States, 1927. Career (selective): Freelance photographer, New York, 1927–1935; Los Angeles, 1936–1953; San Francisco since 1953; Instructor: University of California Extension, Berkeley and San Francisco, 1966–1975; Columbia University, New York. Recipient: National Urban League Award, 1961; San Francisco Art Commission, 1984; Cyril Magnin Award, San Francisco, 1994.

### Individual Exhibitions

1941 Little Gallery, San Francisco, California  
 1958 Institute for Public Relations, Mexico City, Mexico  
 1973 Chicago Center for Contemporary Photography, Chicago, Illinois  
 1982 Portland Art Museum, Portland, Oregon  
 1996 The Art Museum, Princeton University, Princeton, New Jersey  
 2000 Friends of Photography, San Francisco, California

### Group Exhibitions

1968 *Light 7*; Massachusetts Institute of Technology, Cambridge, Massachusetts  
 1975 *Fifty Women of Photography*; San Francisco Museum of Art, San Francisco, California  
 1984 *Photography in California, 1945–1980*; San Francisco Museum of Art, San Francisco, California  
 1996 *History of Women Photographers*; New York Public Library, New York, New York

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Kaplan, Ilee, Marina Freeman, and Constance Glenn. *Ruth Bernhard: Known and Unknown*, Long Beach, CA: California State University Art Museum, 1996.

Mitchell, Margareta. *Ruth Bernhard: Between Art and Life*. Chronicle Books: San Francisco, 2000.

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## JOSEPH BEUYS

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**German**

Joseph Beuys was not a photographer; however, as a conceptual artist, he exploited the promotional capacity of photographs, using them to document his performances and disseminate his ideas, greatly influencing the development of photography in the 1970s as he influenced virtually every other area of contemporary art practice. Beuys infused his art with his persona, establishing his own image as the central icon in his oeuvre. To achieve this, Beuys consistently wore the same uniform: felt hat, fisherman's vest, white work shirt, blue jeans, and black boots. As a result, Beuys's photographic image registered instant recognition informing the production of startling, compelling images of himself as a political and spiritual leader during the Cold War era. Although Beuys created art in traditional forms, most notably drawings and sculptures, he is best known for his socially-oriented didactic performances and political activities. Photographs recording these events are central to understanding his diverse oeuvre.

Beuys avoided traditional art media and adopted such materials as fat, felt, honey, and other organic substances in a personal symbolism for his theoretically complex work. A tireless promoter of his pedagogical concept, "Social Sculpture," Beuys drew extensively from his life experiences to underscore his central belief that humans are creative beings and that only by harnessing this power could a true democracy be fully realized. Beuys did not remain isolated in the realm of art; he established several political organizations in West Germany, including the German Student Party and the Organization for Direct Democracy through Referendum, and he was a co-founder of the Green Party. These ventures enabled him authentically to fuse art with politics and gain access to a wider audience. Harnessing the propagandistic force of photographs, Beuys infil-

trated the political arena to publicize his aesthetic ideology. He famously proclaimed:

Every human being is an artist who—from his state of freedom—the position of freedom that he experiences at firsthand—learns to determine the other positions in the total artwork of the future social order. Self-determination and participation in the cultural sphere (freedom); in the structuring of laws (democracy); and in the sphere of economics (socialism)."

(Cuoni 1990, 21)

As a young adult, Beuys considered medicine for a profession but was drafted by the German military in 1940. He became a dive-bomber in the Luftwaffe and, in 1943, his plane was shot down in the Crimea. He claimed to have been found, unconscious, by Tartars who smothered his body with animal fat and covered him with felt (animal pelts) to keep him warm. For 12 days, he drifted in and out of consciousness before being found by a search party, ultimately regaining full consciousness in a German hospital. It is unclear if his recounting of this event is fact or the creation of a personal myth; Beuys's hospital records indicate the crash occurred in 1944 and that Russian civilians delivered him to the Germans. In an effort to support his account of this wreck, Beuys provided photographs of (reportedly) his damaged Stutka. Regardless of Beuys's accuracy in recall, this trauma was a key episode that transformed the development of his iconography and aesthetics.

After the war, Beuys studied at the Kunstakademie Düsseldorf with Ewald Mataré, working as Mataré's master student until 1954. Throughout the 1950s, Beuys produced countless works on paper and later claimed that his aesthetic ideology and personal iconography were initially established during this phase. After undergoing a severe depression that lasted several years, Beuys was appointed Professor

of Monumental Sculpture at the Kunstakademie in 1961, and, by the mid 1960s, his political convictions were the core of his artistic endeavors. At this time, Beuys cast himself as a modern shaman whose primary mission was to enable the spiritual redemption of the German people after the traumas inflicted by Hitler and the Nazis. Focusing on the student population, Beuys recognized that his greatest skill was as a pedagogue. Most of his performances culminated in prolonged question-and-answer sessions in which he lectured for as long as his audiences would listen.

Participating in several Fluxus—a loose association of performers and Dada-influenced artists-instigators—concerts, Beuys viewed performance art as a means for translating his artistic ideas into theatrical presentations. The initial importance of photography in Beuys's career can be traced to stunning images taken of his performance at a Fluxus event at the Aachen Technical College in 1964. At this concert, Beuys's performance was disrupted by conservative students who stormed the stage, and one of them punched the artist in the nose. Resolute and determined to proceed, Beuys was photographed by Heinrich Riebesehl with his nose bloodied, his right arm raised, his left hand carrying a crucifix, his visage exuding concentration and confidence. This photograph radiates with a resolute power that supercedes the time-based constraints of the performance itself, operating as an art work in its own right. Drawing on this experience, Beuys recognized the power of theater and, just as importantly, the documentary authority of photography.

Shortly thereafter, Beuys began to conceive of performances (*Actions* as he called them), with a keen awareness of how the camera would capture isolated moments. In the following year, Beuys organized an action, entitled *How to Explain Pictures to a Dead Hare*, that occurred on the opening night of his first major solo exhibition at the Galerie Schmela in Düsseldorf in 1965. At this event, Beuys coated his face with honey and gold leaf, presenting himself as a sun god. In his arms, the artist cradled a dead hare. During much of the performance, Beuys sat in a chair, lecturing to the animal. No visitors were allowed in the exhibition space; rather, the public was only allowed to watch the performance through the gallery's front window. Beuys explained his drawings to the dead rabbit, animatedly gesticulating and eventually carrying the corpse throughout the exhibition space. The resulting photos by Ute Klophaus conferred the status of a mythological figure on Beuys. Although the performance occurred long ago, these photographs remain haunting images that underscore Beuys's aesthetic

philosophy and the central role of photography in his oeuvre.

After this performance, Beuys consciously recognized that his choice of symbols and the aura of his personae could resonate within photographic images; co-opting the photo as a work of art in its own right, Beuys began to use photographic reproductions as one of numerous resources that promoted his "expanded concept of art." Beuys's 1974 performance, *Coyote: I Like America, America Likes Me*, further implicated this artist's reliance on photographic images. Responsible for producing an installation at the René Block Gallery's inaugural exhibition in New York, Beuys created a week-long action documented by many oft-reproduced photos. In this event, Beuys cohabitated the gallery space with a wild coyote flown in from New Mexico. Beuys intended his interaction with the animal to symbolize a reconciliation between Europe and America.

Beuys's interest in photography was not concerned with technical proficiency. Rather, his approach to the image was to use photos that violated common technical conventions of framing, lighting, and printing. For the traveling exhibition *Arena: What I Would Have Achieved If I Had Been Intelligent*, first shown in Naples in 1972, Beuys selected more than 400 photographs of himself and his art, which were displayed in aluminum containers. Beuys reworked the images, covering them with diverse substances such as wax, grease, honey, and gelatin. Although the photographs documented his prior activities, Beuys's reworking of them created unique works of art. In the following year, Beuys made *Enterprise*, a sculpture in an edition of 24, which incorporated a photograph of Beuys's family watching television. The sculpture consisted of a zinc box with a print of the photograph glued to the lid's interior; the box itself contained a box camera with a round piece of felt covering the lens. Later, Beuys turned to using manipulated photographs to create a series of postcards that promoted his aesthetic ideology. Although best known as a performance and installation artist, Beuys routinely exploited the documentary nature of photographic images to promote his aesthetic theories and political ideology.

BRIAN WINKENWEDER

*See also:* **Body Art; Conceptual Photography; Postmodernism**

### Biography

Born in Krefeld, Germany, 12 May 1921. Served in the German military as a combat pilot and radio operator,

1941–1946. Studied at the Staatliche Kunstakademie, Düsseldorf, 1947–1951. Worked as Ewald Mataré's master student, 1952–1954. Professor of Monumental Sculpture, Staatliche Kunstakademie, Düsseldorf, 1961–1972. Founded the German Student Party with Johannes Stüttgen, 1967. Founded the Organization for Direct Democracy through Referendum, 1971. Initiated legal proceedings for wrongful dismissal for trespassing from the Staatliche Kunstakademie, 1972 (won case 2 March, 1978). Founded the Free International University with Heinrich Böll, 1974. Granted honorary doctorate from Nova Scotia College of Art and Design, 1976. Awarded Lichtwark Prize, Hamburg, 1977. Received Thorn Prikker Plaque of Honor of Krefeld, 1978. Nominated as member of the Akademie des Kunst, Berlin, 1978. Awarded Goslar Art Prize, 1979. Candidate of the Green Party to the European Parliament, 1979. Nominated as member of the Royal Academy of Fine Arts, Stockholm, 1980. Awarded the Wilhelm Lehmbruck Prize, Duisberg, 1986. Died in Düsseldorf, Germany, 23 January 1986.

### Individual Exhibitions

- 1961 *Joseph Beuys*; Das Städtisches Museum Haus Koekoek, Kleve, Germany  
 1967 *Beuys*; Städtisches Museum, Mönchengladbach, Germany, and traveling  
 1968 *Joseph Beuys: Work in the Collection of Karl Ströher*; Neue Pinakothek, Haus der Kunst, Munich, Germany, and traveling  
 1970 *Block Beuys*; Hessisches Landesmuseum, Darmstadt, Germany  
 1971 *We Are the Revolution*; Modern Art Agency, Naples, Italy  
 1972 *Arena*; Modern Art Agency, Naples, Italy, and traveling  
 1975 *Richtkräfte '74*; René Block Gallery, New York, New York, and traveling  
 1978 *Joseph Beuys: Drawings and Objects*; Bremerhaven, Germany, and traveling  
 1979 *Joseph Beuys*; Solomon R. Guggenheim Museum, New York, New York



Joseph Beuys, Homogenous Infiltration for Grand Piano (Infiltration homogen für Konzertflügel). Piano covered in felt and fabric.

[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York © ARS, New York]

## BEUYS, JOSEPH

- 1980 *Joseph Beuys: Multiples, 1965–1980*; Düsseldorf, Germany, and traveling  
1984 *Joseph Beuys*; Seibu Museum of Art, Tokyo, Japan  
1987 *Joseph Beuys*; Dia Arts Foundation, New York, New York  
1987 *Beuys on Beuys: Early Works in the van der Grinten Collection*; Ministerium für Bundesangelegenheiten des Landes Nordrhein-Westfalen, Bonn, Germany, and traveling  
1987 *Bits and Pieces: A Collection of Work by Joseph Beuys from 1957–1985*; Richard Demarco Gallery, Edinburgh, Scotland, and traveling  
1988 *Joseph Beuys: Ideas and Actions*; Hirschl & Adler Modern, New York, New York  
1989 *Joseph Beuys: Drawings, Objects and Prints*; Institute for Foreign Cultural Relations, Stuttgart, Germany, and traveling  
1990 *Joseph Beuys*; Kestner Gessellschaft, Hannover, Germany, and traveling

### Group Exhibitions

- 1963 *Festum Fluxorum Fluxus*; Düsseldorf, Germany  
1964 *Documenta 3*; Kassel, Germany  
1964 *Festival for New Art*; Aachen, Germany  
1968 *Documenta 4*; Kassel, Germany  
1969 *Live in Your Head: When Attitudes Become Form*; Kunsthalle, Bern, Switzerland, and traveling  
1972 *Venice Biennale*; Venice, Italy  
1972 *Documenta 5*; Kassel, Germany  
1972 *Reality, Realism, Reality*; Von der Heydt Museum, Wuppertal, Germany, and traveling  
1974 *Art into Society—Society into Art: Seven German Artists*; Institute of Contemporary Art, London, England  
1976 *Venice Biennale*; Venice, Italy  
1977 *Documenta 6*; Kassel, Germany  
1979 *Mataré and his Students*; Academy of Art, Berlin, Germany, and traveling  
1980 *Venice Biennale*; Venice, Italy  
1982 *Documenta 7*; Kassel, Germany  
1985 *Art in West Germany, 1945–1985*; National Gallery, Berlin, Germany

- 1985 *German Art in the 20th Century, Painting and Sculpture 1905–1985*; Royal Academy of the Arts, London, England, and traveling  
1987 *Warhol/Beuys/Polke*; Milwaukee Art Museum, Milwaukee, Wisconsin, and traveling

### Selected Works

- The Chief*, 1964  
*How to Explain Pictures to a Dead Hare*, 1965  
*The Pack*, 1969  
*Arena*, 1970–1972  
*We Are the Revolution*, 1972  
*Enterprise*, 1973  
*Coyote: I Like America and America Likes Me*, 1974  
*Show Your Wound*, 1977

### Further Reading

- Adriani, Götz, Winfried Konnertz, and Karin Thomas. Translated by Patricia Lech. *Joseph Beuys: Life and Works*. Woodbury, NY: Barron's Educational Series, 1979.  
Beuys, Joseph, Manfred Leve, and Eugene Blume. *Leve Sieht Beuys: Block Beuys, Photographs*. Göttingen: Steidl, 2004.  
De Dominizio Durini, Lucrezia. *Joseph Beuys: The Image of Humanity*. Milan: Silvana Editoriale, 2001.  
Kuoni, Carin, ed. *Energy Plan for the Western Man: Joseph Beuys in America*. New York: Four Walls Eight Windows, 1990.  
Rosenthal, Mark. *Joseph Beuys: Actions, Vitrines, Environments*. New Haven, CT: Yale University Press, 2004.  
Schirmer, Lothar, ed. *The Essential Joseph Beuys*. Cambridge, MA: The MIT Press, 1997.  
Schneede, Uwe. *Joseph Beuys: Dio Aktionen*. Stuttgart: G. Hatje, 1994.  
Stachelhaus, Heiner. *Joseph Beuys*. Translated by David Britt. New York: Abbeville Press, 1991.  
Tisdall, Caroline. *Joseph Beuys*. New York: Thames and Hudson, 1979.

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# BIBLIOTHÈQUE NATIONALE DE FRANCE

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Starting with royal collections that became national collections after the French Revolution, Bibliothèque nationale de France (BnF or French National Library) has evolved through many forms and locations before its present manifestation, reflecting the evolution of French culture and socio-political structure

through the centuries. Today, the BnF is the major national repository of French and international photographic work, and serves as the principal source for many modern French photography exhibitions.

The library's royal collection was transient for the first generations of its existence, until Louis XI

(1461–1483) issued decrees that stabilized the library. Jean-Baptiste Colbert, as Louis XIV's controller and minister of finance, moved some of the royal library contents to rue Vivienne in Paris, which is the present day site for the BnF Richelieu site.

The library continued to expand, and during the twentieth century, faced lack of space for collections, ever more acute problems of conservation, and rapidly increasing demand by readers and researchers. At the end of the century, the need for additional space was addressed by the construction of an additional site for the BnF, consisting of an esplanade and four impressive towers. The public reading rooms in this new Bibliothèque François-Mitterrand at Tolbiac in the 13th arrondissement Paris opened in December 1996, and in October 1998, the opening of the research library finally brought this major project to completion.

The abundant material in the special collections of the BnF—manuscripts, engravings, photographs, maps and plans, music, coins, medals, antiquities, and material on the performing arts—remains within the Richelieu library, to be reorganized with larger stockrooms and reading rooms. All special collections have been reorganized into five departments, including prints and photographs.

It is generally considered that the Cabinet Photographique, or Prints and Photographs Department of the BnF, thusly named in 1976, was founded in 1667, with 120 engravings and drawings from the Abbé de Marolles collection. The department began to receive legal deposit prints in 1638, while successive gifts, bequests, and purchases steadily increased the size and importance of the collection, numbering at the turn of the twentieth century from 2 to 3 million photographs. The department's mission is to conserve images that can be reproduced in multiple copies, and thus photographs are but one of many mediums that are collected.

Dating from a 1537 decree by Francois I, "*depot legal*," or legal deposit, required that all printers and booksellers deposit a copy of any printed matter with the royal library as a legal or copyright deposit. Legal deposit provisions were considerably improved and reinforced in 1925, applying this obligation to both printers and publishers, which was successively extended to cover imported books and other materials including photographs. Thus, with certain stipulations, French photographers are required by law to have a copy of their photographs in the BnF collection. Obviously, the sheer volume of photographic production in France prohibits the democratic application of this law. In practice, the Curator of Photography at the BnF must monitor and solicit work deemed appropriate for the national collection.

Photography has been in the forefront of the collection from an early date, when photographers began voluntarily depositing legal deposit copies in 1851. Most initial attention to photography did not concern itself with the photograph as a work in its own right, but with the photograph only as a subject matter information source. This policy for collecting continued until the 1940s when a growing awareness of the photograph as art allow new approaches to photographic collection and exhibition.

The department holds an impressive collection, including collections of nineteenth century masters, as well as works by Eugène Atget. The work of contemporary photographers is particularly well represented with a collection of 100,000 prints. Chief curator for prints and photographs from 1963–1998, Jean-Claude Lemagny, acquired works by contemporary photographers through donations, purchases, and under the terms of "*depot legal*." Largely due to his diligent work, the BnF houses one of the most important photography collections in the world. After Lemagny's retirement in 1999, Phillippe Arbaizar was appointed chief curator of photography.

Significant twentieth century acquisitions include 50,000 prints from the Nadar study collection that were purchased in 1949. In 1961, 200,000 prints from four major French press agencies were acquired (Rol, Meurisse, Mondial, SAFARA). The department acquires works from two to three hundred contemporary photographers a year. From 1986 to 1996, for example, the collection grew by over 46,000 photographs. As a library and not a museum collection, the department is able to collect from the general and vast world of photography, building a diverse body of work by both French and international photographers.

The Prints and Photographs department at the BnF has a reading room where original photographs from the collection can be accessed. Staff is available for guidance and, as a matter of library policy, even principle curators are available for consultation to the public on a regular basis. Additionally, works from the collection are exhibited on a regular basis in the Galerie Colbert, Passage Colbert 2 rue Vivienne. Named after the seventeenth century minister who shaped the BnF, the Galerie Colbert has been an experimental exhibition venue, striving to establish an appropriate setting for the exhibition of contemporary photography. The gallery has one wall of windows that face directly onto the Passage Colbert. The exhibitions are accompanied by a text usually written by the Curator of Photography. Photography exhibitions at Galerie

Colbert strive to balance the best qualities of both public and private institutions: free access, impartial selections, and direct contact with the public with freedom of initiative and flexible activities. More than one hundred exhibitions have filled the gallery walls since its inception.

The photography collection at the BnF is often the principal source of images for many major exhibitions. The 1977 exhibition of creative twentieth century photography at the National Museum of Modern Art in the Georges-Pompidou Center was built from the BnF collection. Also, works from the BnF were exhibited at the Pavilion des Arts in 1984 titled, "Creative Photography." The 1994–1995 exhibition and book, *La matiere, l'ombre, et la fiction*, grouped 279 photo-

graphs by 104 authors in a major look at works from the collection.

BRUCE MCKAIG

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## RICHARD BILLINGHAM

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### British

Richard Billingham does not consider himself strictly a photographer. He began taking snapshot photographs as part of a wider effort to gather preparatory source materials for his paintings when he started his degree in fine art at the University of Sunderland in 1991. Over the course of the next five years, using a simple auto-exposure camera and cheap film, Billingham photographed his family in their council flat home in the Midlands of England. The resulting color images are garish in technique and content. They seem to break all the classic formal rules of photography and suggest amateurism; many images are out of focus, overexposed, haphazardly framed, or display an extremely grainy print quality. But Billingham's candid portraits of his parents, Ray and Liz, his brother Jason, and various family pets, are an intimate and unapologetic depiction of the artist's working class home life. Their amateurism can perhaps be overlooked in light of their honesty.

In this collection of photographs, distressing images of addiction and violence are juxtaposed with captured moments of comedy and tender affection. Ray's alcoholism is a consistent theme. Billingham's grey-haired, gaunt, middle-aged father is pictured in various states of sobriety; falling over,

seated next to a vomit-spattered toilet, tucked up in bed with the covers to his chin, or just staring back at the camera through vague, uncertain eyes. Billingham captures his mother's expressive range also. Liz, a large rounded woman with vibrant tattooed arms, is pictured vehemently arguing with Ray, and then joyfully cuddling a tiny kitten. Her presence is felt throughout the home as various feminine knickknacks decorate the grubby walls and furniture of the flat.

Initially Billingham's photographs of his family were not intended for exhibition or to form a cohesive series, and most still remain untitled. But a selection of images was first publicly shown in 1994 in *Who's Looking at the Family?* at the Barbican Art Gallery in London, and from there, Billingham's career quickly flourished. By 1995 his work was being represented by Anthony Reynolds Gallery in London and his first book of photographs, *Ray's a Laugh*, was published in 1996. Overnight the book brought him notoriety and critical acclaim as critics were at odds about the photographs. Admirers applauded his snapshot aesthetic and the vernacular quality of the spontaneous images. They commended his critique of traditional social documentary practices by using gaudy color and avoiding a customary discreet or impartial distance from his subject. In this respect Billingham's

work was likened to that of other contemporary British photographers, Martin Parr and Nick Waplington. But other critics accused Billingham of sensationalism. Their polemic revolved around moral questioning and the notion that the work irresponsibly commodified the private reality of the artist's family, providing spectacle for the popular entertainment of others in the style of a reality television show.

It is quite ironic then that the next major public venue for Billingham's work was the controversial show *Sensation; Young British Artists from the Saatchi Collection* in 1997. This group exhibition was likely truly responsible for establishing Richard Billingham's place in the British art scene and launching his international career, with concurrent solo shows in New York, Los Angeles, and Paris. His first major commissioned work came the following year from Artangel (London) in conjunction with the British Broadcasting Corporation. For this assignment Billingham produced *Fishtank* (1998), a 45-minute film comprised of Hi-8 video footage. Rather than a narrative, the piece functions more as a cinematic vignette of the artist's series of family photographs, depicting everyday actions such as Ray feeding the goldfish or Liz playing with her pets.

*Fishtank* aired to mixed reviews on BBC2 in December 1998. Again, the arguments for and against the power of Billingham's out-of-focus family scenes revolved around the question "is this art or social commentary?" Critics suggested it was difficult for an audience to understand the film because there is no voiceover or introductory narration; a criticism which echoed earlier claims that Billingham's photographs were difficult to understand because they were not captioned like traditional documentary images. Was the artist seriously challenging his audience or merely exploiting his own family and their miserable living conditions? Billingham later made other films in this vein; *Playstation* (1999) features a close-up of his brother hands while playing a video game. His nail-bitten fingers dart over the controls of the game in a mundane, repetitive, yet mesmerizing fashion.

Billingham received further critical attention in 2001 when he was nominated for the Turner Prize, a prestigious annual award given by the Tate Gallery to a British artist for a significant body of work. Billingham was shortlisted on the strength of his major solo exhibition at the Ikon Gallery in Birmingham (2000), which featured his now infamous series of family-based photographs and videos. Although he did not win the prize, he was a notable candidate because it was rare for a photographer to even be nominated. Since then Billingham's more recent work has engaged concerns of landscape aes-

thetic. Even though he has photographed landscapes since the early 1990s, this component of his work has been largely overshadowed by the controversial family pictures.

Billingham's series of untitled landscapes from 1992–1997 depict semi-urban places; odd forgettable spaces located between rural land and housing estates. But these places were not forgotten by Billingham, who associates these mundane landscapes of derelict playground areas and grassy industrial wastelands with the rites of passage of his boyhood. By contrast, landscape images included in the exhibition *New Pictures* (2003) at Anthony Reynolds Gallery introduced a new perspective of Billingham's longstanding yet overlooked interest in beauty and nature. Experimenting with using a medium format camera for the first time, the new photographs depict various natural landscapes where the artist's emphasis is about experiencing a place for the first time, rather than documenting a specific or personal space. Formal concerns of pattern, texture, and space override any apparent social comment Billingham may wish to convey, and this new work is obviously a concerted effort by a young artist trying to expand his range in style and technique.

SARA-JAYNE PARSONS

*See also: Ethics and Photography; Family Photography; Parr, Martin; Vernacular Photography*

### Biography

Born in Birmingham, England, 1970. University of Sunderland, B.A. (Hons) Fine Art, 1991–1994; Felix H. Man Memorial Prize, 1995; The Citibank Private Bank Photography Prize, 1997; Turner Prize Shortlist, Tate Gallery, London, 2001; Glen Dimplex Artist Award Shortlist, IMMA, Dublin, 2001; Sargent Fellowship, British School in Rome, 2002; Prince of Wales Bursary for the Arts, Athens, 2003; ArtSway Residency, New Forest, Hampshire, 2003; Artist in Residence, VIVID, Birmingham, 2004. Living in Stourbridge, England.

### Individual Exhibitions

1996 Anthony Reynolds Gallery; London, England  
 1996 National Museum of Film and Photography; Bradford, England  
 1996 Portfolio Gallery; Edinburgh, Scotland  
 1997 Luhring-Augustine; New York, New York  
 1997 Regen Projects; Los Angeles, California  
 1997 Galerie Jennifer Flay; Paris, France  
 1998 Anthony Reynolds Gallery; London, England  
 1999 Galerie Monica Reitz; Frankfurt am Main, Germany  
 1999 British School at Rome; Rome, Italy  
 2000 Ikon Gallery; Birmingham, England and touring to Douglas Hyde Gallery, Dublin, Ireland; Brno House of Arts, Brno, Czech Republic; Hasselbad Centre, Gote-

## BILLINGHAM, RICHARD

borg, Nikolaj, Sweden; Copenhagen Contemporary Art Centre, Copenhagen, Denmark  
2002 *Fishtank*; Temple Bar, Dublin, Ireland  
2003 *New Pictures*; Anthony Reynolds Gallery, London, England; House of Contemporary Arts, Budapest, Hungary  
2004 *New Forest*; ArtSway Galleries; Hampshire, England  
2004 Sintlukas; Brussels, Belgium

### Selected Group Exhibitions

1994 *Who's Looking at the Family?* Barbican Art Gallery, London, England  
1996 *New Photography 12*; Museum of Modern Art, New York, New York  
1997 *Sensation: Young British Artists from the Saatchi Collection*; The Royal Academy, London, England  
1997 *The Citibank Private Bank Photography Prize*; Royal College of Art, London, England  
1998 *Wounds. Between Democracy and Redemption in Contemporary Art*; Moderna Museet, Stockholm, Sweden  
1999 *Close-Ups-Contemporary Art and Carl Th. Dreyer*; Nikolaj, Copenhagen Contemporary Art Centre, Copenhagen, Denmark  
1999 *Common People*; Fondazione Sandretto Re Rebaudengo, Guarene, Venezuela  
2000 *Quotidiana*; Castello di Rivoli, Turin, Italy  
2001 *Turner Prize Exhibition*; Tate Britain, London, England  
2001 *49<sup>th</sup> Venice Biennale*; Venice, Italy

2002 *Lifefize—International Photography Festival*; National Gallery of Art, Rome, Italy  
2003 *Social Strategies: Redefining Social Realism*; University of California, Santa Barbara, California  
2003 *Love Over Gold*; Gallery of Modern Art, Glasgow, Scotland  
2004 *Stranger than Fiction*; City Art Gallery, Leeds, England  
2004 *Tape 291*; 291 Gallery, London, England

### Selected Works

\* photographs are untitled.  
The family photographs (color series), 1990–1996\*  
The family photographs (black & white series), 1990–1996\*  
*Triptych of Ray*, 1991  
The landscapes, 1992–1997\*  
*Fishtank*, video, 1998  
*Liz Smoking*, video, 1998  
*Ray in Bed*, video, 1999  
*Playstation*, video, 1999  
*New Pictures* (color landscape series), 2003\*

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Richard Billingham, *Untitled*, 1995, original in color.  
[Image courtesy of *eyestorm*, copyright Richard Billingham]

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- Cork, Richard. "At Home with Ray and Liz." *The Times* (June 9, 2000).
- Estep, Jan. "Ha Ha, Ray's a Laugh." *New Art Examiner* 27, no. 1 (September 1999).
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## WERNER BISCHOF

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### Swiss

Although relatively young when he died, Werner (Werner Adalbert) Bischof was one of the most influential international photojournalists of the period following World War II. His most well-known pictures combine intense observations of his subjects and a technical perfection out of which arises a striking beauty. His documentary photographs especially set a new standard for the genre.

Born in Zurich, April 26, 1916, Bischof was raised in Waldshut, Germany, where he received his basic and secondary education. He returned to Switzerland to attend the Kunstgewerbeschule in Zurich (Zurich School for Applied Arts), where he took a newly established photography course from Hans Finsler, one of the most important advocates of the technically-oriented photography of the German "New Vision" (*Neue Sehen*) school. Under Finsler's influence, Bischof photographed large numbers of plants, shells, and various other subjects in a dispassionate, technical style. After his studies, Bischof worked as an independent designer and photographer in the fields of fashion and advertising in Zurich-Leiten, 1936. In 1938, he took a position at a Zurich publishing house, but also worked as a graphic and interior architectural designer. In 1939, he designed a pavilion for graphic design and worked for the fashion pavilion at the Swiss National Exposition.

During a stay in Paris in the same year, he decided to suspend his photographic activities to concentrate on painting. The beginning of hostilities in 1940 forced his return to Switzerland where he served in the military until 1942 and during this time he returned to photography. In 1942 Bischof began experiments with light and shadow effects, publishing the results in the magazine *Du*. He soon became a regular contributor and began to work as a photojournalist, choosing a path that was basically in opposition to his object-oriented education and experience to date. Artificial arrangements in the studio were left behind. The ravages of war caused him to take up what would become his primary subject: people. His subjects were not spectacular catastrophes or atrocities, but the devastating effects of war both internalized by those who survived it, and expressed by the environments in which they had to survive. Bischof controlled the forcefulness of his statements by use of subtle framing of what might first appear to be casual snapshots. In 1944–1945 Bischof, as a member of the art group Allianz, published his first reportages. During this time his photo essays, *Der Zirkus* (*The Circus*) and *Die Invaliden* (*The Invalids*)—early examples of the form in color—were published. In 1945 after he spent time with Italian partisans who had sought refuge in the Swiss state, Tessin. *Die Flüchtlinge* (*The Refugees*) was a result of this

sojourn. He also traveled to France, Germany, and Holland to capture the devastation caused by the war. In his candid photographs Bischof demonstrated that this technique, more than any other type of war photography, is best able to describe the inconceivable consequences of war. In December 1945 and May 1946, some of these pictures appeared in *Du*, shocking many with a photograph showing the mutilated face of a Dutch boy on the title page. There was public consternation at this imagery, and as a result, Bischof's projected book about the consequences of the war was never realized.

After the war Bischof became increasingly involved in the making of photographs and picture stories for the international press. From 1946 to 1948 he worked as a photographer for Schweizer Spende, a Swiss relief organization for war-disabled in Italy, Greece, Austria, and Eastern Europe (Rumania, Hungary, Czechoslovakia, and Poland), then in Finland, Sweden, and Denmark. In 1949 his photos were published in *Du* and in a special edition of *Atlantic*. In 1948 Bischof photographed the Winter Olympics in St. Moritz for *Life* and in 1949 he worked for the British magazines *Picture Post* and *The Observer* following his move to England. In the same year he became a founding member of Magnum Photos, New York and Paris, which with help from other members such as Robert Capa, David "Chim" Seymour, and Henri Cartier-Bresson, became one of the most important organizations of socially engaged photographers in the post WWII period. Trips to Italy, Sardinia, Paris, and Iceland followed. In the Italian magazine *Epoca*, a feature on *Le Piazze d'Italia (Italian Plazas)* appeared. For *Life*, in 1951, Bischof photographed probably his most famous reportage, *Famine in Bihar (Hunger in Bihar)*, which covered the famine in the Indian province. Stunned by the bitter poverty of the Indian people, he captured striking images without exploiting or sensationalizing his subjects, including, for example, a worm's-eye view photo of a begging mother with a child in her arms. The symbolic communication of pictures such as these were particularly powerful.

From 1951 to 1952, Bischof was sent by *Life* to Tokyo. There he rediscovered himself as an artist, increasingly choosing tranquil, well-balanced compositions that avoided dramatic effects. He reflected on this period of personal transition in his book, *Japan*, which appeared in 1954 and for which he received the Prix Nadar (France) in 1955. Outstanding examples of pictures from this time include *Schlafender Priester im Ryoanji-Tempel (Sleeping Priests in the Ryoanji-Temple)*, Kyoto, Japan (1951) and *Steinweg durch den Teich im Heiangarten Kyoto*

(*Stone Path Through the Pond in the Heian Garden of Kyoto*) (1952). Thus it was with reluctance that he accepted an assignment in Indochina as a war correspondent for *Paris Match*. Doubting more and more the capacity of photojournalism to change society, Bischof had sought independence from magazine work and wanted to remove himself from war correspondence since 1951. He was able to move more toward creating photoessays that depicted the culture and lifestyles of various nations. In Finland, Bischof worked on an international documentary about *Women Today*. That same year he wrote a feature on British Columbia for *Fortune* magazine. Via California and Mexico he and his wife traveled to South America for an extended photo tour.

In 1954 Bischof worked on a photo story in Lima, Peru, and Santiago, Chile, after working for a period in Panama on assignment for *Life*. When his wife returned to Switzerland, Bischof flew to the Inca city, Machu Picchu. Returning to Lima he met the geologist, Ali di Szepessy, who was on an Amazon expedition, and decided to accompany him. On 16 May, 1954, their wrecked car was found in a gully. Just a few days before the accident Werner Bischof's undeniably best known photograph, *Flöte spielender Junge bei Cuzco (Boys Playing Flutes in Cuzco)* had appeared. It was a poignant and impressive ending to Bischof's career in which he had been able to reduce situations to their essentials: parents and children, hunger and war, loneliness—all timeless, universal themes. Through the unification of ambitious aesthetics and ethics, Bischof's works have become classics that convey the misery of our world in a dignified and enduring manner.

FRANZ-XAVER SCHLEGEL

*See also:* **Capa, Robert; Cartier-Bresson, Henri; Finsler, Hans; Life; Magnum Photos; Picture Post; Seymour, David "Chim"; War Photography**

### Biography

Born in Zurich, April 26, 1916. Basic education, 1922–1931. Childhood and youth in Waldshut, Germany. Higher education: studied drawing and sports at a teaching school in Schiers/Graubünden (Switzerland), 1931–1932. Studied at the Kunstgewerbeschule in Zurich (Zurich School for Applied Arts), 1932–1936 under Hans Finsler. From 1936 on, worked as an independent photographer and technical drawer (fashion, advertisement) in Zurich-Letten. Employed by Graphis-Verlag (publishing house), Zurich, 1938. Employee and later chief editor of the newspaper *Du*. Publication of his photos of devastation of war in Europe in the illustrated newspaper *Du*, 1942–1944. War reportages covering France, Germany, The Netherlands, Italy, and Greece, 1945. Official reporter for *Life* at the Winter Olympic Games in St. Moritz,

1948. From this followed further commissions for *Life* as well as for *Fortune*, *Picture Post*, *Weekly Illustrated*, *The Observer*, *Epoca*, *Paris Match*, etc. Founding member of Magnum Photos, 1949. Married Rosellina Mandel, 1949; two sons, Marc, 1950 and Daniel, 1954. A co-founder of the Kollegiums Schweizerischen Photographen (Committee of Swiss Photographers), 1951. Photo reports from Europe, The Middle East, and America. Died in a car accident in the Peruvian Andes, the region of Trujillo, May 16, 1954.

### Individual Exhibitions

1953 *Menschen im Fernen Osten*; Galerie St. Annahof, Zurich, Switzerland  
 1955 *Japan*; Art Institute of Chicago, Chicago, Illinois  
 1956 *Werner Bischof, Retrospektive*; Kunstgewerbeschule Zurich, Switzerland  
 1957 *Retrospektive Werner Bischof*; Kunstgewerbemuseum Zurich, Switzerland  
 1960 *Werner Bischof*; Musée des Arts Décoratifs, Paris, France  
 1966 *Werner Bischof*; Galerie Form, Zurich, Switzerland

1967 *Werner Bischof*; Musée des Arts Décoratifs, Paris, France  
 1968 *Werner Bischof*; IBM Gallery, New York, New York  
 1984 *Werner Bischof*; Galerie Municipale du Château d'Eau, Toulouse, France  
 1986 *Werner Bischof*; Kunsthaus Zurich, Switzerland, and traveling  
 1988 *Werner Bischof*; Centro de Arte Reina Sofia, Madrid, Spain  
 1989 *Werner Bischof*; Photoforum Pasquart, Biel, Switzerland  
 1990 *Werner Bischof*; International Center of Photography, New York, New York  
 1994 *Werner Bischof (1916–1954)*; New Zealand Centre of Photography, New Zealand  
 1998 *Werner Bischof: Nach dem Krieg*; Galerie Mangisch, Zurich, Switzerland  
 2001 *The Compassionate Lens—The Photographs of Werner Bischof 1945–1954*; Bruce Museum, Greenwich, Connecticut  
 2004 *Werner Bischof—Photographs 1932–1954*; The Minneapolis Institute of Arts, Minneapolis, Minnesota



Werner Bischof, Hong-Kong, 1952.  
 [© Werner Bischof/Magnum Photos]

**Group Exhibitions**

- 1949 *Photographie in der Schweiz von 1848 bis heute*; Gewerbemuseum, Basel, Switzerland  
 1955 *The Family of Man*; Museum of Modern Art, New York, New York, and traveling  
 1959 *10 Years of Photography*; George Eastman House, Rochester, New York  
 1960 *The World as Seen by Magnum*; Musée des Arts décoratifs, Paris, France  
 1969 *Photography in the 20th Century*; National Gallery of Canada, Ottawa, Canada, and traveling  
 1977 *Documenta 6*, Museum Friedericianum; Kassel, Germany  
 1979 *Photographie als Kunst—Kunst als Photographie 1879–1979*; Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria  
 1980 *The Imaginary Photo Museum*; Photokina, Cologne, Germany  
 1985 *Triennale internationale de la photographie*; Musée d'Art et d'histoire, Fribourg, Switzerland  
 1990 *Zeitblende—5 Jahrzehnte Magnum-Photographie*; Kunsthaus Zurich, Switzerland  
 1999 *Patient Planet So Many Worlds*; Auckland City Art Gallery, Auckland, New Zealand

**Selected Works**

- Die Flüchtlinge*, 1944  
*After the War* (series), 1945  
*Weinendes Kind*, 1947  
*Ungarn* (series), 1947  
*Schlafender Priester im Ryoanji-Tempel, Kyoto, Japan*, 1951  
*Bihar, India*, 1951  
*Hungersnot in Madras* (series), 1951  
*Die indische Tänzerin Anali Hora bei der Morgentoilette*, 1951  
*Indochina*, 1952  
*Steinweg durch den Teich im Heiangarten Kyoto*, 1952  
*Flöten spielender Junge bei Cuzco*, 1954

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 Gruber, L. Fritz, ed. *Große Photographen unseres Jahrhunderts*. Berlin: Darmstadt and Wien, 1964.  
 Gruber, L. Fritz, and Renate, eds. *The Imaginary Photo Museum*. Cologne: 1980.  
 Guillain, Robert. *Japan*. Paris, Delpire, 1954.  
*Photo Classics II—Werner Bischof 1916–1954*. London: 1971.  
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# BLACK STAR

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By the mid-1930s, photojournalism in America was firmly established. Editors and publishers used photographs freely, secure in the public's support for newspapers and magazines that used photographs to describe the events of the day. Ironically, the photographers who produced all those pictures, who made illustrated journalism a fact of life in America, received little in the way of either respect or gratitude. Most often, images in the press were run without credit, and those who made the pictures in the first place were routinely characterized as

uncouth brutes. To make matters worse, prints and negatives were rarely archived; when newspapers or magazines changed hands or went out of business, or when photographers changed jobs or retired, old negatives and prints were simply thrown away. But all that was about to change, and the Black Star picture agency, founded in New York City in early 1936 was a principle instrument of that change.

The origins of Black Star lay in Europe, especially in Germany. The rise of Adolph Hitler and the Nazis in January 1933 impelled some of Europe's

most talented journalists to emigrate to the United States where they had an immediate and profound influence on journalistic practice. Three among them were the founders of Black Star: Ernest Mayer, director of the Mauritius Publishing Company, one of Germany's most successful photo agencies; Kurt Safranski, manager of the legendary Ullstein group of magazines; and Kurt Kornfeld, a literary agent.

As it happened, the three German émigrés arrived just as the world of American magazines was being transformed by publishers such as Henry Luce of Time, Inc. and Mike Cowles of the Des Moines, Iowa *Register* and *Tribune*. Convinced that the public's appetite for the visual mandated a different approach to illustrated journalism, Luce and Cowles were determined to produce national magazines in which the photograph and the photographic essay reigned supreme. Luce won the race to produce America's first large-format picture magazine; the first issue of *Life* hit the newsstands in November 1936. Cowles's *Look* followed in February 1937.

In the year before the publication of the first issue of *Life*, Luce relied on advice and counsel from Black Star, and early editions of the magazine nearly always contained work produced by Black Star photographers. This is hardly surprising since Time, Inc. had agreed to pay Black Star a minimum of \$5,000 a year for first refusal rights on all Black Star photographs not taken expressly for other publications. In addition, Luce's company agreed to pay extra to secure first rights on all photographs imported from Europe by the agency.

The phenomenal impact of *Life* and Cowles's *Look* led to a proliferation of photographically-illustrated magazines and to the early success of Black Star. Most of the new picture magazines kept their staffs small, preferring instead to purchase images from agencies like Black Star that had connections with photographers and other agencies around the world. For instance, before the United States went to war in 1941, Black Star had a curious and special arrangement with Deutscher Verlag, the official Nazi news agency. For years, Black Star received photographs of the German army nearly every day in the mail. At *Life* one bureau chief remembered that in the early days the magazine "needed Black Star more than they needed us." And it was not simply access to the occasional exclusive photograph that mattered, for *Life* also "needed their stories for our files, their contacts, their staff for assignments, and their pictures." The relationship between the agency and the magazine was so symbiotic that some of Black Star's most talented photographers—Ralph Crane, Andreas Feininger, Fritz

Goro, Walt Sanders, Bill Ray, and Burk Uzzle—eventually joined the staff at *Life*.

While the initial success of Black Star undoubtedly lay in what historian Hendrik Neubauer calls "the enormous appetite which magazines worldwide had for photographs," there is much more to the story. Even in the heyday of the big picture magazines like *Life* and *Look*, the agency sought to widen its client base to include corporate and advertising photography, which is far more remunerative than traditional news and documentary photography. Since the demise of the large-format picture magazines in the 1960s and 1970s, the need to include corporate and advertising photography in the work of the agency is clear, though not universally appreciated. Howard Chapnick, the legendary president of the agency from 1964 to 1989, noted with some frustration that in spite of the "large number of publications using photography," comparatively few have any use for the kind of "extensive documentary picture stories" that were once the mainstay of the business.

Ben Chapnick, Howard's first cousin and successor as president of the agency, concurs. "It is quite apparent to me," he told Hendrik Neubauer, "that without the corporate business and its expansion since 1960," Black Star might have managed to eke out a narrow existence as "a much smaller entity" or ceased to exist altogether. Instead, by recognizing both the necessity and value of producing commercial photography, the agency assures that its photographers will continue to work, even though their journalistic and documentary efforts no longer bring in the kind of income they once did.

Black Star's importance in the history of twentieth-century photography is unquestioned. Beginning with its early association with *Life* magazine, the agency became one of the most important suppliers of news and feature photography to newspapers, magazines, books, and corporations around the world. The photographers represented by the agency were and are at the top of the profession; many, such as W. Eugene Smith, David and Peter Turnley, John Launois, Claus Meyer, and Charles Moore have rightly achieved considerable fame. The approximately 350 men and women now associated with the agency produce a daunting array of work for journalistic and commercial clients worldwide, and Black Star's enormous collection of stock photographs constitutes a stunning visual history of the world since the mid-1930s.

MICHAEL CARLEBACH

*See also:* **Archives; Feininger, Andreas; Life Magazine; Look; Uzzle, Burk**

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## KARL BLOSSFELDT

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**German**

Karl Blossfeldt depicted plants by the thousands—in photographs which feature flowers, buds, branched stems, clusters, or seed capsules shot directly from the side, seldom from an overhead view, and rarely from a diagonal perspective. He usually placed the subjects of his photographs against white or grey cardboard, sometimes against a black background. Hardly ever can details of the room be detected. The light for his shots was obtained from a northern window, making it diffuse, yet the light came from the side, creating volume. The technique and processing conditions were simple; only the size of the negative format was more demanding. Nothing should detract from the subject. Blossfeldt produced such pictures for over 30 years and producing them was nothing but work.

This line of work was not his main profession, although his fame today rests on his photographs. Rather, plant photography was part of an all-inclusive whole, a teaching concept. He taught for over 30 years at the *Kunstgewerbeschule* (School of Arts and Crafts) in Berlin. Shortly before his death, when already famous for his photography, he announced his intention to publish his teaching methods, in order to place the images in their right as he saw it. Neither this plan nor that of completing an archive of plant photographs was ever realized. What has remained are bundles of photographs, which have made history on their own, and the memory of a teacher, who—like so many in his field—left no lasting impression outside of his personal sphere. But Karl Blossfeldt's life achievement occupies a firm place in the history of twentieth century photography.

To a certain extent, he had foreseen that he neither would be recognized as a photographer in

the style of plant-loving still life painters nor as an artist in his own field, sculpture. He knew that his photographs were part of a straight vision just recently discovered before his first exhibition in 1925, and he hoped that, at least, his photographs would teach people to look more closely at nature, even through art. Two sentences of his rare writings encapsulate all of his ideas:

But the plant never falls into the sober representation of a mere object; it forms and grows according to logic and function, and, with primeval power, forces everything to the most sublime artistic form....My flower documents should contribute to restoring the relationship to nature. They should reawaken a sense for nature, point out its teeming richness of form, and prompt the viewer to observe for himself the local plant world.

(Blossfeldt 1932, 5)

Born in the Harz Mountains in central Germany, Karl Blossfeldt grew up in the country surrounded by plants and animals, which he enjoyed drawing and modeling. His education included an arts and crafts apprenticeship, a craftsmen's scholarship for further education in drawing, and some musical instruction about which sparse biographical sources provide no details. He appears to have wavered between a career as a relief sculptor and that of a singer's rehearsaler until he was given the task that was to determine his life's work. As a student of the Berlin School of Arts and Crafts he was asked to produce models for drawing classes in accordance with the method of Moritz Meurer, then his teacher. Meurer and six of his students were given a grant to live and work in Rome for six years in order to produce a collection of drawings and models of natural ornaments to be used by Germany's industry. Karl Blossfeldt was one of the two modelers in this party.

Moritz Meurer and his assistants not only collected, drew, and cast botanical specimens in Rome and its outlying regions, but also systematically photographed plants. Shoots were removed from stems, roots cut back and, if necessary, buds opened. The plant types were stuck on a support, mounted before a uniform background, and exposed. In the history of photography the adoption of this method with its roots in painting was a tradition in itself. The first publication of the project was dedicated to a single plant—acanthus (cowparsnip)—and its influence on ancient art; two of its photographs bear Blossfeldt's name. They show the leaf and stem of the acanthus with the characteristic pointed tips and crenature on the head, pictured before a grey background. When the book was published in 1896, Moritz Meurer returned to Berlin and left Blossfeldt without subsidy.

For a time Karl Blossfeldt went through a phase of reorientation, undecided whether to stay in Italy, emigrate to the United States, or assume employment in the German arts and crafts industry. In the end, he chose a position as an assistant teacher for modeling from plants at the Kunstgewerbeschule in Berlin. In 1899 he was elevated to the post of lecturer. Blossfeldt's task in his beginners' classes was essentially that of demonstrating that the best constructions for industrial designs had already been anticipated in nature. So he did, with nearly no change and development until his dismissal in 1930—and as steady as his teaching method was his use of the camera.

In 1925, the Berlin gallerist Karl Nierendorf recognized Karl Blossfeldt and his plant photographs. He immediately realized their similarity to 1920s' avant-garde art, asked Blossfeldt to print a larger number of exhibition photographs, and subsequently prepared their publication in a book. It appeared under the title *Urformen der Kunst* (Basic Forms of Art) in 1926, with a second issue within one year, and was translated into several languages. The great photographic exhibition of 1929, *Film und Foto* in Stuttgart, showed his work with the greatest respect possible. After 1930 there was scarcely a major photo exhibition and nearly no important annual without Blossfeldt's images. In the autumn of 1930, Karl Blossfeldt had reached retirement age and gave up teaching in order to devote himself to the evaluation of his plant archives. His second book of photographs, *Wundergarten der Natur* (Nature's Wonderful Garden), was published in the spring of 1932. On December 3, 1932, Karl Blossfeldt died in Berlin.

ROLF SACHSSE

*See also:* **Photography in Europe: Germany and Austria**

### Biography

Born in Schielo, Harz Mountains, Central Germany, June 13, 1865. Apprenticeship as a caster in an art foundry of ironworks at Maegdesprung, Selke Valley, and private music lessons, 1881–1984. Scholarship for drawing courses at the Berlin school for arts and crafts, continued music lessons, 1884–1986. Work as an art caster in Berlin, 1886–1989. Assistant to Moritz Meurer on a design commission for the Prussian Ministry of Trade in Rome, 1890–1997. Assistant to the Director of the Berlin school of arts and crafts, 1898. Lecturer for drawing after nature, 1899–1920, Professor for drawing after nature at the Berlin school for arts and crafts, 1921–1930. As Professor emeritus, work on a theory of drawing after nature and rearranging his photographic material, 1930–1932. Died in Berlin, 3 December 1932.

### Individual Exhibitions

- 1926 *Karl Blossfeldt, Urformen der Kunst*, Galerie Nierendorf, Berlin, Germany
- 1976 *Karl Blossfeldt, Fotografien 1900–1932*, Rheinisches Landesmuseum, Bonn, Germany
- 1994 *Karl Blossfeldt*, Städtisches Kunstmuseum, Bonn, Germany, and traveling
- 1999 *Karl Blossfeldt*, Akademie der Künste, Berlin, Germany, and traveling through Germany, Switzerland, and Austria

### Group Exhibitions

- 1929 *Film und Foto*; Internationale Ausstellung des Deutschen Werkbundes, Stuttgart, Germany, and traveling through Germany, Switzerland, and Austria
- 1977 *Documenta VI*, Kassel, Germany
- 1993 *Pantheon der Fotografie des 20. Jahrhunderts*, Kunsthalle der Bundesrepublik, Bonn, Germany
- 1997 *Deutsche Fotografie, Macht eines Mediums 1870–1970*, Kunsthalle der Bundesrepublik, Bonn, Germany
- 1999 *Karl Blossfeldt, Silvie + Chèrif Defraoui*; Pflanzenbilder, Wilhelm-Lehmbruck-Museum, Duisburg, Germany
- 2000 *Die Sprache der Pflanzen*; Kunsthalle, Erfurt, Germany
- 2000 *Die Natur der Dinge*; Kunstforum NRW, Duesseldorf, Germany
- 2001 *Karl Blossfeldt and Natascha Borowsky*; SK-Stiftung, Cologne, Germany

### Selected Works

- Equisetum hyemale*, n.d.
- Impatiens glandulifera*, n.d.
- Dipsacus laciniatus*, n.d.
- Cucurbita*, n.d.
- Adiantum pedatum*, n.d.
- Aristolochia clematitidis*, n.d.
- Laserpitium siler*, n.d.
- Blumenbachia hieronymi* (*Loasaceae*), n.d.



Karl Blossfeldt, *Adiantum Pelatum*, 1928, Photogravure, 10 × 7 ½" (25.4 × 19.05 cm), Los Angeles County Museum of Art, Gift of Joyce Essex.  
[Photograph © 2004 Museum Associates/LACMA]

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## ERWIN BLUMENFELD

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**American**

In 1921, Erwin Blumenfeld mailed a postcard from Amsterdam with a photograph of his face collaged atop a woman's body and the words "President-Dada-Chaplinist-Charlotin" to poet and Dada founder Tristan Tzara. Tzara and the Berlin Dadaists, to whom Blumenfeld was connected, actively recognized the value of photography and its creative possibilities. Several key members of the group would become innovators of photomontage and an important influence on political propaganda, photojournalism, and advertising photography following World War I. Always true to his Dadaist spirit, Blumenfeld never ceased to experiment in the darkroom, using techniques such as solarization and double-exposures, and created clever, unexpected compositions in his photographs. He would later become one of the most sought-after, highest-paid photographers in the world.

Erwin Blumenfeld was born on January 26, 1897, to an upper-middle class Jewish family in Berlin. His father, Albert Blumenfeld, was a principal partner of Jordan & Blumenfeld, an umbrella manufacturer. The Blumenfelds initially lived a life of bourgeois comfort, and the children were treated to expensive toys as well as regular outings at the theatre and art museums. During a trip to the Kaiser Friedrich Museum, Blumenfeld was deeply affected by the delicately veiled nudes of Sandro Botticelli's *Venus* and Lucas Cranach the Elder's *Lucretia*. As a result of this visit, veiling and female nudity would subsequently become a recurrent theme in his work.

Blumenfeld received his first camera as a gift at age 10 and described this moment as when his "real life started." He shared his enthusiasm with his best friend, Paul Citroen, a Dutch boy he met at school, the rigorous Askanisches Gymnasium in Berlin. The boys commemorated their friendship in a 1910 double self-portrait, which they later re-enacted in 1916 and 1926. Fittingly, the young Blumenfeld was intrigued by reflected images and fascinated by mirrors. In his first self-portrait dressed as Pierrot, he captured simultaneous frontal and profile views of his face using a mirror.

In 1913, Blumenfeld finished his studies and began a three-year apprenticeship for Moses & Schlochauer, a German dressmaker. He abandoned further education due to his father's mental deterioration and consequent death from syphilis that left the family in financial ruin. As he grew disenchanted with the garment industry, Berlin was becoming a dynamic forum for the international avant-garde. Expressionists, Fauvists, Cubists, and Futurists exhibited regularly in the city beginning in 1910; the same year Herwarth Walden's cultural weekly, *Der Sturm*, began publication. In 1915, Blumenfeld and Citroen met Walden, and Citroen became the manager of the *Der Sturm* bookstore in 1916. That same year, Blumenfeld fell in love with Citroen's cousin Lena.

Through Walden, Citroen and Blumenfeld met the founding members of the Berlin Dada movement: George Grosz, Walter Mehring, Wieland Herzfelde, and his brother Helmut Hertzfelde (John Heartfield). In 1917, Citroen was dispatched to Amsterdam as a representative of *Der Sturm*, and

Blumenfeld was drafted in to the German army originally as an ambulance driver and soon after became the bookkeeper for a field brothel. Blumenfeld planned to desert the army while on leave in 1918, only to be reported by his mother and imprisoned. After the war's end, he left Berlin for Amsterdam where he was reunited with Paul and Lena Citroen and declared himself the president of Dada in Holland.

Once in Amsterdam, he sought to establish himself as a Dada artist and created some of his most important collages. He married Lena in 1921, and two years later, he opened The Fox Leather Company, described in his autobiography as: "eaten up by expenses from the day of its birth." At the shop's second location, he discovered a hidden darkroom, where he would master solarization, and asked customers to pose for portraits, sometimes nude, which he displayed in the front window. In 1932, Blumenfeld had his first exhibition as a photographer at the Kunstzaal van Lier. Two years later, Blumenfeld published photographs in the noted French publication, *Photographie*. In 1935, French painter Georges Rouault's daughter Geneviève, a dentist, visited Blumenfeld's shop and agreed to exhibit his work in the waiting room of her office in Paris.

With the hope of becoming a professional photographer, Blumenfeld moved to Paris in 1936. Upon arrival, Geneviève Rouault collected a small group of clients eagerly awaiting sittings, including her father and famed painter Henri Matisse. The portrait business did not prove lucrative, and he set his sights on fashion photography. In the meantime, he accepted advertising commissions and rented a studio in Montparnasse where he continued his own work. In 1937, Blumenfeld published a series of photographs in the first two issues of the prestigious art quarterly, *Verve*. Among these images were several of his accomplished nudes such as *Nude Under Wet Silk*. Later, *Verve's* editors sold 50 of Blumenfeld's images to an American publication, *Coronet*, and the annual *Photographie* continued to prominently feature his photographs.

Although he was well represented in magazines and galleries, work as a fashion photographer remained unattainable until 1938, when he met British photographer Cecil Beaton, who helped him secure a contract at Condé Nast. His first portfolio appeared in the October 1938 issue of French *Vogue*, and the May issue included another 20-page spread, which featured Blumenfeld's legendary photograph of model Lisa Fonssagrives on the edge of the Eiffel Tower. In 1939, *Vogue* did not renew his contract, and as a result, he decided to seek opportunities in New York.

Shortly after arriving in New York, Alexander King promised him work at *Life*, and a meeting with editor Carmel Snow at *Harper's Bazaar* resulted in an immediate, well-paid assignment in Paris. After returning to Paris, he was ordered to report to a French concentration camp in 1940. When it was determined that Blumenfeld had been interned by mistake, he and his family fled to America, only to be detoured and detained again by German forces in Morocco. Rescued by the Hebrew Aid Society, they arrived in New York, and Blumenfeld's arrival was greeted with a rewarding contract from *Harper's Bazaar*.

At *Harper's Bazaar*, Blumenfeld worked with renowned art director Alexey Brodovich and forged a close relationship with photographer Martin Munkacsi. Although *Harper's Bazaar* was an effective showcase for Blumenfeld's work and secured him major advertising contracts with clients such as Helena Rubenstein and Elizabeth Arden, he responded to financial incentives at Condé Nast and returned to *Vogue* in 1944. Art director Alexander Liberman conceded a considerable amount of creative freedom to Blumenfeld and encouraged him to experiment with veiled images, where models were photographed behind ground glass and cellophane or reflected in mirrors, as well as color photography, integrating motifs derived from painting into his work. Liberman appreciated his Dadaist and Surrealist sensibilities and recognized that his carefully composed, surprising images would make impressive covers. He included Blumenfeld's photographs in his book, *The Art and Technique of Color Photography*, published in 1951.

Blumenfeld's contract with *Vogue* ended in 1955; however, he still received advertising commissions from loyal clients and signed with L'Oreal in 1963. Although he was included in two group exhibitions at the Museum of Modern Art, New York, in 1947 and the Los Angeles County Museum of Art in 1948, Blumenfeld seldom exhibited in the United States. He dedicated the latter years of his life to composing his autobiography and collecting his best 100 photographs into a book. Of those images, only four are from his work as a fashion photographer. Both works were published posthumously. Erwin Blumenfeld died on a trip to Rome, Italy in 1969.

ANNE BLECKSMITH

**See also: Beaton, Cecil; Condé Nast; Dada; Fashion Photography; Heartfield, John; Liberman, Alexander; Manipulation; Montage; Multiple Exposures and Printing; Munkacsi, Martin; Propaganda; Solarization**

## Biography

Born Berlin, Germany, January 26, 1897. Died Rome, Italy, July, 4, 1969. Received secondary school certificate from the Askanisches Gymnasium, 1913. Drafted into German army, 1916–1918. Moves to Amsterdam to join Paul and Lena Citroen, 1918. Marries Lena Citroen, 1921. Opens the Fox Leather Goods Company, 1922. Birth of daughter Lisette, 1922. Birth of son Heinz, 1925. Birth of son Yorick, 1932. Exhibition at the Kunstzaal van Lier, 1932. Moves to Paris, 1936. Exhibition at Galerie Billier, 1936. Photographs published in *Verve*, 1936. First work at French *Vogue*, 1936. Covers Paris fashion for *Harper's Bazaar*, 1939. Moves to New York to work for *Harper's Bazaar*, 1941. Joins *Vogue*, 1944.

## Individual Exhibitions

- 1978 *Erwin Blumenfeld*; Witkin Gallery, New York, New York  
 1988 *Erwin Blumenfeld: Dada Collage and Photography*; Rachel Adler Gallery, New York, New York  
 1989 *Erwin Blumenfeld*; Museum für Kunsthandwerk und Gewerbe, Hamburg, Germany  
 1996 *Erwin Blumenfeld: A Fetish for Beauty*; Barbican Art Gallery, London, England

## Selected Group Exhibitions

- 1993 *Paul Citroen and Erwin Blumenfeld*; The Photographers' Gallery, London, England

## Selected Works

- Momie vivante*, 1932  
*Nude under Wet Silk*, c. 1937  
*Carmen the Model for Rodin's "The Kiss"*, 1937  
*Portfolio de Vogue: La Tour Eiffel*, French *Vogue*, 1939  
*Nude in Artificial Snow*, 1949  
*Spring Fashions/Do Your Part for the Red Cross*, American *Vogue* cover, 1945  
*1950: Mid-century Fashions, Faces, Ideas*, American *Vogue* cover, 1950  
*In hoc signo vinces*, 1967

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# BODY ART

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At the end of the 1960s, artists in the United States and Europe began using their own bodies as the material and instruments of the artistic work. Decades before, actionist elements were already increasingly important, especially under the influence of experimental theater and the reception of the historical avant-garde of the second and third decades of the twentieth century. Hans Namuth's photographs of Jackson Pollock painting his Abstract Expressionist canvases played a key role in this development; these images had a catalyzing influence on artists as different as the French "Art Informel" figures Georges Mathieu (1921–) and Yves Klein (1928–1962), the Japanese Gutai Group, the American "Happenings" artist, Allen Kaprow (1927–), and the Vienna Actionists (Wiener Aktionismus),

both on their performance and on their stated doctrines. Body artists pursued the fusion of art and life that was typical of the 1960s and 1970s to its very apex. Practitioners differed considerably and distinguished their use of the body in its social, sexual, cultural, and political meaning. Though the actions or performances usually took place before audiences or in private venues including the studio, photography was an essential component, recording, documenting, and codifying the activity. Although film and video were other important components, it is the still images that have come to stand in for the temporal action, giving Body Art its face to the contemporary art world. Next to the alternately poignant and humorous self-examination of Vito Acconci (1940–) stand the physical and psychic extremes of

## BODY ART

the Yugoslavian-born Marina Abramovic (1946–), who often performs nude, allowing her body to be slammed, pushed past, or otherwise stressed as in *Rhythm 0*, of 1974, and Chris Burden (1946–), the Californian conceptualist notorious for having himself shot in the arm. Leading contemporary art figure Bruce Nauman (1941–) has learned from modern dance that simple everyday actions can be art; his spouting of a stream of water *Self-Portrait as a Fountain* (1966–1967) in homage to Marcel Duchamp's famous urinal titled *Fountain*, has become an icon of postwar contemporary art. Figures who emerged in the 1980s often explored popular culture, such as Californian Paul McCarthy (1945–) who pushes American popular culture to the limits of good taste with often scatological actions in which individuals wear Santa Claus costumes or Mickey Mouse ears. The Cuban-born Ana Mendieta (1948–1985) and American Dennis Oppenheim (1938–) fuse body and land art, while the Japanese artist Yayoi Kusama (1929–), who lives in the United States, uses her body as a sign of sexual liberation and political protest. Feminism came to the fore in the late 1960s and early 1970s in America with Carolee Schneeman (1939–) in her body-in-motion film and performance works, with Hannah Wilke (1940–1993) in her narcissistic poses and role-playing, and in Europe with Gina Pane (1936–1990) in her acts of auto-aggression, including a famous action in which she sliced her face with a razor blade, *Psyche* of 1974.

A principle in the Vienna Actionism movement, Günther Brus (1938–) reduces the body to its most basic functions; the German Rebecca Horn (1944–) expands it with prosthetic devices; and the Cyprus-born Stelarc (1946–) dreams of a post-biological body. These artists plumb the limits of the body, set free suppressed fears and repressed feelings, and overstep taboos, and the radical, asymbolic corporality of earlier body art raises actions to a legendary, mythic standing. Nevertheless, they were largely forgotten in the 1980s—a decade that favored painting—and were rediscovered in the 1990s.

Critical to their rise, as the body artists always emphasize, were the social and political events of the 1960s. More directly than other genres, body art transported the conflicts and attitudes of the civil rights and protest movements, sexual liberation, feminism, rock and pop culture, the explosion of mass media, and the atmosphere of disruption and violence. Noteworthy in this respect is the great number of women who took part, as well as the fact that body art, was for many artists, such as William Wegman, Dennis Oppenheim, Barry Le Va, Stuart Brisley, Keith Arnett, Valie Export, and Lucas Samaras, only one episode in their lifework.

Critic Willoughby Sharp coined the term “body works” in 1970. He saw in it a variation of conceptual art inasmuch as it followed a firm dramaturgy. European theorists such as Lea Vergine and François Pluchart, who had earlier worked in psychoanalytic interpretation, expanded Sharp's definition.

Body works exist in many variations: as performance and also in the form of photography, film, video, and text. In contrast to other artistic developments directed toward performance, these call for the participation of the public only in a limited way or not at all; to shut out distractions, many artists exclude the public altogether. This restricts the effect of their works; so, in general, to keep the works from falling into oblivion, artists have resorted to using reproductive technologies, which have become immensely important if not absolutely unavoidable as they are in the case of happenings, action art, and land art. Most artists engaging in body art have great appreciation for these art movements; the development and perfection of body art owes much to the possibility of recording and distributing ephemeral artistic experiments. Since the 1960s, recording equipment has become less and less expensive, enabling individual artists to purchase and use it.

Only by recording their works does their art become a product that they can exhibit and market. Instead of the “original,” they show exhibits of photos, film stills, and video prints, which are offered to the art market. A famous example is the edition called “Eleven Color Photographs (1966–1967) of Bruce Nauman's, which included *Self-Portrait as a Fountain*. A very few artists with an especially rigid ethos decline to record their works, such as Ulay and (Marina) Abramovic in the early phase of their collaboration; they distrusted the truth of photography and considered marketing their art a commercial excess. This is why the black-and-white photo documentary of their collaborative performances *Relation in Space* (Venice Biennial, 1976) and *Expansion in Time* (Documenta 6, 1977) comes across as simplistic and blurry; only in the 1980s did they begin to allow photo editions of their work. These artists stand against recording was an exception.

To prevent posthumous distortions of his art, Chris Burden allowed his body works to be carefully photographed and, occasionally, filmed, and he controlled their publication. Documenting his start in the 1970s, he released plays in book format, *Chris Burden 71–73* (Los Angeles, 1974). Burden established a prototype for their presentation in which he meticulously communicates his intentions with a photograph and a description of the project. Despite their considerable length, his works can be cap-

tured visually in a single moment because they are created from a single situation. From his choice of photographs, Burden shows he has a thorough sense for aestheticizing and dramatizing his works. For *Through the Night Softly* (1973), he crawls fifty feet over broken glass before the eyes of a few passersby; in the photograph he released of the event, the little pieces of glass against a solid black background look like a shimmering starry sky. The photograph of *Doorway to Heaven* (1973) shows the artist with two tense electric wires around his chest, and a flash of electricity makes it look like he is encircled by a halo. Although his pieces are both simple and sensational, Burden became the darling of the mass media that always recognize star potential and report and broadcast the most controversial and risqué experiments. Artists understand just as well how to harness the power of the media for their own goals. For example, in the erotic environments she creates, Yayoi Kusama poses as a pin-up girl both in front of her camera and in front of the press and public, who are informed beforehand.

In explaining his body works, Vito Acconci claims that despite their simplicity, it is necessary to freeze the flow of time, which he does with video—Acconci is considered the founder of Life-Video-Performance—and with Super 8 film, in the same way as Bruce Nauman, Paul McCarthy, Rebecca Horn, and others who prefer video and film to the camera. The sequence of rather simple photographs from, for example, *Conversion II* (1971) is of secondary importance because the photos are taken in such rapid succession that they are difficult to tell apart; a complete, successful, and detailed collection of photographs must convey a precise impression whenever possible. Gina Pane engages in the same practice, though clearly in a more artistic way. Her action art, such as *Azione sentimentale* (1973), plays out in three phases. First she prepares every detail from sketches she has on hand. When she executes her performance, Pane becomes an active photographer and strictly follows her plans and the arrangements prepared in advance. The third part is the precise arrangement of the photographs into a tableau and their exhibition as an installation. The photographic recording and distribution serve Pane as the substance and results of her action art. This understanding of photography's role is shared by many, including Ana Mendieta, who has carefully recorded *Glass on Body* (1972) and *Siluetta Series* (1980) in color photographs, and Dennis Oppenheim, who as a rule permits the public to view only recorded documentation of his performances. Among Oppenheim's color photographs is *Reading*

*Position for a Second Degree Burn* (1970), in which he allows the sun to burn his skin except for an area of his chest shaded by a book. Hannah Wilke emphasizes photography in her work for different reasons—she practices body art as a staging of the self before the eye of the camera in, for example, *S.O.S. Starification Object Series* from 1974. *So Help Me Hannah* was from the beginning only a series of photographs that were taken and exhibited at P.S. 1, New York, in 1978. Only afterward did she create a performance out of it that she staged many times between 1979 and 1985. She continued her work until her death, including *Intra-Venus*, a series of photographs of cancer therapy taken by her lifelong partner, Donald Goddard.

The spectrum of photography within body art ranges in varying degrees of ability, from chance snapshots taken by the public and press to professional photography taken by the artist or from the artist's instructions. Among these are also carefully staged and arranged works with an expressive value independent of the performance.

BRIGITTE HAUSMANN

*See also:* **Export, Valie; Feminist Photography; History of Photography: 7: the 1980s; Namuth, Hans; Photography in Europe: Germany and Austria; Rainer, Arnulf; Wegman, William; Wiener Aktionismus**

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# CHRISTIAN BOLTANSKI

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## French

Christian Boltanski is not, strictly speaking, a photographer. He frequently describes himself as a painter though he does not utilize pigment and canvas either. He is an artist who works with several mediums and utilizes photography—usually found images—by implementing them into his installation pieces and artists' books. He has remained thematically consistent throughout his career, as the subjects he returns to most often are childhood, absence, and death. His aim has always been to blur the division between art and life, and to touch his viewers on a personal level without being overtly didactic or sentimental.

The artist's biography is somewhat elusive, largely because much of his artwork has involved the propagation of false stories regarding his past. He was born in Paris just two weeks after the city's liberation in 1944. His mother was Catholic and his father was a Jewish-born doctor who converted to Catholicism at a young age. Despite his conversion, Boltanski's father had to feign disappearance during the occupation and hide in a narrow crawlspace in the family apartment. As a child Boltanski felt like an outsider among his peers, and at the age of 11 was allowed to leave school to be instructed by his parents and two older brothers. He did not return to school, and is self-taught as an artist.

The environment of postwar France has continuously influenced the tone and subject matter of Bol-

tanski's work. He began developing his artistic practice in the late 1960s, a time of political and social upheaval culminating with the May 1968 student rebellions. His early projects bear a resemblance to the Arte Povera works in Italy made around the same time. Like many artists of his generation, Boltanski became interested in the dereification and dematerialization of the art object as a means of subverting the art market. Never pledging allegiance to any singular medium, Boltanski embraced a variety of techniques for his early pieces, including mail art, experimental film, ephemeral sculptures, and found objects.

He became particularly interested in creating fictional histories in the guise of autobiography, and told true and untrue stories about his own childhood using visual mediums. Yet the stories he related are not remarkable; he purposely emphasized the most banal possible events and objects in order to convey a sense of universal childhood that any viewer might be able to relate to. His earliest utilization of photography involved inventories of personal objects he associated with his childhood, from vacation snapshots to pictures of old toys. In a 1972 artist's book entitled *Ten Photographic Portraits of Christian Boltanski, 1946–1964*, the artist showed snapshots of 10 different people posed in the same location, arranged in order of age from 2 to 20 years. Each bears a caption identifying the figure as Christian Boltanski, but only the last image is a true portrait of the artist. Boltanski found photography to be parti-

cularly useful for these mythmaking projects, since viewers tend to have an automatic trust in the inherent veracity of photographic documents.

Boltanski subsequently became interested in inventing other people's stories, and began rephotographing found snapshots of strangers. In the 1971 project *Photo Album of the Family D., 1939–1964*, he attempted to reassemble such pictures into a linear narrative, knowing he would always fail, since photographs cannot reveal truth as we often expect them to. There is also a somber undertone to Boltanski's found photographs to the extent that they convey a sense of loss and absence. They are images that have been stripped of their original meanings by being separated from their original owners.

In the mid-1980s Boltanski created a series of works entitled *Monuments*, for which he recycled pictures of children's faces, usually re-photographed from school portraits and blown up into blurry, ghostlike visages. The images were installed in darkened rooms, in some instances placed over stacks of rusted tin biscuit boxes, and illuminated by electric bulbs placed around each picture. The effect is of a Catholic shrine with icons illuminated by candles. Though these installations are referred to as monuments, which suggests the commemoration of deceased individuals, it is not the loss of life being mourned but the loss of childhood and of memory. These pieces can also be interpreted as references to the Jews killed in the Holocaust—an event that often haunts Boltanski's installations without being directly invoked. Boltanski's preoccupation with the lost histories of anonymous figures continued in a project entitled *Reserve: The Dead Swiss*, for which he assembled photographs cut from the obituary pages of Swiss newspapers. He specifically chose to memorialize people from Switzerland because they lack a strong cultural or historical association; the neutrality of the Swiss nation thus lends itself to universality.

Crucial to Boltanski's artistic method is a perpetual recycling of images. He not only lifts photographs from mass media and photo albums into his own work, he also lifts images from his own past projects and inserts them into new ones. In 1987 Boltanski created an installation for Documenta 8 entitled *Archive*, which was essentially the sum total of all the portrait images he had ever used for previous projects. Such a practice underlines Boltanski's belief in the fluidity and ephemerality of

materials, and disavowal of the notion of the eternal and unique art object.

Boltanski has also been consistently interested in problematizing the notions of good and evil, particularly in relationship to the events of World War II. He has frequently explored the idea that atrocities such as the Holocaust can be committed by anyone, and do not require a supernaturally diabolic impulse—a concept defined by Hannah Arendt as the banality of evil. In his 1995 installation *Menschlich (Humanity)*, Boltanski interspersed the images of Nazis and their victims across a gallery wall, not differentiating between the guilty and innocent. The following year he carried a similar idea into the installation *The Concessions*, which involves images of murderers and their victims projected onto curtains throughout the middle of the gallery. On the walls are hung several photographs of the victims' mutilated bodies, which are covered by curtains but periodically revealed when a fan placed in the room causes these coverings to levitate. Again, the artist does not identify which are criminals and which are victims.

Throughout his career Boltanski has maintained his devotion to impoverished materials, subordinating formal concerns in favor of story and process. He has held fast to the belief that the universality of his message depends on the commonness of his materials and means. He is married to artist-photographer Annette Messager and continues to live and work in Paris.

SHANNON WEARING

### Biography

Born in Paris, France, 6 September 1944. Artist in Residence, Deutscher Akademischer Austauschdienst (D.A.A.D.), Berlin, Germany, 1975; Guest Artist, Harvard University, Cambridge, Massachusetts, 1981. Living in Paris.

### Individual Exhibitions

1973 *Les Inventaires*; Staatliche Kunsthalle, Baden-Baden, Germany, and traveling  
 1978 *Arbeiten: 1968–1978*; Badischer Kunstverein, Karlsruhe, Germany  
 1979 Sonnabend Gallery; New York  
 1981 *Compositions*; A.R.C./Musée d'Art Moderne de la Ville de Paris, Paris, France  
 1984 *Boltanski*; Centre Georges Pompidou, Paris, France  
 1987 *Le Lycée Chases*; Kunstverein für Rheinland und Westfalen, Düsseldorf, Germany

## BOLTANSKI, CHRISTIAN

1988 *Lessons of Darkness*; Museum of Contemporary Art, Chicago, Illinois, and traveling  
1989 *Réserves: La Fête de Pourim*; Museum für Gegenwartskunst, Basel, Switzerland  
1995 *Menschlich*; Kunsthalle Wien, Vienna, Austria  
1996 *Les Concessions*; Galerie Yvon Lambert, Paris, France

### Group Exhibitions

1976 *Identité/Identification*; CAPC/Centre d'arts plastiques contemporains, Bordeaux, France, and traveling  
1977 Documenta 6; Museum Fridericianum, Kassel, Germany  
1980 IXL Biennale di Venezia; Venice, Italy  
1981 *Westkunst*; Museen der Stadt Köln, Cologne, Germany  
1986 *Lumière: Perception-Projection*; CIAC/Centre international d'art contemporain, Montreal, Canada XLII Biennale di Venezia; Venice, Italy

1987 Documenta 8; Museum Fridericianum, Kassel, Germany  
*From the Europe of Old*; Stedelijk Museum, Amsterdam, The Netherlands  
1991 Carnegie International 1991; Carnegie Museum of Art, Pittsburgh, Pennsylvania  
1993 XLV Biennale di Venezia; Venice, Italy  
1995 *Take Me (I'm Yours)*; Serpentine Gallery, London, England XLVI Biennale di Venezia; Venice, Italy  
1997 *Made in France*; Centre Georges Pompidou, Paris, France

### Selected Works

*Research and Presentation of Everything that Remains of my Childhood, 1944–1950, 1969*  
*Photo Album of the Family D., 1939–1964, 1971*



Christian Boltanski, *Monument: Les enfants de Dijon* (*Monument: The Children of Dijon*), 1985, Gelatin silver and chromogenic development prints, and light fixtures, Installed dimensions variable. Photographs:  $11 \times 9 \frac{1}{2}''$  to  $15 \frac{3}{4}''$  ( $27.9 \times 24$  cm to  $40 \times 50.2$  cm), Collection Museum of Contemporary Art, Chicago, gift of the William J. Hokin Family. [Photograph © Museum of Contemporary Art, Chicago]

*Ten Photographic Portraits of Christian Boltanski, 1946–1964, 1972*  
*The 62 Members of the Mickey Mouse Club in 1955, 1972*  
*Inventory of Objects that Belonged to a Resident of Oxford, 1973*  
*Photographic Compositions, 1976*  
*Monument: The Children of Dijon, 1985*  
*Archives, 1987*  
*Altar to the Chases High School, 1988*  
*Reserve: The Dead Swiss, 1990*  
*Menschlich (Humanity), 1995*  
*Passion, 1996*  
*The Concessions, 1996*

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 Semin, Didier, Tamar Garb, and Donald Kuspit. *Christian Boltanski*. London: Phaidon, 1997.  
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## ROBERT BOURDEAU

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### Canadian

Since the late 1950s, Robert Bourdeau has been a bridge between modernists of the early twentieth century and contemporary photographers. Pursuing a goal more often associated with Pictorialism (making photographs that evoke timeless feelings in the beholder) with the visual language of modernist formalism, Bourdeau has created a body of work remarkable for its rigorous consistency, both of vision and of craft, and its lasting fascination and beauty.

Bourdeau was born in Kingston, Ontario on November 14, 1931. He lived there with his family until he went to the University of Toronto to study architecture in 1957. He had always been an avid snapshot-taker, but while he studied architecture, he discovered that the photographs he made of structures interested him more than the structures themselves. This would prove to be an enduring interest.

In 1958, Bourdeau left the University of Toronto. He returned to Kingston, and there he came across a back issue of *Aperture* magazine from 1955. The quality and vision of the magazine impressed him. He immediately wrote to then editor Minor White, who was in Rochester, New York, and asked to meet him and to see more issues of *Aperture*.

White agreed, and their relationship actively continued in person, through letters and over photographs until 1968.

Bourdeau's correspondence with White, along with his relationship with Paul Strand, whom he met in New York in 1965, formed the backbone of his photographic practice. From White, Bourdeau took an approach to making photographs, what White, and Alfred Stieglitz before him, called "camera work." There is also the concept of the "feeling state," an emotional state reached while photographing.

Bourdeau relates an anecdote where Minor sent him to contemplate *Windowsill Daydreaming*—this was an often-repeated photo reading exercise. After an hour, Bourdeau returned and said, "Minor, now I know what love is all about." White used Bourdeau's quote under that image in his book *Mirrors, Messages, Manifestations*.

From Strand, Bourdeau gleaned an uncompromising commitment to print craft as well as a sense of humanity.

Bourdeau cites no other photographic influences. As his career progressed, he no longer actively engaged with the work of other photographers, in order to focus more clearly on his own vision. He did however find inspiration from a wide range of

other artists such as Cézanne, Hopper, Beethoven, and Bach.

He first exhibited in a traveling group show at the National Film Board (now the Canadian Museum of Contemporary Photography) in Ottawa in 1966. In 1980, Bourdeau approached Jane Corkin, a fledgling photography dealer in Toronto, to represent him. As he recalls, Corkin's energy and intelligence immediately impressed him. Their relationship has lasted to this day, and has been instrumental in bringing Bourdeau's photographs to the attention of curators, writers and collectors, nationally and internationally. In 1985, with Corkin taking care of sales and promotion, Bourdeau was able to leave the job as an architectural technologist that he had had since 1960 and was free to devote himself entirely to photography.

During the summer months, Bourdeau travels and makes photographs—he prefers the light of long days—and during the winter, he prints and researches locations for the next summer's forays. He has photographed extensively in Canada and the United States, and in England, Sri Lanka, Ireland, Scotland, Mexico, Costa Rica, on the French-Spanish border, Germany, Luxembourg, and France.

Mary Bourdeau, his wife, an artist in her own right, always accompanies him to help with the equipment and provide a quiet working environment—Bourdeau refers to her as both quartermaster and chief grip—but also his companion. Bourdeau acknowledges that he could never have accomplished what he has without their artistic partnership.

Bourdeau does not set up his camera—an 8" × 10" format Kodak Master View he bought in New York for \$150 in 1973 (before that he worked in 5" × 7" format)—until he has scouted the location and intuited its potential for a successful photograph. He determines the "station point," the point at which the visual, emotional, and spiritual come together and shoots about 40 images, which Bourdeau then wittles down to 15 or so final prints.

A Bourdeau photograph is unmistakable for its print quality—what writer David Livingstone has described as "soft greys, pearly whites and velvety black." Bourdeau has always gold-toned his prints for a subtle warmth and added intimacy, and for its composition, often a loss of scale and heightened texture. His 8" × 10" negatives are either contacted or enlarged only slightly: impeccable presentation.

For Bourdeau, the subject of his photographs often becomes secondary to his experience of photographing them, to the transcendence he seeks to achieve while photographing. "The subject itself becomes secondary to greater meanings—a univer-

sality, emotional and spatial ambiguities, and a sense of timelessness," he wrote in January 1994. The record of the subject is a by-product of the whole experience. Undeniably, however, there are certain sites Bourdeau has repeatedly sought out to find those transcendent experiences.

When Bourdeau began to photograph, the landscape was all-consuming and he photographed purely in the landscape for 15 to 20 years. In 1979, he traveled to Sri Lanka and Ireland, and began photographing Buddhist, Hindu, Christian, and pre-Christian structures in addition to the landscape, as well as the visual interplay between structure and landscape.

Bourdeau also makes still life photographs—he calls them small landscapes—for example, peaches on a densely floral tapestry, or a field of small white flowers, close-cropped, a tapestry in itself. He has also made many portraits that have never been exhibited.

In 1990, Bourdeau began the most important work of his career to date. He started to photograph abandoned and disused industrial sites—steel plants, coal mines, textile mills, quarries, "secular cathedrals" as he calls them—in Europe and North America, many of which have since been completely dismantled. Of this work he wrote, in July 1998:

These industrial sites are places that possess a power in which I feel vulnerable, with a sense of ominous stillness and qualities that transcend the specificity of time. These are in a state of transition, transformation and possible transcendence where order and chaos are in perpetual altercation. I must emphasize that this is not a documentary but a photographic and inner quest.

These photographs carry clear threads from such photographers as Margaret Bourke-White, Charles Sheeler, and Germaine Krull. However, they eschew the monumentality and drama of these modernist images, just as they eschew the removed typology of the work of his contemporaries Bernd and Hilla Becher. Instead they carry what novelist Anne Michaels has called an "elegiac" quality. And in that sense, they are more akin to Berenice Abbott's *Changing New York* project, even though Bourdeau's intention is distinct from Abbott's—they are an homage to time passing, to place, and to love. Paradoxically, the *Industrial Sites* photographs are powerful both for their timelessness—an important concept for Bourdeau—but also for their timeliness.

Bourdeau has been the recipient of numerous Canada Council grants, and was elected to the Royal Canadian Academy of Arts (RCA) in 1983. Bourdeau taught photography at the University of

Ottawa from 1980 to 1994. In 1999, he was awarded the Advertising & Design Club of Canada Award for Still Life Photography.

SOPHIE HACKETT

*See also:* **Abbott, Berenice; Becher, Bernd and Hilla; Bourke-White, Margaret; Krull, Germaine; Sheeler, Charles; Stieglitz, Alfred; Strand, Paul; White, Minor**

### Biography

Born in Kingston, Ontario, November 14, 1931. Studied architecture at the University of Toronto in 1957–1958. Marries Mary Eardley in 1961; son Robbie born in 1962 and son Sean born in 1965. Began to photograph after meeting Minor White in Rochester in 1958; from 1958–1968 White becomes a significant influence through correspondence. Meets Paul Strand in New York in 1965. First exhibition in 1966 at National Film Board of Canada (now the Canadian Museum of Contemporary Photography). From 1960 to 1985, works as an architectural technologist. In 1980, Jane Corkin agrees to represent him. Teaches photography at the University of Ottawa from 1980–1994. Pursues photography full-time from 1985. National Gallery of Canada exhibits a retrospective in 1990, the same year he begins his breakthrough series *Industrial Sites*. Lives and works in Ottawa, Ontario.

### Individual Exhibitions

1968 Smithsonian Institution, Washington, D.C.  
 1976 Yajima Gallery, Montreal, Canada  
 1977 Secession Gallery, Vancouver, Canada  
 1979 Agnes Etherington Art Centre, Kingston, Canada  
 1980 *Landscapes*; International Centre of Photography, New York, New York  
 1981 Jane Corkin Gallery, Toronto, Canada  
 1981 Art Gallery of Ontario, Toronto, Canada  
 1983 Galerie Zur Stockeregg, Zurich, Switzerland  
 1983 Jane Corkin Gallery, Toronto, Canada  
 1984 The Afterimage Gallery, Dallas, Texas  
 1985 *Landform & Architecture*; Jane Corkin Gallery, Toronto, Canada  
 1988 49th Parallel Gallery, New York, New York  
 1988 Vancouver Art Gallery, Vancouver, Canada  
 1988 Glenbow Museum, Calgary, Canada  
 1988 London Regional Gallery, London, Ontario  
 1988 Edmonton Art Gallery, Edmonton, Canada  
 1988 Winnipeg Art Gallery, Winnipeg, Canada  
 1989 Peter Whyte Gallery, Banff, Alberta  
 1989 Agnes Etherington Art Centre, Kingston, Canada  
 1990 Beaverbrook Museum, Fredericton, New Brunswick  
 1990 *Robert Bourdeau, A Retrospective*; National Gallery of Canada, Ottawa, Canada  
 1992 *Recent Work*; Jane Corkin Gallery, Toronto, Canada  
 1994 *From Light to Dark*; National Gallery of Canada, Ottawa, Canada  
 1994 *Recent Work*; Jane Corkin Gallery, Toronto, Canada  
 1997 *30 Years of Collecting Photographs*; National Gallery of Canada, Ottawa, Canada  
 1997 The Canadian Embassy, Tokyo, Japan

1997 Galerie Baudoin Lebon, Paris, France  
 1998 *Industrial Sites: Europe and United States*; Jane Corkin Gallery, Toronto, Canada  
 1999 *La surface du réel: images*; CIPRA, Briey-en-forêt, France  
 1999 *Industrial Sites*; Michael Hoppen Galley, London, England  
 2000 *Industrial Sites*; Edwynn Houk Gallery, New York, New York  
 2001 *Industrial Sites*; Forum Gallery, Los Angeles, California

### Group Exhibitions

1970 *The Photograph as an Object*; Art Gallery of Ontario, Toronto, Canada  
 1983 *Perceptions*; The Gallery/Stratford, Stratford, Ontario, Canada  
 1986 *Masterpieces from the Gallery Collection*; Jane Corkin Gallery, Toronto, Canada  
 1986 *Contemporary Photography*; Watson Gallery, Houston, Texas  
 1987 *10 Ways of Looking at Landscapes*; Watson Gallery, Houston, Texas  
 1988–90 *The Meditated Image*; Glenbow Museum, Calgary, Canada  
 1990 *Is There Life in the Still Life or is Nature Morte?* Watson Gallery, Houston, Texas  
 1990 *The Landscape: Eight Canadian Photographers*; McMichael Canadian Art Collection, Kleinburg, Ontario, Canada  
 1990 *Money Matters: A Critical Look at Bank Architecture*; Museum of Fine Arts, Houston, Texas, and traveling  
 1990–1992 *Children in Photography*; Dalhousie Art Gallery, Halifax, Canada, and traveling  
 1991 *Four Canadians*; Vision Gallery, San Francisco, California  
 1993 *Magicians of Light*; National Gallery of Canada, Ottawa, Canada  
 1993 *Observing Traditions: Contemporary Photographs*; National Gallery of Canada, Ottawa, Canada  
 1993 *Flora Photographica: The Flower in Photography from 1835 to the Present*; Vancouver Art Gallery, Vancouver, Canada  
 1999 *Icons and Iconoclasts*; Jane Corkin Gallery, Toronto, Canada  
 2000 *Building Images: Architecture 1851 to the Present*; Jane Corkin Gallery, Toronto, Canada

### Selected Works

*Granite quarry*, Vermont, 1995  
*Steel plant*, Pennsylvania, 1996  
*Coal mine*, Nord Pas-de-Calais, France, 1998  
*Steel plant*, Luxembourg, 1998  
*Steel plant*, Lorraine, France, 1999

### Further Reading

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 Dault, Gary Michael. "Robert Bourdeau Makes a Photo." *Canadian Art* (Fall 1998).

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Enright, Robert. "Getting the Inside Outside: An Interview with Robert Bourdeau." *Robert Bourdeau: Industrial Sites*. Toronto: Jane Corkin Gallery. 1998.

Livingstone, David. "More than the Eye Can See." *Maclean's* (December 3, 1979).

Michaels, Anne. "The Station Point—The Photographs of Robert Bourdeau." *Border Crossings*. 1998.

Thomas, Ann. "An Inquiry Into the Aesthetics of Photography." *Arts Canada* (1974).

Thomas, Ann. "Robert Bourdeau: In Praise of the Lucid." *Arts Canada* (1977).

White, Minor. *Mirrors, Messages, Manifestations. Camera. Switzerland*, 1969.

"Memento Mori—Photographs by Robert Bourdeau." *Fortune* (May 29, 2000).

"Robert Bourdeau, Photographer of Transcendental Light." *PhotoLife Magazine* (1992).

"Robert Bourdeau: Industrial Sites." *Queen's Quarterly* 106/1 (Spring 1999).

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# MARGARET BOURKE-WHITE

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## American

Bourke-White's career reads as a sequence of milestones and she had a knack of being in the right place at the right time. She knew which genres and styles of photography would sell. She was a risk taker who, once her path of attack was strategized, would not be satisfied until she had attained her objectives. In many instances, these involved taking considerable risk in forcing her cameras and lighting equipment right into the midst of heavy industrial or military action. She herself was an invader in as much as she took pictures of private scenarios, often without asking permission and almost always rearranging the scene for dramatic effect. She was also cognizant of how manipulating her own image as a woman familiar with the inner workings of high executive circles could open doors. Publicity shots she had taken of herself at work—leaning over skyscraper parapets, taking a shot right in the middle of trafficked downtown streets, peering into industrial sites, surrounded by Russian crowds, all posed and costumed in the height of fashion—were arguably as effective as the shots she took in making her name a national byline by 1930 and a national buzzword by the early 1940s.

Bourke-White was a consummate, if not innovative, photographic communicator. Her pictures worked either the "dramatic angle, neutral background, luminous lighting... and subject...to create an idealized picture" or "the chaos of patterns... vibrat[ing] to disturb the viewer" (Puckett 1984,

33). She also excelled in pre-visualizing photos as components of stories. Raw materials—both human and nonhuman—were refined, processed, and ultimately transformed into marketable products.

In 1927 when Bourke-White, aged 23, established a commercial practice as an estate, industrial, and corporate photographer in Cleveland, she was already a skilled marketer and entrepreneur. Educated in public schools in New Jersey, she was encouraged by her parents in science and engineering but excelled in writing, drama, debating, and organizing student activities. She took a photography course at the Clarence H. White School of Photography during her freshman year at Columbia University, New York. After her father died and she was forced to fund her higher education, she freelanced during subsequent student years at the University of Ann Arbor, Michigan. As a senior at Cornell University, Ithica, New York in 1926–1927, she established a small business photographing the campus for the alumni newsletter and marketing prints through various sales outlets. Her competitive edge over John Troy, campus photographer, consisted in unusual angles of view; taking advantage of mood-inducing atmosphere and natural and artificial lighting; composing rhythmic shapes and patterns; and taking multiple exposures and views so as to ensure a marketable "hit." These would be the leitmotifs of her success throughout an adventurous, nonstop globe-trotting career that only Parkinson's disease could terminate. Equally key were the contacts she made with high-placed, influential

administrators, professors, and graduates, which percolated into a working familiarity with the upper echelons of the corporate world.

Bourke-White's first major clients were the Otis Steel and Union Trust companies in Cleveland. In 1929 she became a charter and contributing editor of *Fortune* and in 1930 she moved to New York. This led to numerous national and international industrial assignments as well as to major corporate advertising commissions and to the beginning of her association with major publishers. Her corporate and industrial photographs of the late 1920s, followed by her industrial and commercial jobs of the early to mid-1930s, are the most self-consciously styled of her oeuvre, reflecting early twentieth-century corporate ideals and cultures of empire. In her sequence on Cleveland's new union station, the Terminal Tower (1927–1929), the building and its spire became the hub of numerous "imperial" views as she moved in from the distance up to the tower, framed it in massive viaduct arches, positioned it over "mountains of ore" (the title of one image), and geysered it over the curving sluices of parallel railway tracks. Close-up views of the grand lobby breathe heavy, dark, and jewel-like airs of material opulence and spatial grandiloquence. Likewise, in her work for Otis Steel, which the company published in a folio-styled brochure, she moved into and around the blast furnace and featured fiery, molten steel illuminating its vast, murky halls. This early work is indebted to Tonalism and language of pristine Pictorialism as practiced by Clarence White, Alfred Stieglitz, Alvin Langdon Coburn, and Frederick H. Evans. Modernism and Edward Steichen's hard-edged shapes, reflections, and shadows lie behind Bourke-White's NBC photomurals, executed in 1933 for the R.C.A. Building, Radio City, in Rockefeller Center, New York. *Skyscraper* of 1935, commissioned by American Catalin Corporation, and *Bottled Time*, a sequence of work for the Elgin National Watch Company published in *Fortune* in April 1930, exemplify this more abstract, direct-to-upscale-consumer approach.

The mid-1930s, capped by her move from *Fortune* to *Life*, were the time of Bourke-White's maturation as an artist. Not only did she show her work with other photographers of the American avant-garde, but she codified an avant-garde vocabulary of monumental form, high contrast and, most characteristically, closely conjoined, repeated objects, positioned close to the picture plane as freshly minted coinage from the proverbial assembly line. She came into prominence writing for and being written about in leading newspapers and magazines, as an artist, designer, and "trapper" of "the Waves of Sound"

(*Vanity Fair* 1978, 26–27). Her credo exulted the glory of "industrial subjects, which are so powerful and sincere and close to the heart of life....because the industrial age which has created them is powerful and art...must hold the germ of that power." (Batchelor, May 10, 1930, MBW Papers). Her status as an independent artist was bolstered by her appropriation of the semantics of advertising and public relations—grandiose, over-achieving, hyperbolic, and massively appealing to the image managers of the American public.

It is widely believed that, due to a change of heart while photographing the Dust Bowl in 1934 for *Fortune*, Bourke-White gave up the glamorous world of advertising and devoted the rest of her career to the human-interest stories she illustrated in *Life* and delineated in her books. These began in the Depression-scourged South and hit their stride in the European theaters of World War II. This generalization is misleading. Although it is true that she did turn to people as her prime subjects and did not court corporate clients after 1936, even while freelancing for *Life* from 1940 to 1951, she continued to do advertisements (*Industrial Rayon Corporation, Painesville, Ohio* and *Coiled Rods, Aluminum Company of America*, both 1939). Her work continued to adduce and promise an ideal "American way" predicated on the "world's highest standard of living." Quite possibly her most famous image from the 1930s, featuring a billboard with those exact slogans, is *Flood Victims, Louisville, Kentucky* (1937). The billboard itself was a component of a huge national publicity campaign mounted by the National Association of Manufacturers to stimulate consumption and promote industry. Its message aptly summarizes the message of the voluminous writings and photographs Bourke-White would produce over the next 25 years. Whether the image was military (*Waist Gunners, England*, 1942) or civilian (*Bridge Construction, New York Thruway*, 1954), the glorification of American-fabricated, consumable, and surplus power seared its way into viewers' eyes and minds.

Unlike many of her contemporaries in documentary photography, Bourke-White was not part of the federally funded Farm Security Agency photographic project led by Roy Stryker in the 1930s. Nor did she participate in the Standard Oil of New Jersey-sponsored photography archive amassed under Stryker's direction in the 1940s. These projects were extremely important stages in the evolution of documentary photography as it surveyed the successive landscapes of poverty, prosperity, and an emergent highway culture. This omission comes as some surprise as Bourke-White was the first twentieth-century photographer, after Lewis Hine, to be fea-

tured in the third, 1930 edition of *American Economic Life*, an important textbook co-authored by Stryker while he was associated with sociologist Rexford G. Tugwell at Columbia University. Stryker's projects were conceived and executed as sociological studies. They were carefully scripted, long-term experiences in living and picturing poverty. Bourke-White's approach elevated consumption, the individual, and the image of individuality. She not only accepted, but thrived on short deadlines. She vaunted her ability to capture the essence of a story in one or two visits, pre-visualizing it in the "day in the life" of a representative character. She worked for her publishers but continually wrote her own scripts. She was not a sociologist studying human habitats, but a publicist ripping gutsy pictures and good copy.

Bourke-White's strikingly memorable images come from her war and postwar assignments: *Nazi Bombing of Moscow*, 1941; *German Civilians Made to Face Their Nation's Crimes, Buchenwald*, 1945; and the famous *Mohandas Gandhi at His Spinning Wheel, Poona, India*, 1946, among others. However manipulated by her agents, editors, biographers, and herself, behind them reads a real story of nonstop danger and adventure where the photographer justifiably took center stage to get pictures no one else scooped. This story, enscripted in her autobiography, *Portrait of Myself* (1963), became Bourke-White's final milestone. She died in 1971.

GETALDINE WOJNO KIEFER

*See also:* Coburn, Alvin Langdon; Evans, Frederick H.; History of Photography: Twentieth-Century Pioneers; Industrial Photography; Life; Modernism; Pictorialism; Steichen, Edward; Stieglitz, Alfred; White, Clarence

### Biography

Born in New York City, 14 June 1904. Attended Rutgers University, Newark, New Jersey, Columbia University (Clarence H. White School of Photography), New York, University of Michigan, Ann Arbor, Case Western Reserve University, Cleveland, Ohio, Cornell University, Ithaca, New York, 1921–1927. B.A., Cornell University, 1927. Teacher at Cleveland Museum of Natural History, 1925. Located first studio in Cleveland, 1927–1930. Published first photo series in *Trade Winds*, Union Trust Company, 1928. Published first photo portfolio in *Otis Steel, Pioneer*, Otis Steel Company, 1929. Hired by Henry Luce of *Fortune*, 1929. First photographer in that publication with byline, 1930. Moved studio to New York, 1930. Traveled to Germany and Russia, 1930, and again to Russia, 1931. Published *Eyes on Russia* and *USSR Photographs*, 1931 and 1934, respectively. Traveled to Brazil, 1936. Photographed premier cover for *Life* and became *Life* staffer, 1936. Published *You Have Seen Their Faces* with journalist Erskine Caldwell,

1937. Traveled to Spain and Czechoslovakia, 1938. Published *North of the Danube* with Caldwell, 1939. Traveled to England, Rumania, Turkey, Syria, Egypt, 1939–1940. Resigned from *Life*; worked for *PM*, 1940. Returned to *Life* as free-lancer, 1940. Published *Say, Is This the USA?* with Caldwell, 1941. Traveled to China and Soviet Union, 1941. Published *Shooting the Russian War*, 1942. Traveled to England and North Africa, 1942. Traveled to Italy, 1943–1944. Returned to Italy, 1944. Published *They Called It Purple Heart Valley*, 1944. Traveled with Patton's Third Army, 1945. Published *Dear Fatherland, Rest Quietly*, 1946. Traveled in India, photographed Gandhi just before he was assassinated, 1946–1948. Published *Halfway to Freedom*, 1949. Traveled to South Africa, 1949–1950. Resumed staffer appointment at *Life*, 1951. Assigned to Strategic Air Command, 1951. Traveled in Japan and Korea, 1952–1953. Published *A Report of the American Jesuits* with John La Farge, 1956. Published last story for *Life*, 1957. Published *Portrait of Myself*, 1963. Received honorary doctorate from Rutgers University, New Jersey, 1948. Honorary doctorate from University of Michigan, 1951. Retired from *Life*, 1969. Died in Darien, Connecticut, 27 August 1971.

### Individual Exhibitions

- 1929 Little Gallery, Lindner's, Cleveland, Ohio
- 1931 *An Exhibition of Photographs by Margaret Bourke-White*; Cincinnati Art Museum, Cincinnati, Ohio
- 1972 *Margaret Bourke-White, Photojournalist*; Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York
- 1976 *Margaret Bourke-White: The Cleveland Years, 1927–1930*; The New Gallery of Contemporary Art, Cleveland, Ohio
- 1978 *Margaret Bourke-White: The Deco Lens*; Joe and Emily Lowe Art Gallery, College of Visual and Performing Arts, Syracuse University, Syracuse, New York
- 1983 *The Humanitarian Vision*; Joe and Emily Lowe Art Gallery, School of Art, College of Visual and Performing Arts, Syracuse University, Syracuse, New York
- 1988 *Bourke-White*; International Center of Photography, New York, New York, and traveling
- 1994 *The Arthur Gray Collection: Margaret Bourke-White, Photographs, with an Exhibition of Works by Arthur Gray*; Rachel Davis Fine Arts, Shaker Heights, Ohio
- 1998 *Power and Paper: Margaret Bourke-White, Modernity, and the Documentary Mode*; Boston University Art Gallery, Boston, Massachusetts
- 2000 *Steel and Real Estate: Margaret Bourke-White and Corporate Culture in Cleveland, 1927–1929*; College of Wooster Art Museum, Wooster, Ohio
- 2003 *Margaret Bourke-White: The Photography of Design, 1927–1936*; The Phillips Collection, Washington, D.C.

### Group Exhibitions

- 1928 *May Show*; Cleveland Museum of Art, Cleveland, Ohio
- 1929 *American Institute of Graphic Arts Sixth Annual Exhibit*; Cleveland Public Library, Cleveland, Ohio
- 1931 *Margaret Bourke-White, Ralph Steiner, Walker Evans: Photographs by Three Americans*; John Becker Gallery, New York, New York
- 1934 *Third Detroit Salon of Pictorial Photography*; Detroit, Michigan

1934 Group exhibition in conjunction with *Machine Art* traveling exhibition; The Cleveland Museum of Art, Cleveland, Ohio  
 1937 *Photography 1839–1937*; Museum of Modern Art, New York, New York  
 1937 Group exhibition sponsored by Museum of Modern Art; Musée du Jeu de Paume, Paris, France  
 1985 *A Collective Vision: Clarence H. White and His Students*; University Art Museum, California State University, Long Beach, California, and traveling  
 1995 *From Icon to Irony: German and American Industrial Photography*; Boston University Art Gallery, Boston, Massachusetts  
 1996 *Pictorialism into Modernism: The Clarence H. White School of Photography*; The Detroit Institute of Arts, Detroit, Michigan, and traveling

### Selected Works

*Terminal Tower, Cleveland* (series), 1927–1929  
*Otis Steel Company, Cleveland* (series), 1927–1928  
*Elgin National Watch Company* (series), 1930  
*Chrysler Building, New York City* (series), 1931  
*NBC Photomurals* (series), 1933  
*Airplane for TWA*, 1935  
*Skyscraper*, 1935  
*Fort Peck Dam*, 1936  
*Flood Victims, Louisville, Kentucky*, 1937  
*Nazi Bombing of Moscow*, 1941  
*Waist Gunners, England*, 1942  
*German Civilians Made to Face Their Nation's Crimes, Buchenwald*, 1945  
*Mohandas Gandhi at His Spinning Wheel, Poona, India*, 1946  
*Bridge Construction, New York Thruway*, 1954

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## BRACKETING

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Bracketing is a technique by which a photographer tries to ensure that he gets a correct (or desired) exposure for the conditions under which he is shooting. Using a camera's built-in light meter or a separate light meter, the photographer can meter the light around his subject and adjust his camera's shutter speed and aperture settings accordingly for a correct exposure. However, some variables can cause a light meter to recommend an incorrect exposure—for example, if the subject is surrounded by either a

very light or a very dark background, or if there is a bright light somewhere in the frame of the shot. In these instances, a light meter will tend to average all present light and recommend a setting that will, in fact, either overexpose (resulting in an image that is too bright and does not have enough dark tones or shadows) or underexpose (resulting in an image that is too dark and does not have enough light tones or highlights) the subject. Both over- and underexposure result in film that has not recorded much dis-

## BRACKETING

cernable information, which will translate to prints or slides that lack detail in the highlights or the shadows. With bracketing, the photographer takes two or more additional shots: one or more slightly overexposed and one or more slightly underexposed. This way, he is more likely to have a correct exposure—with different settings and exposures. Even if the light meter has recommended an exposure that is slightly off, the photographer will have compensated for the possibility of incorrect metering by shooting the additional under- and overexposed shots. Bracketing is most commonly used by studio photographers or with views amenable to fixed equipment or conditions, which allow deliberate shooting; obviously any sort of action photography is not well served by this technique.

Bracketing with film cameras is done in one of two ways: either by adjusting the shutter speed or the lens aperture. Which method is used depends on what the photographer is shooting and what he hopes to accomplish with the image. If the photographer is concerned with maintaining a consistent depth of field, he should adjust the shutter speed when bracketing, rather than the lens aperture. On the other hand, if the photographer is concerned either with capturing or stopping motion, he should adjust the lens aperture rather than the shutter speed. Leaving the ISO consistent with all the shots, the photographer takes one exposure at the recommended settings, then re-sets either the aperture by closing it either one or one-half stop or the shutter speed by increasing it one increment, takes another exposure, and then re-adjusts the aperture by opening it to either one or one-half stop above the original light meter recommendation or the shutter speed by decreasing it one increment from the original recommendation and taking a third exposure. It is important that the under- and overexposed shots are calibrated in relation to the light meter's recommended "correct" exposure. After adjusting the aperture or shutter speed to underexpose a shot, the photographer should adjust the settings not in relation to where they are, but to where they were for the "correct" exposure.

Automatic bracketing is an option on some digital cameras, and if this setting is chosen, the camera will automatically adjust the aperture or shutter speed a pre-set degree above and below the "correct" setting so that the photographer can trip the shutter three times and will record three exposures with the three different settings. Often with digital cameras, the over- and underexposed bracketing exposures have to be taken within a limited time frame before the camera automatically re-sets to the "correct" exposure. With digital photograph

manipulation software, a photographer can layer the exposures on top of one another and then use a tool such as an "erase" tool to uncover different exposures in areas of the image. With this type of manipulation, a photographer might be able to combine his preferred exposures of different areas of the image to create a composite image that was not attainable with one combination of aperture and shutter-speed settings.

If the photographer desires, a wider bracket can be achieved by taking more than one overexposed shot and more than one underexposed shot. Generally, it seems that with one overexposed shot and one underexposed shot, the photographer has sufficiently accounted for imperfections in the light metering and will be pleased with one of the three resulting images. Occasionally, even if the recommended setting proves to be correct, the photographer may prefer either the under- or overexposed image for aesthetic reasons.

In film photography, one disadvantage of bracketing is that when a photographer uses this technique, he expects that some of the exposures will be incorrect—so the photographer knowingly "wastes" film. With experience, photographers can become more sure of getting a correct exposure and can reserve bracketing for use only when unsure about an exposure, rather than for every shot. If a photographer wants to be assured that he will get a correct exposure, though, bracketing is a good way to make sure that even if the photographer's light meter is incorrect, he will still be able to get a good image from one of the shots in the bracket.

With digital photography, bracketing is often easier to incorporate into regular practice—since there is no film to waste, unless storage on disk (or other removable media) space is limited, photographers can bracket without reserve. And just as sometimes it is the "incorrect" exposure that gives photographers their best or favorite print or slide image, digital photographers should wait to delete images that they feel are incorrectly exposed until the files have been moved onto a computer. Whether a photographer chooses to manipulate images in a software program or simply choose the best image from those he shot, the ease with which digital media can be erased and re-used makes it easy for photographers to postpone editing decisions until later, rather than trying to edit at the same time that he is shooting.

Bracketing works well as insurance for the photographer. Even if an image can be re-shot, it is much easier to have a variety of exposures to choose from rather than having to rely on a light meter to give a correct reading every time. And if

an image cannot be easily re-shot, then bracketing ensures that out of multiple exposures, it is almost guaranteed that one will be correct.

JENNY ALLRED REDMANN

*See also:* **Camera: An Overview; Camera: Digital; Digital Photography; Exposure; Film; Light Meter**

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## ANTON GIULIO BRAGAGLIA

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### Italian

Among early twentieth-century photographers, perhaps none rivaled Anton Giulio Bragaglia in the crusade—both practical and theoretical—to distinguish photography as an art form. The mystical and metaphysical predilections of Bragaglia's imagery—which Giovanni Lista has called “the first modern revolution in photography”—liberated photography from the rigid cast of a recording machine. Bragaglia's photographic innovations inspired an entire generation of Italian artists—Wanda Wultz and Tato, Ivo Pannaggi and Fortunato Depero among them—to adapt the medium of photography to the expanding contours of Futurist art and activism. On a wider scale, his experiments and expositions anticipated European avant-garde approaches to photography as a fine art in its own right, independent of painting or the cinema.

Born in Frosinone, Italy on February 11, 1890, Anton Giulio entered the seminary at the suggestion of his monsignor uncle, and studied there until 1910, developing a strong interest in literature and archaeology. Thereafter, he dedicated himself to photography with the intention of becoming a journalist, despite his father's opposition. Along with his brother Arturo (1893–1962), Anton Giulio began frequenting the Cines film studios for which his father served as the general manager and lawyer. After buying their first camera in the Campo dei Fiori in Rome, the brothers undertook various kinds of photographic experimentation, using a bedroom in their home as a makeshift studio and darkroom. During the first years of their collaboration (1911–1914), the two brothers signed their

photographs with the shared epithet “Bragaglia.” Anton Giulio seems to have composed and staged the images, while Arturo served as the technical force behind the pair. The Bragaglias appropriated the fundamentals of E.J. Marey's chronophotographs to their own method of “vitalist” expression—a photography of movement that they would come to term *Fotodinamismo*. Of the two brothers, Anton Giulio was by far the more theoretically oriented artist, writing various theses, conducting conferences, and launching manifestos on the development of *Fotodinamismo*.

Late in 1912 the brothers met the Futurist ring-leader F.T. Marinetti through the painter Giacomo Balla, and their *Fotodynamismo* was baptized an official branch of the Futurist avant-garde. As an interdisciplinary movement seeking to integrate new forms of art with modern life, Marinetti's Futurism initially embraced photography as an eminently modern vehicle of expression. Anton Giulio became increasingly involved in the Futurist fold, collaborating with painters and poets on numerous projects. The Futurist painter and musician Luigi Russolo, for example, served as Bragaglia's model in the now famous image *Il fumatore* (*The Smoker*) of 1913; sculptors and painters Balla, Umberto Boccioni, Luciano Folgore, and Francesco Pratella would all pose for *fotodinamiche* (*photodynamics*) as well. There also became a certain reciprocity between the Bragaglias' photographic experiments and the early paintings of Balla, and the mutual influences of these works are difficult to sort out. Bragaglia's *The Typist* (1912) or *The Slap* (1913), for example, share much with Balla's paintings of protracted movement, most no-

tably *Dog on a Leash* (1912) and *Girl Running on a Balcony* (1912), revealing a common inspiration in the chronophotographic image.

Yet Anton Giulio actively and emphatically distinguished his *Fotodinamismo* from photography *per se*. Their only affinity, he claimed, was in the shared use of the camera. Despite his obvious and far-reaching debts to Marey, Bragaglia disavowed influence by the French photographer in an attempt to disassociate his images from the technical, mechanical reputation of photography. In his essay *Fotodinamismo futurista* (1911), first published in the Florentine journal *Lacerba* in July 1913, Bragaglia criticized Marey's chronophotography for coldly fragmenting movement rather than "synthesizing" it. For Bragaglia, Marey's positivist experimentations failed to transcend the realm of science; only the rhythmic flux of *Fotodinamismo* could make photography over into an art form. *Fotodinamismo*, Bragaglia argued, transfigured the visual world by deforming it, refracting it—thus creating a new, artistic image that captured something beyond the physical, material world.

"We despise the precise, mechanical, and glacial reproduction of reality," he wrote. "For us this is a negative element, whereas for cinematography and chronophotography it is the very essence." *Fotodinamismo*, he argued, proffered not a dissection of physical and temporal units, but a synthetic flow of sensation turned inside out: "A shout, a tragic pause, a gesture of terror, the entire scene...can be expressed in one single work," declared an ebullient Bragaglia. (Bragaglia 1970, 39).

Like much Futurist discourse, Bragaglia's writings and images vacillate between, on the one hand, a drive to represent movement and action, and on the other, a turning away from external appearances, to "seek the interior essence of things." Mere photography—whether cinematic or chronophotographic or simply descriptive—failed to evince the lyrical and emotive aspects of visual experience. In short, they did not sufficiently "dynamize" (to use a Futurist watchword) the subject.

In this regard, Bragaglia was profoundly influenced, as were many of his contemporaries in Italy and abroad, by the metaphysical theories of the French philosopher Henri Bergson. Bergson's concepts lent to art a renewed purpose of penetrating beyond the material world, beyond quantitative measurements or descriptions. Bergson's championing of intuition over rationalized thought clearly influenced Bragaglia's approach to the photographic image.

"We are not interested in the precise reconstruction of movement, which has already been broken up and analyzed. We are involved only in the area of movement which produces sensation, the memory of which still palpitates in our awareness."

(Bragaglia 1970, 38)

*Fotodinamismo* thus willfully incurred dissolution, dematerialization, and interpenetration. The nimbus-like trails of light clinging to Bragaglia's subjects, as in the image *Change of Position* (1911), are meant as signifiers of memory still "palpitating." By flooding their subjects with light and overexposing the photographic plate, the Bragaglia brothers hoped to record not motion, but the psychic and emotional energy underlying it. The spiritual pretensions of *Fotodinamismo* also derived in part from other trends circulating in contemporary art and literature, such as Theosophy and mysticism, and the rarefied geometries of the "fourth dimension." Anton Giulio himself subscribed to various occultist and mediumist theories, and believed that *Fotodinamismo* could reveal invisible and spectral qualities that lurked within matter.

Notwithstanding Bragaglia's invectives against positivism and the "precise reproduction of reality," his own images were, in turn, subjected to a very similar criticism from within Futurist ranks. The eminent Futurist artist and theoretician Umberto Boccioni came to disparage Bragaglia's work, claiming that photography could not be an art form, much less a Futurist one. Boccioni viewed Bragaglia's *photodynamics* as prosaic, cinematographic inventories of movement, for all their pretensions to a poetic rendering of dynamic synthesis. Six Futurist artists published a statement disavowing any affinities between *Fotodinamismo* and Futurist "plastic dynamism." Under pressure from the importunate Boccioni, Marinetti withdrew his support of the Bragaglia brothers towards the middle of 1913. Such polemics not only reveal the nuances of what is often perceived as a monolithic Futurist movement, but also mark a significant chapter in the contentious history of photography as art.

In 1914, Anton Giulio temporarily abandoned photography for experimental novels, but soon collaborated again with Arturo, this time publishing a (notably un-Futurist) study of Roman ruins entitled *Nuova archaeologia romana* (1915). The following year, Bragaglia created his own film company and shot three full-length films. His film *Thaïs* (1916), one of the few Futurist films ever produced and the only Futurist film extant today, featured

elaborate, abstract sets by the artist Enrico Prampolini. Despite the originality of Prampolini's sets and Bragaglia's compositions, the film shared little with the theories of *Fotodinamismo* or Futurism. Anton Giulio's exclusive engagement with the cinema was short-lived, in any case.

The trajectory of his career reveals the prominence of photography not only as an aesthetic end in its own right, but also as a supplement to and document of avant-garde performance and experimentation. After founding the Casa d'Arte Bragaglia in Rome in 1918, as well as his own theater company in 1922, Anton Giulio dedicated himself to exhibition promotion, set design, theater production, and continued photographic experiments with *Fotodinamismo*. A tireless writer, he wrote numerous theoretical tracts on the theater and photography throughout the 1920s and 1930s, while participating in many collective exhibitions of Futurist photography. Bragaglia died in Rome in 1960.

ARA H. MERJIAN

*See also:* **Futurism; History of Photography: Twentieth-Century Pioneers; Image Theory: Ideology**

### Biography

Born in Frosinone, Italy, 11 February 1890. Published the essay *Fotodinamismo futurista* (originally written 1911) on 1 July 1913; published an early book of Futurist photographs, June 1913; published *Nuova Archeologia romana* with Arturo, 1915; founded his own film company, La Novissima, and directed the films *Thaïs*, *Il perfido incanto* (*Wicked Enchantment*), and *Il mio cadavere* (*My Corpse*), and *Dramma in Olimpo* (*Drama in Olympus*), 1916; founded the Casa d'Arte Bragaglia in Rome, 1918; founded the Teatro degli Indipendenti in Rome, 1922, which he directed until 1936; directed the Teatro delle Arti in Rome until 1943. Died in Rome, 15 July 1960.

### Group Exhibitions

- 1918 *Fotoritratti d'arte*; Casa d'Arte Bragaglia, Rome, Italy
- 1923 *Prima Esposizione Internazionale di Fotografia, Ottica, e Cinematografia*; Turin, Italy
- 1925 *Primo Salon Italiano d'Arte Fotografica Internazionale*; Turin, Italy
- 1928 *Esposizione di Scenografia Cinematografica*; Casa d'Arte Bragaglia, Rome, Italy
- 1930 *Primo Concorso Fotografico Nazionale di Roma*; Rome, Italy
- 1931 *Mostra Sperimentale di Fotografia Futurista*; Turin, Italy

- 1931 *Prima Mostra Fotografica Internazionale*; Milan, Italy
- 1932 *Mostra Fotografica Futurista di Trieste*; Trieste, Italy
- 1932 *Prima Biennale Internazionale d'Arte Fotografica*; Rome, Italy
- 1933 *Sezione Fotografica della Grande Mostra Nazionale Futurista di Roma*; Rome, Italy
- 1932 *Prima Grande Mostra Nazionale Futurista*; Rome, Italy
- 1981 *Photographie Futuriste Italienne*; Musée de la Ville, Paris, France
- 1984 *Fotografia Futurista Italiana*; Museo de Bellas Artes, Bilbao, Spain
- 1984 *Futurism and Photography*; Hillwood Art Gallery, Long Island University, New York
- 1985 *I Futuristi e la fotografia: creazione fotografica immagine quotidiana*; Museo Civico d'Arte Contemporanea
- 2001 *Futurism and Photography*; Estorick Collection of Modern Italian Art, London, England

### Selected Works

- The Greeting*, 1911
- The Slap*, 1912
- The Violincello Player*, 1913
- The Smoker*, 1913
- Carpenter Sawing*, 1913
- Self-portrait*, 1913
- A Step Forward*, 1928
- Polyphysiognomic portrait*, 1930
- Self-caricature*, 1932

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# BILL BRANDT

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## British

Often characterized as England's most British photographer, Bill Brandt was in fact born in Hamburg, Germany. He moved to London in 1931, at the age of 27. The fact of his true country of origin and Brandt's own habit of presenting himself as British born, however, cannot obscure his role in the history of British photography. During his long career he produced important work in the genres of social documentary, landscape, the nude, and portrait photography. Brandt committed to England and English society in a profound way, documenting its imposing class structure and the physical landscape as well as making portraits of many of the luminaries of the British arts and letters. His many photography books were noteworthy for the ways in which he contrasted wealth and poverty as well as how he depicted reality mixed with a surrealist edge.

While he pursued numerous subjects throughout his career, Brandt tended to follow one genre for an extended period before moving on to the next. He first became known as a social documentary photographer in the 1930s. This is when he first published his evocative scenes of both the struggling working class and their privileged counterparts in Edwardian society. Brandt's documentary work coincided with the rise of the picture press in England and consequently, his early photographic series became synonymous with the extremes of British life between the wars. This work was striking for its dark grittiness, a mood that reflected both the political atmosphere and England's economic depression at the time.

After World War II Brandt turned away from reportage. During the second half of his career his photographs were characterized more and more by mystery, experimentation, and a brooding quality that reinvigorated some of photography's oldest and most common genres; landscape, portraiture, and the nude. By the late 1970s Brandt had long been recognized as one of the masters of modern photography. While his work from earlier decades is included in major collections of photography around the world, his last body of work consisting of color photographs of still life's and three-dimensional

box-like constructions was little seen or understood. While Brandt explored many genres and processes throughout his life, it is the work of the post-WWII period for which he is best known.

Beginning in the 1930s and continuing through the 1960s Brandt created a distinct photographic language based on dramatic composition, stark lighting, and shadows. The empathy for his working class subjects often found in his social documentary work was slowly replaced by a haunting surrealism and a probing focus on the individual in both his nudes and his portraits of English writers and artists. In addition to having his work published in periodicals like *Picture Post*, *Lilliput*, and in both the British and American editions of *Harper's Bazaar*, Brandt also published his work in photography books. These publications, which include *A Night in London* (1938), *Camera in London* (1948), and *Literary Britain* (1951), and finally *Perspective of Nudes* (1961), are among the most influential photo books of the modern period. Brandt's published works, often focusing on the social interactions of upper and lower classes, reveal powerful narratives, created through the deliberate sequencing and placement of the images throughout each book. Brandt was often cited as an early influence of Robert Frank, whose own book, *The Americans* (1955) became a turning point in American social documentary photography.

Brandt's early childhood was spent in Europe and his early career as a photographer was shaped in large part by his time in Paris, where he was surrounded by the artistic avant-garde, including Man Ray, Brassai, Eugène Atget, and the work of the Surrealists. Moving permanently to Britain in 1931, the spirit of that country became an important theme.

During World War II Brandt began a series depicting London at night, a series of images that perfectly captured both the eerie beauty of the city and the anxiety that gripped its inhabitants. While the city was under siege, the city's first defense was to extinguish all streetlights, creating an environment that had not existed since the introduction of the gas lamps of the previous century. "The glamorous make-up of the world's largest city faded with the lights," Brandt wrote in *Camera In London* (1948).

Though the city may have lost its shimmering glitter, the shadowy urban nights that he photographed had a graphic allure similar to that of Brassai's Paris. Brassai and André Kertész were both early influences on the photographs in both *Camera in London* and *A Night In London* (1938). Work from the latter bears a striking similarity to Brassai's *Paris de Nuit* (1932). Another assignment during the war, commissioned by the Ministry of Information in 1940, produced one of Brandt's most memorable picture stories; people huddling in improvised bomb shelters in locations throughout the city. At night Brandt visited tube shelters, church crypts, and cellars and photographed these overcrowded spaces with artificial light. The impact of the series owes virtually as much to the strong contrast of light and dark as it does to the difficult subject matter of displaced, fearful families huddled in cold, uncomfortable spaces. Seen together, Brandt's photography during this period records the extremes of life during the war years while simultaneously displaying the innovations in night photography.

The 1940s also saw Brandt turn to portrait commissions as another source of income. He published portraits of poets, writers, painters, and film directors for the next 40 years. In 1941 *Lilliput* magazine published a series of eight portraits that revealed his distinctive approach to this traditional photographic genre. While his portraits captured single subjects usually in their homes, Brandt's vision often turned typical sitting rooms and libraries into strange environments. He avoided isolating the sitter's face or focusing on her or his expression. Still he was able to consistently reveal the intensity of the sitter's character by the juxtaposition of sitter and environment. Subjects such as the painter Francis Bacon and the writer Martin Amis appear lost in their private realities.

While his early documentary works expand the notion of documentary photography as a tool for social change, Brandt's later work reveals his powerful formal inventions. As he branched out from reportage, Brandt began to explore the technical side of the medium and found darkroom work to be more interesting than the act of pressing the shutter. Near the end of World War II Brandt dedicated himself to photographing the female nude. Inspired perhaps by the distorted nudes created by Surrealist photographers via reflections in various materials, Brandt experimented with distorting the female form, the image he produced, however, taking on a disturbing, psychological edge. Posed individually, either in stark English townhouse interiors or on the rocky British coastline, these nude studies stand in sharp contrast to the elegant views of the British aristoc-

racy and the humble tableaux of grimy coal mines of his earlier works. While seemingly grounded in the reality of a figure in a naturalistic setting, these are among Brandt's most surreal images, and can be said to be the photographic equivalent of British artist Henry Moore's abstracted figure sculptures.

Brandt considered the nudes to be the major artistic statement of his photographic career and he continued to focus on it for almost three decades. Unlike virtually all other photographers who employed distortion techniques to highlight the sensual or erotic in their nudes, Brandt seemed interested in avoiding any hint of eroticism. Brandt later noted that the Orson Wells's film *Citizen Kane* deeply influenced the look of these photographs, and it is clear that this cinematic vision is further enhanced by Brandt's use of a wide-angle lens with a fixed focus and no shutter. By using this antiquated equipment he was able to produce images where the human form was wildly distorted and viewed in unrealistically deep perspective. While depicting the female nude, even in distorted forms was not new in visual art, Brandt's extreme formalism was striking and the results were images in which the sexual availability of the sitter was completely erased. In contrast to his earlier work, where the viewer is made to feel like an invisible observer of the photographed scene, the women in Brandt's later work often look directly at the camera meeting the viewer's gaze.

In the 1970s and 1980s, following the nudes, Brandt began to explore entirely new processes. After working for nearly 50 years in traditional black and white photography he began creating three-dimensional collages using rocks and debris found on the beach, and started photographing in color. This late work was personal and experimental. Initially this work seemed to have little apparent relation to his earlier photographic interests, resembling garish, deserted dreamscapes. This abstract work, however, drew heavily on his lifelong interest in Surrealism and points to the early influence of Man Ray's work in the 1920s. Although the collages and color photographs were exhibited in London in the mid 1970s and again 10 years after Brandt's death in 1992, they were never fully embraced by either critics or the public and are seldom included in retrospectives of his work. Brandt's stature as a giant of British and indeed international postwar photography, however, is assured.

LISA HENRY

*See also:* Brassai; Documentary Photography; History of Photography: Interwar Years; History of Photography: Postwar Era; Kertész, André; Man Ray; Nude Photography; Portraiture; Surrealism

## BRANDT, BILL

### Biography

Born in Hamburg, Germany in 1904. Moved to London in 1931. Died in 1992.

### Individual Exhibitions

- 1938 *London By Night*; Galerie Chasseur d'Images, Paris, France
- 1948 Museum of Modern Art, New York, New York
- 1963 George Eastman House, Rochester, New York
- 1969 Museum of Modern Art, New York, New York, and The Hayward Gallery, London, England, and traveling
- 1974 The Kinsman Morrison Gallery, London, England
- 1976 Marlborough Fine Art, London, England Marlborough Gallery, New York, New York
- 1979 *Perspective of Nudes*; Zeit Foto Salon, Tokyo, Japan  
Galerie Pule Pia, Antwerp, Belgium
- 1981 *Retrospective*; Royal Photographic Society, National Center of Photography, Bath, England  
*Early Photographs*; University of Kent Library, Kent, England, and traveling
- 1982 *Photographs by Bill Brandt 1929–1975*; Art Gallery of Ontario, Ontario, Canada  
*Bill Brandt: Portraits 1982*; The National Portrait Gallery, London, England
- 1983 *Retrospective*; International Center of Photography, New York, New York  
*London by Night*; The Photographers' Gallery, London, England
- 1984 De Beyerd Center, Breda, The Netherlands  
Philadelphia Museum of Art, Philadelphia, Pennsylvania  
*Literary Britain*; Victoria and Albert Museum, London, England
- 1986 *Behind The Camera*; Aperture's Burden Gallery, New York, New York
- 1994 *Retrospective*; Barbican Art Gallery, London, England  
Centre nationale de la photographie, Paris, France
- 1999–2000 *Retrospective*; International Center of Photography, New York, New York
- 2001 *Brandt: Seen & Unseen*; Edwynn Houk Gallery, New York, New York  
*Retrospective*; Museum of Photographic Arts, San Diego, California

- Toppers & Cloth Caps*; The Special Photographers Gallery, Notting Hill Gate, London, England
- 2002 *Retrospective*; Monash Galleries, Melbourne, Australia, and National Portrait Gallery, Canberra, Australia
- 2002–2003 *Bill Brandt: A Retrospective*; Milwaukee Art Museum, Milwaukee, Wisconsin, and Yale Center for British Art, New Haven, Connecticut
- 2004 *Bill Brandt: A Centenary Retrospective*; Victoria and Albert Museum, London, England

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# BRASSAI

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### Hungarian-French

Brassai's obsession with the diverse character of social relationships, urban spaces, and the objects and events that often go unnoticed in everyday experience prompted expatriate American novelist Henry Miller to nickname him "The Eye of Paris."

Brassai pursued a style of immediacy and intimacy to bridge the distances between subject matter, artist, and viewer. His landscapes of nighttime monuments and deserted streets and his portraits of both the unknown as well as the most famous artists and writers in mid-century Paris demonstrate photography's ability to bracket references to rea-

lity for heightened awareness and interpretation. Brassai often repeated that his “ambition was always to see an aspect of everyday life as if discovering it for the first time.” While best known as a photographer, Brassai was also a writer and accomplished in drawing, painting, and sculpture.

Brassai was born Gyula Halász in Brassó, Transylvania, then a part of Hungary. The pseudonym means “a native of Brassó.” In 1903–1904, Brassai’s father, a professor of French literature, brought his family to live with him in Paris while he was conducting research at the Sorbonne, and at a young age, Brassai developed a love of Paris that would remain throughout his life. Brassai served in the Austro-Hungarian cavalry in World War I and afterwards briefly attended the Academy of Fine Arts in Budapest. In December 1920, after Transylvania became part of Romania under Soviet influence, Brassai fled to Berlin and began a career as a journalist for Hungarian-language newspapers and magazines. In part to avoid being drafted into the Romanian Army, Brassai attended the Akademische Hochschule where he cultivated the image of a rebellious bohemian. In Berlin, Brassai developed a close friendship with Lajos Tihanyi, a prominent Hungarian painter; met László Moholy-Nagy and modern painters Oskar Kokoschka and Wassily Kandinsky; and read Goethe, whose appreciation of commonplace objects and events would inspire Brassai’s emphasis on seemingly direct depictions of people and places. With runaway inflation in Germany, Brassai returned to Brassó in late spring 1922 for what would be his last visit to his birthplace.

He arrived in Paris in early 1924 and wandered through the city, being fascinated with the details of the built environment and the lives of the city’s inhabitants. Writing for publications in Germany, France, the Netherlands, Great Britain, and the United States, Brassai first began signing his articles “Gyula Brassai” to separate the opinion and trivial topics of his journalism from more artistic literary and visual works for which he planned to use the family name “Halász,” but by the 1930s, he began to use “Brassai” exclusively.

Initially disparaging photography as illustration, Brassai only began collecting old photographs and postcards in 1924, and he did not begin to take his own photographs until the end of 1929 when he could afford to buy a camera, a Voigtländer, and then a Rolleiflex in 1935. With his own photography, Brassai began to recognize the potential of the medium for detailed observation. Exploring Paris at night, Brassai focused his attention and his camera on deserted areas,

buildings, and monuments and on human interactions at all levels of society from the bourgeoisie to prostitutes, ruffians, and the poor on the fringes of society. In late 1932, this material was published as *Paris after Dark*, with written text by Paul Morand. Offers for exhibitions and magazine assignments followed, and Carmel Snow and Alexey Brodovitch, editors of *Harper’s Bazaar*, hired Brassai to begin a more than twenty-year relationship with the magazine. Working at a time of great popularity for illustrated magazines, Brassai produced photographs for substantial weekly publications, Surrealist and post-Surrealist journals, fashion magazines, and detective and sexually evocative “*magazines legers*,” which were important sources of income for many period photographers and for the promotion of modern photography.

Not until 1976 did Brassai publish *The Secret Paris of the 30s*. This series explored a range of licit and illicit locations of entertainment and pleasure, ranging from high society to fringe establishments, such as opium parlors, bordellos, and homosexual bars. Combining artistic and documentary interest, though often appearing to be candid journalistic press photography, Brassai’s photographs were made with his subjects’ agreement that they would be photographed but without knowledge of when. He conducted research to anticipate action and bought drinks for and gave payment to some of his subjects. Brassai’s interest was not that his images be true but that they be convincing. He did not invent but observed, selected, and developed his ideas. Considering literal translation of an object to be a betrayal of reality, Brassai pursued imaginative resemblance and representation that was anchored in lived experience and the objective world.

In 1932, Brassai was asked by Tériade to take photographs of Pablo Picasso, his work, and his studio for the first issue of *Le Minotaure*. Brassai published over 150 images in the first nine issues of the journal with half of the photographs being portraits of artists and images of their work and their studios. Brassai worked on portraits of Picasso for four decades and was much stimulated by their association. Picasso’s etching on one of Brassai’s negatives inspired his *Transmutations* series. *Conversations avec Picasso* grew from the notes Brassai began to collect after their first meetings, but not until 1960 and with Picasso’s suggestion did these materials become a book. Included are discussions of Picasso’s working habits, philosophies, friends and wives, as well as discussion of Brassai’s own work habits and interests. Picasso much appreciated the opportunity through Brassai to see his own work with “new eyes.”

Brassaï also famously photographed the great painter Henri Matisse at work in his studio.

Although often linked with the Surrealists, Brassaï's relationship to Surrealism is complicated. Brassaï did not meet Surrealist major domo André Breton until 1931, and by then, many of Brassaï's friends, including Jacques Prévert, Robert Desnos, and Raymond Queneau had already been expelled from the official movement. Many of Brassaï's images were influenced by Surrealism and were used to express Surrealist ideas, but Brassaï refused to join the movement, and his interest in the physical world was incompatible with Surrealist emphasis on fantastic associations. Like Picasso, Brassaï's images remain based on rational, visible, and mental constructions of the complexity of the world. Brassaï's photography expresses in a two-dimensional discourse the authenticity of the subject of the image.

Graffiti especially inspired Brassaï because of its ancient history and its correspondence to the origins of writing. Over a thirty-year period Brassaï kept careful notebooks and witnessed its changes over time. In regards to graffiti, but useful as a general statement of his philosophy of art, Brassaï explained that a work of art

stands alone and naked, like a conscript in front of a recruiting board, and it should be allowed to be its own judge. The way it was generated, its genealogy, the ambition or intention that inspired it, none of these has anything to do with its value, and can neither enhance nor reduce it, justify nor destroy it.

(Brassaï, "Images latentes," *L'Intransigeant*, 15 November 1932)

In 1943–1945, when working as a photographer was not possible during the Nazi occupation and with Picasso's encouragement, Brassaï began drawing again, and in 1946, he published, *Trente dessins*, a portfolio consisting mostly of nudes, with a poem by Jacques Prévert written in response to the images. After this publication, again with Picasso's influence, he began to sculpt palm-sized river stones, usually extracting female torsos from them. Later sculptures were larger and made use of other materials, a practice that continued through the early 1970s. Shortly before his death, Brassaï completed *Marcel Proust sous l'emprise de la photographie*, a study of Proust's interest in photography and the role of photography and photographs in *A la recherche du temps perdu*. At the close of the twentieth century, Brassaï's work was receiving considerable scholarly attention, both for his own contributions and his role as part of the Parisian avant-garde of

the 1920s and 1930s, one of the most fertile periods of photographic practice of the century.

SCOTT A. SHERER

*See also:* **History of Photography: Interwar Years; Photography in France; Surrealism**

### Biography

Born in Brassó, Transylvania, 1899. Became French citizen in 1947. Died in Beaulieu-sur-Mer, France, 7 July 1984.

### Individual Exhibitions

- 1933 *Brassaï*; Galerie Arts et Métiers Graphiques; Paris
- 1945 *Brassaï, dessins*; Galerie Renou et Colle; Paris
- 1954 *Brassaï*; Art Institute of Chicago (traveled to Walker Art Center, Minneapolis, Minnesota; George Eastman House, Rochester, New York; Institute of Art, New Orleans, Louisiana)
- 1956 *Language of the Wall: Parisian Graffiti Photographed by Brassaï*; The Museum of Modern Art; New York, New York
- 1958 *Language of the Wall: Parisian Graffiti Photographed by Brassaï*; Institute of Contemporary Arts; London
- 1963 *Brassaï, photographies, sculptures, gravures*; Bibliothèque Nationale; Paris (traveled to Résidence du Louvre, Menton)
- 1964 *Les sculptures de Picasso et les photographies de Brassaï*; Galerie Madoura; Cannes, France
- 1968 *Brassaï*; Museum of Modern Art; New York (traveled to St. Louis Art Museum, Missouri; National Gallery of Victoria, Melbourne; Farmer's Blaxland Gallery, Sidney; Auckland City Art Gallery, Auckland; National Art Gallery, Wellington; Govett-Brewster Art Gallery, New Plymouth, New Zealand; Centro Venezolano Americano, Caracas; Museo de Arte Moderno "La Tertulia," Cali, Colombia; Museo de Arte Moderno de Bogotá, Colombia; Museo de Zea, Medellín, Colombia; Institutio Nacional de Cultura, Lima, Peru; Museo de Arte Contemporanea, São Paulo, Brazil; Museo de Arte Moderna de Bahia, Salvador, El Salvador; Hayden Gallery, Boston)
- 1973 *Brassaï*; Dartmouth College of Art; Dartmouth, New Hampshire (traveled to Corcoran Gallery of Art, Washington, D.C.; University of Iowa Museum of Art, Iowa; University of California, Berkeley; Winnipeg Art Gallery, Winnipeg; Munson-Williams-Proctor Institute, Museum of Art, Utica, New York; Everson Museum, Syracuse, New York)
- 1976 *The Secret Paris of the 30s/Le Paris secret des années trente*; Marlborough Gallery; New York and traveling
- 1979 *Brassaï, Artists and Studios*; Marlborough Gallery; New York and traveling  
*Brassaï*; The Photographers' Gallery, London (traveled to Brewery Arts Center, Kendal; The Scottish Photography Group Gallery, Edinburgh; Tolarno Galleries, Melbourne; Salford University, Salford, Australia)
- 1987 *Picasso vu par Brassaï*; Musée Picasso, Paris
- 1988 *Brassaï, Paris le jour, Paris la nuit*; Musée Carnavalet; Paris

- Paris tendresse*; Galerie de la FNAC; Paris  
 1993 *Brassaï*; Centre national de la photographie; Paris  
*Brassaï: del Surrealismo al informalismo*; Fundació Antoni Tàpies; Barcelona  
 1998 *Brassaï and Company*; Art Institute of Chicago, Chicago, Illinois  
*Brassaï: The Eye of Paris*; The Museum of Fine Arts; Houston (traveled to The J. Paul Getty Museum, Los Angeles; The National Gallery of Art, Washington, D.C.)

### Group Exhibitions

- 1931 *Photographes d'aujourd'hui*; Librairie-Galerie de la Plume d'Or, Paris, France  
 1932 *Modern European Photographers*; Julien Levy Gallery, New York, New York  
 1933 *Groupe annuel des photographes* Galerie de la Pléiade, Paris, France  
*Exposition internationale de photographie*, Palais des Beaux-Arts, Brussels, Belgium  
 1935 *La photographie contemporaine internationale*, Musée Rath, Geneva, Switzerland  
 1936 *Exposition internationale de la photographie*, Musée des Arts Décoratifs, Pavillon de Marsan, Paris, France  
 1937 *Photography 1839-1937*; Museum of Modern Art, New York, New York  
 1948 *French Photographers*; The Photo-League, New York  
*Troisième Salon national de la photographie*; Bibliothèque nationale de France, Paris  
 1951 *Five French Photographers*; Museum of Modern Art, New York, New York  
 1953 *Post-war European Photography*; Museum of Modern Art, New York, New York  
 1959 *Photography at Mid-century*, George Eastman House, Rochester, New York  
 1964 *The Photographer's Eye*; Museum of Modern Art, New York, New York  
 1976 *One Hundred Master Photographs*; Museum of Modern Art, New York, New York  
 1977 *Documenta 6*; Museum Fridericianum, Kassel, Germany  
 1980 *Photographic Surrealism*; Brooklyn Museum of Art, New York  
*Les réalismes 1919-1939*; Centre Georges Pompidou, Paris, France  
 1981 *Paris-Paris: creation en France 1937-1957*; Centre Georges Pompidou, Paris, France  
 1982 *Counterparts. Form and Emotion in Photography*. The Metropolitan Museum of Art, New York  
 1985 *L'amour fou. Photography and Surrealism*; Corcoran Gallery of Art; Washington, D.C. (traveled to Centre Georges Pompidou, Paris, France)  
 1987 *Regards sur Minotaure*; Musée Rath, Geneva, Switzerland  
*L'oeil du Minotaure, Ubac, Brassaï, Alvarez-Bravo, Bellmer, Man Ray*; Galerie Sonia Zanettacci, Geneva, Switzerland  
 1988 *Une exposition de photographie française à New York*; Centre Georges Pompidou, Paris, France  
 1989 *The New Vision. Photography between the World Wars*; Metropolitan Museum of Art, New York, New York  
 1997 *Le Paris des photographes*; Bunkamura, Tokyo, and Suntory Museum, Osaka, Japan

### Selected Works

- Place de la Concorde on a Rainy Day*, 1928  
*Self-Portrait in an Opium Den*, c. 1931  
*Backstage at the Folies-Bergère*, 1932  
*Girl Playing Snooker, Montmartre*, 1932  
*Large-Scale Object: Cotton*, 1932  
*Lovers in a Café*, 1932  
*La Môme Bijou* (alternate title: *Bijoux of Montmartre*), 1932  
*Le Viaduc d'Auteuil*, c. 1932  
*Chez "Suzy"*, 1932–1933  
*Graffiti*, c. 1933  
*Pharmacy, Beaune Hospital, France*, 1951

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 ———. *Le Paris secret des années 30*. Paris: Gallimard, 1976; as *The Secret Paris of the 30's*, London: Thames & Hudson, and New York: Pantheon Books, and Frankfurt: S. Fischer, 1976; Tokyo: Misuzu Shobo, 1977.  
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 Durrell, John and John Szarkowski. *Brassaï*. New York: Museum of Modern Art, 1968.  
 Sayag, Alain and Annick Lionel-Marie, eds. *Brassaï*. Boston: Bulfinch Press, 2000.  
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Brassaï (Guyla Halasz), "Bijou" of Montmartre. 1932 or 1933, Gelatin-silver print, 11  $\frac{7}{8}$   $\times$  9  $\frac{1}{8}$ " (30.2  $\times$  23.2 cm). David H. McAlpin Fund.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

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# MANUEL ALVAREZ BRAVO

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## Mexican

Arguably the most renowned photographer of Latin America, Manuel Alvarez Bravo is the cornerstone of this medium in Mexico. When he began photographing in the 1920s and 1930s, artists who constitute a veritable “who’s who” of the lens immediately acknowledged his innate capacity: Edward Weston, Tina Modotti, Paul Strand, and Henri Cartier-Bresson. The respect that he engendered was encapsulated in Cartier-Bresson’s response when someone likened Alvarez Bravo’s imagery to Weston’s: “Don’t compare them, Manuel is the real artist.” Alvarez Bravo’s unique eye was such that the founder of surrealism, André Breton, sought him out in 1938 to commission an image for the cover of a surrealist exhibition catalogue. His recognition by such luminaries notwithstanding, Alvarez Bravo had little visibility within the United States prior to the modest 1971 exhibit at the Pasadena Art Museum in California. Subsequent exhibitions at the Corcoran Gallery of Art in Washington D.C. (1978) and San Diego’s Museum of Photographic Arts (1990) made Alvarez Bravo a much more familiar figure, and his consecration was assured by the 1997 exhibit at the Museum of Modern Art in New York.

When Alvarez Bravo began photographing in the 1920s, the Mexican Revolution (1910–1917) had unleashed a national search for identity, and the question of what to do with Mexico’s inherent exoticism was the burning issue for photographers. Perhaps influenced by his relationship with Weston and Modotti, Alvarez Bravo was the first Mexican photographer to take a militantly anti-picturesque stance, and he achieved international recognition for work that reached creative heights from the late 1920s through the mid-1950s, a period during which he perfected a sophisticated approach to representing his culture. Conscious both of Mexico’s otherness and the way in which that has led almost naturally to stereotypical imagery, Alvarez Bravo has always swum counter to the stream of established clichés.

Consider *Sed pública* (*Public Thirst*), the 1934 photo of a boy drinking water from a village well. This image contains all the elements necessary to

make it picturesque: a young peasant, dressed in the white clothing typical of his culture, perches on a battered village well to drink the water which flows from it; an adobe wall behind provides texture. But, the light in the image seems to concentrate itself on the foot that juts forward into the frame, a foot that is too particular, too individual to be able to “stand for” the Mexican peasantry, and thus represent their other-worldliness. It is this boy’s foot, not a typical peasant’s foot, and it goes against the expectations of picturesqueness raised by the other elements, “saving” the image through its very particularity.

A similar tactic can be observed in *Señor de Papantla* (*Man from Papantla*, 1934), where an Indian stands with his back to the wall, facing the camera. Here, as with the image of the boy, the objective elements in the photo would seem to make it picturesque: white peasant clothing, bare feet, and adobe walls, as well as a *sombrero* and bag woven of reeds. But, having awakened our anticipation of the exotic, Alvarez Bravo cuts back against it with an artistry that rejects the facile. The man refuses to dignify the camera by returning its look. It is often felt that the esthetic strategy in which the subject “retorts” the camera’s gaze is that which most effectively represents people at their most active, because it negates somewhat the camera’s tendency to reduce them to objects. But here, Alvarez Bravo gives us another turn of the screw by presenting us with an Indian who, in looking away, seems to say disparagingly: “Take all the pictures you want, outsider. Who cares what you do?”

Alvarez Bravo’s search for *mexicanidad* (Mexicanness) led him to reconfigure national symbols. For example, *Sand and Pines* is an early image from the 1920s that demonstrates that a young Alvarez Bravo was much influenced not only by pictorialism, but also by the then pervasive interest in Japanese art. Infusing international art forms with Mexican meaning, Alvarez Bravo forms the background to his “bonsai” with what is in essence a mini-Popocatepetl, one of the volcanoes that dominate the Valley of Mexico. Another example is the 1927 photo of a rolled-up mattress. Here, he chose not to use the beautifully textured, folkloric *petate* which, woven of wide reeds, provided depth to the still lives created by Modotti and Weston. Instead,

Alvarez Bravo photographed a modern mattress, but with the twist that its bands of shading make it look like the well-known Saltillo *sarapes*. In his recurrent imagery of the maguey cactus we can see his interest in playing with a ubiquitous symbol of Mexican culture; in one photo he “modernizes” the maguey by making it appear as if the central flower stem that sprouts from these plants has been converted into a television antenna.

The politics of Alvarez Bravo are always talked about in relation to his most famous photograph, *Striking Worker, Assassinated, Oaxaca, 1934*. Nonetheless, while it is certainly true that he rejects official nationalism as completely as he does the picturesque, this image is problematic: its meaning is determined by the title ascribed to it, which may have been influenced by Alvarez Bravo’s involvement in LEAR (League of Revolutionary Writers and Artists) during the 1930s. It may be argued instead that the politics of Alvarez Bravo—and his search for Mexico’s essence—can better be found in the ways he represents the daily life activities of humble people, rather than in overt social commentary. His imagery is a modest, almost transparent portrayal of individuals whom he seems to have “found” within their natural habitats rather than to have “created” through conspicuous visual rhetoric. A very understated esthetic that avoids overt expressivity, Alvarez Bravo’s is an all but invisible technique designed to capture anonymous people in ordinary activities, where they are neither romanticized nor sentimentalized. A perfect instance is *La mamá del bolero y el bolero*, an exquisite image from the 1950s in which a mother visits her son to bring him lunch, and eats with him while he rests from his tasks of shining shoes.

Manuel Alvarez Bravo has been a definitive influence on Mexican and Latin American photography. His rejection of the facile, his insistently ambiguous irony, and his redemption of common folk and their daily subsistence have marked a path of high standards for photographers from his area.

JOHN MRAZ

*See also:* **Modotti, Tina; Photography in Latin America: Mexico; Strand, Paul; Weston, Edward**

### Biography

Born in Mexico City, 4 February 1902. Attended Catholic school from 1908 to 1914, but left in 1915 to work. Begins to educate self in photography, asking advice from photography suppliers, and learning English by reading the labels on developer bottles. The 1923 arrival of Edward Weston and Tina Modotti in Mexico City is crucial to Alvarez Bravo’s development, and he buys his first camera

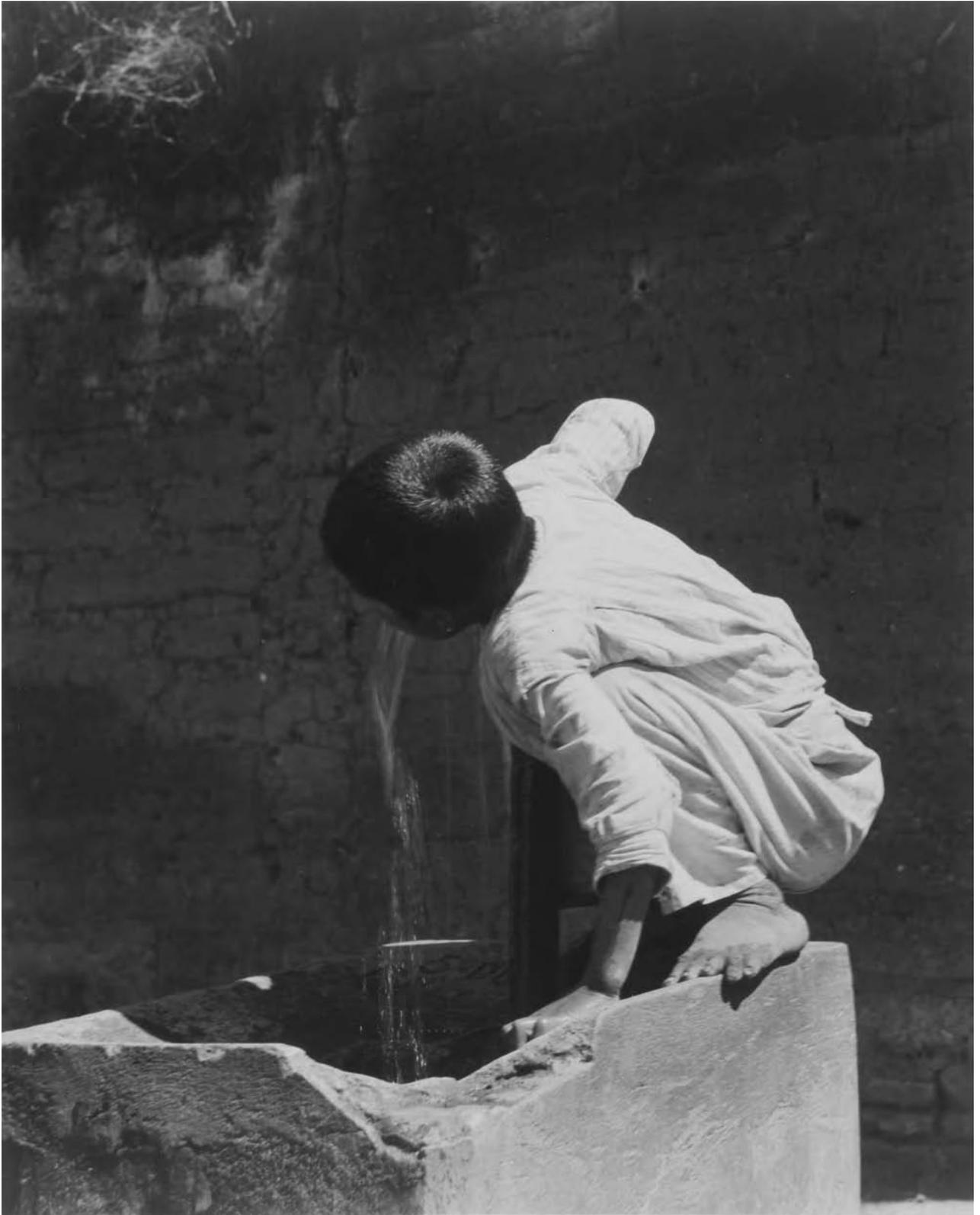
in 1924. Wins first major award in 1931, and decides to pursue photography as full-time career, in part as a still photographer in cinema productions. Meets Andre Breton in 1939, and his work is included in a Paris Surrealist exhibit. In 1942, the Museum of Modern Art (New York) acquired their first works by Alvarez Bravo and, in 1955, his photographs were included in Edward Steichen’s *The Family of Man*. During 1959, Alvarez Bravo stopped working in the film industry, and became the photographer of important art books for El Fondo Editorial de la Plástica Mexicana, Mexico City, of which he was a founder. Alvarez Bravo left the Fondo in 1980 to work with the Mexican-based media empire, Televisa, where his collection of photography was exhibited and published in a three-volume set. In 1996, Alvarez Bravo’s collection moved to the newly-created Centro Fotográfico Alvarez Bravo in Oaxaca City, Mexico. Bravo died in Mexico City, October 19, 2002.

### Selected Individual Exhibitions

- 1942 *Manuel Alvarez Bravo*; Photo League Gallery, New York, New York
- 1968 *Manuel Alvarez Bravo: fotografías de 1928–1968*; Palacio de Bellas Artes, Mexico City, Mexico
- 1971 *Manuel Alvarez Bravo*; Pasadena Art Museum, Pasadena, California, and traveled to The Museum of Modern Art, New York, New York; San Francisco Museum of Modern Art, San Francisco, California; George Eastman House, Rochester, New York
- 1972 *Manuel Alvarez Bravo: 400 fotografías*; Palacio de Bellas Artes, Mexico City, Mexico, and traveled to The Art Institute of Chicago, Chicago, Illinois; Galerie Municipale de Château-d’Eau, Toulouse, France; Musée Nicéphore Niépce, Chalon-sur-Saône, France; Museo de Bellas Artes, Caracas, Venezuela
- 1978 *M. Alvarez Bravo*; Corcoran Gallery of Art, Washington D.C.
- 1983 *Dreams-Visions-Metaphors: The Photographs of Manuel Alvarez Bravo*; Israel Museum, Jerusalem, and traveled to The National Museum of Photography, Film and Television, Bradford, United Kingdom; Museum of Modern Art, Oxford, United Kingdom
- 1989 *Mucho sol: Manuel Alvarez Bravo*; Palacio de Bellas Artes, Mexico City, Mexico, and traveled to Museo de Bellas Artes, Caracas, Venezuela
- 1990 *Revelaciones: The Art of Manuel Alvarez Bravo*; Museum of Photographic Arts, San Diego, California, and traveling
- 1997 *Manuel Alvarez Bravo*; Museum of Modern Art, New York, New York

### Selected Group Exhibitions

- 1935 *Exposición fotografías: Cartier-Bresson, Alvarez Bravo*; Palacio de Bellas Artes, Mexico City, Mexico
- 1939 *Mexique*; Galerie Renou et Colle, Paris, France
- 1955 *The Family of Man*; The Museum of Modern Art, New York, New York, and traveling
- 1964 *The Photographer’s Eye*; The Museum of Modern Art, New York, New York
- 1978 *Imagen histórica de la fotografía en México*; Instituto Nacional de Antropología e Historia, Mexico City, Mexico
- 1979 *Les invites d’honneur: Manuel Alvarez Bravo (Mexi-*



Manuel Alvarez Bravo, *Public Thirst (Sed pública)*, 1933, Gelatin Silver Print.  
[© Colette Alvarez-Urbajtel. Victoria & Albert Museum, London/Art Resource, New York]

## BRAVO, MANUEL ALVAREZ

que), Aaron Siskind (USA), et Henri Cartier-Bresson (France); Musée Réattu, Arles, France  
1986 *50 años de la exposición de Manuel Alvarez Bravo y Henri Cartier-Bresson*; Palacio de Bellas Artes, Mexico City, New York  
1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington, D.C., and traveled to The Art Institute of Chicago, Chicago, Illinois; Los Angeles County Museum of Art, Los Angeles, California

### Selected Works

*Arena y pinitos (Sand and Pines)*, 1920s  
*Peluquero (Barber)*, 1924  
*Colchón (Mattress)*, 1927  
*Los agachados (The Bent Ones)*, 1934  
*Sed pública (Public Thirst or The Public Fountain)*, 1934  
*Señor de Papantla (Man from Papantla)*, 1934  
*Obrero en huelga, asesinado (Striking Worker, Assassinated)*, 1934  
*La buena fama durmiendo (The Good Reputation Sleeping)*, 1938  
*La mamá del bolero y el bolero (The Mother of the Shoeshine Boy and the Shoeshine Boy)*, 1950s

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# JOSEF BREITENBACH

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## German-American

Josef Breitenbach embraced photography in its entirety as a professional and artistic photographer, collector of historical photography, and instructor of photography. Shaped by the desperation and ingenuity of exile, a passion for photography, and a keen interest to preserve the "other Germany," Breitenbach participated in the creative foment of the refugee artists, intellectuals, and scientists in Paris, France, in the 1930s. His photographs are poetic in the tradition of Eugène Atget and at times, recall the psychological depth of Christian Schad's portraits. Creating disparate bodies of work in Germany, France, and the United States, it was only in the late decades of the twentieth century that his contribution has been fully recognized.

Breitenbach was born into an upper middle-class family of Franconian Jews in Munich on April 3, 1896. Although his parents were newcomers to this Bavarian metropolis, the move to Munich brought upward economic, social, and political mobility. Upon graduating in 1912 from the *Oberrealschule* (modern high school), Breitenbach undertook a commercial apprenticeship, as he would eventually take over the family business, a successful wholesale wine business. He also became an activist in the youth section of the Social Democratic Association, a pacifist organization. In spite of this, Breitenbach was drafted into the army in early 1916, but was discharged for health reasons at the end of the year.

His civilian life resumed and gravitated around the circle of Kurt Eisner, where he met Oskar

Maria Graf and his colleagues Erich Mühsam and Ernst Toller. In 1918, Breitenbach played an active part in the successful November Revolution to overthrow the Bavarian government and became a member of the Provisional Central Workers' Council. Eisner became the first minister-president of the Free State of Bavaria and Breitenbach was given a small post in the new administration as diplomatic courier for the Bavarian embassy in Switzerland. Kurt Eisner was in power for only a few months when his political opponents assassinated him. His death precipitated the proclamation of the "Soviet Republic" by the Bavarian left, and marked the end of Breitenbach's political ambitions.

Breitenbach remained associated with the Social Democratic party in the 1920s, but his life adopted a new focus—family, business, and art. He married Pauline Schmidtbauer in 1918, more than a year after the birth of their son Hans. The marriage ended in divorce in 1926. He took over his father's business in 1922, and it went bankrupt in 1930. It is not clear if this was due to his lack of interest in the business. But what is certain is that the many business trips through Central European wine regions became photographic excursions and led to his study of viniculture, which won the gold medal at the Milan Photography Competition in 1928.

In 1932 Breitenbach opened his own photographic studio and began a steady engagement as stage photographer for the Münchener Kammerspiele (Munich Studio Theater). His portraits of great actors such as Alexander Moissi, Albert Basserman, and Karl Valentin earned him modest artistic recognition and financial success. His promising career, however ended abruptly in the summer of 1933, when the Nazis came to power.

It seems that his life was spared because of a photograph he made of Franz von Papen, Hitler's deputy in the National Socialist government. Legend has it that SS agents visited Breitenbach with the intention of taking him into custody. Breitenbach confronted them with the Papen portrait and the accompanying letter of thanks. Caught off guard by this first-class reference, the SS left Breitenbach to confirm that they had not descended on the wrong person. Breitenbach wasted no time in leaving the country for France. For the National Socialists, the participants in the November Revolution of 1918 were the most hated of opponents. They were decried as "November criminals" and were the victims of the first wave of terror, which liquidated the political opposition. Breitenbach, therefore, was a target of the Nazis more because of his earlier political commitment than his Jewish birth.

Breitenbach found himself in Paris among throngs of artists and intellectuals who formed a network of new alliances referred to as the "other Germany." With his son Hans he took up residence in a Latin Quarter hotel. The series of bureaucratic hurdles that restricted the lives of the exiles made Breitenbach's initial stay in Paris difficult. However, Breitenbach did not arrive as an anonymous person in Paris. The Comité National de Secours aux Réfugiés Allemands Victimes de l'Antisémitisme recommended him on October 10, 1933 to the Police Prefecture. Such protection helped him set up a business. Two months after his arrival in Paris he was invited to show his work in an exhibition of exiled photographers at the Librairie Lipschutz, held from November 20–30, 1933. The exhibition was organized by the Comité Française pour la Protection des Intellectuels Juifs Persécutés, a group of university professors dedicated to assisting exiled Jews in France. After only a year, Breitenbach had established himself as a professional and artistic photographer in Paris. He held his first solo exhibition in Paris at the Galerie de la Pléiade.

During these years Breitenbach experimented with numerous techniques, including multiple printing, solarization, hand-coloring, and bleaching. It was in one area, however, that Breitenbach was a true innovator. In 1937 he began using a process, developed by French botanist Dr. Henri Devaux, to capture in visual form odors from various things such as camphor, cigars, coffee beans, and pine needles. These "odor emanations" resemble his work in photograms, with which he also experimented.

Breitenbach also continued his work in portraiture, shooting the leading figures of the day, including playwright Bertolt Brecht, novelist James Joyce, and painters Vasily Kandinsky and Max Ernst. He was also a beloved teacher of photography, who promised "thorough individual specialist training" in courses of several months or in compact seminars. His most important pupil was Ruth Snowman, who became also his lover and business agent and would aid him in escaping France. It was in 1935 that Breitenbach began to work as a photojournalist, documenting Brecht's theater productions in Paris and the exhibition *Free German Art*, among other events. Although Breitenbach made only a modest living, he received artistic recognition and was accepted into the Société Française de la Photographie in 1938 and the Royal Photographic Society of London 1939, the leading photographic associations of the time.

On September 26, 1938, the seventieth expatriate list announces "the forfeiture of the German citizenship" of Josef Breitenbach; a year later he is interned by the French authorities, his career once again shut down. Breitenbach was released from

## BREITENBACH, JOSEF

internment on November 18, 1940 and emigrated to New York, finally ending his long flight from National Socialism.

In the United States Breitenbach worked for a number of magazines including *Fortune* under Walker Evans. The painter Josef Albers invited him to teach at the short-lived but now legendary Black Mountain College, North Carolina, in 1944. Later, he would teach at both the New School for Social Research and Cooper Union in New York, retiring from teaching finally in 1975. He created his last major body of work in Asia on intermittent trips from teaching and under the auspices of the United Nations. After his death in 1984, his archive was donated to the Center for Creative Photography in Tucson, Arizona.

CRISTINA CUEVAS-WOLF

*See also:* **History of Photography: Interwar Years; Manipulation; Photogram; Portraiture**

### Biography

Born in Munich on 3 April, 1896. Attended the *Oberrealschule* (modern high school), graduates in 1912. Completed a commercial apprenticeship, but self-educated in photography. Drafted in early 1916. Active in the November Revolution, 1918; Member of the "Provisional Central Workers' Council." Diplomatic courier for the Bavarian embassy in Switzerland, 1918. Photographic excursions through Central Europe's wine regions, 1920s. Gold medal at the Milan Photography Competition, 1928. Opens his own photographic studio, 1932. Works as stage photographer for the Münchener Kammerspiele (Munich Studio Theater), 1932. Registered as a photographic studio in Paris in September 1934, elected member of the Société Française de la Photographie in 1938 and the Royal Photographic Society of London in 1939. Interned by the French authorities, September 1939; accepted as voluntary "Prestataires," 30 May, 1940. Immigrates to United States, 1941; becomes U.S. citizen 1946. Works for various magazines in New York, early 1940s. Serves as chief of still photography, United Nations Reconstruction Agency, Korea, 1952–1953. Teaches at Black Mountain College, 1944, at both the Cooper Union, 1946–1966 and New School for Social Research, 1949–1975. Died in New York on 7 October, 1984.

### Individual Exhibitions

- 1934 *Portraits, Paysages, Theatre*; Galerie de la Pléiade, Paris, France
- 1935 Galerie Fernand Nathan, Paris, France
- 1944 Black Mountain College, Black Mountain, North Carolina
- 1948–1949 A-D Gallery, New York, New York
- 1950 *Pictorial Photographs by Josef Breitenbach*; Smithsonian Institute, Washington, D.C. *Portraits and Landscapes by Joseph Breitenbach*; Brooklyn Museum, Brooklyn, New York
- 1954 *Korea*; Limelight Gallery, New York, New York

- 1961 New School for Social Research, New York, New York
- 1965 *Wanderung: 250 Photographien 1930 bis 1965*; Münchener Stadtmuseum, Munich, Germany
- 2000 *Photographs by Josef Breitenbach*; Fox Talbot Museum, Lacock, United Kingdom
- 2001 *Photographs by Josef Breitenbach*; Scottish National Portrait Gallery, Edinburgh, Scotland
- 2001–2002 *Josef Breitenbach, 1896–1984; Une Photographie Impure*, Musée Nicéphore Niépce, Chalon-sur-Saône, France

### Group Exhibitions

- 1933 Joint exhibition of exiled photographers, Librarie Lipschutz, Paris, France
- 1935 *Documents de la vie sociale*; Galerie de la Pléiade, group exhibition of the AEAR (Association des Écrivains et Artistes Révolutionnaires)
- 1955 *Family of Man*; Museum of Modern Art, New York, New York
- 1960 *Photography in the Fine Arts II*; Metropolitan Museum of Art, New York, New York
- 1961 *Photography in the Fine Arts III*; Metropolitan Museum of Art, New York, New York
- 1961 *Photography in the Fine Arts IV*; Museum of Fine Arts, Boston, Massachusetts

### Selected Works

- La Tour Eiffel, Paris*, 1928
- Seefeld in Tirol*, 1928
- Mr. Josef Schnaffner, Decorateur, Munich*, c. 1932
- Karl Valentin in "The Bartered Bride"*, 1933
- Max Ernst, Paris*, 1938
- Graf Vittorio Cerutti and Wife, Paris*, 1933–1939
- Late Harvest, near Calais, August*, 1939
- Korea*, 1964

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# BROWNIE

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The proliferation of amateur snapshot photography and its impact on contemporary society in the twentieth century can be traced to pivotal developments in both camera technology and the marketing of the medium to the masses at the end of the nineteenth century. Entrepreneur George Eastman (1854–1932) began his career in banking but soon turned his budding interest in photography toward professional ends, founding the Eastman Dry Plate Company (later Eastman Kodak Company) in Rochester, New York in 1880. While at the forefront of the manufacture of dry plates in the United States, Eastman realized photography's cumbersome equipment and processing requirements was daunting for potential users and strove to introduce a radically simplified process. Although the paper roll film holder Eastman soon devised (along with other manufacturers) helped to supplant the dry plate negative, the small 'detective' camera he first equipped with this new type of film in 1886 was still too complicated and expensive to achieve broad success in the marketplace. By 1888, Eastman created a new version of the hand-held roll film camera—a small wooden box fitted with a simple lens and loaded with film capable of recording 100 circular images, 2½ inches in diameter. The name Kodak was coined for this latest manifestation of the hand camera—chosen by Eastman for the authoritative look of the word's two letter 'Ks' and for the ease of its pronunciation in various foreign languages. Yet the widespread success of this camera can be attributed to neither its catchy name or even wholly to its innovative film format, but rather to Eastman's groundbreaking marketing of the total photographic endeavor.

In addition to being simple enough that “anybody, man, woman or child, who has sufficient intelligence to point a box straight and press a button” could make successful photographs, the pre-loaded Kodak camera was returned intact after the exposures were made to the Eastman Company for development and printing and was finally sent back to the customer re-loaded and ready for use (Eastman in Coe and Gates, *The Snapshot Photograph* [1977] page 17). Eastman's ingenious marketing strategy, encapsulated in the company's slogan, “You press the button, we do the rest,” and laid

the foundation for a widespread democratization of photographic practice in the decades to follow (Ford, *The Story of Popular Photography* [1989] page 62).

Yet the Kodak camera was still relatively expensive—at the cost of \$25 in 1888, it was well outside the range of many, and by 1898, the Eastman Company introduced a less expensive, easy-to-operate camera aimed at further broadening the pool of amateur photographers. This simple box camera, called the Brownie, was devised by Frank A. Brownell, who had designed and manufactured cameras for the Eastman Company since 1885 and who would be its chief camera manufacturer until 1907. The Brownie was made of wood and jute board with an imitation leather covering and was equipped with a simple fixed-focus lens and rotary shutter. It was capable of producing successful exposures in relatively strong sunlight with subjects in focus from several feet to around 100 feet. The Brownie had no viewfinder but was marked with V-shaped sight lines on the top of the box which aided, when held at waist level, in aiming the camera toward the subject. The Brownie was pre-loaded with roll film, and yielded six 2¼-inch square images per strip, which could be tracked through a built-in red indexing window. At the cost of \$1.00 (film included), the Brownie did indeed satisfy the demand for a markedly less expensive camera accessible to the amateur practitioner. With developing, printing, and mounting of prints equally affordable at \$0.40, sales of the Brownie camera soared, reaching more than 100,000 cameras by the end of 1900.

By 1910, approximately one-third of all Americans owned a camera—that many of these were Brownie cameras must be attributed to a significant factor beyond its technical simplicity—namely Eastman Company's deliberate marketing of the new camera to children, both through a barrage of advertisements and in the very naming of the camera itself. Brownie was very much a household word in turn-of-the-century America before becoming the name of Eastman's latest camera. It described a type of small elf culled from popular legend to occupy the pages of author and illustrator Palmer Cox's children's stories. First published in the juvenile magazine, *St. Nicholas*, the brownies were

## BROWNIE

further immortalized in numerous books, each of which bore the same introductory description of these creatures:

Brownies, like fairies and goblins, are imaginary little sprites, who are supposed to delight in harmless pranks and helpful deeds. They work and sport while weary households sleep, and never allow themselves to be seen by mortal eyes....

(Cox, *The Brownies: Their Book* 1887, n.p.)

This description of the Brownie, when associated with the Eastman's camera, speaks both to common assumptions about the nature of photography as revealing of something of the intangible aspect of the visual world unseen by the naked eye, as well as to its fit with Eastman's targeted users—children. The original 1900 packaging of the Brownie camera featured one of Cox's mischievous creatures playing against a colorful red, yellow, and green background on all four sides of the carton. In addition, these same brownie characters pitched the notion of photographing with the camera as a playful toy in advertisements for the ten years from 1900 to 1910. Ultimately, this manufactured relationship surfaced in one of Cox's own illustrations, which featured his character armed with the camera bearing his name.

In addition to the marketing of the Brownie camera with this popular children's character, Eastman Company also appealed to youth as potential photographers through extensive illustrated advertisements. In fact, it is estimated that images of children, engaged with this new photographic 'toy,' previously known to many of them solely within the formal confines of the portrait studio, comprised more than one-third of all those advertisements produced by the company between 1917 and 1932. Reproduced extensively in popular juvenile magazines of the day such as *St. Nicholas*, *The Youth's Companion*, *American Boy* and *Boy's Life*, as well as in the professional dealer publication, *Kodak Trade Circular*, such Brownie advertisements were often accompanied by the slogan, "Any Schoolboy or Girl Can Make Good Pictures with the Brownie Camera." Ads produced after 1910 often focused on young boys in particular, targeting their potential for a more sophisticated understanding of the camera's advanced features and capabilities, as opposed to the carefree leisurely practice of the "Kodak Girls" of Eastman's earlier campaigns. Eastman Company expanded upon the marked success of such campaigns with various special promotions such as a Brownie Camera Club. In celebration of the fiftieth anniversary of the founding of the company, Eastman offered young girls and

boys a free camera for their twelfth birthday during 1930—specifically, a unique variation of the No. 2 Hawkeye Brownie covered in tan imitation leather and marked with a gold foil anniversary seal. In just a few days in May 1930, approximately 550,000 of these special edition Brownies were distributed to children.

Following the first Brownie introduced to the public in 1900, to the last camera that carried this name, nearly 100 different models were produced. The first variation, simply called the No. 2 Brownie, was introduced in 1901 and varied from the original (thereafter call the No. 1) in several ways. The No. 2 Brownie was equipped with a reflective viewfinder as well as three aperture options and produced  $2\frac{1}{4} \times 3\frac{1}{4}$ -inch images. While this second version of the Brownie cost twice as much as its predecessor, it was extremely popular and served as the model for numerous variations in design produced through the 1950s. In fact, by 1930, the price of the No. 2 Brownie was not prohibitive, representing only 15% of the average weekly wage of Eastman Company's factory employee.

The vastly popular Nos. 1 and 2 Brownies, widely imitated by competing companies in both the United States and abroad, were also produced in an ongoing line by Eastman Company in the coming decades. In Great Britain, George Houghton and Sons devised a version of the Brownie in 1901 called the No. 1 Scout, while the American company ANSCO sold a competing line of cameras bearing the name Buster Brown, beginning in 1906. Those variations of the original Brownie camera produced by Eastman Company included several larger, and more expensive, folding camera models, produced between 1904 and 1926. In 1934, designer Walter Dorwin Teague created the Baby Brownie in a series of smaller models equipped with 127 roll film. The design of the Baby Brownie embodied both newly evolving capabilities in the molding of those plastics used to form the camera body, as well as the sleek, streamline aesthetics of the era. Specialty editions of already existing models were produced throughout the 1930s, including the Boy Scout Brownie (marketed in 1932 and 1933–1934), which featured the insignia of the American Boy Scouts against a geometric design on the camera's front panel as well as a similar model commemorating the World's Fair (marketed in 1939–1940). Other embellishments included Brownie models produced in a range of colors, such as the No. 2 Portrait Brownie. In addition to being outfitted with a special adjustable lens for close-up portraiture, this camera, marketed especially to women, was available in six colors as well as the standard black.

Although Eastman Company's initial advertisements of the Brownie cameras emphasized its perfect suitability for children, such promotion likewise underscored the camera's inherent simplicity for all amateur users, young and old alike, as well as its natural associations with the notions of adventure and imagination. Its removal of the need to understand the technical aspects of photographic processing and printing furthermore helped to introduce the snapshot to a vast array of new practitioners, who produced a myriad of images of family life, travel, leisure, and work, largely marked by an informal spontaneity as yet unseen in the history of the medium. A new element of the everyday entered into photography's vernacular, which stood in opposition to both the rare occasion of the family portrait and the elevated concerns of the photographic artist.

Yet the snapshot's thorough saturation in contemporary popular culture, with its origins in these turn-of-the-century amateur practitioners, has been met with both chagrin and critical interest. While considered far outside the purview of the art establishment by some, the last few decades have likewise seen the snapshot made the subject of scholarly attention and museum exhibition, while the sim-

ple aesthetic potential of the Brownie camera has been utilized by artists such as photographer William Christenberry.

KAREN JENKINS

*See also:* **Camera: Point and Shoot; Eastman Kodak Company; Vernacular Photography**

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## FRANCIS JOSEPH BRUGUIÈRE

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### American

Francis Bruguière produced some of the most avant-garde photography experiments of the early twentieth century. Always drawn to the abstract, Bruguière blended the sharp lines of modernism with a passion for darkroom effects. Until he found his own voice, however, Bruguière's first explorations were in a more traditional vein and thus largely neglected in the photographic canon today. Perhaps this censure was also due to Bruguière's frequent collaborations combined with his late involvement with one of the premiere movements to establish photography as a fine art, Alfred Stieglitz's Photo-Secession. Nevertheless, Bruguière forged a unique vision that did not end with the demise of Stieglitz's group, but began after it.

Bruguière was born to parents of French and Spanish heritage in 1879 in San Francisco, California. From a wealthy background, he attended a private school in the East and toured Europe. In 1901, he met and married Eliza Jones, a Broadway actress, who bore him a son three years later. In 1905, Bruguière visited New York. Instead of being drawn to the enigmatic Stieglitz, as many Photo-Secessionists were, he was instead drawn to Frank Eugene. Originally a painter, Eugene was known for incorporating liberal handwork into his negatives and prints and was often criticized for his extreme techniques. At Eugene's encouragement, Bruguière began to investigate photography as an art form and opened a studio in 1906. The two remained friends and corresponded for the rest of their lives.

Typical of the aesthetics and subject matter of Pictorialists, misty scenes of nudes comprised Bruguère's early work. In 1915, Bruguère and the Bay Area Photo-Secessionist Anne Brigman curated the photography section of the Panama-Pacific Exposition in San Francisco. It was not shown in the Palace of Fine Arts, where one could see Impressionist and Post-Impressionist masters, leading his fellow Photo-Secessionists to boycott. Despite becoming a Photo-Secessionist in 1905, Bruguère remained on the outskirts of the movement geographically and philosophically, allying himself with more minor members. He exhibited only once at the Photo-Secession gallery "291" in New York and contributed only one photograph to its journal, *Camera Work*—one issue before Stieglitz stopped its production in 1917.

Bruguère moved to New York in 1919 and immediately began to investigate a more "modern" aesthetic. There he opened a studio and began photographing for *Vogue*, *Harper's Bazaar*, and *Vanity Fair*. Bruguère also engrossed himself in the theatre, becoming the official photographer for the New York Theatre Guild (1919–1927). It was during a photography session for *Harper's Bazaar* that he met Rosalinde Fuller, the British actress who would become his model and mistress for the rest of his life.

In 1923, Bruguère discovered Sebastian Droste, a young German dancer, and began a daring film project titled *The Way*. Droste and Fuller were the sole actors in this drama, an early example of surrealist leanings in America. Scenes of *The Way* included jarring multiple exposures, "film-noir-escape" lighting, and eerie heavy makeup. Bruguère intended *The Way* to concern "(the) thoughts of people who imagine rather than act realities. The main idea is that of a man who seeks happiness. From the beginning of his Pilgrimage to the end, he lives in a world of dreams." Unfortunately, Droste died in 1925 and the film was never finished; it survives only in Bruguère's posed still photographs.

Using techniques developed to light the stage, Bruguère began to explore issues of time and space by photographing cut paper. Although Bruguère's experiments recall cubist interests in abstract form, his primary goal was to allude to motion. This theme was further developed when he photographed Thomas Wilfred's "color organ," or clavilux, in 1921. An outgrowth of an interest in "synaesthesia," or the crossing of the senses, color organs allowed people to "see" compositions of light from a keyboard. Bruguère saw in these performances a popular turn-of-the-century notion—the fourth dimension. He wrote: "that is the effect I have long wanted to

give. The effect of movement in the eye of the beholder, though the object itself was absolutely stationary when photographed."

In 1928, Bruguère moved to London and became acquainted with two men with whom he would later collaborate: critic Oswald Blakeston and graphic designer E. McKnight Kauffer. Bruguère produced several books in which photographs were integrated with, and sometimes stood in for, text: Lancelot Sieveking's *Beyond this Point* (1929) and Blakeston's *Few Are Chosen* (1931). With Kauffer, Bruguère created novel advertisements that combined photographs, text, and surrealist imagery for Shell Oil, the British Postal Service, and Charnaux Corset Company.

Perhaps the epitome of Bruguère's blending of various media can be seen in his collaboration with Blakeston on England's first abstract film, *Light Rhythms* (1930). This film exists today only in description and notation as the original was destroyed in World War II. Arranged into movements and accompanied by a piano score, Bruguère's cut paper abstractions were lit by moving lights in pre-arranged sequences. In later investigations into cinematic effects, Bruguère photographed New York buildings at severe angles for a never-finished film he dubbed *Pseudomorphic*.

During the 1930s and 1940s, Bruguère occupied himself with further variations on photographic processes, including solarization and the cliché-verre. Both of these processes do not necessarily rely on an object or even a camera to produce their effects. The strange almost aura-like results of solarization, popularized by Man Ray in the 1920s, are created by exposing a print to light during the development process and engage chance, a topic of interest to the Surrealists.

In 1937, Bruguère was commissioned to design the entrance to the British Pavilion at the Paris Exposition, covering the 50-foot-high walls with large photomurals. Shortly after the exposition, Bruguère moved to the country to devote time to painting. Due to poor health, he returned to London where he began an unfinished autobiography. Before his death in 1945, Bruguère explored C. G. Jung, mandalas, and Eastern philosophies. His multi-disciplinary acumen—ranging from theater, music, film, to graphic design—prefigured a type of artistic activity that was to become more common later in the century, especially with the artists of the postmodern era. His legacy, however, can be seen in the abstract work of later photographers such as Frederick Sommer and Carl Chiarenza.

LESLIE K. BROWN

*See also: Abstraction; Modernism; Photo Secession; Photo Secessionists; Solarization; Sommer, Frederick; Stieglitz, Alfred*

### Biography

Born in San Francisco, California, 16 October 1879. Attended boarding school and toured Europe. Studied with Photo-Secessionist Frank Eugene in New York and met Alfred Stieglitz, New York, 1905. Opened a photography studio, San Francisco, California, 1906. Employed as the official photographer for the New York Theatre Guild, 1919–1927; photographed for *Vanity Fair*, *Harper's Bazaar*, and *Vogue*; collaborated on advertisements with E. McKnight Kauffer for Shell Oil, the British Postal Service, and Charnaux Corset Company; designed gateway to the British Pavilion for the Paris Exposition, 1937. Substantial collections reside at the International Museum of Photography and Film at the George Eastman House, Rochester, New York, the Center for Creative Photography, Tucson, Arizona, J. Paul Getty Museum, Los Angeles, California, and the Oakland Museum of Art, Oakland, California. Died in London and was buried in Middleton Cheney, England, 8 May 1945.

### Individual Exhibitions

- 1916 *Francis Bruguère*; Paul Elder Art Room, San Francisco, California
- 1927 *Photographs and Paintings by Francis Bruguère*; The Art Center, New York, New York
- 1929 *Photographic Designs by Francis Bruguère*; The Warren Gallery, London, England
- 1977 *Bruguère: Announcing a Witkin Gallery Portfolio*; The Witkin Gallery, New York, New York

### Group Exhibitions

- 1910 *International Exhibition of Pictorial Photography*; Albright Knox Gallery, Buffalo, New York
- 1915 *Pan-Pacific International Exposition*; San Francisco, California
- 1929 *Film und Foto*; Deutsche Werkbund, Stuttgart, Germany
- 1933 *Francis Bruguère in Collaboration with E. McKnight Kauffer*; Lund, Humphries Galleries, London, England
- 1937 *Photography 1839–1937*; Museum of Modern Art, New York, New York
- 1960 *The Sense of Abstraction in Contemporary Photography*; Museum of Modern Art, New York, New York
- 1976 *Photographs from the Julien Levy Collection*; Art Institute of Chicago, Chicago, Illinois
- 1979 *Photography Rediscovered: American Photographs, 1900–1930*; Whitney Museum of American Art, New York, New York; and The Art Institute of Chicago, Chicago, Illinois

- 1981 *Cubism and American Photography, 1910–1930*; Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, and traveling
- 1997 *The Friends of Anne Brigman: Bay Area Pictorialists, 1900–1925*; Santa Barbara Museum of Art, Santa Barbara, California, and traveling

### Selected Works

- Portrait of Frank Eugene*, 1905
- A Portrait, Camera Work*, 1916
- Thomas Wilfred's Color Organ Projections*, 1922
- Stage Model for Norman Bel Geddes's set design for The Divine Comedy*, c. 1924
- The Way*, series, 1923–1925
- Cut Paper Abstractions*, series, c. 1927
- Light Rhythms*, series, 1930
- Advertisement by E. McKnight Kauffer and Bruguère for Charnaux Corset Company, c. 1932

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# VICTOR BURGIN

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## English

Equally known for his theoretical writings and for his artworks, Victor Burgin has had a profound impact on photography since the late 1960s. Comprising photography, text, video, and critical writing, his creative practice challenges traditional dualistic categories, operating in the in-between spaces between art and theory, image and text, photography and film, narrative and coincidence, inner and outer realms, psychic and social realities. As Maya Deren did for American avant-garde film, as Joseph Kosuth did for early conceptual art, and as Allan Kaprow did for happenings—artists who were impassioned advocates for their particular media, art histories, and conceptual positions—Burgin has extensively contextualized the ideas and concerns fueling his work. In the process he has staunchly defended the relevance of photographic images to contemporary society. He has done this on two fronts: in terms of the hidden ideologies images represent from the point of view of social, economic, and gendered institutions, and in terms of the way the psychological unconscious fuels our subjective projections onto what we see in the world around us.

Burgin's interests have moved from the semiotics of Roland Barthes to the class consciousness of Karl Marx and Louis Althusser to the psychoanalytic theories of Sigmund Freud and Jacques Lacan, along the way including feminism, film theory, postmodernism, and cultural studies. Often giving a very close reading of his influences, Burgin finds in each of these theorists language that articulates the complexities of interpretation and meaning, with a methodological focus on demystifying social phenomena—sign, image, class, and sex respectively—formerly assumed to be fixed and natural. Burgin's genius is to apply these theories and methods to the task of denaturalizing photography, which also suffers from essentialist assumptions about its truth-value. Throughout all of his investigations is a persistent questioning of the way social institutions and personal experiences mediate photographs, an emphasis on the connotative, rhetorical meanings of photographic images that belie their obvious empirical, denotative meanings.

A few key pieces early on lay Burgin's theoretical, aesthetic groundwork. *Photopath* (1967), first presented in the landmark exhibition *When Attitudes Become Form*, presents a row of photographs of a hardwood floor laid out exactly to match the areas photographed underneath them; the subtle one-to-one displacement, however, briefly confuses the real and the imaged, suggesting the faint ghosting of memory on the actual event. In *Performative Narrative* (1971), nearly identical images of an office desk are paired with 16 different text narratives. The slight differences in both are governed by a strict set of binary possibilities: file folder open or closed, desk chair pushed in or out, events described closer or farther in time, closer or farther in space. The systematic exploration of these possibilities contrasts sharply with the more evocative connotations of the scenes, as the emotional resonance of the photographs shifts depending on who we think took the photo, whose experience we think it captures, and how all those involved relate to one another. The street poster *Possession* (1976), initially posted throughout the city center of Newcastle upon Tyne, England, appropriates the visual rhetoric of mass media but with a linguistic twist; while the image shows a conventionally beautiful couple embracing, relying similar to advertising on the appeal of the image to draw a passerby's glance, the text questions the status quo distribution of wealth and property. Rather than convince us of the accuracy of the camera's reportage, these early photographic projects ask viewers to become critically aware of our own contribution to creating meaning for the images at hand.

One consequence of denaturalizing photography is that all perception can then be understood to arise out of a complicated intermingling of factual, cultural, and psychological associations. In Burgin's more recent work, which includes video portraits of New York, London, Paris, Weimar, and Berlin, and a collection of essays titled *In/Different Spaces: Place and Memory in Visual Culture* (1996), the experience of place becomes the subject of this critical analysis. For example, *Venise* (1993) explores the Mediterranean port city of Marseilles, but is juxtaposed with footage of San Francisco. A voice-over narration that tells the story of *Vertigo* and its dual manifestations in Alfred Hitchcock's film set in California and the

original novel set in Paris and Marseilles. Other elements add to this layered doubling to emphasize the theme of migration: colonial imagery from a 1936 French film, North African music on the soundtrack. As the multi-threaded videos suggest, even while walking the streets the real and the imagined are hopelessly confounded by past experiences of other cities, memories of other times, snippets of literary, historical, and filmic representations, and our own idiosyncratic needs and wants. For Burgin, the object of our gaze, much as the object of our love, is never what we think it is; we never see something purely but always filtered through a network of prior recollections and desires. This explains in part the complexity of Burgin's video work: the open-ended narratives, the repetitions and patterns that provide structural support in lieu of a singular storyline, the tendency to appropriate other films and other artworks into his imagery, the shifting authorial voice of its speakers. As in his writings, Burgin quotes many other artists and authors in his artwork: Edward Hopper's *Office at Night*, Edouard Manet's *Olympia*, Johann Wolfgang von Goethe's *Elective Affinities*, Freud's case histories, E.T.A. Hoffman's *Gradiva*, Hitchcock's films, the personal letters of Friedrich Nietzsche and Lou Salome, the correspondences between Freud and his collaborator Sandor Ferenczi. By putting his images in a complex stream of other images, culled together through the peculiarities of his own imagination, Burgin defeats the single point of view of the isolated photograph. He allows photography to work around its own limits, or rather, its material, analogue basis, to begin to represent the harder-to-show subjective side of meaning.

In artists' books and exhibition catalogues such as *Between* (1986), *Some Cities* (1996), and *Victor Burgin* (2001) from his retrospective in Barcelona, Burgin has generously shared a detailed view of his motivating preoccupations. While such articulation should not be taken as narrowly definitive of the work—the work itself being more robust than what the artist has to say about it—it gives a rare chance to understand in depth one artist's relationship to his chosen profession. Those who love photography are fortunate to have such a record at our disposal.

JAN ESTEP

*See also:* **Artists Books; Barthes, Roland; Conceptual Photography; Interpretation; Photographic "Truth"; Postmodernism; Representation; Semiotics**

### Biography

Born in Sheffield, England, 1941. Attended Royal College of Art, London, A.R.C.A (1st Class), 1965; Yale Univer-

sity, New Haven, M.F.A., 1967; Professor Emeritus of History of Consciousness, University of California, Santa Cruz; Millard Professor of Fine Art, Goldsmiths College, University of London. US/UK Bicentennial Arts Exchange Fellowship, Berlin, 1976–1977; Deutscher Akademischer Austauschdienst (DAAD) Fellowship, Berlin, 1978–1979. Allocation de recherché et de séjour, Ministère de la Culture et de la Communication, Délégation aux Arts Plastiques (vidéo et nouvelles technologies de l'image), Paris, 1991. Living in London and Paris.

### Individual Exhibitions

- 1977 *Victor Burgin*; Stedelijk van Abbemuseum, Eindhoven, Netherlands
- 1979 *Zoo*; DAAD Gallery, Berlin, Germany
- 1986 *Office at Night*; Renaissance Society at the University of Chicago, Chicago, Illinois
- 1986 *Danaïdes/Dames*; Massachusetts Institute of Technology, Albert and Vera List Visual Arts Center, Cambridge, Massachusetts
- 1986 *Between*; Institute of Contemporary Arts, London, England
- 1991 *Passages*; Musée d'art moderne Villeneuve d'Ascq, Villeneuve d'Ascq, France
- 1993 *Family Romance*; Center for Research in Contemporary Art, University of Texas at Arlington, Texas
- 1997 *Szerelmes Levelek/Love Letters*; Mücsarnok Museum, Budapest, Hungary
- 1998 *Case History*; Yerba Buena Center for the Arts, San Francisco, California
- 1999 *Lichtung*; Weimar 99 Cultural Festival, Weimar, Germany
- 2000 *Nietzsche's Paris*; Architectural Association Gallery, London, England
- 2001 *Victor Burgin*; Fundació Antoni Tàpies, Barcelona, Spain
- 2002 *Listen to Britain*; Arnolfini, Bristol, England
- 2003 *Victor Burgin*; LisboaPhoto 2003 Festival, Cordoaria Nacional, Torreão Nascente, Lisbon, Portugal

### Group Exhibitions

- 1969 *When Attitudes Become Form*; Institute of Contemporary Art, London, England
- 1970 *Information*; Museum of Modern Art, New York, New York
- 1971 *Guggenheim International Exhibition*; Solomon R. Guggenheim Museum, New York, New York
- 1972 *Documenta 5*; Museum Fredericianum and Neue Galerie, Kassel, Germany
- 1972 *36 Biennale de Venezia*; Venice, Italy
- 1980 *The Third Biennale of Sydney*; The Art Gallery of New South Wales, Sydney, Australia
- 1987 *Difference: On Sexuality and Representation*; The New Museum of Contemporary Art, New York, New York; The Renaissance Society at the University of Chicago, Chicago, Illinois; Institute of Contemporary Arts, London, England
- 1987 *The Turner Prize*; Tate Gallery, London, England
- 1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; Art Institute of Chicago, Chicago, Illinois; National Gallery of Art, Washington, D. C.; and traveling to Los Angeles County Art Museum, Los Angeles, California



Victor Burgin, *The Bridge*, 1984, detail from seven section photo-text installation.  
[Reproduced with permission of the artist]

- 1989 *The Art of Photography: 1839–1989*; Museum of Fine Arts, Houston, Texas; Royal Academy of Art, London, England; Ministry of Culture of the Soviet Union, Moscow; National Gallery of Australia, Canberra, Australia
- 1995 *1965–1975: Reconsidering the Object of Art*; Museum of Contemporary Art/The Temporary Contemporary, Los Angeles, California
- 1996 *Hall of Mirrors: Art and Film Since 1945*; The Museum of Contemporary Art/The Temporary Contemporary, Los Angeles, California
- 1996 *Face à l'Histoire 1933–1966: L'artiste moderne face à l'événement historique*; Centre Georges Pompidou, Paris, France
- 2000 *Media/Metaphor*; 46th Corcoran Biennial, Corcoran Gallery of Art, Washington, D.C.

### Selected Works

- Assemblée dans un Parc*, 2004  
*Listen to Britain*, 2002  
*Watergate*, 2000  
*Nietzsche's Paris*, 1999–2000  
*Lichtung*, 1998–1989  
*Love Stories #2*, 1996  
*Venise*, 1993  
*Office at Night*, 1985–1986  
*The Bridge*, 1984  
*Gravida*, 1982  
*US 77*, 1977  
*Possession*, 1976  
*Performative Narrative*, 1971  
*Room*, 1970  
*Photopath*, 1967

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#### Exhibition catalogues

- Burgin, Victor, Stephen Bann, Peter Osborne, Françoise Parfait, and Catsou Roberts. *Relocating*. Bristol: Arnolfini, 2002.

- Burgin, Victor, Norman Bryson, Nuria Enguita Mayo, Francette Pacteau, and Peter Wollen. *Victor Burgin*. Barcelona: Fundació Antoni Tàpies, 2001.
- Burgin, Victor, and Anthony Vidler. *Shadowed*. London: Architectural Association, 2000.
- Burgin, Victor. *Passages*. Lille: Musée d'art moderne de la Communauté Urbaine de Lille, Villeneuve d'Ascq, 1991.
- Burgin, Victor. *Between*. London: ICA, and Oxford and New York: Basil Blackwell, 1986.
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- Burgin, Victor. *The Remembered Film*. London: Reaktion Books, 2004.
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- Burgin, Victor. *The End of Art Theory: Criticism and Post-modernity*. London: Macmillan Press; and Basingstoke, and New Jersey: Humanities Press International, 1986.
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#### Artists' Books

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- Burgin, Victor. *Venise*. London: Black Dog Publishing, 1997.
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## BURNING-IN

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Burning-in is a darkroom technique employed by photographers to fine-tune the tone and shadows in one or more areas of a print by adding more light to those areas than the rest of the image receives. Once a photographer has determined how long his exposure should be and has made a print at that exposure time, he might decide that there are areas of the print that are too light, but that increasing the overall exposure time would make most of the print too

dark. Burning-in allows him to add more light only to selected areas of the print while still maintaining the original exposure time for the rest of the image. Burning-in is often used to darken areas that are too light so that, hopefully, more information from the negative will show up on the final print.

It is important to remember that burning-in occurs after the initial exposure time and is the addition of light to specific areas of the print. While

## BURNING-IN

burning-in can be a helpful technique, overuse of burning-in can create areas that are grey and murky, and can decrease contrast, especially in black and white prints. Burning-in requires practice, and the added “burning” time changes with each negative printed.

Burning-in an area on an image can be done with or without a specific “burning-in” tool. Some photographers prefer to use their hands, held together in such a way that there is a small hole between the hands or fingers through which light can pass. In some ways, this is easier than using a burning-in tool with a static opening, because the size of the hole a photographer’s hands are making can be changed during the burning-in time and is infinitely variable. A burning-in tool is usually a piece of opaque board with a small hole cut or torn somewhere near the middle of the board. The tool (whether board or hands) is then held between the light and the easel, and is moved rapidly back and forth to create a small “spotlight” or light directed onto the image in the area that needs additional light. The rapid back-and-forth movement creates a feathered effect that ensures that the burned-in area will blend with the surrounding areas and with the rest of the image. If the burning-in tool remains static, the area of added light will stand out from the rest of the image with clearly-defined borders.

Once a photographer has determined that an area needs to be burned-in, he places an unexposed piece of photographic paper into the easel and exposes it for the already-determined length of time. Then, without moving either the easel or the enlarger, and without changing the aperture setting, he turns back on the enlarger lamp to add more light to selected areas. This is most easily done with a foot pedal, as that allows the photographer to have both hands free to cover the image and only allow light to fall in the selected area. However, a foot pedal is not necessary, and burning-in can be accomplished with any kind of timing device. It is important that nothing be moved before or during the burning-in, as re-exposing areas of the image after movement will cause blurring on the final image—so not only should the photographer be sure not to move anything before adding light, he should also be careful not to bump the enlarger or the lens with his burning-in tool while making the exposure.

The time needed to burn-in areas agreeably can vary widely. Since burning-in occurs after the initial exposure time, burning-in times are almost limitless. If desired, the photographer can make a test strip in the area that needs to be burned-in, taking as his starting time the overall exposure time and increasing the time from there. Once satisfied with the tone

of the area on the test strip, the photographer can make a full-sized print and burn-in the area for the amount of time indicated by the test strip. The photographer can also use trial and error to determine how much additional time an area needs, making educated guesses based on each print he attempts.

Obviously, past a certain point, continued light in an area of a print will turn that area black. This can be used to the photographer’s advantage if he is interested in creating, for instance, an artificial vignetted-edged effect—here, the photographer would burn-in each edge for a sufficient amount of time to turn the edge black, making sure to feather the edges into the rest of the print. Using this technique, the photographer can change the appearance of the format he is printing, such as by burning-in the edges to a circular or oval shape.

Burning-in can also be used to create other visual effects in the darkroom. Just as edges of burned-in areas are softened by moving the burning-in tool for the duration of the additional exposure, hard edges can be created by holding a piece of opaque paper with a specifically cut out area stationary between the light and the easel. While most photographers want any burned-in areas of their prints to blend into the non-burned-in areas, there are certainly ways to play with the obviousness of burning-in. Burning-in can be helpful in evening out tones in prints made from uneven or thick negatives, the additional light often bringing out information that did not come through in the initial exposure.

Most digital image manipulation software includes a variable-sized burning-in tool, which can be moved across the image to darken certain areas. However, it often seems that digital burning-in quickly de-saturates and muddies colors, rendering them less vivid than non-burned-in areas. While it can be a useful tool, burning-in seems best used sparingly and in small areas, both digitally and in traditional darkrooms.

JENNY ALLRED REDMANN

*See also:* **Darkroom; Dodging; Enlarger; Exposure; Manipulation**

### Further Reading

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# RENÉ BURRI

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## Swiss

The work of René Burri continued the tradition of engaged, documentary photography in the second half of the twentieth century. Traveling with his camera to a myriad of places around the world, he is one of the most important representatives of “live photography.” Born in 1933 in Zurich, Burri was educated at the Kunstgewerbeschule in Zurich (Zurich School for Applied Arts) between 1949–1953. His teachers included Johannes Itten who taught elements and color instruction and Hans Finsler who taught photography. Burri’s initial interest was in film. While still at the Kunstgewerbeschule, Burri received a scholarship to create a documentary about his school. In 1953, he also served as camera assistant to Ernst A. Heininger for the Disney film, *Switzerland*. His interest in film continued throughout his life, and in 1964 Burri was a founding member of Magnum Films.

After military service, Burri began to work with his 35-mm Leica. Through the intervention of his friend, Werner Bischof, who also motivated him to continue developing his style, Burri’s coverage of deaf-mute children at the Zurich Institute for Musical and Rhythmic Education appeared in *Life* magazine (it was previously printed in *Science et Vie*). This began a significant career in international photojournalism with world travels and numerous photographs published in *Look*, *Fortune*, *Paris-Match*, *Twen*, *Stern*, *Geo*, *The New York Times*, and *The Sunday Times*. Many of his best-known series, however, appeared in the Swiss magazine *Du*, including *Gauchos* of 1959 and a series on famed architect Le Corbusier.

Through Werner Bischof, Burri had become acquainted in 1955 with Magnum Photos and its founder Henri Cartier-Bresson. Bresson became a friend and, following Hans Finsler, Burri’s second great teacher. Whereas Finsler taught him to view things in an austere manner, emphasizing graphics, Burri was able, via Cartier-Bresson, to confirm his ideas about photojournalism, that it should be humane and has a moral obligation to inform. The combination of these divergent tendencies is significant. Burri is at base a storyteller, for whom photographic composition always plays an important role. Even in the shots that sometimes appear to be fortuitous, a specific moment can be found in

which elements such as the cropping, camera angle, composition, and lighting harmonize with the content. Such pictures, therefore, sometimes appear to be constructed.

I am conscious of my great facility in constructing images, that probably comes from my knowledge and experience of graphic arts. But technique should never impose itself, know-how should never be distracting. The means are made to clarify the end, not to obscure it.

(Burri 1984)

Portraits of artists such as *Pablo Picasso* (1957 and 1960), *Alberto Giacometti* (1960), and actress *Ingrid Bergman* (1960) or the icon-like portrait of revolutionary *Che Guevara* (1963) with a cigar analyze the character of the sitter despite the fortuity of the foreground. With these portraits Burri demonstrates a pronounced knowledge of human nature, proving himself to be a meticulous observer, who understands how to concentrate and imbue the sum of his impressions into single, empathetic photographs. Burri described his procedure as follows:

There are a few ground rules: The photographer is the clown. With his camera, he can induce something that a journalist cannot. Although a person can tell a journalist everything, a camera can cause the subject to be suddenly confronted with himself. To create intimacy without being perceived is crucial, but not always possible. Some people become too affected by the scene. Everyone is vain, but some can transpose it better than others. Only a very few manage to conceal the vulnerable places.

(Ulmer 1999)

In 1962 *Die Deutschen* (*The Germans*), Burri’s first book, was published by Robert Delpire with a forward by French cultural theorist Jean Beaudrillard. In this photoseries Burri explored his mother’s nasence the end of the 1950s. On the one hand, he analyzed himself in a sort of critical search for his identity in the former Germany of his mother’s time. Following the tradition set by Henri Cartier-Bresson with *Die Europäer* (*The European*), 1950–1955 and his fellow Swiss, Robert Frank with *Die Amerikaner* (*The Americans*) 1954–1958, Burri’s photographs received considerable acclaim, while the book itself (now a collector’s item) was not a commercial success. His second book, *Gauchos*,

with a text by famed Argentinean author Jorge Luis Borges, appeared in 1968.

He achieved more success with his aerial cityscapes in Brazil such as *Sao Paulo* (1960). Using a bird's eye view of the city center, which flattens the architecture, and shooting for dramatic contrasts of both light and geometric and organic forms, a breathtaking panorama is presented that emphasizes the anonymity of the city and the alienation of its human residents, who are depicted as tiny silhouettes.

Idyllic places are rarely depicted in Burri's pictures. Similarly, illustrated confirmations of clichés about places and countries are also rare. Rather, in his photographs he explores national identities through documenting the living history while connecting it with the past, especially evident in such series as *Terre de Guerre* and *In Search of the Holy Land*, which depict war zones, to his Argentinean *Gauchos* and *Amerikanscher Traum: Photographien aus der Welt der NASA und des Pentagon* series. Burri succeeds in depicting a world wherein common human concerns are emphasized while the unique qualities of particular places are captured.

International contracts sent Burri to Czechoslovakia in 1955, France and Libya in 1957, the Middle East and Egypt during the 1956 Suez Canal crisis and the 1967 Six-Day-War, South America for numerous assignments, Korea and Japan in 1961, Vietnam during the Vietnam War in 1963, and China in 1964 among many other places. These trips resulted in photoserries and books such as *Nasser's Egypt* (1958), *Fidel Castro's Cuba* (1963), *The New Petrol Kings* (1974), *A Day in the Life of America* (1974), *Searchers for Gold, Brazil* (1977), *Palestinian Fighters* (1979), and *A Day in the Life of Australia—March 6, 1981* (1981).

Burri most characteristically works in black and white, although he also worked with color since 1976. Parallel to his work in photography, Burri also produced films for advertisement and industry that include *The Physical Face of China* (1965), *Three Villages of China* (1965), *The Industrial Revolution* (1965), *Jerusalem* (1967), *What's It All About?* (1967)—with this film he won the New York International Film and Television Festival Award in 1967—*Jerusalem After the Six-Day-War* (1967), *The Two Faces of China* (1968), *Bracia Si, Uomini No* (1970, with Peter Ammann), *Xerox in Concert* (1971, with Philipp Gittelmann), *Jean Tinguely* (1972), and *Indian Summer* (1973).

FRANZ-XAVER SCHLEGEL

See also: **Bischof, Werner; Cartier-Bresson, Henri; Finsler, Hans; Life; Look; Magnum Photos; Portraiture**

## Biography

Born in Zurich, Switzerland, April 9, 1933. Studied at the Kunstgewerbeschule in Zurich (Zurich School for Applied Arts), 1949–1953. Basic courses from Johannes Itten; Photography from Hans Finsler and Alfred Willmann. From 1953 on active as a photojournalist and published first photo reports. Served in the military and bought his first Leica in 1954. Set up studio with Walter Binder, 1954. In 1955, a photographer for Josef Müller-Brockmann; became an independent photographer. Member of the photo agency Magnum, associated in 1955. In 1956, correspondent in New York and Paris. In 1959 became a full member of Magnum and in 1964, a founding member of Magnum Films. President of Magnum France, vice president of Magnum in Europe, and opened the Magnum Gallery in 1982 together with Bruno Barbey. Married Rosellina Bischof in 1963 and had two children: Yasmine and Oliver. Became Art Director of the *Schweizer Illustrierte* in 1988. Honors: International Film and Television Festival Award, New York, 1967; Dr. Erich-Salomon-Preis der Deutschen Gesellschaft für Photographie (DGPh) (Dr. Erich Salomon Award for the German Society of Photography) in Cologne, 1988; and was named Chevalier d'Ordre des Arts et des Lettres by the French Minister of Culture, 1991. René Burri has remarried and lives in Zurich and Paris.

## Individual Exhibitions

- 1965 *China*; Galerie Form, Zurich, Switzerland
- 1967 *Selected Works*; The Art Institute of Chicago, Chicago, Illinois
- 1971 *Selected Works*; Galerie Rencontre, Paris, France
- 1972 *René Burri*; Raffi Photo Gallery, New York, New York
- 1972 *René Burri*; Galleria Il Diaframma, Milan, Italy
- 1980 *Die Deutschen*; Folkwang Museum, Essen, Germany
- 1983 *Antologica*; Kunsthau, Zurich, Switzerland
- 1984 *One World*; Kunsthau, Zurich, Switzerland, and traveling
- 1984 *René Burri*; Musée de l'Elysée, Lausanne, Switzerland
- 1984 *René Burri*; Palais de Tokyo, Japan, Centre national de la photographie, Paris, France
- 1997 *René Burri*; Galerie Argus Fotokunst, Berlin, Germany
- 1998 *Die Deutschen*; Photokina, Cologne, Germany, and traveling
- 1998 *77 Strange Situations*; Villa Tobler, Zurich, Switzerland
- 2004 *René Burri: Photographs*; Maison Européenne de la Photographie, Paris, France, and traveling

## Group Exhibitions

- 1960 *European Photography*; Museum of Modern Art, New York, New York
- 1960 *The World as Seen by Magnum*; Takashimaya Department Store, Tokyo, Japan, and traveling
- Photography of the Twentieth Century*; George Eastman House, Rochester, New York
- 1965 Musée Réattu, Arles, France *10 fotografos*; Havana, Cuba
- 1967 *Photography in the Twentieth Century*; National Gallery of Canada, Ottawa, Canada, and traveling
- 1972 *Behind the Great Wall of China*; The Metropolitan Museum of Art, New York, New York, and traveling

- 1974 *Photographie in der Schweiz von 1840 bis heute/ Photographie Suisse depuis 1840 à nos jours*; Kunsthhaus Zurich, Zurich, Switzerland, and traveling
- 1977 *Concerning Photography*; The Photographers' Gallery, London, England, and traveling
- 1979 *Images des hommes*; Brussels, Belgium
- 1980 *The Imaginary Photo Museum*; Photokina, Cologne, Germany
- 1981 *Magnum Paris*; Palais du Luxembourg, Paris, France
- 1982 *Photojournalism 1960–1980*; Stedelijk Museum, Amsterdam, the Netherlands
- Terre de guerre*; Galerie Magnum, Paris, France
- 1984 *Sammlung Gruber*; Museum Ludwig, Cologne, Germany
- Swiss Photography from 1840 until Today*; Pro Helvetia Foundation, Zurich, Switzerland, and traveling
- 1986 *Von Photographen gesehen: Alberto Giacometti*; Bündner Kunstmuseum, Chur, Germany
- 1990 *Dialogue avec Le Corbusier*; Harthof, Basel, Switzerland
- 1999 *China: Fifty Years Inside the People's Republic*; Asia Society, New York, New York
- 2001 *Magic Moments II*; Landesvertretung Rheinland-Pfalz, Berlin, Germany, and traveling

### Selected Works

- Deaf-mute children* (series), 1955
- The Suez-Crisis* (series), 1956

- Pablo Picasso*, 1957
- Ingrid Bergman*, 1957
- Nasser's Egypt* (series), 1958
- Argentine Gaucho* (series), 1959
- Le Corbusier*, 1960
- Che Guevara*, 1963
- Lotosblüten im See im Sommerpalast bei Peking*, 1964
- A Day in the Life of America* (series), 1974
- The New Petrol Kings* (series), 1974
- Searchers for Gold, Brazil* (series), 1977
- Palestinian Fighters* (series), 1979
- The Impossible Mirror* (series), 1998
- Blind Indifference* (series), 1998

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René Burri, Amazonas, Brazil, 1977.  
[© René Burri/Magnum Photos]

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- Stephan, Peter, ed. *Fotografie! Das 20. Jahrhundert*. Munich: 1999.
- Ulmer, Brigitte. *Der Fotograf ist meistens ein Clown (The Photographer is Usually a Clown)*. In *Tagesanzeiger* (Zurich) 26 Juni 1999.

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# LARRY BURROWS

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## British

Shot by shot, story by story, Larry Burrows developed an enduring vision of the war in Vietnam, where he photographed for nine years from 1962 until his presumed death under fire in a helicopter on the Vietnam-Laos border in 1971. In the process, Burrows developed his reputation as one of the preeminent photojournalists of the twentieth century. Working for *Life* magazine, Burrows created remarkable photo essays in both black-and-white and color that chronicle the escalating involvement of the United States in Vietnam, from advisers to full combatants after 1965, and the emotional and physical toll of the war on Vietnamese and Americans alike. Besides the powerful legacy of his Vietnam photographs, Burrows photographed a range of other subjects across several continents in his 25-year career.

Born Henry Leslie Burrows in London in 1926 to working class parents (his father was a truck driver for the railroad, his mother was a housewife), Burrows never attended college. He honed his craft through a lengthy apprenticeship, first as a dark-room assistant at Keystone Photographic Agency in London in 1941, then getting a job in 1942, at age 16, as a photographic laboratory technician in *Life* magazine's London bureau. Rejected by the military because of his poor eyesight, Burrows served in the Home Guard during World War II and experienced the blitz firsthand. He worked in *Life*'s lab until 1945, other than for a period during 1944 when he was conscripted by the government to

work in the British coal mines in support of the war effort. His duties at *Life* ranged from fetching tea and coffee for people in the office to processing film and printing photographs taken by some of the legendary combat photographers of World War II, including Robert Capa.

Burrows' professional career as a photographer began in 1945. He was a freelance photographer from 1945–1961, often under contract to *Life*. In this period, he photographed more than 700 assignments, working mainly in Europe, the Middle East, and Africa, although he also went to India, Pakistan, and the United States. His varied subjects included celebrities such as novelist Ernest Hemingway, shots at bullfights in France and Spain, politicians such as Winston Churchill, violent conflicts in Lebanon and the Congo, and archaeological excavations. In this period Burrows also worked on a project photographing great artworks in Europe for reproduction in *Life*, an experience that honed his sensitivity to pictorial composition and taught him to understand and use color like an artist, as a means to create emotion and bring out the nuances of a visual story.

In 1961 Burrows became a *Life* staff photographer, based in Hong Kong, a position he held until his death in 1971. Although Vietnam subsumed much of his time during the last 10 years of his life, he also produced photo essays on subjects in places from India to New Zealand, photographing the architectural wonders of India's Taj Mahal and Cambodia's Angkor Wat, the beauty of New Guinea's birds of paradise, Emperor Hirohito of Japan

and Prince Sihanouk of Cambodia, the 1964 Olympic Games, a historical piece on the British East India Company, and the 1970 cyclone in the Ganges Delta in what was then East Pakistan.

In 1962 Burrows went to Vietnam for the first time. The war was a small story in 1962 as far as the United States was concerned: President Kennedy had only recently sent American soldiers as advisers to the South Vietnamese Army, with no commitment of combat troops. Burrows, then 36, grasped at once that Vietnam had the potential of an epic story. According to David Halberstam in his introduction to *Larry Burrows: Vietnam* (2002), Vietnam “was the assignment [Burrows] had always wanted....He was drawn to it by both its elemental humanity and its parallel cruelty and violence, and by the fact that it lent itself so well to what he wanted to do—the magazine photo spread.” Burrows used the essay format brilliantly to tell compelling stories, including his first long Vietnam feature in *Life*, titled *In Color: The Vicious Fighting in Vietnam, We Wade Deeper into Jungle War*, a 14-page story with a foldout cover published on January 25, 1963, which helped convey to Americans the quality of that cruel civil war fought by small bands of soldiers in the countryside, pitting Vietnamese against Vietnamese. In this and subsequent essays, Burrows demonstrated his pioneering understanding of when and how to use color effectively for war photography, showing human dramas against landscapes of often stunning beauty.

Burrows had the advantage over press photographers working for daily newspapers, who worked on tight deadlines, of having time to conceptualize and develop a story, often spending months immersing himself intellectually and visually in a long photo essay. Press photographers in Vietnam had extraordinary freedom of access to combat zones, and Burrows was fearless about getting close to the action. Stories abound about his courage and dedication, including strapping himself to the open doorway of an airplane to shoot photos for his 1966 essay, *The Air War*.

A chronological survey of Burrows’s Vietnam photo essays demonstrates his intellectual grasp of the important trends of the ever-escalating war, with its terribly mounting violence and evolving psychological texture. *One Ride with Yankee Papa 13*, a spread of 22 photographs published in *Life* on April 16, 1965, chronicled a dangerous helicopter mission during which marines attempted to rescue wounded comrades, one of whom died. Focusing in particular on a young crew chief, Burrows’s photo story conveyed the soldier’s emotional journey in the course of the mission from grinning newcomer to devastated veteran. *Operation Prairie*, published on October 28,

1966, documented a bloody six-month Marine infantry campaign that took a devastating toll in U.S. casualties. One photo from that story, *Reaching Out* (during the aftermath of taking hill 484, South Vietnam), which shows bandaged soldiers covered in mud, is one of Burrows’s most frequently reproduced photos. Although Burrows said he began working in Vietnam with leanings as a hawk, his ten-page photo essay, *Vietnam: A Degree of Disillusion*, published on September 19, 1969, expressed, Burrows wrote in one of his captions, “a degree of disillusion and demoralization in the Army and the population that surprised and shocked me.”

On February 10, 1971, as the invasion of Laos was imminent, Burrows and four other combat photographers—Kent Potter, Keizaburo Shimamoto, Henri Huet, and Tu Vu—rode aboard a South Vietnamese helicopter that was shot down by antiaircraft guns along the Vietnam-Laos border. Burrows, who was 44 years old, left behind his wife Vicky, son Russell, and daughter Deborah. Twenty-seven years later, in 1998, an American search and recovery team excavated the crash site in Laos, recovering pieces of film and a Leica camera that most likely had belonged to Burrows.

JEAN ROBERTSON

*See also:* **Capa, Robert; Life Magazine; War Photography**

### Biography

Born in London, England, 22 May 1926. Self-educated in photography. Darkroom assistant, Keystone Photographic Agency, London, 1941; Photographic laboratory technician, *Life Magazine*, London, 1942–1945; conscripted into British coal mines during World War II, 1945; freelance photographer, mostly under contract to *Life* magazine, working primarily in Europe, the Middle East, and Africa, 1945–1961; *Life* staff photographer, based in Hong Kong, with responsibility for an area from India to New Zealand, including Vietnam, 1961–1971. Three-time winner of the Overseas Press Club’s Robert Capa Gold Medal; awarded British Press Pictures of the Year, 1965, 1966; awarded the World Press Photo, The Hague, 1966; named Magazine Photographer of the Year by the National Press Photographers’ Association (NPPA), 1967; recipient of the Order of Iron Mike (US Marine Corps), 1967. Missing, presumed dead, Laos, 10 February, 1971.

### Individual Exhibitions

1998 *Larry Burrows at War: Vietnam 1961–1972*; Laurence Miller Gallery, New York, New York

## BURROWS, LARRY

### Selected Group Exhibitions

- 1987 *Realities Revisited: 15 British Photographers*; Centre Saidye Bronfman; Montreal, Quebec, Canada  
1989 *Eyes of Time: Photojournalism in America*; International Center of Photography, George Eastman House; Rochester, New York, and traveling  
2003 *Oases: Group Exhibition*; Laurence Miller Gallery, New York, New York

### Selected Works (Photo essays published in Life)

- Marines Move into Lebanon*, 1958  
*In Color: The Vicious Fighting in Vietnam, We Wade Deeper into Jungle War*, 1962–1963, *Life*  
*One Ride with Yankee Papa 13*, 1965  
*Birds of Paradise*, 1965  
*The Air War*, 1966

- Marines Blunt the Invasion from the North*, 1966  
*Operation Prairie*, 1966  
*Vietnam: A Degree of Disillusion*, 1969

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Page, Tim, and Horst Faas. *Requiem: By the Photographers Who Died in Vietnam and Indochina*. New York: Random House, 1997.  
Pyle, Richard, and Horst Faas. *Lost Over Laos: A True Story of Tragedy, Mystery, and Friendship*. New York: Da Capo Press, 2003.

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# NANCY BURSON

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## American

The works of Nancy Burson have earned a place within the history of postmodern photography largely as images that challenge the viewer's perception of visual reality, normality, beauty, and often, abject ugliness. While Burson's portraits share surface similarities with the works of Diane Arbus and Ralph Eugene Meatyard from the previous two decades, they are more directly related to conceptual photography as well as being emblematic of contemporary experiments with digital photography, exploring techniques of manipulation, simulation, and reproduction. However, Burson has always moved omnivorously among photographic media and approaches, and her work is difficult to classify.

Burson's oeuvre can be roughly organized into three phases: her early work (1979 to 1991) dealt with fantasy or surreal faces. These computer-generated works included composite imagery, aged portraits, and digitally manipulated faces that resulted in bizarre and sometimes frightening anomalies. Examples include *Warhead I*, a computer-generated "portrait" composed of media images of world leaders based on quantities of nuclear arsenals of each country. The composite image is 55% of Ronald Reagan, 45% of Leonid Brezhnev, and less than 1% each of British Prime Minister Margaret Thatcher,

French President François Mitterrand, and Chinese leader Deng Xiaoping. The work is presented as a full frontal portrait in a format similar to a mug shot, without background. The second phase of her work—made between 1991 and 1995—includes "straight" photographic portraits of what Burson calls "special faces," namely persons whose features have been deformed or marred by disease or other natural abnormalities. The third phase (1996 to the present) includes disparate images that combine straight and manipulated technologies, among these, color Polaroids of "faith healers" (the *Healing* series), and collaborative projects that meld art with science and technology, including *The Human Race Machine* (2000), an interactive installation that allows a viewer to picture himself or herself as a different race or an amalgam of races.

In 1968, shortly after a move to New York City from Denver (where Burson had studied painting at Colorado Women's College), she viewed an exhibition at the Museum of Modern Art that signaled a turning point in her career. *The Machine as Seen at the End of the Mechanical Age* traversed six centuries of historical intersections between art and technology with a particular emphasis on technological art of the 1960s. Burson was thus inspired to conceive an interactive ageing machine, an installation that would allow a viewer to age himself or herself with

the aid of a computer. In 1976, the Massachusetts Institute of Technology's Architecture Machine Group (today the MIT Media Laboratory) adopted Burson's project. However, it would take several years for the technology to advance in order for Burson and her collaborators to realize *The Age Machine*. In 1981, the artist and engineer Thomas Schneider jointly received a patent for "The Method and Apparatus for Producing an Image of a Person's Face at a Different Age," which has been subsequently used by the United States government, including the FBI, to locate missing children based on the computer-generated photographs of what they would look like if they had been "aged." Reflective of her ongoing investigations about the self and the myriad representations of identity, sameness, and difference, Burson continued to refine the technology with the aid of computer scientists David Kramlich and Richard Carling. In 1990, Kramlich and Burson presented *The Age Machine* at MIT, an interactive computer station whereby a viewer could sit at a console and scan an image of his or her face, input some data, and within seconds the machine would create a speculative portrait of the sitter 25 years in the future.

Burson relied on this collaboration to create a number of arresting "portraits," or composite pictures in which the structure or features of numerous individuals are blended in the creation of a hybrid, a person who only exists in fantasy or virtual reality. Examples of these include a series of *Untitled* color Polaroids of subjects whose warped features appear partly human, partly alien. Other composites that meld faces of different races, ages, and sexes, as well as media images of celebrities and politicians, result in sometimes eerie, sometimes humorous visages that blur the line between the universal and the particular, self and other. Although some viewers might interpret Burson's composites as simply bizarre or voyeuristic—fodder for a circus sideshow—the artist believes that they represent a relevant curiosity about identity, selfhood, and the truth of the photograph. According to curator Dana Friis-Hansen, "plotting gut instincts about the self and human nature against the mechanics and metaphors of technology led Burson to her considerable achievement: a humanizing technology" (Friis-Hansen, 1990, 8).

Moreover, her work reveals connections not only to the massive history of portraiture but to the history of physiognomy (the study of personality traits based upon facial characteristics), as well as phrenology, a nineteenth-century pseudoscience that purported to establish links between cranial and facial structure and intelligence and racial superiority. While Burson's composites engage with or perhaps

echo this history, they do not claim to define or make statements about the aforementioned races or "types" as her historical antecedents did. Rather, Burson is drawn to the question of whether seeing can be equated with believing and whether visual perception can effectively communicate reality. Never one to assume that seeing *is* simply believing, Burson's photography has continually sought to explore the imagistic, the psychological, and the spiritual aspects of the visual world.

After spending approximately 15 years on the forefront of digital and computer technology in order to create her fantastical faces, Burson then turned to a more traditional approach to the medium. She began shooting "straight" portraits of subjects—adults and children—whose faces were deformed by various diseases such as cancer or genetic abnormalities. In effect the photographer turned from digitally altered faces to those that had been biologically altered, if not permanently marred. Burson explained that her interest in photographing children with Apert syndrome and other craniofacial disorders was spurred by her own pregnancy in 1989. Preoccupied with the possibility of genetic deformities, as a prelude to the straight works, she began to produce composite "portraits" based on images she found in medical casebooks. These *Untitled* images from the late 1980s are meant to be read as ambiguous representations of genetic disorder based on multiple images, rather than a specific individual visage. When she turned to flesh and blood rather than virtual subjects, the photographer reexamined the blurry notion of photographic truth (essentially asking, "Does the camera lie?") but also forced the viewer to recognize his or her preconceived notions about Burson's difficult subjects. The result is that the viewer is caught up in the artist's own vision as the camera captures the sometimes stark and grotesque faces of the deformed.

Apert syndrome, an extremely rare and random genetic disorder, affects and deforms the bones of one's head, hands, and feet. Subjects with the syndrome often have overly tall or asymmetrical skulls, sunken features, and webbed hands and feet. Burson's first subject of this kind was Nathaniel, the young son of a friend, Jeanne McDermott. One mother's painful recognition that the world might never accept her son based on his appearance spurred McDermott to ask Burson to photograph him. She desired other people to see a different vision of her beloved child, one in which his humanity would connect rather than differentiate him from others. McDermott wrote in *Nancy Burson: Faces*:

So deeply embedded is our experience of the visual world with what we see from the moment of birth, that vision never was and never will be a mechanistic process of recording reality 'just as it is.' This is particularly true when it comes to faces. According to studies, within the first five seconds of meeting someone, we make up our minds about a person's character and moral nature based largely on how we see his face.

(Burson and McDermott 1993, n.p.)

Burson echoes this notion in her claim that her faces are mirrors for the viewer, reflecting one's projections and ideas in sometimes startling ways. The untitled series was made with a plastic Diana camera, a simple child's camera that results in square negatives and blurry images, as aperture and focus cannot be manipulated. These snapshot images communicate a poignancy and beauty that brazenly confronts the taboo of looking at the "other" among us. Burson's images of sufferers of Apert syndrome do not shy away from the reality of her subjects' deformities, but they also do not fetishize them. Rather, these images reflect a warmth and tenderness without resorting to sentimentalizing or editorializing. The hazy gray tones, close-up point of view, tight cropping, and seemingly haphazard compositions endow these pictures with an air of mystery and surrealism while also capturing the everyday or snapshot aesthetic. She followed this series in 1994–1995 with 24 × 20-inch color Polaroids of faces altered by cancer, reconstructive surgery, and prosthetics.

Since 1996 Burson has created photographs that echo her investigations into science and technology, often returning to the computer-generated image. In 1997–1998 she photographed androgynous men and women in a series called *He/She*. The sex of the sitter is not made clear to the viewer (all of the Polaroids are untitled) as Burson specifically sought faces that blurred conventionally masculine and feminine features. Burson writes

My goal is to emphasize the commonality of people rather than their differences or separateness....the series intentionally challenges the individual's notion of self-perception, by allowing viewers to see beyond superficial sexual differences to our common humanity.

(Artist's Statement 2004)

The artist's focus on universality and humanity more closely aligns her work with modern (rather than postmodern) theories of the self. In addition, the *He/She* portraits do not present these ideas in any didactic way, but rather function on a purely aesthetic level.

As part of a series titled *Pictures of Health*, Burson teamed with Russian scientist Konstantin Kor-

otkov in 2000 to photograph the "aura" emitted through a person's fingertips using a Gas Discharge Visualization camera. The camera—used in Europe and Russia for diagnostic purposes—records energy fields, or auras. Two of these works that Burson describes as "aural fingerprints," titled *The Difference Between Negative and Positive Thought* and *The Difference Between Love and Anger*, were made from the hands of hands-on healers who generated a wide range of emotional states within themselves. Burson then photographically "mapped" a range of auras based on the emotional temperature, as it were, of the healer. Other recent, related works made in collaboration with geneticists at the National Cancer Institute include images of healthy and unhealthy DNA. The images are created as scanned electron microscope photographs that Burson outputs as Iris prints.

LYNN M. SOMERS-DAVIS

**See also:** *Arbus, Diane; Camera: Diana; Conceptual Photography; Digital Photography; History of Photography: the 1980s; Manipulation*

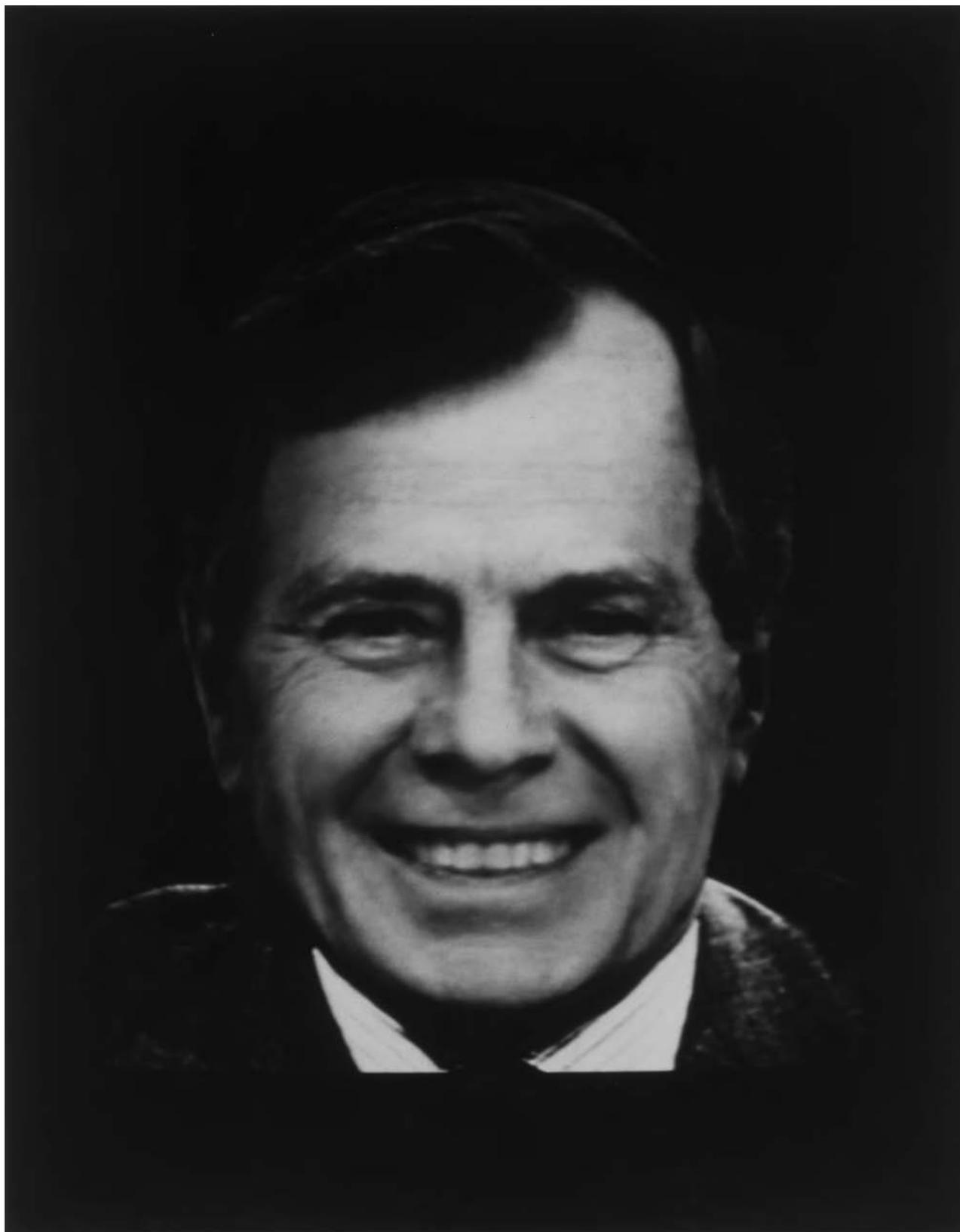
### Biography

Born in St. Louis, Missouri in 1948; currently lives and works in New York City. Raised in the Midwest; studied painting at Colorado Women's College in Denver, CO, 1966–1968; subsequently moved to New York, NY. Visiting professor at Harvard University, Cambridge, MA, and adjunct professor at New York University. Collaborated with Creative Time and the Lower Manhattan Cultural Council completing several important public art projects including the billboard *There's No Gene For Race* and the poster/postcard project *Focus on Peace* (2000). The *Focus on Peace* project distributed 30,000 postcards and 7,000 posters around the site of the World Trade Center to coincide with the anniversary of 9/11.

### Individual Exhibitions

- 1974 *Nancy Burson*; Bertha Urdang Gallery, New York, New York
- 1977 *Nancy Burson*; Hal Bromm Gallery, New York, New York
- 1978 *Nancy Burson*; C. W. Post College, Long Island University, Brookville, New York
- 1985 *Nancy Burson*; International Center of Photography, New York, New York
- Nancy Burson*; Institute of Contemporary Art, Boston, Massachusetts
- 1986 *Nancy Burson*; Chrysler Museum, Norfolk, Virginia
- 1987 *Nancy Burson*; Torino Fotographia, Turin, Italy
- 1990 *Nancy Burson: The Age Machine and Composite Portraits*; M.I.T. List Visual Arts Center, Cambridge, Massachusetts, traveled to Museum of Contemporary Photography, Columbia College, Chicago, Illinois; Jayne H. Baum Gallery, New York, New York

- 1991 *Nancy Burson*; Galerie Michèle Chomette, Paris, France
- 1992 *Faces*; Contemporary Arts Museum, Houston, Texas; traveled to Denver Art Museum, Denver, Colorado; Center for the Fine Arts, Miami, Florida; Contemporary Arts Center, New Orleans, Louisiana  
*Nancy Burson and David Kramlich: The Age Machine*; New Museum of Contemporary Art, New York, New York
- 1993 *Nancy Burson*; Jayne H. Baum Gallery, New York, New York  
University of Rhode Island, Fine Arts Center Galleries, Kingston, Rhode Island
- 1996 *Nancy Burson: Volte-Face*; Espace Van Gogh; Rencontres Internationales de la photographie, Arles, France
- 1997 *Nancy Burson*; Museum of Contemporary Photography, Chicago, Illinois
- 1998 *Nancy Burson: Portraits*; Forum for Contemporary Art, St. Louis, Missouri
- 2000 *There's No Gene for Race* (billboard); Creative Time, New York, New York
- 2002 *Focus on Peace: A project of Lower Manhattan Cultural Council in Partnership with Creative Time*; New York, New York  
*Seeing and Believing: The Art of Nancy Burson*; Grey Art Gallery, New York, New York; traveled to Blaffer Gallery, Houston, Texas; Weatherspoon Museum, University of North Carolina, Greensboro, North Carolina; PhotoEspaña, Madrid, Spain
- Group Exhibitions**
- 1985 *Identity*; Palais de Tokyo, Paris, France
- 1987 *Fake*; New Museum of Contemporary Art, New York, New York
- 1988 *Fabrications: Staged, Altered, and Appropriated Photographs*; Carpenter Center, Harvard University, Cambridge, Massachusetts  
*The Spiral of Artificiality*; Hallwalls Contemporary Arts Center, Buffalo, New York
- 1989 *Image World: Art and Media Culture*; Whitney Museum of American Art, New York, New York  
*The Photography of Invention: American Pictures of the 1980s*; Smithsonian Institution, National Museum of American Art, Washington, D.C.; Museum of Contemporary Art, Chicago, Illinois; Walker Art Center, Minneapolis, Minnesota  
*Photography Now*; Victoria and Albert Museum, London, England
- 1990 *The Indomitable Spirit*; International Center of Photography, New York, New York; Los Angeles Municipal Art Gallery, Los Angeles, California; Sotheby's, New York, New York
- 1991 *Power: Its Myths, Icons and Structures in American Culture, 1961–1991*; Indianapolis Museum of Art, Indianapolis, Indiana; Virginia Museum of Fine Arts, Richmond, Virginia; Akron Art Museum, Akron, Ohio
- 1992 *In Vitro: De Les Mitologies de la Fertilitat als Limits de la Ciència*; Fundació Joan Miro, Barcelona, Spain
- 1994 *Elvis + Marilyn: 2 x IMMORTAL*; Institute of Contemporary Arts, Boston, Massachusetts, and traveling  
*Metamorphoses: Photography in the Electronic Age*; Museum at the Fashion Institute of Technology, New York, New York, and traveling  
*Body and Soul: Contemporary Art and Healing*; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
- 1995 *Photography After Photography: Memory and Representation in the Digital Age*; Aktionsforum Praterinsel, Munich, Germany, and traveling
- 1996 *Counterculture: Alternative Information from the Underground Press to the Internet*; Exit Art, New York, New York
- 1997 *The Nineties: A Family of Man?*; Forum d'Art Contemporain, Casino Luxembourg  
*In the Realm of Phantoms, Photographs of the Invisible*; Museum Abteiberg, Mönchengladbach, Germany; Kunstalle Krems, Austria; and Fotomuseum Winterthur, Switzerland
- 1998 *In Your Face*; Warhol Museum, Pittsburgh, Pennsylvania  
*In Visible Light, Photography and Classification in Art, Science, and the Everyday*; Museum of Modern Art, Oxford, England
- 1999 *Ghost in the Shell: Photography and the Human Soul, 1850–2000*; Los Angeles County Museum of Art, Los Angeles, California
- 2000 *Le Siècle du corps: Photographies 1900–2000*; Musée de L'Élysée, Lausanne, Switzerland  
*The Human Race Machine*; London Millennium Dome, London, England
- 2002 *photoGENESIS: Opus*; Santa Barbara Museum of Art, Santa Barbara, California  
*The Other Face: Metamorphosis of the Photographic Portrait*; Deutsches Museum, Munich, Germany  
*Time Framed*; Nederlands Foto Instituut, Rotterdam, The Netherlands
- 2003 *Only Skin Deep: Changing Visions of the American Self*; International Center of Photography, New York, New York  
*Geometry of the Face*; Royal Library, National Museum of Photography, Copenhagen, Denmark  
*Suture: An Exhibition of "Medical Photographs"*; Stephen Bulger Gallery, Toronto, Ontario, Canada  
*White: Whiteness and Race in Contemporary Art*; Center for Art and Visual Culture, University of Maryland, Baltimore, Maryland
- Selected Works**
- First Beauty Composite*, 1982  
*Warhead I* (55% Reagan, 45% Brezhnev, less than 1% each of Thatcher, Mitterand, and Deng), 1982  
*Mankind* (Oriental, Caucasian, and Black, weighted according to current population statistics), 1983–1985  
*Etan Patz Update (Age 6 to Age 13)*, 1984  
*Untitled series* (portraits of persons with Apert Syndrome), early 1990s  
*Aged Barbie*, 1994



Nancy Burson, *The President* (second version), 1988, Polaroid print on paper, original in color.  
[*Smithsonian American Art Museum, Washington, DC*/*Art Resource, New York*]

*Untitled* series (portraits of persons with craniofacial disorders), 1994–1995  
*He/She* series, 1996–1997  
*Untitled* (*Guys Who Look Like Jesus* series), 2000  
*Healing* series, c. 1996–2001  
*The Difference Between Negative and Positive Thought*, 2000  
*The Difference Between Love and Anger*, 2000

### Further Reading

- Atkins, Robert, and Thomas Sokolowski. *From Media to Metaphor: Art About AIDS*. New York: Independent Curators Inc., 1991.
- Burson, Nancy, with Jeanne McDermott. *Faces: Nancy Burson*. Santa Fe, NM: Twin Palms Publishers, 1993.
- . “Love and Death.” *World Art* 13 (1996): 84.
- Burson, Nancy, with Michael L. Sand, Lynn Gumpert, and Terrie Sultan. *Seeing and Believing: The Art of Nancy Burson*. Santa Fe, NM: Twin Palms Publishers, 2002.
- Burson, Nancy, with Richard Carling, and David Kramlich. *Composites: Computer Generated Portraits*. New York: William Morrow, Beech Tree Press, 1986.
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- Friis-Hansen, Dana. *Nancy Burson: The Age Machine and Composite Portraits*. Exh. cat. Cambridge, MA.: MIT Press, 1990.
- Grundberg, Andy. *Crisis of the Real: Writings on Photography 1974–1989*. New York: Aperture, 1990.
- Haworth-Booth, Mark. *Photography Now*. Exh. cat. London: Dirk Nishen, 1989.
- Heiferman, Marvin, Lisa Phillips, and John G. Hanhardt. *Image World: Art and Media Culture*. Exh. cat. New York: Whitney Museum of American Art, 1989.
- Herbert, Lynn. *Faces: Nancy Burson*. Exh. cat. Houston: Contemporary Arts Museum, 1992.
- Hirsch, Robert. *Seizing the Light: A History of Photography*. New York: McGraw Hill, 2000.



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## CABLE RELEASE

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A cable release is a device that allows the camera shutter to be remotely activated. Seen in practical terms, the device allows the photographer to be “hands-off,” because even the almost undetectable movement caused by the body’s pulse can be enough to blur the image in a shot with the camera. In technical terms, a cable release is a plunger that the photographer grasps, a cable, and a pin or some device to trigger the camera shutter.

Yet the cable release can be useful in other applications in which the photographer wants to be away from the camera while taking the picture. The cable can be of various lengths, and is most widely used in animal and nature photography where the photographer may need to screen himself or herself separately from view, apart from the camera set-up; candid photography, where the photographer’s presence fixed to the camera may dampen spontaneity; children’s photography, where the subject may need to be actively distracted by the photographer, and in instances when the photographer wants to appear in the picture.

Professional studio photographers employ cable releases routinely if engagement by the photographer carrying on a conversation with the subject leads to better portraits, less squirming or movement by the subject, and may permit the subject to

be more natural and relaxed. The use of large-format cameras, where the parameters of the scene are set by ducking the head under a light-dampening blanket, historically used in studio portraiture, certainly can be seen as inhibiting a natural response in a subject. In nature photography, some means of being away from the camera is often essential a camera being much easier to hide than a person. Cable releases attached to trip wires where the photographer is nowhere in the area have also been increasingly used in remote locations where sitting for hours awaiting a shy or nocturnal animal is simply not practical.

A variation on the conventional mechanical system featured in most cable releases is the use of an air bulb to trigger the device that then clicks the shutter. Some feel this is more gentle, reliable and dependable. The air bulb is attached by a tube to a piston that is moved by the increase in air pressure that occurs when the bulb is squeezed. This motion in turn then triggers the cable release socket on the camera to trip the camera shutter. Typically the fixed mechanical cable release is short and places the photographer near the camera. The tube on the air or bulb release sort of system may be longer, at times up to 20 feet, allowing the photographer to be further away. It also can be released by foot

## CABLE RELEASE

pressure, freeing up both hands for gesturing or otherwise communicating with the subject.

In many modern cameras the cable release is electronic. The plunger is a button that is powered by the power source for the camera, the cable is wire, and the shutter is triggered by the electrical impulse from the plunger. Many modern cameras do not have mechanical sockets for the straightforward cable release; they depend entirely on the electrical system. Other modern external release systems are able to entirely dispense with the cable. A beam of microwaves, light, or radio waves replaces it. No different a change than from the old cable connected television remote to the more modern one that allows much more movement and convenience. Cameras, like many other devices in the modern world, have become wireless.

Each of these devices has its application. In most medium format and large format photography, it is simply convenient to use a mechanical cable release whether the camera is handheld or attached to a tripod. In the case of large format, it is almost always the case that the camera is on a tripod. To go to the trouble of the larger format, the tripod, and then to hand trip the shutter is simply a contradiction.

In the case of studio photography where there may be elaborate lighting setups firing a number of the lights, synchronization of these lights more often than not requires some form of cable release. There are combinations of slaves and triggers that are operated by light, radio frequency, or microwaves that make these setups possible and manageable. This is moving toward the elaborate iteration of the cable release, but the intent is the same—coordi-

nation of various pieces of equipment and removal of the photographer's hand from the camera.

In photography such as macro-photography, product photography, or other close-up requirements in which extreme sharpness is important, it is critical that the release of the shutter be as smooth as possible. Thus, to reduce blur, some sort of cable shutter release system is essential. Simple mechanical cable releases are inexpensive and are an affordable way in which to improve the ability to get an optimal exposure. They do jam, bend, and otherwise occasionally fail, and like all camera gear, cable releases should be packed and cared for gently. Air releases are usually marginally more expensive but remain one of the more affordable of all photo accessories. Electronic cables are considerably more expensive, and the wireless systems even more so, and each photographer's requirements will dictate the type of equipment best suited to his or her needs.

It is also important when selecting a camera that one thinks about what sort of work will be done with it and whether or not a cable release system will be required, for there are some cameras that are not equipped with any attachment point for any sort of external release mechanism. There are instructions for homemade cable releases that can be found in books and on the internet that may help if one is confronted with this sort of problem, although it is best avoided.

LAMBERT MCLAURIN

*See also: Camera: An Overview; Time Exposure*

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# GENEVIÈVE CADIEUX

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## Canadian

The extraordinary force of Geneviève Cadieux's work derives from the visual coherence and breadth with which her often very large creations repeatedly bring corporeal intimacy and absorptive anxiety into an inescapably public forum. They engulf and destabilize the viewer through simultaneous attraction and repulsion, while con-

currently calling into play multiple resonances around both aesthetic and social issues. Born in Montreal in 1955 but raised in Ottawa where she obtained a BA with a specialisation in visual arts from the University of Ottawa, she sometimes referred to the influence which her father's repertory cinema had upon her tendency to visualize her works in large-screen filmic format, or as installations in often darkened rooms. For example, in the

early installation *Voices of Reason/Voices of Madness*, 1983, as much as in the recent video *Paramour*, 1998–1999, the viewer is offered close-ups of female heads during an endlessly repeated fragmentary event, pregnant with an implied narrative of psychic torment. In the first work, the viewer steps before a color slide projection of a woman's head with only the eyes lighted, staring at the opposite wall, where another woman's head, in a black-and-white projection, gradually dissolves into a milky focus and an anguished expression. Suddenly, the viewer is shocked by a loud shot, and the face gradually returns to focus, to begin again. In the second, the woman anxiously asks again and again, "Haven't you ever loved a woman? Haven't you ever desired a woman? Not once, not for a single moment? Never, ever?" to be answered each time by a male voice from behind the viewer, "No, never."

However, Cadieux's work cannot be enlisted to feminism, as almost any label tends to oversimplify the range and depth of her references. The woman's questions in *Paramour*, for example, are derived from a text of Marguerite Duras, an appropriation of literary sources which Cadieux had previously displayed in *La Blessure d'une cicatrice ou Les Anges (The Wound of a Scar or The Angels)*, 1987. In that large diptych, the left panel contained a painted image of Le Petit Prince, hero of Saint-Exupéry's famous children's book, his features effaced and with the inscription below "Voilà le meilleur portrait que plus tard, j'ai réussi à faire de lui" [Here is the best portrait that I was later able to make of him], while the right panel reproduced one of the most famous of the *Storyville Portraits* by E.J. Bellocq—a prostitute seen from the rear, her head scratched out in the emulsion. In Cadieux's work, she seems to be drawing a butterfly on the wall. This juxtaposition, taken from two volumes collected by Cadieux in what she called her "archives," combined and amended both literary and visual sources in a duality which problematized portraiture and identity through metaphors of inadequacy and scarring, and the conflation of child, prostitute, and angel. That Cadieux was suggesting an implicit damage or disability when contemplating the sensitive self seems confirmed by another work which also used the Petit Prince quotation, *A fleur de peau (On Edge or Skin Deep)*, 1987. There, the left panel of the diptych reproduced the quotation in Braille, while the right was a clouded mirror; a blind viewer would not see a reflection in the mirror, while a sighted viewer would not understand the Braille unaided, and neither could easily decode the fragmentary or

elusive view of self, based as much on suggestible memory as on immediate experience, into which they were being drawn.

These examples also foreground two other defining formal features of Cadieux's work—its multi-media range, including a crucial use of often punning titles, and its intimate focus on bodily damage or enlargement as an evocative mechanism. She frequently uses blown-up scars or parts of the body or skin contextualized by positioning with landscape or architectural elements. For example, the instability of meaning in titles such as *La Fêlure, au chœur des corps*, recalls the postmodern insistence on language games, and is matched with the surreal juxtaposition of two giant lips kissing between two healed scars. This intense interest in the body's pleasures and the marks of corporeal pain, linked to a size which engenders a sense of both overwhelming force and of powerless voyeurism, reflects other postmodern fascinations. This work, constructed at room size and displayed as Canada's contribution at the *Venice Biennale* of 1990, confirmed Cadieux's international stature. She has been exhibited extensively in 13 countries in Europe as well as in Canada, the United States, Japan, Brazil, and Australia, and she has taught in France (1993–1994, 1996), Spain (1997), and in the United States (1998) as well as Canada. Together with some other Canadians such as Jeff Wall and Evergon, she helped to define and influence a tendency among young Canadian art photographers to use large color photographic imagery to construct ironic or surreal worlds.

However, no other Canadian has so effortlessly moved between sculpture, painting, photography, and video formats, appropriations, installations with sound, and classic references to diptych, triptych, and serial forms, all often connected to landscapes, interior or exterior architecture or specific sites. She came to photography later in her artistic training, underlining that, fundamentally, the presence of the artist is felt in her works more in the concept, which determines medium and form, than in the physical mark. This allows her to roam between a very precise realism (e.g., *Elle*, 1993, a cast of her mother's arm) and an evocative abstraction. The texture of the pores of the skin in many of her works can seem indistinguishable from the grain of photographic emulsion, an effect she admits is deliberate. She also calls upon a range of previous classical genres, from nudes to portraiture to landscape, set within a range of social contexts, from medicine to technology; but they are created usually for a museum space which can tolerate and

assimilate the works according to that oxymoron, conventional avant-gardist criteria. In portraiture, already referred to above, she has made deft use of her own family members to explore by suggestion themes of attraction and alienation, and of aging. In three of her most well-known works, *Hear Me With Your Eyes* of 1989, *Family Portrait* of 1991, and *La Voie lactée* of 1992, she has used, respectively, her actress sister in a triptych which revealed her at two intense moments some 10 years apart; an installation of three large free-standing lightboxes featuring enigmatic details of her father, mother, and sister turned away from each other at the corners of a triangle; and a billboard-size view of her mother's lush mouth installed on the roof of the Musée d'art contemporain in Montreal. Except for *Family Portrait*, these works are not, at first, evident as portrait statements; nonetheless, their effectiveness depends on the viewer's sense of identification with the physical and psychological presence, even the suffering, of another which underlies the impact of portraiture.

Cadieux's work has also been likened to pornography (e.g., *Loin de moi, et près du lointain* [*Far From Me, Near to the Distance*] 1993, a photograph showing a flaccid penis) although the only work to be censored to date is *Blue Fear*, which contrasted an older man's naked back set against a pair of large staring eyes. This work so disturbed the older citizens of Plymouth, England, that, in 1992, the work was rejected for exhibition; notably, it was to have been installed on Plymouth Hoe, a seaside recreational site, not in a museum. However, the body does fascinate her, very like photographic emulsion, which is also sensitive and which makes a record; it is like the body which ages and, in Cadieux's words, "qui enregistre le temps, la peau qui enregistre les blessures" [and which records time, skin which records wounds].

LILLY KOLTUN

*See also:* **Conceptual Photography; Photography in Canada; Postmodernism; Wall, Jeff**

### Biography

Born in Montreal, Canada, 17 July 1955. Obtained a BA with specialization in visual arts from the University of Ottawa, Canada in 1977. In 1993, won a Deutscher Akademischer Austauschdienst to work in Berlin for some months; over 1993-94, was artist in residence at the École nationale supérieure des beaux-arts in Paris, France; in 1996, taught at the École d'art de Grenoble in France; in 1997 at the Universitat Politècnica de València in Spain; and in 1998 at the College of Architecture

and the Arts, University of Illinois, Chicago. Lives in Montreal, Canada, and teaches fine art there at Concordia University.

### Individual Exhibitions

- 1977 Saw Gallery; Ottawa, Canada
- 1981 Galerie France Morin; Montreal, Canada
- 1982 *Works by Geneviève Cadieux*; Agnes Etherington Art Centre, Queen's University; Kingston, Canada; and The Gallery Stratford, Stratford, Canada
- 1988 *Geneviève Cadieux*; The Power Plant; Toronto, Canada
- 1990 *Canada XLIV Biennale di Venezia: Geneviève Cadieux*; Canadian Pavilion; Venice, Italy
- 1991 *Geneviève Cadieux*; Centre d'art contemporain de Genève; Geneva, Switzerland  
Kent Fine Art; New York
- 1992 *Geneviève Cadieux*; Institute of Contemporary Art; London, England  
*Geneviève Cadieux*; Institute of Contemporary Art; Amsterdam, Netherlands  
*Geneviève Cadieux*; Musée départemental d'art contemporain de Rochechouart; Rochechouart, France  
Roppongi Square installation, organized by Sagacho Exhibit Space; Tokyo, Japan
- 1993 *Geneviève Cadieux*; Centre d'art contemporain de Montréal; Montreal, Canada
- 1994 *Geneviève Cadieux*; Bonner Kunstverein; Bonn, Germany  
*Geneviève Cadieux*; Museum van Hedendaagse Kunst Antwerpen (MUHKA); Antwerp, Belgium  
*Geneviève Cadieux*; Nouveau Musée/Institut d'Art contemporain; Villeurbanne, France
- 1995 *Body Currents*; Cleveland Center for Contemporary Art; Cleveland, Ohio  
Angles Gallery; Santa Monica, California; and Pittsburgh Center for the Arts; Pittsburgh, Pennsylvania (1996)  
*Geneviève Cadieux*; Tate Gallery; London, England
- 1997 *Geneviève Cadieux*; Kunstforeningen; Copenhagen, Denmark  
Stephen Friedman Gallery; London, England
- 1998 Galleria S.A.L.E.S.; Rome, Italy  
Miami Art Museum; Miami, Florida
- 1999 *Geneviève Cadieux*; Morris and Helen Belkin Art Gallery, University of British Columbia; Vancouver, Canada
- 2000 *Geneviève Cadieux*; Americas Society, New York  
Beaverbrook Art Gallery; Fredericton, Canada  
*Geneviève Cadieux*; Musée des beaux-arts de Montréal; Canada  
*Geneviève Cadieux*; Art Gallery of Hamilton; Canada
- 2001 Trafic, FRAC Haute-Normandie; Sotteville-lès-Rouen, France  
Galerie Nathalie Obadia; Paris, France

### Group Exhibitions

- 1978 *Cadieux, Duchow, Erskine, Flomen, June*; Galerie Optica; Montreal, Canada
- 1984 *Avant-scène de l'imaginaire/Theatre of the Imagination*; Musée des beaux-arts de Montréal, Canada
- 1985 *Aurora Borealis*; Centre international d'art contemporain de Montréal; Montreal, Canada

- 1987 *XIXth Bienal Internacional de Sao Paulo: Ruidos Do Norte/Northern Noises/Résonances boréales*; organized by the Winnipeg Art Gallery, Canada; Sao Paulo, Brazil  
*Elementa Naturæ*; Musée d'art contemporain de Montréal; Montreal, Canada
- 1988 *Enchantment and Disturbance*; The Power Plant; Toronto, Canada  
*La Ruse historique: l'art à Montréal/The Historical Ruse: Art in Montreal*; The Power Plant; Toronto, Canada  
*VIIth Biennale of Sydney: From the Southern Cross: A View of World Art c. 1940–1988*; Art Gallery of New South Wales & Pier 2/3; Walsh Bay, Sydney, Australia; National Gallery of Victoria, Melbourne, Australia
- 1990 *VIIIth Biennale of Sydney: The Readymade Boomerang: Certain Relations in 20<sup>th</sup> Century Art*; Art Gallery of New South Wales; Sydney, Australia  
*New Works for Different Places: TSWA Four Cities Project*; organised by TSWA for four venues in U.K. (censored in Plymouth, England)  
*Passage de l'image*; Musée national d'art moderne; Centre Georges Pompidou, Paris; Fundació Caixa de Pensions, Barcelona, Spain (1991); Wexner Center for the Visual Arts, Ohio State University, Columbus, U.S.A. (1991); San Francisco Museum of Modern Art, San Francisco, California (1992)  
*XLIV Biennale di Venezia*; Venice, Italy
- 1991 *Crossroads*; Art Gallery of York University; Toronto, Canada  
*Outer Space*, organised by South Bank Centre, London at Laing Art Gallery, Newcastle-upon-Tyne, England; Ferens Art Gallery, Hull, England; Camden Arts Centre, London, England; Arnolfini Art Gallery, Bristol, England  
*The Interrupted Life*; New Museum of Contemporary Art; New York
- 1993 *IM = C.299792458'S*; San Sebastian; Spain  
*Das Bild des Körpers*; Frankfurter Kunstverein; Frankfurt am Main, Germany  
*Passageworks*; Roseum Center for Contemporary Art; Malmö, Sweden
- 1994 *Cocido y crudo*; Museo Nacional, Centro de Arte Reina Sofía; Madrid, Spain
- 1995 *Presence: Recent Portraits*; Angles Gallery; Santa Monica, California  
*Large Bodies*; Pace Magill Gallery; New York  
*Spirits on the Crossing: Travellers to/from Nowhere - Contemporary Art in Canada 1980-94*; Setagaya Art Museum; Tokyo, Japan; and National Museum of Modern Art; Kyoto, Japan; Hokkaido Museum of Modern Art; Sapporo, Japan
- 1996 *Corps étrangers*; National Gallery of Canada; Ottawa, Canada  
*Fotografische Momenten*; Museum van Hedendaagse Kunst; Ghent, Belgium  
*Happy End*; Kunsthalle Düsseldorf; Düsseldorf, Germany
- 1997 *From Here to There*; Fundação Calouste Gulbenkian, Centro de Arte Moderna José de Azeredo Perdigão; Lisbon, Portugal; and Centro Portugues de Fotografia; Porto, Portugal (1998)  
*Objectif corps*; Musée des beaux-arts de Montréal; Montréal, Quebec
- 1998 *Voices*; Witte de With; Rotterdam, Netherlands; and Fundació Joan Miró; Barcelona, Spain; Le Fresnoy, studio national des arts contemporains; Tourcoing, France (1999)  
*Disidentico, maschile femminile e altro*, produced by the Centre International Mostre, Rome, Italy at Palazzo Branciforte; Palermo, Italy; and Museo di Castelnuovo; Naples, Italy
- 1999 *Billboards. Art on the Road*; Massachusetts Museum of Contemporary Art; North Adams, Massachusetts  
*The Time of Our Lives*; New Museum of Contemporary Art; New York
- 2000 *The Bigger Picture: Contemporary Photography Reconsidered*; Art Gallery of Ontario, Toronto, Canada
- 2001 *Elusive Paradise. The Millennium Prize*; National Gallery of Canada; Ottawa, Canada

### Selected Works

- Séquence no. 6*, 1980  
*Illusion no. 6*, 1981  
*Voices of Reason/Voices of Madness*, 1983  
*The Shoe at Right Seems Much Too Large*, 1986  
*La Blessure d'une cicatrice ou Les Anges (or The Wound of a Scar or The Angels)*, 1987  
*Nature morte aux arbres et au ballon*, 1987  
*Trou de mémoire, la beauté inattendue (or Memory Gap, the Unexpected Beauty)*, 1988  
*Storyville Portraits—Le Petit Prince*, Montreal, Canada: Galerie Oboro et Galerie René Blouin, 1988 (editor of artist's book, in 60 copies)  
*Hear Me With Your Eyes*, 1989  
*Blue Fear*, 1990  
*Portrait de famille (or Family Portrait)*, 1991  
*Le corps du ciel*, 1992  
*La voie lactée*, 1992  
*Loïn de moi, et près du lointain (or Far From Me, Near to the Distance)*, 1993  
*Elle*, 1993  
*Tears*, 1995  
*Juillet 94*, 1995  
*Souffle*, 1996  
*La mer et l'enfant*, 1997  
*Elle et lui (avec main de femme)*, 1997  
*Vague*, 1997  
*Paramour*, 1998–1999  
*Dilectio*, 1999  
*Pour un oui, pour un nom*, 2000

### Further Reading

- [Interview with Geneviève Cadieux, December 1987] *Geneviève Cadieux*. Toronto: Power Plant, 1988.
- Déry, Louise, and Didier Prioul. *Geneviève Cadieux*. Québec, Canada: Musée du Québec and Rome: Galleria S.A. L.E.S., 1998.
- Gale, Peggy. "Skin Deep, The Beauty and Resonance of Geneviève Cadieux's Installations Come From Her Mixing of Memory with Desire." *Canadian Art*, vol. 7, no. 1, Spring 1990: 58–65.
- Godmer, Gilles, and Jacinto Lageira. *Geneviève Cadieux*. Montreal, Canada: Musée d'art contemporain de Montréal, 1993.
- Papineau, Jean. "Geneviève Cadieux, Écrans de réflexion, une interview de Jean Papineau." *Parachute* 56, (Oct., Nov., Dec., 1989): 20–22.
- Pearson, Gary, Jürgen Brockmann, and Michael Haerdtler. *Hotel on Fire*. Kelowna, B.C.: Kelowna Art Gallery, 1997.

Pohlen, Annelie, and Jan Foncé. *Geneviève Cadieux.* Bonn, Germany: Bonner Kunstverein, and Antwerp, Belgium: Museum van Hedendaagse Kunst Antwerpen, 1994.

Pontbriand, Chantal. *Geneviève Cadieux: Canada XLIVème Biennale de Venise.* Montreal, Canada: Les Éditions Parachute and Musée des beaux-arts du Montréal, 1990.

Pontbriand, Chantal, Laurence Louppe, and Scott Watson. *Geneviève Cadieux.* Vancouver: Morris and Helen Belkin Art Gallery and Musée des beaux-arts de Montréal, 1999.

Prévost, Jean-Marc. *Geneviève Cadieux.* Limoges, France: Musée départemental d'art contemporain de Rochechouart, 1992.

St-Gelais, Thérèse. "Geneviève Cadieux, le regard et le visible." *Parachute*, 51: 4–10.

Tarantino, Michael. "Geneviève Cadieux Close Up." *Artforum* vol. XXVIII, no. 8, (April 1990): 160–64.

Viau, René. "Geneviève Cadieux, entre regards et desires." *Vie des arts* vol. 38, no. 150, (Spring 1993): 20–24.

## CLAUDE CAHUN

### French

In the mid-1980s, during the time of gender and identity debates, Claude Cahun (Lucy Schwob), a prominent figure of the Parisian avant-garde, was rediscovered. Her works created photographic productions of personal identity, in which the self-taught photographer thematized gender and identity in playful engagement with masks and role-playing. For feminist theory, which held self-representation as a central theme, Claude Cahun became an interesting case study. She seemed to anticipate the questions raised by prominent feminist author Judith Butler about the influence of sexuality and development on identity and the problem of the social and sexual normalization of individuals. Accordingly, she was routinely connected to the postmodern strategies of self-production promoted by such artists as Cindy Sherman.

The theme of self-production followed Claude Cahun through all her artistic works in various media. She resisted specializing her artistic activity and worked as a poet, essayist, literary critic, translator, actor, and political activist. The growing reception of her works in the 1980s was concentrated primarily on her photography, however, which was in addition to language the most essential medium of her artistic expression.

The central works of this French artist were self-representations, made between 1912 and 1953, that portrayed her in ever-changing roles. Self-enlightenment was not her obsession; rather, she was interested in the production of possible identities, the ambiguity of gender, and the desire and play with masquerade and alienation. She assumed the

role of the dandy and dressed like a sailor and as a weight lifter; there are also many photographs of her as the Buddha. She displayed herself in a young girl's costume, with her blond hair falling in her face, or as a little girl with knitted sweater and close-cut hair. In the years 1917 to 1929, she most often posed facing the camera in front of a temporary, tightly pulled sheet, and peered with a fixed gaze back at the viewer that challenged him to position himself opposite her. The unsettling effect of her portraits results from the uncertainty of identity that we try to resolve by relying on biological gender distinctions in the photographs. In her confusing play with these identity constructions, Cahun demonstrates the impossibility of locating a fixed, stable definition of self.

In her frontal portraits, she harkens back to the statuary form of bourgeois studio portraits; she deploys in the background a tightly pulled cloth sheet, a citation from nineteenth-century portrait photography. She worked with mirrors and doubling effects—techniques used by the surrealists and by the photographer Florence Henri as their central method of self-representation. A truly radical artist, she paid no heed to the conventions of female beauty and the limits of her body. In *Frontière humaine* (Human frontier), a distorted enlargement that appeared in the surrealist journal *Bifur* in 1930, her head mutates into a grotesque, vertically stretched, anamorphic image of a skull. In another doubling montage, she presents herself as Siamese twins.

In her most important book, *Aveux non avenue* (*Unavowed Confessions* 1930), autobiographical text fragments, dream sequences, and aphorisms

appear next to photomontages that were created with her partner, Suzanne Malherbe (alias Marcel Moore). In it she writes:

I've spent my solitary hours disguising my soul. The masks were so perfect that whenever they crossed paths along the great square of my conscience they did not recognize each other. Tempted by their comic ugliness, I tried on the worst instincts; I adopted, I raised in me young monsters. But the makeup I had used could not be washed away. I scrubbed myself to remove the skin. And my soul, like a face flayed alive, no longer had a human form.

Born Lucy Schob in 1894, the daughter of the publisher Maurice Schwob in Nantes, France, Cahun grew up in an intellectual Jewish bourgeois family. Her grandfather and then her father published the regional newspaper *Le Phare de la Loire*, and her uncle Marcel Schwob was the founder of the prestigious newspaper *Mercure de France* and also a symbolist writer who had an early influence. After studies in Nantes and Oxford, England, in 1914 Cahun studied philology and philosophy at the Sorbonne, Paris, and published her first article, "Vues et visions," in *Mercure de France* under the pseudonym Claude Courlis; after adopting a number of other pseudonyms, including Daniel Douglas, she began calling herself the gender-ambiguous Claude Cahun in 1917, and began her lifetime relationship with her stepsister Suzanne Malherbe in 1919. Their apartment in Montparnasse became a meeting place of Paris bohemians.

Malherbe was a frequent collaborator as well; between 1929 and 1930, they created ten photo collages that divided the accompanying text into panels. This work reached back into a bank of self-portraits that Cahun used as a sort of self-reference. In these collages, she is working through the fragmentation of the body—mostly faces, but often hands, arms, legs, and eyes—that float in the black visual space. The collaboration between Malherbe and Cahun also allegedly extended to many self-portraits in which Malherbe operated the shutter release.

That Cahun's work circles around the issue of self-identity was surely influenced by the fact that the patriarchal structure of society did not provide a role for a lesbian Jew. The typical role of the female artist in surrealism was that of model, muse, and lover of male artists. However, in the lesbian subculture of Paris in the 1920s, Cahun found support and also a forum for her works, which to that point in her life had never been exhibited. She became friends with the writers and

editors Adrienne Monnier, proprietor of the bookstore La Maison des Amis des Livres, a favorite meeting place for the Parisian literary community, and Sylvia Beach, a prominent lesbian expatriate and owner of the English-language Paris bookstore Shakespeare and Company.

The 1930s led to increased politicization of Cahun's art, and she entered public life as an activist. In 1932, she met André Breton and, alarmed by the growing fascist movement, joined for a short while L'Association des Écrivains et Artistes Révolutionnaires (AEAR), a group of revolutionary artists. After a disagreement in 1933 between the organization and the surrealists, whose art was deemed in conflict with the aesthetic line of the Communist International, she left the group and formulated her critique of it in "Les Paris sont ouverts" (translated as Place Your Bets The Paris are Open; 1934). Here, she warned that blind party loyalty would impoverish poetry. In the same year, she became a member of the antifascist political coalition Contre-Attaque, founded by Georges Bataille and André Breton. In the 1930s, she maintained loose contact with the surrealists and signed onto most of their declarations.

During her collaboration with the surrealists in the mid-1930s, she produced works that she exhibited in 1936 as part of the Exposition surréaliste d'objets in Paris and London. In conjunction with this, she published the text "Prenez garde aux objets domestiques" (Beware of Household Objects) in *Cahiers d'Art*. She also created a series of surrealist objects by assembling photographic tableaux, in which numerous artificial human substitutes, such as mannequins, marionettes, and dolls self-made from newspaper, were arranged on a surface with everyday objects. She created the series *Poupée*, which displayed a soldier made from the newspaper *L'Humanité*, the central organ of the French Communist Party, and critically reflected on the position of the Communist Party during the Spanish Civil War. She staged another series with wooden marionettes that she arranged in a scene beneath a glass bell jar.

In 1937, to escape the looming Nazi threat, she moved with Malherbe to the Isle of Jersey, England; she illustrated a collection of poetry for children by Lise Deharme, *Le Coeur de Pic (Pic's Heart)*, with still-life photographs resembling tableaux. During the Nazi occupation of France, Cahun and Malherbe were suspected of spreading antifascist propaganda and in 1944 were imprisoned, condemned to death, and remained in a

## CAHUN, CLAUDE

prison until liberated by the Allies in 1945; unfortunately, most of Cahun's works were destroyed during the war.

ESTHER RUELFs

**See also: Feminist Photography; Henri, Florence; History of Photography: Interwar Years; Manipulation; Montage; Photography in France; Representation and Gender; Sherman, Cindy; Surrealism**

### Biography

Born Lucy Renée Mathilde Schwob in Nantes, France, October 25, 1894; schooled in Nantes. Father remarried, 1906, bringing stepsister Suzanne Malherbe into the household. Studied in Oxford, 1907–08; created her first photographic self-portraits in 1912; began study of philology and philosophy at the Sorbonne, 1914; published "Héroïnes," translation of Havelock Ellis's *Study of Social Psychology*, 1925; worked as an actress in Pierre Albert-Birot's experimental theater, *Le Plateau*, 1929; met André Breton, 1932, joined L'Association des Écrivains et Artistes Révolutionnaires, which she left in 1933 after a disagreement between the organization and the surrealists. Joined the antifascist political coalition *Contre-Attaque*, 1934; participated in *Exposition surréaliste d'objets* in Paris and London, 1936; moved with Malherbe to the Isle of Jersey, England, 1937. Died in Saint-Hélier, Jersey, on December 8, 1954.

### Individual Exhibitions

- 1980 *Claude Cahun*; Galerie Claude Givaudan; Geneva  
1992 *Claude Cahun*; Zabriskie Gallery; New York  
*Claude Cahun, 1894–1954: Photographies des années 20 et 30*; Galerie Zabriskie; Paris  
1993 *Claude Cahun and Suzanne Malherbe*; The Jersey Museum; Saint-Hélier, Jersey  
1995 *Claude Cahun, 1894–1954*; Musée d'Art Moderne de la Ville de Paris Galerie Berggruen; Paris  
1997 *Claude Cahun—Selbstdarstellungen*; Kunstverein München, and traveling

### Group Exhibitions

- 1985 *L'Amour fou: Photography and Surrealism*; Corcoran Gallery of Art; Washington, D.C.  
*Explosante fixe: Photographie et surréalisme*; Musée National d'Art Moderne, Centre Georges Pompidou; Paris  
1991 *Paris des années trente: Le Surréalisme et le livre*; Galerie Zabriskie; Paris, and traveling  
1992 *Photographie et sculpture*; Centre National de la Photographie; Paris

- 1994 *Mise en scène: Claude Cahun, Tacita Dean, Virginia Nimarkoh*; Institute of Contemporary Arts; London  
*Le Rêve d'une ville: Nantes et le surréalisme*; Musée des Beaux-Arts; Nantes  
*Feminin—Masculin*; Musée National d'Art Moderne, Centre Georges Pompidou; Paris  
1996 *Inside the Visible*; Institute of Contemporary Art; Boston, Massachusetts  
*Rose Is a Rose Is a Rose: Gender Performance in Photography*; Solomon R. Guggenheim Museum; New York, New York  
1997 *Double Vie—Double Vue*; Fondation Cartier; Paris  
*Claude Cahun*; Ginza Artspace, Fondation Shiseido; Tokyo  
*Floating Images of Women in Art History: From the Birth of the Feminism Toward the Dissolution of the Gender*; Tochigi Prefectural Museum  
*El rostro velado*; Sala de Exposiciones Koldo Mitxelena; San Sebastián  
1998 *Mirror Images: Women, Surrealism, and Self-Representation*; MIT, List Visual Arts Center; Cambridge, Massachusetts and traveling

### Selected Works

- Self-Portrait*, c. 1928  
*Self-Portrait*, c. 1929  
*Frontière humaine (Human frontier)*, from *Bifur*, no. 5, 1930  
*Self-Portrait, from Bifur*, no. 5, 1930  
*Humanité Figure (Poupée)*, 1936

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De Zegher, M. Catherine, ed. *Inside the Visible: An elliptical traverse of 20<sup>th</sup> century art in, of, and from the feminine*. Cambridge, Massachusetts: The MIT Press, 1996.  
Lepelier, François, *Claude Cahun. L'Écart et la métamorphose*. Paris: Jean-Michel Place, 1992.  
Dean, Tacita, and Virginia Nimarkoh. *Mise en scène: Claude Cahun*. London: Institute of Contemporary Arts, 1994.  
Monahan, Laurie J. "Claude Cahun's radikale Transformationen." *Texte zur Kunst* 3, no. 11 (Sept. 1993): 101–109.  
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Claude Cahun, Self-portrait, 1928.  
[Réunion des Musées Nationaux|Art Resource, New York]

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# HARRY CALLAHAN

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## American

Harry Callahan joined the premier ranks of American photographers almost from the beginning of his career in the mid 1940s. By the time he was included in the popular 1955 exhibition *The Family of Man* at the Museum of Modern Art, New York (MoMA), his restless experimentation, always at the service of capturing the human and natural landscape and presenting it to further his values and expressive purposes, had made him one of the most important figures in twentieth-century photography. No matter his subject—and most often it was the stuff of ordinary life—Callahan infused his photographs with emotion and quiet elegance. He was also eloquent in speaking of his vision:

You must start with a concept, with the idea that there is much more to the subject than meets the unaided eye. The subject is all-important. And I experiment with various techniques to help me see things differently from the way I saw them before. That is seeing photographically, and when you see photographically, you really see.

(Greenough 184)

Born in Detroit in 1912 to a middle-class family, Callahan studied chemical engineering and then business at Michigan State College from 1934 to 1936. After completing his formal education, he worked as a shipping clerk for the Chrysler Motor Parts Corporation. In 1936, he married Eleanor Knapp, who would later serve as the subject of many of his most enduring photographs. It was about this time that Callahan developed an interest in photography through a photo club at his workplace; he purchased his first camera, a Rolleicord 120, in 1938. After attending a 1941 Detroit Photo Guild workshop taught by the landscape photographer Ansel Adams, Callahan began to devote himself seriously to photography. During 1944–1945, he worked as a processor in the General Motors Corporation photo lab.

Aside from his attendance of photo club lectures, Callahan was self-taught. A seminal episode in this education was a 1945 trip to New York that he described as a “personal fellowship” where he met

many of the established photographers—including Lisette Model, Berenice Abbott, Minor White, and Paul Strand—and art curators of the day. Two major career developments occurred in the late 1940s: in 1946, he was hired by László Moholy-Nagy, then director of the “New Bauhaus”—the Institute of Design (ID) in Chicago—as an instructor in photography; and he began his long friendship with Edward Steichen, director of the department of photography at MoMA. Callahan was included in numerous group and solo exhibitions at MoMA in the 1940s and 1950s, introducing his work widely to the photography community.

Relocating to Chicago from Detroit in 1946, Callahan spent the next 15 years teaching at ID and shooting some of his best-known photographs. He served as head of ID’s Light Workshop (the photography department) beginning in 1949, after the resignation of his old Detroit Camera Club colleague Arthur Siegel. He held this position until 1961, when he left Chicago to assume the chairmanship of the photography department of the Rhode Island School of Design (RISD) in Providence. He held this position until 1973, although he stayed on as a professor until 1977.

Callahan was an influential instructor and a role model for countless students, many of whom would become important photographers in their own right, including Yasuhiro Ishimoto and Kenneth Josephson. His personal innovations and experimentations had a deep impact on ID’s photography program, and his legacy to this now-legendary institution included hiring Aaron Siskind in 1951. Although the Bauhaus curriculum at ID emphasized the study of light (which Callahan expressed in photographs that featured tracings of a flashlight beam created by moving his camera), his assignments often included projects that took his students into the streets of Chicago to record the interaction of architecture and the human figure with the raking light and shadows the urban infrastructure could create. Candid studies of people going about their business, their anonymity paradoxically revelatory, were typical of both Callahan and his ID students and have formed a school of photography celebrated in such exhi-

bitions as *Light and Vision: Photography at the School of Design* and *When Aaron Met Harry: Chicago Photography 1946–1971*. Callahan's famous 1950 series of close-ups of anonymous women shoppers in Chicago began a strain of photography that captured average people and celebrated their individuality; Lee Friedlander and Garry Winogrand perfected this style in the 1960s and 1970s, and it is sustained into the new century by photographers such as Beat Struli.

During Callahan's short formative period, he was influenced by the intimate and contemplative nature studies by Adams; the European Modernism exemplified by the Hungarian Moholy-Nagy; and the aesthetic purity of Alfred Stieglitz, the legendary photographer and curator. By the late 1940s, Callahan had forged a style of his own at the service of a clearly articulated goal, which was to be able to express his life and his observations about life through his photography. Thus, it is not surprising that prevalent in Callahan's work are elegant portraits of his wife Eleanor and daughter Barbara, who was born in 1950. These posed yet strikingly intimate works include views of Eleanor in the streets of Chicago, such as *Eleanor, Chicago, 1953*, and the iconic studies of Eleanor nude in the confines of the domestic interior, such as *Eleanor, Chicago, 1948*, and his 8-inch by 10-inch view camera "snapshots" of Eleanor and Barbara going about their daily lives. At the same time, Callahan continued the tradition of Moholy-Nagy in his formalism and experimentation with the photographic medium, although, rather paradoxically, these photographs also are intense and highly personal. Many of his experiments involve layered images, distortion, or manipulations of focus and contrast, such as *Collage, Chicago, 1957*, which features hundreds of clippings from magazines. Callahan had known the architect Mies van der Rohe when they were on the ID faculty together, and van der Rohe's predilections for simplified form that was also generalized and abstract mirrored his own. Influenced by van der Rohe, Callahan created a series of multiple exposures of architectural subjects typified by *Chicago* (ca. 1948).

Throughout his career, Callahan photographed the natural landscape, including brooding, Minimalist beach scenes taken in Cape Cod, Massachusetts, and textural nature studies of leaves, grasses, tree branches, and twigs, such as the elegantly minimal studies of plant stems against a white background, such as *Detroit* (ca. 1947), which mimics the creases and lines of the nude female body of *Eleanor* (1947). These works have a strong sense of abstraction, and taken together with his more experimental multiple-exposure photographs, show

his familiarity with painterly issues and the influence of painter friends and colleagues such as Hugo Weber (a fellow ID teacher) and Robert Motherwell, whom he met when he taught a summer session at Black Mountain College in North Carolina.

Although he is often thought of as a photographer of the figure or the cityscape and landscape, Callahan also dealt with popular culture and the mass media. Some of his earliest work photographed neon signs, transforming them with camera movements into expressive bursts of light. Especially in the 1960s, perhaps reacting to the general climate of sweeping social and political change in the United States, Callahan focused on cultural imagery, superimposing images taken from television with images of pedestrians, which contrasted the powerful, carefully constructed media images with the mundane reality of everyday life. This strain in Callahan's work, although not as well known, prefigures much of the "image scavenging," or appropriation, practiced by many artists of the 1980s to the turn of the century, including Barbara Kruger and Richard Prince.

Although Callahan experimented with color from the beginning of his career, his photographs of the 1950s and 1960s were generally in black and white; color came to the fore in 1977 in architectural and landscape studies that featured intense, yet low-key, color. Callahan continued his photographic explorations throughout his long career, returning in the 1990s to subjects that he first explored in the 1950s: landscape and street scenes featuring raking light that abstracts the image.

Callahan was influenced by his travels, including a year-long trip to Europe in 1957, which was funded by a grant from the Graham Foundation. This sojourn in Aix-en-Provence, France, produced his well-known works of double-exposure images of Eleanor and the landscape of Provence. A 1963 trip to Mexico was followed by extensive travels in Europe, South America, the South Pacific, Australia, New Zealand, Japan, and China. He was honored with a retrospective at MoMA in 1976 and a traveling retrospective organized by the National Gallery of Art in Washington, DC, in 1996. His photographs have been exhibited internationally and are included in the collections of virtually every photography museum and photography department within general museums. A variety of magazines published his photographs, including *Life*, *Newsweek*, *The New York Times* and *The Chicago Tribune* magazines, *U.S. Camera*, *Aperture*, and *Harper's Bazaar*.

LYNNE WARREN

## CALLAHAN, HARRY

*See also:* Adams, Ansel; Institute of Design; Moholy-Nagy, László; Museum of Modern Art; Siskind, Aaron; Steichen, Edward

### Biography

Born in Detroit, Michigan, 22 October 1912. Attended Michigan State College but was self-educated in photography. Instructor in photography at the Institute of Design (ID), Chicago, 1946–49; head of ID's Light Workshop (the photography department), 1949–61; instructor for summer course at Black Mountain College, Black Mountain, North Carolina, 1951; Chairman of the Photography Department, 1961–73, and Professor of Photography at the Rhode Island School of Design, Providence, Rhode Island, 1961–77. Graham Foundation award for Advanced Studies in Fine Arts, 1956; Governor's Award for Excellence in the Arts, Providence, Rhode Island, 1969; John Simon Guggenheim Memorial Foundation Fellowship, 1972; elected Fellow of American Academy of Arts and Sciences, Boston, 1979; recipient of first Distinguished Career in Photography award from the Friends of Photography, Carmel, California, 1981; Brandeis Creative Arts Medal, 1985. Died in Atlanta, Georgia, 15 March 1999.

### Individual Exhibitions

- 1947 *Harry Callahan*; 750 Studio Gallery; Chicago, Illinois  
1951 *Photographs by Harry Callahan*; Art Institute of Chicago; Chicago, Illinois  
1956 *Harry Callahan*; Kansas City Art Institute; Kansas City, Kansas  
1958 *Harry Callahan Exhibition*; George Eastman House; Rochester, New York  
1964 *Photographs: Harry Callahan*; Hallmark Gallery; New York and traveling  
1972 *Harry Callahan: The City*; George Eastman House; Rochester, New York, and traveling  
1976 *Callahan*; Museum of Modern Art; New York, and traveling  
1978 *Harry Callahan: 38<sup>th</sup> Venice Biennial 1978*; United States Pavilion; Venice, Italy  
1979 *Harry Callahan: Photographs in Color/The Years 1946–1978*; Center for Creative Photography; University of Arizona, Tucson, and traveling  
1983 *The Photography of Harry Callahan, 1941–1982*; Seibu Museum of Art; Tokyo  
1984 *Eleanor and Barbara: Photographs by Harry Callahan*; Art Institute of Chicago and traveling  
1985 *Harry Callahan: Retrospective 1941–1982*; Ffotogallery; Cardiff, Wales, and traveling  
1996 *Harry Callahan*; National Gallery of Art; Washington, DC, and traveling

### Group Exhibitions

- 1948 *In and Out of Focus*; Museum of Modern Art; New York, New York  
1950 *Four Photographers: Lisette Model, Bill Brandt, Ted Croner, Harry Callahan*; Museum of Modern Art; New York  
1951 *Abstraction in Photography*; Museum of Modern Art; New York

- 1953 *Contemporary Photography*; National Museum of Modern Art; Tokyo, Japan  
1955 *The Family of Man*; Museum of Modern Art; New York, and traveling  
1955 *Subjektive Fotografia 2*; Staatlichen Schule für Kunst und Handwerk; Saarbrücken, Germany  
1956 *American Artists Paint the City*; United States Pavilion, 28<sup>th</sup> Biennial; Venice, Italy  
1962 *Photographs by Harry Callahan and Robert Frank*; Museum of Modern Art; New York, and traveling  
1968 *Photographs in the Twentieth Century*; National Gallery of Canada; Ottawa, Ontario (organized by George Eastman House), and traveling  
1974 *Landscape/Cityscape: A Selection of Twentieth-Century American Photographs*; Metropolitan Museum of Art; New York, New York  
1980 *The New Vision: Forty Years of Photography at the Institute of Design*; Light Gallery; New York, New York  
1983 *Harry Callahan and His Students: A Study in Influence*; Georgia State University Art Gallery; Atlanta, Georgia  
1987 *Photography and Art: Interactions Since 1946*; Los Angeles County Museum of Art; Los Angeles, California  
1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art; Washington, DC, The Art Institute of Chicago, Chicago, Illinois, and Los Angeles Country Museum of Art, Los Angeles, California  
1993 *Light and Vision: Photography at the School of Design in Chicago, 1937–1952*; Banning and Associates; New York  
1996 *When Aaron Met Harry: Chicago Photography 1946–1971*; The Museum of Contemporary Photography, Chicago

### Selected Works

- Detroit*, ca. 1947  
*Eleanor*, 1947  
*Eleanor, Chicago, 1948*, 1948  
*Chicago*, ca. 1948  
*Eleanor, Chicago, 1953*, 1953  
*Collage, Chicago, 1957*, 1957  
*Water's Edge*, 1980

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Martin, Gordon, and Aaron Siskind, eds. *The Multiple Image: Photographs by Harry Callahan*. Chicago: Institute of Design, Illinois Institute of Technology, 1961.  
Paul, Sherman. *Harry Callahan*. New York: The Museum of Modern Art, 1967.  
Traub, Charles, ed. *The New Vision: Forty Years of Photography at the Institute of Design*. Millerton, New York: Aperture, 1982.  
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# SOPHIE CALLE

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## French

Sophie Calle produces unique, even idiosyncratic, works at the intersection of performance, photography, and literature. She continually thwarts expectations by radically transforming her artistic methodology for almost every new project. Although Calle works within the lineage of conceptual art, at times recalling the earlier tactics of American conceptual artists of the 1960s and '70s Vito Acconci (surveillance) or Douglas Huebler (mapping), she always places herself in the midst of her practice, as personal narratives unfold within the varying structural contexts of gallery installations, photographic books, and video documentation.

Calle was born in Paris, France, 9 October 1953. Her parents divorced when she was only three years old. She was an introverted child who read avidly. Calle's father, a doctor, collected contemporary art including examples of Pop Art by the Americans Roy Lichtenstein, and Andy Warhol and the French painter Martial Raysse. Calle was heavily influenced by the turbulent politics of the late 1960s and has recalled, "At 15, I was a militant." At the age of 18, Calle traveled to Lebanon and witnessed the Palestinian struggles firsthand. After her initial sojourn abroad, she returned to likewise witness struggles in Paris between assorted factions of activists, and she involved herself with a group which assisted women in obtaining free contraception and abortion (then illegal in France) on demand. Throughout a seven-year period during the 1970s, Calle spent much of her time traveling abroad, including Canada, Mexico, and the United States.

In 1979, Calle asked 29 different friends and acquaintances to sleep in her bed for eight-hour stretches during a one-week long period, and her resulting documentation culminated in a work called *The Sleepers*. Subsequently, Calle created *Venetian Suite*, which begins with the statement:

At the end of January 1981, on the streets of Paris, I followed a man whom I lost sight of a few minutes later in the crowd. That very evening, quite by chance, he was introduced to me at an opening. During the course of our conversation, he told me he was planning an imminent trip to Venice. I decided to follow him.

In *The Hotel*, while working as a chambermaid, Calle made clandestine photographs of the guests' belongings. In 1983, she called phone numbers taken from a lost address book, and then published documentation of her communications each day that August in the newspaper *Libération*. Such elaborate stunts and clever games have become a hallmark of her creative approach.

In *The Blind* (1986) one of Calle's most poignant pieces, she interviewed people who were born blind, querying them about their ideas of beauty. In the resulting works, Calle grouped photographic portraits of the interviewees along with their statements ("White must be the color of purity. I'm told white is beautiful. So I think it's beautiful. But even if it weren't beautiful, it would be the same thing.") and an image taken by the artist. A similar instance of physical absence coupled with verbal description is exemplified by the series *Last Seen* (1991), in which Calle solicited comments from museum employees about "missing" works which then were on loan or had been stolen. The remarks shared with Calle ranged widely from being vague and speculative, to at times poetic or exacting in nature ("I don't remember it at all. Except, I remember there was a guy with a top hat and maybe a mustache/I remember a predominant russet tone apart from the pale rose colored face and hands").

Calle's projects have incorporated both social and personal contexts. In *Exquisite Pain* (1984–2003), Calle displayed 92 photographs and recounted a three-month period she spent in Japan as a student, and the subsequent and painful end of a romantic relationship. The photographs are stamped in red to record the artist's countdown "...DAYS TO UNHAPPINESS." The second part of the exhibition is devoted to images evoking and texts recording the period after Calle's lover fails to appear at their designated meeting place, a hotel room in New Delhi. Here, Calle places a diaristic description of her own angst alongside the responses of others to the question "When have you suffered the most?" The 2003 video *Unfinished* (and an accompanying group of photographs) documents Calle's attempts to create a work using footage and photographs appropriated

from the cameras installed in automatic teller machines. In dealing with the visual records of daily financial transactions, she pondered the various ways by which she could realize a work drawn from this material. The images in turn seemed to thwart Calle's efforts, and the artist ended up with a work that she declared "unfinished."

Collaboration has played a large role in many of Calle's projects. In 1992, Calle co-directed a feature-length video with the American photographer Greg Shepherd entitled *No Sex Last Night (Double Blind)*, which documented their road trip taken in a Cadillac from New York to California. Each used a separate camera to record the journey and their increasingly tense relations. For the exhibition *Double Game*, Calle worked with the writer Paul Auster, who had previously created a fictional character based on Calle who appeared in his 1992 novel *Leviathan*. Both also share an interest in private detectives, as Calle hired one to trace her steps in the 1981 work, *The Shadow*, and Auster's acclaimed *New York Trilogy* (1985–86) reworks the conventions of the detective novel. Calle later asked Auster if he would conjure another character for her to "inhabit" herself, and inspire works for the artist to then "create." The two have communicated back and forth in this way, blurring the edges between fantasy and reality.

Calle often merges realms of fact and fiction in her diverse body of work, creating a third compelling entity, which combines her voice or text, along with a series of images in accordance with a theme. She tends to spy on other participants, both willing and unwilling, and equally to reveal in calculated fashion more and more aspects of her own private (and public) identity. This frequently results in an effect resembling a mirage, hallucination, or hall of mirrors, as Calle departs from the exactitude of photographic facts and instead favors the poetic character of spoken truths.

MARTIN PATRICK

See also: **Photography in France; Representation and Gender**

### Biography

Born in Paris, France, 9 October 1953. Lives and works in Paris and New York.

### Individual Exhibitions

- 1980 *The Bronx*; Fashion Moda Gallery; New York, New York
- 1981 *The Sleepers*; Galerie Canon; Geneva, Switzerland
- 1983 *The Hotel*; Galerie Chantal Crousel; Paris, France

- 1986 *The Blind*; Galerie Crousel-Hussenot; Paris, France
- 1989 *Sophie Calle, A Survey*; Fred Hoffman Gallery; Los Angeles, California
- 1990 *The Tombs*; Galeria La Maquina Espanola; Seville, Spain
- 1991 *Sophie Calle, à suivre...*; ARC Musée d'Art Moderne de la Ville de Paris; Paris, France
- 1993 *Last Seen*; Leo Castelli Gallery; New York, New York
- Sophie Calle: Proofs*; Hood Museum of Art; Dartmouth College, Hanover, New Hampshire
- 1994 *Absence*; Galerie Chantal Crousel; Paris, France
- 1995 *Proofs*; University Art Museum, University of California; Santa Barbara, California
- The Detachment*; Galerie Arndt & Partner; Berlin, Germany
- 1997 *Suite vénétienne*; White Cube; London, England
- 1998 *Doubles Jeux*; Centre national de la photographie; Paris, France
- The Birthday Ceremony*; Tate Gallery; London, England
- 1999 *Souvenirs de Berlin-Est*; Musée d'art moderne et contemporain; Strasbourg, France
- Appointment*; Freud Museum; London, England
- 2000 *Die wahren Geschichten der Sophie Calle*; Museum Fridericianum; Kassel, Germany
- 2002 *Sophie Calle*; Sprengel Museum; Hannover, Germany
- 2003 *M'as-tu-vue*; Musée national d'art moderne; Georges Centre Pompidou, Paris, France

### Group Exhibitions

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- 1981 *Autoportraits photographiques, 1898–1981*; Centre Georges Pompidou; Paris, France
- 1982 *Du Livre*; Musée des Beaux-Arts; Rouen, France
- 1983 *Il n'y a pas à proprement parler une histoire...*; Maison de la culture; Rennes, France
- 1984 *Photographie contemporaine en France*; Centre Georges Pompidou; Paris, France
- 1985 *Kunst mit Eigen-Sinn*; Museum moderner Kunst; Vienna, Austria
- 1988 *Beyond the Image. FotoFest '88*; Houston Center for Photography; Houston, Texas
- 1989 *Culture Medium*; International Center of Photography; New York, New York
- Tenir l'image à distance*; Musée d'art contemporain; Montreal, Canada
- L'invention d'un art*; Centre Pompidou; Paris, France
- 1990 *The Ready-made Boomerang*; Sydney Biennale; Sydney, Australia
- Seven Obsessions*; Whitechapel Art Gallery; London, England
- Images in Transition: Photographic Representation Towards the 90s*; National Museum of Modern Art, Kyoto/National Museum of Modern Art; Tokyo, Japan
- 1991 *Dislocations*; Museum of Modern Art; New York, New York
- 1992 *Doubletake: Collective Memory and Contemporary Art*; Hayward Gallery; London, England
- 1993 *Whitney Biennial*; Whitney Museum of American Art; New York, New York
- 1995 *Féminin/Masculin. Le sexe de l'art*; Centre Georges Pompidou; Paris, France
- 1996 *Passions privées*; Musée d'Art Moderne de la Ville de Paris; Paris, France



Sophie Calle, *Autobiographies (The Plastic Surgery)*, 2000, gelatin silver print with text panel  
print: 67 × 47" (170.2 × 119.38 cm) text panel: 19 3/4 × 19 3/4" (50.2 × 50.2 cm) Edition of 5  
French, 5 English.

[*Courtesy Paula Cooper Gallery, New York*]

## CALLE, SOPHIE

1998 *Premises*; Solomon R. Guggenheim Museum; New York, New York  
1999 *Museum as Muse*; Museum of Modern Art; New York, New York  
2000 *L'empire du temps. Mythes et création*; Musée du Louvre; Paris, France  
2001 *CTRL [Space]: Rhetorics of Surveillance from Bentham to Big Brother*; ZKM; Karlsruhe, Germany  
2003 *The Furtive Gaze*; Museum of Contemporary Photography, Columbia College; Chicago, Illinois

### Selected Works

*The Sleepers*, 1979  
*Venetian Suite*, 1980

*The Hotel*, 1981  
*The Address Book*, 1983  
*The Blind*, 1986  
*Last Seen*, 1991  
*No Sex Last Night*, 1992  
*Memories of East Berlin*, 1996  
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# CAMERA: 35 MM

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The 35-mm format is the most popular film and camera format today. Contributing to its popularity are its small compact size and ease of use. At the end of the twentieth century, over 90% of households in the United States owned one or more cameras, most of these 35-mm format. 35-mm film is inexpensive and widely available, as is processing of this versatile film format.

A 35-mm film camera can be one of two types: a rangefinder or a single-lens reflex. Many of today's popular "point-and-shoot" and one-time use cameras use 35-mm film. The term 35-mm directly relates to the film size; the resulting images on film are 35-mm in the longest dimension. 35-mm film is a roll film, meaning it comes in a light-tight canister containing several feet of unexposed film.

A 35-mm camera is typically composed of three main parts: a light-tight body, which also houses the light meter and shutter, a lens, and a viewfinder. In a rangefinder-type 35-mm camera, the viewfinder is located in the top corner of the camera, independent of the photographic lens. Rangefinder 35-mm cameras, also known as point-and-shoot cameras, typically have automatic features, such as automatic film loading, auto-advancing, automatic exposure, and built-in flash that fires when needed to boost exposure. Other features often found on this type of camera are zoom lenses, date/time imprinting, and advanced flash features such as fill-flash and red-eye reduction. Point-and-shoot

cameras have evolved to a camera that is extremely portable, easy to use, and relatively inexpensive.

The second type of 35-mm camera, the single-lens-reflex (SLR), has an incorporated viewfinder. The camera lens is both the viewfinder lens and the lens that is used to photograph with. The image enters the lens, and is reflected off of a mirror up to the viewfinder. The viewfinder of an SLR is composed of several mirrors and prisms to brighten the image and display it in proper orientation to the subject. When the shutter button is depressed, the mirror swings out of the way, temporarily blocking the view through the viewfinder, and allows the image to travel back to the film plane.

35-mm SLRs have the advantage over point-and-shoot cameras in that they allow for interchangeable lenses. The lens is modular, allowing the photographer to choose a specific lens according to his or her needs. SLRs also typically allow for a greater level of control over exposure and metering. For these reasons, 35-mm SLR cameras are the format of choice for many professional photographers, such as photojournalists and commercial photographers.

### Camera Components

#### *Body*

The camera body is simply a light tight box that houses the film. Inside the camera body is the film

advance system. The film advance is designed to pull the film across the film plane (where the image will be formed). Once the photograph is made, the film advances the distance of one frame, or individual picture area. In many point-and-shoot cameras, advancing the film is done automatically. Once the shutter is closed, a motor winds the film to the next frame to ready the camera for the next exposure. In a manual SLR, advancing the film is done with a film advance lever. Motor drives can be added to SLRs to automatically advance the film. Some SLRs come with an integrated motor drive.

The body also houses the shutter. A shutter is a device used to regulate the amount of time light is permitted to strike the film. The shutter is one of two controls used to regulate exposure. Shutters in 35-mm cameras are typically of the focal plane variety, meaning they are located directly in front of the film, or focal plane. These shutters are composed of either a set of cloth slit curtains or metal leaves. The shutter speed is created by the curtains or leaves moving in sequence, exposing the film from side to side or top to bottom. The speed is dependent on how fast the traveling slit moves across the film.

Shutter speeds can range from 1 second to as fast as  $\frac{1}{400}$  of a second. A standard shutter speed range is: 1 sec (slowest),  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ ,  $\frac{1}{15}$ ,  $\frac{1}{30}$ ,  $\frac{1}{60}$ ,  $\frac{1}{125}$ ,  $\frac{1}{250}$ ,  $\frac{1}{500}$ ,  $\frac{1}{1000}$  (fastest). Increments of these speeds are typically double the time, or half the time, depending on the direction. For example, changing the shutter speed from  $\frac{1}{60}$  to  $\frac{1}{30}$  doubles the amount of light striking the film, where as changing from a  $\frac{1}{60}$  to  $\frac{1}{125}$  cuts the amount of exposure in half. One of these increments is typically known as a stop.

In addition to determining the amount of time light is allowed to strike the film, shutter speeds are also responsible for capturing motion. A long shutter speed will blur motion; a short shutter speed will capture it sharply.

In order for the camera to evaluate the amount of light the film needs to make an exposure, it needs a light meter. Virtually all modern 35-mm cameras have built-in light meters, and depending on the camera, the light meter can either set the exposure controls automatically, or give the photographer a guideline of what the exposure needs to be, allowing for various effects.

### *Lens*

The purpose of the lens is to focus the image on the film plane. Depending on the camera, this focusing can take place manually, by rotating the

lens collar, or automatically, in the case of auto focus lenses and cameras. Auto focus lenses work via infrared or ultrasonic sensors that determine subject distance and then set the lens accordingly.

The lens contains the second key element in exposure control, the aperture. The aperture is an iris-like device set inside the lens to control the amount of light that reaches the shutter. The aperture is controlled either automatically through the in-camera light meter, or manually through a series of increments. These increments are called f/stops. A typical f/stop range is as follows: f/2.8 (widest opening), f/4, f/5.6, f/8, f/11, f/16, f/22 (smallest opening). F/stops control how much of an opening there is inside the blades of the aperture. Each increment is half or double the next or last, respectively. For example, changing the aperture from f/11 to f/16 will halve the amount of exposure, while changing from f/11 to f/8 will double it.

Aperture also controls depth-of-field, or the amount of focus in an image. The smaller the aperture opening (higher number), the greater the amount of depth of field there will be in an image. For example, a small aperture would allow a person in a field to be focused as well as the field behind them. A wider aperture (smaller number) would mean the person was sharp, but the field would drop out of focus.

### *Lens types*

Most camera lenses have fixed focal lengths, typically measured in millimeters. A “normal” lens is considered to mimic the average field of view of the human eye, or 50 degrees of view if you are looking straight ahead. To mimic this field of view, a “normal” lens must be equal to the physical diagonal of the film format being used. In the case of 35-mm, this measurement equals approximately 50-mm.

Short focal length lenses are any lenses that are shorter than normal focal length. A 28-mm lens would be considered a short focal length lens for 35-mm format. The shorter the focal length of the lens, the wider angle of view it provides. A 28-mm offers a 75° field of view when on a 35-mm camera. For this reason, short focal length lenses are often known as wide-angle lenses.

Long focal length lenses are any lenses that typically have an angle of view of 35° or less. In a 35-mm, these would be any lenses that are 80-mm or more in focal length. Long focal length lenses enlarge the subject as they narrow the field of view. Within this category are telephoto lenses, which are specially designed long-focal length lenses that

magnify the subject to a greater degree than the focal length would normally determine.

Zoom lenses are lenses of varying focal length. They are labeled as a range, e.g., 28–80 mm. The purpose of the zoom lens is to replace multiple focal lengths with a single lens. However, visual quality will almost always fall short when compared to a fixed focal length lens.

Macro lenses are lenses of normal or longer focal lengths that are designed to focus at a much closer range. This allows the lens to be within inches of the subject for much greater subject magnification than conventional lenses. Macro lenses are also optically corrected to focus critically in high magnification.

### *Exposure*

The shutter speed and aperture needed to capture a given photographic image depend largely on the sensitivity of the film. In the earliest days of photography, film was considered to be “slow”—it was not unusual to have to make an exposure of several hours to get any kind of information on film. Modern films are now so efficient photographers are able to capture images in fractions of a second, provided a properly sensitive film is used. Film sensitivity, or speed, is measured in terms of ISO (International Standards Organization). The higher the ISO, the more sensitive the film, where as lower numbers represent films that are not as sensitive, or “fast.”

Film speed will dictate the shutter speed and aperture needed to make a good exposure. The camera’s internal light meter evaluates the amount of light in a scene. In a manual camera, it will then give the photographer its recommendation as to the shutter and aperture settings to use based on the film’s ISO. Many modern cameras set the ISO automatically by scanning an electronic code located on the film canister.

These settings, once determined by the meter, are interchangeable to a point. For example, if the camera recommends that the exposure should be  $\frac{1}{60}$  @  $f/8$ , the photographer has several choices. Shutter speed and aperture share a reciprocal relationship. If the photographer wants more depth of field than  $f/8$  will him, he could use  $f/11$ . However, since he has now cut the amount of light striking the film in half, he must compensate by lengthening the time. His final exposure could be  $\frac{1}{30}$  @  $f/11$ , which would produce exactly the same amount of density as his original light meter reading.

### *Metering Systems*

Light meters in all cameras are based on an average. The light meter assumes that the scene will have equal light areas, dark areas, and mid-tones. This assumption averages out to a characteristic known as middle gray, or 18% gray. The light meter places anything the camera is aimed at in this value. The most common metering system is to simply average all of the subject reflectance that is inside the viewfinder. This system is known as averaging.

However, since not all scenes can or should be averaged to 18% gray, more advanced 35-mm SLR systems allow metering choices. Center-weighted metering places the meter’s emphasis in the center of the frame. Matrix metering is based on a grid that is based on a series of typical lighting situations, such as a bright sky on the top of the frame, and darker land at the bottom. The camera then tries to automatically compensate among choices on the grid. Spot metering, the most precise method, allows the photographer to specify a point in the photograph that they would like to be 18% gray, or take readings off of a highlight and a shadow and average the two.

### *Accessories*

Accessories for 35-mm are widely available because of the format’s widespread popularity. In addition to interchangeable lenses, flashes, tripods, filters, motor drives, bellows, cable releases, a number of other accessories are available for the novice all the way up to the advanced professional.

### *Flashes*

Many 35-mm point-and-shoot cameras have built-in flashes, as do some 35-mm SLR cameras. SLR cameras also offer the choice of additional external flashes, usually connected to the camera via a top slot called a hot shoe, or into a plug via a synchronization cord. Depending on the camera, photographers can employ an additional electronic flash that has a light sensor located on the flash itself, or one that is more advanced and can work with the camera’s meter to shut the built-in flash off at the proper time. These systems are dedicated and automatic, or TTL (through-the-lens) systems, respectively.

### *Tripods*

A sturdy tripod allows a photographer greater freedom when using slower shutter speeds. Tripods

can be made of wood, though most common commercial tripods are composed of lightweight metal.

### Filters

Filters are used over the lens to either create or negate a particular visual effect. Filters can also be used to block out a particular color or wavelength of light, as in UV filters. Color correction filters can correct a colorcast in a scene, while specialized filters can create images with starbursts around lights or other specialized effects.

CHRISTYE SISSON

*See also:* **Camera: An Overview; Camera: Pinhole Camera; Camera Obscura; Exposure; Film; Lens; Point-and-Shoot**

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## CAMERA: AN OVERVIEW

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The camera is in large part responsible for shaping the cultural landscape of the past one hundred years. A camera enables its user to seize a moment in time and capture it on film or as digital information. The camera's final product, the photograph, allows anyone to become an eyewitness to these captured moments, whether 'real' or manufactured. The pervasiveness of photography in world culture is a direct result of advancement in camera technology and manufacture. Modern cameras are portable and precise, though their origins date back to ancient times.

### Camera Obscura

The predecessor of the modern camera is the camera obscura ("dark room" in Latin). The camera obscura was often a darkened room, with a small hole in a window covering. Through the hole, an image of life outside the window was projected on to an opposite parallel wall, upside down. This principle had been known in early Chinese, Arabic, and Greek cultures.

The basic concept behind the camera obscura, and all cameras, is that light travels in a straight line. When light rays reflected off of a subject pass through a hole, they cross and reform. The hole acts as a point of projection for the image. Any ray

of light that passes through the hole will hit the focus plane (the wall) at a particular point. Any other ray of light, again being reflected off of the initial subject, will intersect at a different point. These multiple points, when reassembled on the focus plane, form the image. The distance from the hole to the focus plane determines the final size of the image.

The discovery of photography in 1827 by Joseph Niépce and his partner, Louis Daguerre, fostered the birth of the modern camera. In fact, Daguerre used camera obscura in many of his early photographic attempts, but soon employed more portable cameras such as pinhole and simple lens cameras.

### Pinhole cameras

Pinhole cameras consist of a light-tight box or container with at least two parallel surfaces, with a small hole in one of those surfaces. The primary difference between pinhole cameras and camera obscura is that pinhole cameras use some type of light-sensitive material (film or photographic paper) to capture the image and make it permanent. Pinhole cameras can be made out of almost any container that can be made to be light tight.

Pinhole cameras, though still in use today, present some drawbacks, although some photographers

## CAMERA: AN OVERVIEW

exploit these characteristics for aesthetic ends. Images generated by pinhole cameras are fuzzy and lack detail. Optics, and, finally, complex lenses began to be used in place of the hole in a pinhole camera, allowing an image to be focused on the image plane.

### The simple camera

A simple camera consists of three basic parts: a light-tight container, or body, a lens, and an image plane, that is, a place for film or other light sensitive material to be placed to receive the projected image. Modern cameras also include viewfinders to aim and compose the image, a shutter and aperture to control the light reaching the film, and a light meter to determine the amount of light needed to create the image. Modern photography often integrates these systems so that the user is often not aware of the inner workings of the camera.

Camera types can be divided into several categories, most notably by their viewing/lens systems.

### View Cameras

The earliest lens camera type, the view camera, is still used today. The view camera body consists of two standards (front and rear) that provide a support system for a flexible length of bellows. The bellows are an accordion-folded length of stiff, light-tight material that extends between the standards. The front standard of a view camera holds the lens board, which contains a view camera lens. A view camera lens contains all of the exposure controls for the camera, including the aperture and shutter speed. View cameras do not have light meters. The rear standard houses the ground glass, the image plane of the view camera. The image is focused on the ground glass with the help of a dark cloth draped over the back of the camera and the photographer. The film is then inserted in front of the ground glass before taking the photograph.

Older view cameras used glass or metal plates coated with photographic emulsions as their light-sensitive material. Many early photographic processes, including Daguerrotypes and Tintypes were done with view cameras. Modern view cameras use sheet film, squares of film cut to fit the size format of the camera. The most popular view camera size today is  $4 \times 5$ , that is, utilizing film that is  $4 \times 5$  inches, though cameras utilizing  $8 \times 10$  inch film are still used. Film sheets are loaded in complete darkness in sheet film holders specially designed to be light tight. Once inserted into the view camera, the

dark slide protecting the film is removed so that the film can be exposed in the camera. Each film holder contains two sheets of film when loaded. View cameras can also use instant film, such as Polaroid, with a special film holder.

Sheet film presents with the advantages of excellent clarity and resolution, but also is slow to load and inconvenient to shoot quickly. As technological advances in photographic materials allowed for shorter exposure times and flexible films, many photographers wished for cameras that could be used more quickly as well. Roll-film cameras were developed to support burgeoning fields such as photojournalism, allowing photographers to capture images seconds apart. Film was made into long strips, or rolls, to allow for more speed and spontaneity in photography.

### Rangefinder Cameras

The dilemma with view cameras is that the viewing system and the image capture system are one and the same. The rangefinder camera attempts to solve that problem by providing a separate “composition” finder, either mounted on top or inside the camera, to allow the photographer to more spontaneously choose and frame their subject.

Many of the first consumer-level cameras were rangefinder cameras developed by George Eastman of Eastman Kodak Company. The Kodak “Brownie,” a box camera with roll film already loaded, had a viewfinder in the top corner of the box. No more than a channel blocked off by clear glass, the viewfinder nonetheless allowed users to “point and shoot.”

The rangefinder viewing system remains popular today. The advantage of rangefinder cameras is that they are among the quietest and smoothest systems available, with no mirror to jar the image upon exposure. Rangefinder cameras are what are commonly referred to as today’s “point and shoot” cameras.

Rangefinder cameras are made for both 35-mm roll film and medium format roll films.

### Twin Lens Reflex

The term “reflex” in both twin lens reflex and single lens reflex cameras refers to the use of a mirror to reflect the composed image to the viewfinder. The mirror in a twin lens reflex sits directly behind the upper viewing lens, while the lower lens of the camera is responsible for transmitting the image to film.

The mirror sets the image right side-up, but like any mirrored image, the image is reversed left-to-right. The image is projected on a ground glass surface in the viewfinder for focusing and composition. Since the two lenses are mounted as one piece, any focusing that takes place for the viewing lens is mimicked in the photographic lens. The viewfinder in a twin-lens reflex camera is most often a waist-level finder, meaning the image is projected to the ground glass mounted to the top of the camera. In order to easily see the image in the ground glass, the photographer must hold the camera at waist-level. The ground glass image is typically shielded for viewing by a set of metal leaves that form a box around the ground glass.

Twin lens reflex cameras are typically made for medium format roll films.

### Single Lens Reflex

The most common modern camera type is the single lens reflex camera. In a single lens reflex camera, both viewing and photography takes place through a single lens. A mirror deflects the image coming through the lens and sends it to the prism for viewing and composition. The prism of a single-lens reflex camera is made up of a series of mirrors and lenses to brighten the image and orient it properly for the viewer. When the shutter button is depressed, the mirror swings out of the way to allow the image to travel back to the film. Although the most popular example of a single lens reflex camera is 35-mm roll film format, most professional grade medium format cameras today are also single lens reflex.

### Light Control

#### *Exposure*

Exposure is the amount of light needed to form an image on film or other light sensitive materials. In the early stages of photography, it was not uncommon to require several minutes of exposure to form an image. Technological advances in film sensitivity and characteristics have reduced this time to fractions of a second.

There are many different levels of sensitivity available in today's modern films. Film sensitivity, often referred to as film speed, is measured in terms of ISO (International Standards Organization). The higher the ISO number, the more sensitive the film is, and the less light it will need to make a proper exposure. The lower the film speed, the more light it will need to obtain a proper exposure. For example, a film with an ISO of 800 will allow

the photographer to capture images with shorter exposures than will a film with a speed of 400. ISO numbers correspond to their sensitivity; ISO 400 film needs twice as much light to make the same exposure as ISO 800 film.

#### *Light Meters*

In order to determine how much light is needed for an exposure, a photographer must use a light meter. Light meters are most often integrated into the camera system, either informing the photographer of the proper exposure for that film and scene, or setting that exposure automatically. In order for the light meter in the camera to function properly, the meter must know the sensitivity, or ISO, of the film being used. Many modern film manufacturers mark the film canister with an electronically read code, called a DX code, so that a DX-code enabled camera can automatically set the meter to the proper ISO.

#### *Shutter and Aperture*

Once the amount of exposure has been determined, cameras employ two controls to obtain that exposure, shutter and aperture. The shutter is a device inside the camera that controls the amount of time that the film is exposed to light. Because of today's high film speeds, shutters must travel very quickly, exposing the film in fractions of a second. A typical shutter speed range could be from  $\frac{1}{2000}$  of a second all the way up to one second. Many cameras set shutter speed in increments so that each speed is twice or half the one next to it. For example, the next speed up from  $\frac{1}{500}$  of a second would be  $\frac{1}{1000}$  (half the amount of time), and the next down would be  $\frac{1}{250}$  (twice the amount of time). These increments are commonly referred to as stops. Most commonly, shutters are located inside the camera body directly in front of the film. These types of shutters are called focal plane shutters, and are usually constructed of a series of cloth curtains or metal leaves. Less common is the leaf shutter, typically found in view cameras and professional grade medium format cameras. A leaf shutter is constructed of lightweight metal in a circular, iris-like fashion.

The other camera control used to control exposure is the aperture. Located in the lens, the aperture is an iris-like device that is set to permit a certain amount of light. When the blades of the aperture are closed down, a very small hole is created for light to pass through. When the blades of the aperture are opened up, a larger hole is created, therefore allowing more light to pass through. Openings of aperture

## CAMERA: AN OVERVIEW

are measured in f/stops, which are based on the area of the opening. A typical range of f/stops on a lens may span from f/2 (wide opening) to f/22 (very small opening). Like shutter speeds, apertures are also most often set in increments to the power of two. For example, an aperture of f/8 lets in twice the amount of light as f/11.

Aperture and shutter speed share an inverse relationship. Each controls a different aspect of the image. If the goal is to capture fast motion, a faster shutter speed is needed. In order to achieve that fast speed, it is usually necessary to open up the aperture to compensate for the short shutter speed. Likewise, smaller apertures allow for a great amount of depth of field. Depth of field is what allows the photographer to control the amount of focus in the image. For example, if someone is photographing a flower with a mountain range for a background, they could have both in focus if they use a very small aperture, such as f/22 or f/32. However, since these f/stops constitute very small openings, a longer shutter speed is usually required to make up for the exposure lost by closing down the aperture.

CHRISTYE SISSON

*See also:* **Brownie; Camera: 35 mm; Camera: Diana; Camera Obscura; Camera: Pinhole; Camera: Point-and-Shoot; Eastman Kodak Company; Exposure; Lens; Light Meter**

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## CAMERA: DIANA

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The Diana Camera is a plastic “toy” camera that contemporary photographers have embraced for its simplicity and unique quality of image. The camera was manufactured by the Great Wall Plastic Factory of Kowloon, Hong Kong, beginning sometime in the early 1960s through reportedly the early 1970s. It was imported to the United States by the Power Sales Company of Willow Grove, Pennsylvania, and only sold by the gross (twelve dozen), with a price ranging from one to three dollars each. Though Diana is the best known brand name, the camera was marketed under other names including Anny, Arrow, Arrow Flash, Asiana, Banier, Banner, Colorflash Deluxe, Debonair, Diana Deluxe, Diane F, Dionne F2, Dories, Flocon RF, Hi-Flash, Justen, Lina, Lina S, Mark L, MegoMatic, Merit Mirage, Pnanx Photon 120, Pioneer, Raleigh, Reliance, Rosko, Rover, See, Shakeys, Stellar, Stellar

Flash, Tina, Traceflex, Truview, Valiant, Windsor, Zip, and Zodiac. Two cameras that are currently being manufactured are popular successors to the Diana, the Chinese-made Holga and the Russian-made LOMO.

Technically, the Diana camera has a plastic body, light blue and black, and a plastic lens. The standard model has a single shutter speed that, because of its inexpensive nature, varies in speed from  $\frac{1}{30}$  to  $\frac{1}{8}$  of a second. Other models have a B (bulb) setting, and the F model even has a built-in flash. Included on all models are three aperture settings, illustrated by drawings: sunny (f-16), sun with clouds (f-6.3), and cloudy (f-4.5). The camera also allows for limited manual focusing with three settings: 4 to 6 feet, 6 to 12 feet, and 12 feet to infinity. The camera uses 120 film, making sixteen exposures that are approximately  $2 \times 2$  inches. The

film is manually advanced. A frame count can be viewed through a red window on the back of the camera. It is often recommended that the body of the camera be taped with black electrical tape along the seams to avoid light leaks.

For many photographers, the very nature of the camera, a plastic toy, allows them a spontaneity that they may not have with more sophisticated and technical equipment. Through its friendly appearance, it allows photographers an ease in which to approach subjects and shoot pictures, especially portraiture. The photographer embraces and is challenged by the serendipitous nature of the resulting work. The light leaks, along with the shape of the negative, the distortion of the plastic lens, and the fact that the lens is not color-corrected all lend an element of surprise to the final image. Often the images come out blurred and distorted, achieving a dream-like, surreal quality.

The use of the camera by students and professionals in the United States dates to the late 1960s. Early milestones include photographer Nancy Rexroth's portfolio of images included in "The Snapshot" issue of *Aperture* in 1974. Her 1977 book entitled *Iowa* included Diana images that were autobiographical of the artist's childhood and furthered her reputation as a serious photographer who used the Diana camera. Another early project that familiarized photographers with the camera came in the late 1970s when photographer Mark Schwartz, for a project entitled *We Do the Rest*, sent several hundred Diana cameras to United States photographers, asking them to shoot the film and return the camera with exposed film intact. In 1980, David Featherstone organized *The Diana Show* for the Friends of Photography in Carmel, California. Featuring the work of 43 photographers, the exhibit and accompanying catalogue and essay were important firsts in highlighting the Diana camera.

The Diana camera and its successors continue to be used by amateur and professional photographers in the fields of fine art, commercial photography, and photojournalism. In the early 1990s, artist Nancy Burson, best known for her digitized composite portrait photographs, used the Diana camera to photograph children with craniofacial condition, a rare disfiguring disorder. Burson used the camera to create subjective, softly focused portraits in sharp contrast to more sterile, clinical portraits. Using the contemporary Holga camera, award-winning photojournalist David Burnett captured unique and powerful images of American political candidates on the 2000 presidential campaign trail.

The idiosyncrasies of the Diana camera are its legacy, allowing photographers to capture images and express themselves in unique and unpredictable ways.

JIM McDONALD

*See also:* **Burson, Nancy; Camera; Vernacular Photography**

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## CAMERA: DIGITAL

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At the end of the twentieth century, digital cameras were rapidly becoming the norm in many fields of photography. Film photography struggled to compete not in terms of quality, where it remains superior for most photographers, but in the transformations

of use that the digital camera has enabled. Digital cameras can be quite diverse in form and function but there are two principle technologies that, while not common to all digital cameras, will serve to distinguish them from their conventional

film based counterparts. These are the sensor and the storage system both of which are akin to a “digital film.”

The Charge-Coupled Device (CCD) was invented in 1969–1970 making it the first digital sensor array. The array consists of a horizontal and vertical grid of light sensitive elements that convert light into electricity, and which can then be converted into digital data by an analog-to-digital converter (ADC). Each of the elements of an array is called a pixel—a word corrupted from “picture element.” During the 1970s it was common to have an array of several hundred pixels across by several hundred deep. By the 1980s an array was developed by Kodak that was 1,500 pixels by 1,000. This totals 1.5 million pixels marking the first step into measuring the resolution of camera images in megapixels (one million pixels is a megapixel). Other forms of more recent sensor device include the Complementary Metal Oxide Semiconductor (CMOS) which, for example, Canon Inc., uses and the Junction Field Effect Transistor (JFET) which Nikon employs.

However, to say that the camera is collecting so many megapixels of information can be misleading. In order for a sensor to capture color it has to filter out the light so that it is reading only one color at a time. Digital cameras function through capturing red green and blue light independently by placing a color filter in front of each element. The most typical arrangement of these Color Filter Arrays (CFAs) is the Bayer grid developed by Kodak. This consists of a  $2 \times 2$  grid which contains two green pixels and one each of red and blue. Because only half of the green pixels are really captured and a quarter of the blue and red, a process called demosaicing was developed to interpolate the missing color information. This results in a slight blurring occurring in images that use the CFA system. The Bayer grid is not the only system; Sony Corporation has developed another grid system not based upon red, green, and blue (RGB) but upon cyan, yellow, magenta, and green filters, and Fuji film corporation has developed a CCD that uses a grid system at a  $45^\circ$  angle which, they claim, gives better data for demosaicing. They have also developed a system that captures at two different sensitivities in order to increase dynamic range. Foveon Inc. makes a CMOS chip that uses three layers of sensors to capture full color data at every location. However, this sensor has a lower sensitivity than CFA systems because the light has to pass through three layers of sensors.

Another method of capturing full color data is to capture the RGB data in three passes. This is how most large format cameras with digital backs work. They scan the subject line by line, three times over in single color in order to create a full color composite in the host computer to which the back is tethered. The disadvantage of this is time: it can take several minutes to “shoot” an image rendering any moving subject unsuitable; the advantage is that the quality is unparalleled as full color information is captured for every pixel.

For digital backs the images are stored on the host computer’s hard drive although for the majority of cameras this is not the case. There are various forms of storage that retain the information created. Currently, the most common of these is a Secure Digital card (SD) a card with a tiny form factor ( $1" \times 1\frac{1}{3}"$ ) and so is suitable for use in compact digital cameras. Most commonly used in digital single lens reflex (SLR) digital cameras is the CompactFlash (CF) form factor, which is the size of a matchbook. This comes in two differing forms where the type II is slightly thicker than the type I. CF Type I stores the information in flash memory—a nonvolatile form of memory where power is not needed to maintain the information—and the type II form factor is used most often with a Microdrive, which is a small hard drive. Microdrives are slightly slower than flash media but are available in larger capacities. There are several other forms of memory; however, these two are the principal types.

Although the memory and the sensor array are the two distinguishing features of the digital camera, probably the most significant feature is in its connectivity to other digital systems: it sits much more readily within the workflow of the digitized publishing environment such as newspapers; because of specialized imaging needs, it is employed in areas such as astronomy; and, with the rise of the personal computer, a mass market for digital cameras has become a reality.

Astronomy demonstrated the first benefits of using digital technology in the mid-to late 1970s where because of their sensitivity to individual photons digital sensors provided images that conventional film was unable to capture. In 1981 Sony introduced the first digital camera with the Mavica (MAGnetic Video CAmera), the original still video camera. Still video cameras are video cameras that capture single shots as photographs, which is the system still used in the majority of compact digital cameras but not in SLRs. Soon after this, in 1984, photojournalism conspicuously

embraced digital cameras enabling shots to be taken at the Olympics in Los Angeles and sent to Japan across phone lines for publication within 30 minutes. Through the mid-1980s all the major camera manufacturers began to market digital cameras aimed at professional users, although the image quality of these early cameras was really quite poor by contemporary film standards. In 1986, Canon produced its RC701 still video camera, Kodak developed its milestone 1.5 megapixel digital sensor, and Nikon produced a digital camera prototype. In 1987 Kodak introduced its Still Video System, which included a printer, storage system, and camera. All of these cameras were prohibitively expensive for anyone but professional users, but towards the end of the decade, cameras that were aimed at the nascent consumer market were developed, most notably the Logitech Fotoman. Naturally, to bring the price down the image quality that had been steadily becoming finer was reduced for this line of cameras (the Fotoman had a resolution of  $640 \times 480$  pixels).

Also at this time digital studio cameras were being developed that had improved image quality but were tethered to a computer. At the beginning of the 1990s this evolved into high resolution cameras that took the form of the digital back. The digital back utilizes a pre-existing camera, replacing the film holder with a sensor. These have the advantage of using existing camera parts, most notably the camera body and optics. This principle is also used in digital SLRs. In 1992 Kodak paired with Nikon Inc. to produce the first digital SLR, the DCS200, which became the benchmark for digital cameras as that time.

Rather than using a video feed that was captured in still frames, it used Nikon's optics and camera integrated with Kodak's sensors producing an image that was four times as fine as the standard still video camera. Kodak and Nikon's collaboration led the digital camera revolution for the next few years, until Nikon produced its own camera and Kodak teamed up with Canon in 1995. As the decade progressed smaller and cheaper sensors provided the consumer market with viable prices that could capture enough detail to satisfy amateur photographers. At the time of writing the high end of the consumer market has reached eight megapixels and the professional SLR cameras have reached 12 to 14 megapixels, although this figure will undoubtedly increase for some time to come.

ANDREW ATKINSON

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## CAMERA: DISPOSABLE

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The basic concept behind a disposable camera is a very simple one. Consumers buy a camera the same way they buy a roll of film, and send the camera to process. Film companies are able to sell cameras instead of films. These cameras with film should be very simple and cheap, providing "good enough" quality picture, meeting the needs of those not willing to spend the

money on a "real" camera, or to learn some basic concepts of photography. However, the concept proved to be so successful that disposable cameras have seen their way into art photographers hands, seeking a simple "non-technically driven" way of making pictures, or into other serious photographers' bags as a cheap camera to use in harsh environment.

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Even if a disposable camera was already in production in 1887 and the first Kodak camera was in concept, if not in price, close to a disposable camera, it was in the late 1980s that the modern disposable camera appeared in the world market. The idea is the same behind disposable razors, bottles, or almost everything in modern society, use and dispose of. It was a sign of the times when resources and environmental consciousness were less developed. The modern disposable camera with its very good technical quality and low price was only possible with modern plastic production technologies, modern optic design, allowing for a fair quality in single elements lens design, and above all to modern film technology with high speed, fine grain, and a large exposure latitude, allowing for good results with a fixed exposure lens.

From a marketing point of view, these cameras are addressed to a public who did not want or is not able to afford a sophisticated camera, with its price, bulk, weight, and technical needs. Children and travelers are the main market targets. These cameras are promoted also as a mean to preserve the “real cameras” from dangerous environments like sand, sea, or snow.

The first modern disposable camera introduced by Fuji in 1986 used the then current 110 film format; it was unable to give a good enough technical quality. However, a year later, the ever-present 35-mm film found its way into a disposable camera, the Fuji Quick-Snap, allowing surprisingly good technical quality. The two key elements for this quality are a simple (usually single element) lens of good quality and a film with wide exposure latitude, particularly in overexposure.

The first disposable cameras were just a cheap and simple way of getting pictures, but soon manufacturers saw increased potential in these humble cameras, and all film manufacturers started producing them. Beach or snow use were among the main concerns of their consumers, so, new models appeared enclosed in a plastic box capable of getting the camera under water, if not to a deep dive, at least to 10 feet. There was even a complete underwater housing made to take a disposable into deeper waters. Panoramic, or pseudo-panoramic, was a fashion of the 1990s made possible by the use of disposable cameras with a wider lens (24 mm or even 17 mm) and a film gate keeping the wide part of 35-mm film (36 mm), but reducing the smallest dimension of the film from 24 mm to 12 mm. This format was also used in compact auto-focus cameras and even in SLRs, but most tried it first with a disposable camera. The telephoto disposable camera was not a big success, but manufacturers kept

trying a useful concept for them, and in the summer of 2001 Ferrania introduced a new model using mirrors in the light path to keep with the small size. With a plastic body with some cardboard printed external parts, they were also a good promotional tool for companies and events, making them a favorite for a cheap camera collection.

The modern revival of black and white photography led to the disposable black and white camera using traditional film or modern films based in color negative film technology, and able to be developed in the ever present “one hour lab.” Konica even started producing their black and white chromogenic film first for use in disposables and only then sold it as a separate film. Even instant photography went into disposable, with the added difficulty of the price of some camera parts, mainly the rollers needed to develop the film.

The APS format launched in 1996 was supposed to be a revolution in disposable cameras. The basic idea of reducing the film frame, as it was more than adequate for the small prints most costumers wanted, was that it could be applied to the disposable camera market. Cameras could be made smaller with shorter lens and greater depth of field (useful in fixed focus cameras). The panoramic format could be used in the same camera along with the two other APS formats. Most important was the idea that the newer APS disposable cameras could give a start to the changes in photo-finishing business needed to adopt the new format. As with most things in this format, things actually were not up to what was expected and APS seems to represent only a small part of the single use camera market, even if these new cameras are smaller and, sometimes, pretty.

Disposables did not meet the same success in every market. Japan seems to be the place where the concept met a higher success, with a series of accessories, including motor drives and optical complements, available for disposables. The current shift towards digital seems to have cooled down the disposable market; however, disposable camera image quality is still much better than cheap digital cameras can achieve.

The term disposable is not a very accurate one. The cameras are not actually disposed of, most of its parts are reused or recycled. The terms “ready to photograph” or “single use camera” seem more accurate. The unpublicized fact that the cameras are user re-loadable and quite simple technically led to its use in school projects, making it a cheap way of getting a large number of simple and good quality cameras; it has also found favor in some

kinds of art photography where technology is to be kept as simple as possible.

NUNO PINHEIRO

*See also:* **Camera: An Overview**

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## CAMERA: INSTANT OR POLAROID

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The term instant is applied to a camera that produces photographs developed by the means of the chemical products it has enclosed with the film medium. These developers are released via the simple mechanical process of passing the film packet through rollers that spread the chemicals over the exposed image as it leaves the camera. These rollers characterize all instant cameras and serve to quickly distinguish them from other camera types. Atypical as well is the fact that instant photography has been dominated by a single manufacturer, and the history of instant photography is inseparable from that of the Polaroid Corporation. In fact, the word "Polaroid" is widely used when referring to an instant camera. The instant camera is most widely used as a consumer product, but it also has applications as a professional tool—to make quick proofs when shooting with other cameras, and has been in the later part of the twentieth century an important genre in fine art photography.

Invented by Edwin Land in 1947, this process was first made available to the general public in 1948 by the Polaroid Company. Touted as "one-step" photography, the Polaroid Land Camera produced a 3¼ × 4¼" dry print and sold for the relatively costly price of \$89.95. These first cameras used a film not too different from the roll film foldings currently in use: a paper negative that offset the image onto a sheet of sensitized photographic paper were sealed together in a rolled packet. A two-roller mechanism smashed and spread the developer chemicals across this packet and the sensitized papers inside. After exposing the image, the film was separated from the camera. The finished picture was then separated from the negative a few seconds later and the negative discarded.

This new invention was an immediate success. A long succession of new and improved cameras was introduced. They used three series of roll film: type

40 in the first and most sophisticated type 95, 95A, 95b, 100, 110, 110A, and 120, among other models; type 30 and type 20 used on cheaper models and mostly plastic-bodied cameras like the J33 and Swinger models. As none of these films is available these cameras are not usable, unless converted to the still current pack films.

The first films available for use were sepia, but soon came black and white, higher speed black and white, high contrast materials for scientific applications, and positive/negative with a proof print and a usable negative.

In 1963, Polaroid introduced the second generation of cameras. They use the still current type 100/600 peel apart pack film, in several types of black and white and in 75 ASA/ISO color. These were plastic-bodied, box-like cameras, and more sophisticated folding models with differences in body material (plastic or metal) lens design and construction, the presence and type of rangefinders, or timers. There were four successive series the 100, 200, 300, and 400, with no important differences among each series. The series 100 was introduced in 1963 and had six models, the range increased with each series until the 300 series from 1969 had 11 models. Consumer products had an electronic shutter, the first introduced in a mass-produced camera, auto exposure, and needed a hard to find battery. There were manual exposure models, the 180, 185, 190, and the 195; they are sold for high prices in the used market. A new limited production version of these is currently on sale, but it is produced by NPC. Some of the consumer models were a huge success with production numbers up to 1,000,000. However, there were simpler and cheaper plastic bodied models: Colorpack, Memory Maker, Minute Maker. They all have automatic exposure, some had fixed focus lens, while others had some simplified devices to

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help focus. Some used the smaller type 80 film (Square Shooter). Their prices ranged from around \$25 to \$45. The Pack film range included also the BigShot, a long focus, fixed-focus, fixed exposure model dedicated to portrait, famous as being used by Andy Warhol; a new range of plastic folding cameras in production until the late nineties (EE-100; Reporter; Propack); the Mamiya based and built 600 and 600 SE, the latter with 75-127- and 150-mm, interchangeable lens, and some special cameras dedicated to macro-work. Still in production are Portrait and Passport models with two and four lens, providing two and four images in one single frame.

In 1972, there was an easier way to use instant photography, the new SX70 camera used the first integral film system. There was no need to pull the film from the camera as it had a small motor, powered by the battery in the film pack, to eject the film. The SX70 camera was a folding SLR, not much larger than the pictures it produced. It featured electronic control and electric film ejection. The image was unreversed on film by means of a mirror, the film was parallel to the bottom of the camera, and not to the lens plane. The first model finished in brown leather and brushed metal was an example of good design, from a time most industrial design is bound to be forgotten. The variations of the original SX70 had little more than different colors, black metal with brown leatherette, chromed metal with black leatherette, and even white and gold models. Except for the non-reflex model 3 the technical differences were small.

In 1978, Konica had just introduced the first auto-focus camera, and the SX70 evolved to auto-focus, which was accomplished by adding a sonar auto-focus module on its top. It allowed focusing in complete darkness, a feature stressed by Polaroid advertising. Most auto-focus Polaroid cameras still use this auto-focus system.

SX70s were expensive (\$180 in 1972), so the same principle of reversing the image with a mirror was applied to rigid plastic bodied models, the most popular in the United States was the Onestep, which in 1977 became the best-selling camera in the world; it remained so for four years. It was followed by other models some including sonar auto-focus. Art photographers still use these discontinued models as SX70/Time Zero film allows for manipulation not possible with more modern integral films.

Most post-SX70 Polaroid cameras and films are based on this concept. The 600 series cameras use the same size of film but with a speed of ISO 640 instead of ISO 150. With minor adaptations, it is

possible to use SX70/Time Zero in these cameras, as this film is not suited for manipulations and SX70 cameras are no longer produced. Most cameras using type 600 film are technically similar simple plastic cameras. However there is a large number of different models, some appealing to a children/youth market, using cartoon (Taz, Barbie) or music characters (Spice Girls), making this film the most popular in the Polaroid range. The current models are different from former models as they are of the folding type, similar in aesthetics to the Spectra/Image range described below. The most capable cameras of these series the 1980s 680 and the more recent 690, are no more than sonar auto-focus SX70s with built-in flash and metering systems able to deal with the faster film. Other current Polaroid film systems are the Spectra/Image system, which works in a similar way but is a bit wider, and led to a more advanced, although non-reflex, camera line, backs to scientific instruments and computer printers. This range originally had four folding cameras, three of which share the same body: the 125 mm, 3 elements F10 lens called Quintic and an unusual focus system consisting of a segmented arc-shaped center element, which swings on a pivot to adjust focus. (Spectra/Image; Spectra/Image 2 Spectra/Image Pro) and another, ProCam, with a more rugged construction, folds sideways and has a wider lens, said to be of better quality. To extend the possibilities of Spectra/Image cameras, Polaroid produced ingenious close-up accessories, some particularly suited to police work. A recent variation of the Spectra/Image is the 1200 series folding cameras using 12 pictures per pack, instead of 10, but with backwards compatibility with earlier Spectra/Image film packs. There are a few current models in this range, including one with an LCD viewfinder.

In 1993, trying to produce a smaller and cheaper film, Polaroid launched the Captiva/Vision series with a concept closer to the original SX70, a folding reflex, with a compartment to keep the ejected picture. It was not a success, but the film type was kept for the the Joycam, a very simple cheap camera that does not have a motor to eject the picture. This film type was also used in the Popshots an ill-fated adventure in the single-use camera market.

The I zone, earlier marketed as Xiao by a Japanese toy maker, uses a smaller film, close to a 35-mm frame in a 110 look alike camera, with bright colors and cartoon characters appealing to a very young public. There is also a scanner dedicated to Izone photographs, a film/digital camera combo, and a camera with a FM radio. In the United States Polaroid also markets the

Mio camera, which seems to be no more than a repackaged Fuji Instax 10 or 20.

For the most part of these more than 50 years, Polaroid was almost alone in the instant photography market even if some companies produced cameras compatible with Polaroid films. Kodak tried to compete with his own line of cameras and films in the late 1970s. All ended with lawsuits and courts ruling Kodak out of this market. In the late 1990s Fuji started producing instant films for the professional market usable on Polaroid cameras and film backs, and later, consumer cameras and films.

In the beginning of the digital era, instant photography seemed to have little reason for existence, and Polaroid faced a very difficult situation, the expert photographer targeted by earlier models and even SX70 seemed to be left out, and current consumer Polaroid cameras aimed at the lower end of the market. Polaroid also marketed low-end conventional film and digital cameras. However the professional/scientific uses of instant photography were still provided as from its beginnings. Polaroid

has a commitment to serious photographers, producing cameras, backs, and films for proofing and as a final photograph. Art photographers are using some forms of Polaroid process in the intended and unintended ways. Collectors appreciate the large variety of models (around 275, not counting color variations) and their availability. Polaroid owns some 20 × 24" cameras, which can be rented from their studios in some European and North American cities. The pictures some photographers produced with them are among the most prized of modern photography.

NUNO PINHEIRO

*See also:* **Polaroid Corporation**

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## CAMERA OBSCURA

The camera obscura existed long before photography itself. In fact, there would be no photography without it. The name literally translates from Latin to mean “dark room.” The moniker, however, is a bit misleading, as it leaves out the most crucial element of the camera obscura: a small hole through which light can enter the darkened chamber.

No one invented the camera obscura; it is a naturally occurring optical phenomenon. Like Plato’s cave, in which projected shadows are an allegory for reality, the camera obscura projects real life, in full color and movement, onto a two-dimensional wall or screen to be observed and contemplated. Light enters a darkened enclosure through an aperture such as a small hole or a glass lens, projecting an inverted image onto an opposite wall or screen. The science that allows this to occur is simple. Light travels in straight lines. When entering a small hole, rather than scattering, light will only pass through in an organized manner. Thus, light reflected off of

a flag atop a flagpole will pass through the aperture and hit the lower part of the back wall or screen. Whereas light bouncing off the base of the pole will end up at the top of the projected image.

In essence, a camera obscura is simply a camera without film. It dates back centuries before light sensitive materials were developed. The first recorded observations of the phenomenon are attributed to the Chinese philosopher Mo-Ti in the fifth century BC. Aristotle (384–322 BC) took note of this process while observing light filtering between the leaves of trees and projecting crescent shaped images of the eclipsed sun on the ground. He also took note that the smaller the hole, the sharper the image appeared.

Although it was probably a principle known by contemporary scholars at the time, the first account of the camera obscura itself dates back to the Arabian scholar Alhazen (Abu Ali al-Hasan Ibn al-Haitham) (c. 965–1039). In 1490 Leonardo

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da Vinci clearly described the camera obscura which he called *oculus artificialis* in reference to its commonalities with the eye. He also suggested overcoming the problem of the reversed image by projecting it on a sheet of thin paper and viewing it from behind.

The person most often credited, though incorrectly, with developing the camera obscura is the sixteenth century Neapolitan scientist, Giovanni Battista Della Porta. This is because the camera obscura was described in detail in his book, *Magiae Naturalis*, one of the best known works on popular science from that time. Della Porta was the first to describe camera obscura as an aid to artists attempting to draw from life. Though he was not the first to do so, he took advantage of developments to the camera obscura, such as the use of an optical lens instead of a simple hole, which brightened and sharpened the image. He also used a mirror, which, by reflecting the image, corrected its earlier reversal. Della Porta created theatrical pageants that took place directly outside the darkened room, with sets and costumed characters. Once his audience's eyes adjusted to the darkness of the room, what they saw was truly cinematic. Projected before them was a drama acted out by miniature two-dimensional characters. They were in awe. Those who disbelieved Della Porta's explanation of the illusion even accused him of sorcery.

As the camera obscura became more popular, it took new forms. Rather than a specially constructed permanent room or building: smaller, more portable versions were made. Some were small rooms light enough to be carried on rails by two men, like a sedan chair. The astronomer Johann Kepler, who actually coined the phrase "camera obscura," had a portable tent camera that he used when making a topographical survey of Upper Austria in the 1620s.

Very tiny versions were also developed. One was inset into the stem of a goblet. Through the use of a small mirror, an image was projected onto the surface of the wine (white), so that the host could keep an eye on his guests: arguably the predecessor to the modern day surveillance camera. The most popular version of the camera obscura, however, was just small enough for a person to carry under one arm. These had a frosted glass or translucent screen onto which the image was projected (much like a view camera), eliminating the need to be in an enclosed room.

Many seventeenth and eighteenth century artists were interested in the camera obscura's ability to

essentially replicate, though monocularly, human vision. It helped them to achieve perfection on difficult to render perspectives. Notables among these artists were Jan Vermeer (1632–1675) and Canaletto (1697–1768). The extent to which they used the camera to create their precise paintings remains controversial to this day.

At this point the camera obscura was essentially the prototype for the modern camera. The only change needed was a way to load it with film. Both Nicéphore Niépce and William Henry Fox Talbot used camera obscuras to expose their various light sensitive materials and produce the first photographs. With this, a major shift in the camera's role in the world occurred. A light and chemical reaction took the place of the artist's pencil. Instead of being an instrument for observing, and possibly drawing a subject, an act still somewhat subjective, it became instead a recorder of a "truth": the creator of a subject itself.

Camera obscuras live on today. Around the world there still exist some walk-in camera obscuras whose function is both entertainment, observation (most of these are in areas of splendid views), and education. Some contemporary artists, such as Ann Hamilton, Vera Lutter, and Abelardo Morell still create work using the phenomenon.

But the camera obscura's true descendant is the modern camera. Be it film or digital, large format or movie camera, the basic structure and concept of the camera has remained the same through the centuries: a light-tight box into which light, admitted through an opening, strikes a parallel surface and projects an image. Unlike in centuries past however, the image, no longer fleeting, can now be kept intact.

ROGER SAYRE

*See also: Camera: Overview; Photographic "Truth"*

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# CAMERA: PINHOLE

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Pinhole photography is photography in its most basic form, involving no optical or electronic elements, working with only a light proof container and a tiny hole. The container can be made from cardboard, wood, metal, plastics, almost anything the photographer's imagination can suggest. In the 1980s, Jeff Guess (American) used his mouth as a pinhole camera. Inside a pinhole camera, either a piece of photo paper or photo film can be placed to record the image. The film or paper can be black and white, color, Polaroid, or hand-sensitized materials. The pinhole opening can be made directly into the container or from other materials such as aluminum shim attached to the container. The shutter can be closed and opened by a simple piece of black tape or more sophisticated mechanical devices. The pinhole camera can be any size, from tiny 35-mm film containers, to a shoe box, lunch box, or trashcan size, to an entire room or building. In the 1990s, Patricia Gabas (French) and Andre Kertzenblatz (French) built a pinhole cabin large enough for several people to fit inside and put it on the back of a truck, a mobile pinhole camera, literally a *camera obscura*, or dark room.

Without the pinhole opening, ambient light striking a piece of photo paper or film cannot represent a scene because light rays, traveling in straight lines, are sending information from any particular point to all directions at once. This excessive information cannot reproduce on photo paper a recognizable image. A piece of photo paper that has been held up to a chair and developed looks exactly like a piece of photo paper held up to a lamp and developed—only the scattered light will be captured and the picture will feature only gray tones. This chaotic quality of light can be structured by forcing the light to travel through a tiny hole. A tiny hole blocks most light rays, transmitting light from a particular point in one, as opposed to, multiple directions. The projected image is upside down but otherwise recognizable. When properly directed light strikes a photographic piece of paper or film, the projected image can be recorded as a photograph.

The phenomena of pinhole, or camera obscura, was understood and exploited well before the advent of photography. In China, Mo Ti (c. 4000

B.C.) describes how light traveling in a straight line, like an arrow, projects a recognizable image. Egyptian scholar Hassan ibn Hassan (c. 1000) describes the use of a pinhole device to observe an eclipse of the sun. Other historical references to pinhole include Aristotle (384–322 B.C.), Francis Bacon (c. 1267), and Leonardo Da Vinci (1452–1519).

Some of the historical activity with pinhole images has been scientific, such as observing eclipses, measuring time, or researching the qualities of light. Some of the activity has been educational, such as workshops or classes where people make and use their own pinhole camera, exploring firsthand the phenomena of orderly light and photography. Some of the historical activity has been in the art world. In the fifteenth century, painters used camera obscura devices to help sketch and paint with perspective. The camera obscura device was a light tight space or container with a small opening pointed at the scene to be sketched or painted. Light traveling through the hole projected the scene onto paper or other support to be traced by the artist. With the advent of photography in the nineteenth century, Sir David Brewster (1856) coined the word pinhole and is the first to have made pinhole photographs. Use of pinhole cameras fell out of use in the early part of the twentieth century. In the 1960s and 1970s, there was a revival of many alternative photographic processes and through the end of the twentieth century, pinhole photography surfaced in the arena of contemporary art.

There are several particular qualities to pinhole photographs, such as long exposures, infinite depth of field, more or less refined resolution, angles of view, possible distortions, and multiple exposures. Without the use of optical glass elements, the projected image is relatively dim and thus exposure times are often necessarily lengthy and can last from a few seconds to several days. Exposure times will vary according to the amount of available light, the size of the pinhole, and the sensitivity of the film or paper being exposed; the more available light and the larger the size of the pinhole, the shorter the exposure time. A smaller opening makes for relatively longer exposure times, but has better resolution than large openings, producing a more refined

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reproduction of detail. The greater the distance between the pinhole opening and the photo paper or film (the focal plane), the less refined the resulting image. This distance also affects the angle of view. When the pinhole opening and the photo paper or film are relatively close to each other, the resulting angle of view is somewhat wide-angle, becoming more and more telephoto as the hole and paper are farther and farther apart. It is commonly thought that lenses are responsible for improved visual resolution but in fact the principal difference between pinhole and lens photography has to do with intensity not quality of light. In lens photography, the use of optical elements concentrates multiple light rays, intensifying the projected light and shortening exposure times. In both pinhole and lens photography, the visual resolution is more a factor of the size of the opening than the use of a lens. Moreover, a lens imposes the need to focus, whereas a pinhole photograph has infinite depth of field; all objects close or far from the pinhole camera will be reproduced in equal focus. A flat piece of photo paper or film placed directly across from the pinhole opening can reproduce a scene with little visual

distortion, or diverse distortions are possible by bending or curving the photo paper or film. Multiple exposures are facilitated by the typically long exposure times and mechanical simplicity of most pinhole cameras.

At the end of the twentieth century, pinhole photography was a well-published topic, a common part of many educational programs, and exhibited in major museums as well as commercial galleries, community centers, and libraries.

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*See also:* **Camera Obscura; Lens**

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# CAMERA: POINT AND SHOOT

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The 35-mm film cameras known familiarly as “point and shoots” are not your (Great) Grandma’s Brownie. They are smart, sophisticated, and snap-shot easy miniaturizations of the classic rangefinder cameras, scaled down to a viewing screen to guide the eye and an interior circuitry that automatically measures light and distance. In the hands of a photographer who understands their parameters, a simple model with a good lens can take photographs indistinguishable from their larger and more complicated cousins, the single lens reflex (SLR) and rangefinder cameras.

It took more than a hundred years of invention to perfect cameras as small, sharp, and nearly foolproof as the contemporary snap shot camera. Miniaturization, however, was a goal from the beginnings of photographic research. Henry Fox Talbot, one of photography’s founding fathers, realized early on in his experiments with light that tiny cameras with

lenses of short focal lengths (the distance between the aperture and the sensitized plate) would concentrate the light in a small area and lead to shorter exposures. Nicknamed “mousetraps” by his wife, some of the little boxes fitted with microscope lenses measured only two-and-a-half inches square. Unfortunately, enlargers had yet to be invented, and the tiny images were dismissed by Fox Talbot as looking like the work “of some Lilliputian artist.”

The first functioning roll film camera small enough to take on a picnic was George Eastman’s brilliant invention, the Kodak No. 1, introduced in 1888. It was a simple box camera less than seven inches long and four inches wide, with a set shutter speed of  $\frac{1}{25}$  of a second and a fixed focus lens that managed a reasonably sharp picture eight feet or more away from its subject. It came with the instructions “You Press the Button, We Do the

Rest” and a preloaded roll of film that recorded 100 images. Film and unopened camera were sent back to the factory in Rochester for processing. It was the beginning of the family snap shot, and its simplicity made the camera a household item.

The Kodak Brownie followed in 1900, along with a host of competing manufacturers of small cameras for the amateur market. It was another 25 years, however, before the development of a 35-mm precision camera capable of sharp focus, variable shutter speeds, and low light exposures. This camera, the Leica, was introduced by Oskar Barnack, head of the experimental department at the E. Leitz German Optical Works in 1925.

Following World War II, color film and the large choice of small, easy to load and use cameras put a modern camera on everyone’s wish list, but the rangefinder 35-mm and the increasingly popular single lens reflex 35-mm cameras, introduced shortly after the war, still presented technical challenges to most amateur photographers.

Auto-exposure was the first breakthrough. Built-in light meter systems coupled with electronically controlled shutters set the shutter speed, depending on the photographer’s choice of aperture. In 1977 Konica introduced the first 35-mm compact camera with auto-focus and auto-exposure. By the 1990s easy to load film handling, automatic film speed settings, automatic end of the roll rewind, dedicated flash units, zoom lenses, and ultra lightweight compact designs for 35-mm point-and-shoot cameras dominated the amateur market.

Depending on the camera model, there are two systems of auto-focus to choose from: passive or active. In the active system, a beam of light, usually infrared, is emitted from a small opening near the lens and provides the lens with the distance from the subject (as determined by the object in the center of the viewing screen) to the camera. The lens automatically adjusts the focus. This is an effective system in low light, or on a foggy day, but if the subject is behind glass or the beam strikes falling snow, the system fails to focus on the subject.

In a passive system, used frequently on point and shoot cameras with zoom lenses and on auto-focus SLRs, sensors are located behind the lens. These sensors measure both horizontal and vertical bands of the subject and can be more accurate, particularly in a landscape situation. They depend on contrast to work properly. Therefore, a single tone or color (for instance, a field of snow) will be difficult, if not impossible to focus. In some more expensive point and shoots, an active “assist beam” is available for these situations.

In these fully automated cameras, the auto-exposure and the auto-focus function together when the subject is placed in the center of the viewing screen and the shutter is pressed half way down. Light meter sensors, located on the body of the read the areas from several “zones” in the image. These meters average the exposures of the different zones to match an eighteen percent gray card, but generally give greater priority to the center of the viewing screen. Known as center-weighted, this kind of meter is good for subjects in a landscape or backlit (light falling on the subject is less than the light behind the subject).

Some center-weighted meters are balanced with additional metering systems, such as spot meters. Spot meters measure very specific areas, rather than averaging the entire image. Usually, there is a mode or a combination of modes to press to utilize this type of metering.

Continuing to press halfway down on the shutter locks in focus and exposure. This allows the photographer the opportunity to adjust exposure and arrange the composition by moving the camera to a different angle or view. Warning lights indicate if there are problems with these functions.

The lenses on these cameras are “fixed,” that is, they are not removable. The range of lens choices, however, continues to grow, with zoom lenses a top consumer choice. These little multifocal lens generally range from wide-angle 35-mm to the telephoto 145-mm, or higher. A shortcoming of these lens is an aperture range that is rather limited and difficult to use in low light situations. Small but powerful built-in dedicated flash units have been developed to ameliorate this limitation. They can be quickly employed as fill-flash for backlit subjects on a sunny day or as full flash in low light situations. Many of these cameras also come with a night mode or slow sync flash. In this mode, the flash goes off and the shutter remains open, often for as long as a second, to record the ambient light.

A large choice of films and film speeds are available for 35-mm point and shoots. APS point and shoots, however, are far more limited. Film is easily dropped in and speed is read from the DX code on the canister. If the code does not function, these cameras default to a film speed of ISO 100. The film automatically rewinds after the last shot. The ease of these cameras, their low cost, and their precision functions have once again put cameras in the hands of amateurs, just as George Eastman’s Kodak No. 1 did in 1888.

KAY KENNY

## CAMERA: POINT AND SHOOT

See also: **Camera: 35 mm; Camera: An Overview; Exposure; Film; Lens**

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# PHOTOGRAPHY IN CANADA

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Canada emerged in 1867 when the francophone Lower Canada and anglophone Upper Canada nations, containing almost equal populations, were united, creating a country of vast landscapes and contrasting seasons that makes up the second largest sovereignty in the world after Russia. Canada has offered to photographers and explorers countless exceptional locales and phenomenon.

In the beginning of the twentieth century, Canada's population was concentrated in the eastern provinces, mainly Ontario and Québec, the largest city until the 1960s being Montréal. In the late decades of the century, most of the Canadian population became concentrated in the southern parts of the country, which had some 30 million inhabitants at the end of 2001. The Canadian North, covering half of the country, remains a virtual desert of snow and ice, immortalized by the pioneering ethnographic works of Robert J. Flaherty as early as 1910.

In photography, as in many other areas, Canada's culture and history tend to be overshadowed by that of the United States. America's dominance in the northern hemisphere has resulted in many stereotypes and myths about Canada, with many Americans knowing Canada only for few famous pictures, such as the panoramic perspective of the Niagara Falls. Yet Canada has great depth and breadth of photographic imagery which has both shaped and disseminated its culture, some of the best known being views of the spectacular and

historic Quebec City, which was selected by UNESCO to appear on its prestigious "World Heritage List." The magnificent Château Frontenac atop Cap-Diamant and dating from 1893 is perhaps the most photographed hotel in the world.

Unfortunate stereotypes perhaps still linger, as a comprehensive history of Canadian photography has yet to be written. Chief among those who have explored aspects of Canadian photographic history are Professor Michel Lessard, who has written extensively about the origins and evolution of visual arts in Canada. He founded the "Atelier de recherche sur l'image photographique" (ARIP), at the Université du Québec à Montréal (UQAM). Yet it is clear that photographs and photographers were always popular in all regions of Canada. Prior to 1914, for instance, there were some 700 professional photographers, men and women, owning studios just in the St. Lawrence Valley (including Montréal, Québec City, and many villages) (Lessard, 1986). That amazing number tripled in the three following decades. One should add to this number countless amateur photographers across Canada's 10 provinces.

The history of Canadian photography in the twentieth century, however, can be roughly divided into two main categories: that which celebrates the few photographers who were aligned with the aims of the Canadian establishment, and that of the numerous unrecognized photographers, portraitists, and anonymous amateurs who showed a

more comprehensive vision of Canadian diversity. The “official” photographers provided images of an urban, expanding colonial country, often depicting only the anglophone élite, even in French majority regions. The workaday professionals and countless amateur photographers, on the other hand, depicted rural peoples and their lives, as well as the urban proletarians who constituted the francophone majority. (According to art historian Louise Désy, who surveyed phone directories from the end of the nineteenth century, 80 percent of the St. Lawrence Valley photographers were francophones [Désy 1984]). These two versions of the history of Canadian photography, the colonial point of view reifying anglophone artists and the post-colonial perspectives that recall the English dominance over the francophone population although lingering to the present, perhaps obscure other histories.

In a country as vast as Canada, photographic postcards proved a useful means of diffusing images that contributed to the social construction of typical Canadian scenes and folkways. Yet it was only from December 9, 1897 that the Canadian government authorized private enterprises to produce and sell illustrated postcards in Canada (Beauregard, 2005). The first postcards available most often represented typical Canadian monuments or neutral images (flowers, children, animals, a lady, lovers). Yet a number of these postcards were produced and printed in foreign countries using photographs originally conceived by the Studios Livernois (Québec City) or by Notman and Son (Montréal), without ever mentioning the source or the author (Poitras 1990). A golden age of the postcard occurred in Canada between 1905 and 1915, and interest in this period supports the collecting of old postcards and clubs for collectors, such as the “Club des cartophiles québécois.” Author Jacques Poitras wrote two fine books about the emergence of postcards in Canada (Poitras 1986, 1990).

Canadian photography in the early twentieth century was very much the continuation of the tradition initiated during the nineteenth century, with some respected photographers and famous institutions, such as the studios and galleries founded by William Notman (1826–1891) in Montréal, or the studios of J. Ernest Livernois (1851–1933) and his rival, Louis-Prudent Vallée (1837–1905) in Québec City, pursuing their work and experiments. For instance, since the 1880s, Louis-Prudent Vallée specialized in the stereoscopy, showing panoramic views of Québec City, and

that lucrative commerce carried on during the first decades of the twentieth century. The tintype was certainly the most popular type of photographic image in Canada until the end of the 1920s (Lessard 1987).

Some historians considered William Notman (1826–1891) as the most influential photographer in Canada at the end of nineteenth century. Born in Scotland, he came to Montréal in 1856, after studying fine arts in Glasgow. William Notman innovated when his studio on Rue Bleury, Montréal, offered colorized photographs beginning in 1857. His three sons, W. McFarlane Notman (1857–1913), George Notman (1868–1921), and Charles F. Notman (1870–1955), continued their father’s enterprise in the beginning of twentieth century. An international corporation of studios and laboratories, Notman and Sons had branches in four Canadian provinces, (in Toronto, Ottawa, Halifax, St. John) and in the United States (in Boston and New York City). At the turn of twentieth century, when funds were needed to finance the construction of the Canadian National Railway and the Canadian National Railway towards the west side of the country, their epic photographs of the Canadian West landscapes contributed to give a positive image of these wild regions of Alberta, Saskatchewan, and Manitoba.

The Studios Livernois in old Québec City was one of the longest-lived institutions in the history of Canadian photography, and the most important laboratory of photographers in Québec City from 1854 to 1974. It began as a family enterprise, la Maison Livernois, founded by Jules Isaïe Benoit de Livernois (1830–1865), known as J.B. Livernois. His son, J. Ernest Livernois (1851–1933), took charge of the commerce a few years after the premature death of his father. In 1910, J. Ernest Livernois opened a three-floor store and a studio on the Rue de la Fabrique, near the City Hall in Québec City. An artist and businessman, J. E. Livernois diversified his commercial activities to include laboratory services, official portraits, death-cards, business cards, photo-albums, and postcards. His son, Jules Livernois (1877–1952), pursued the family enterprise for the third generation, before being succeeded by his sons Victor and Maurice Livernois. But the Studio Livernois was not just a family affair; collaborators included photographers Thaddée Lebel, Georges Landry, André Laberge, Nazaire Dufour, Alexandre Fauchon, Fernand Lamontagne, and Livernois’ cousin Émile Pelchat, who was also a photographer (Lessard, 1986). The enter-

prise was synonymous with quality, style, and distinction. But after 120 years of artistic presence in Québec City, the Livernois Studio closed its doors in 1974, and the whole enterprise ceased its activities in 1979, leaving a legacy of more than 200,000 photographs.

Among other notable photographers, the five members of the Pinsonneault family had studios in smaller towns: in Saint-Jean (Québec), Trois-Rivières, Victoriaville, Sherbrooke.

Sidney Carter (1880–1956) was one of the earliest and certainly most talented of the amateur photographers at the turn of the century who worked toward the recognition of photography as an art form in Canada. Largely unknown today, he created striking images in a Pictorialist style, including self-portraits and a portrait of writer Rudyard Kipling.

Although most Canadian photographers were born in either Québec or Ontario, some of the most celebrated artists in the history of Canadian photography were immigrants, such as the Scottish-born William Notman. Two notable examples in the twentieth century are Chow Dong Hoy and Yousuf Karsh.

A Canadian of Chinese descent who was born in Guangdong, Chow Dong Hoy (1883–1973) had many jobs before adopting photography as a profession, after he emigrated to Quesnel, Canada, in 1902. Between 1909 and 1920, Chow Dong Hoy took some 1,500 photographs of Chinese who had come to British Columbia as workers. Many Chinese workers and gold miners and prospectors engaged Chow Dong Hoy to make their portraits to be sent to far-away families. During this same period, Chow Dong Hoy also photographed with his Kodak model “A” camera Aboriginal nations including the Carriers and the Chilcotins, who were living in West Canada, near Barkerville, British Columbia. He later opened a general store and gradually abandoned photography. Although he also made many portraits of notable Canadians and European immigrants, Chow Dong Hoy is now cherished for his photographs of Natives and Chinese-Canadians. After being more or less forgotten for some decades, an exhibition (*First Son—Portraits by C.D. Hoy*) was dedicated to him by the McCord Museum of Canadian History in Montreal (Moosang 1999).

Possibly the most renowned Canadian photographer of the mid twentieth century is Yousuf Karsh (1908–2002), an Armenian born in Mardin, Turkey, who was forced to leave his country in 1922. After a short stay in Syria, he arrived in Sher-

brooke (Québec), in 1924. There, Karsh learned to be a photographer with his uncle, George Nakash, who was already established as a respected photographer-portraitist in Sherbrooke. But Karsh wanted to learn more about his new profession and went to work for a few years in Boston, Massachusetts with photographer John H. Garo, who specialized in portraits of celebrities. Back in Canada, Karsh established himself in Ottawa (Ontario) from 1932, and he soon became the most respected photographer for his official portraits, until his retirement in 1992. Almost every official visitor of the Canadian government—foreign leaders, kings and queens, actresses, and even the Pope—was photographed by Karsh, who had a studio in the Château Laurier, an elegant hotel near the Ottawa Parliament. He made many albums and luxurious books of his most prestigious photographs.

Most of his collection of some 11,000 portraits of celebrities (including Canada’s foremost politicians, artists and leaders, and also Winston Churchill) were acquired by the National Archives in Ottawa. After selling his archives, Karsh returned to Boston in 1997 and stayed there until his death, on July 13, 2002. His younger brother, Malak Karsh (1915–2001), was also a photographer who emigrated to Canada in 1937. Like his brother, he made official portraits for the government of Canada; one of his pictures of the Ottawa Parliament once appeared on the one dollar bill. Since he worked with his brother, and to avoid confusion, he signed his portraits only with his first name, “Malak.”

Another distinguished Canadian portraitist was Roloff Beny (1924–1984), who in particular achieved an international reputation for his lavishly produced photo books. His photographs, a large mass of which were donated to the National Archives of Canada following his death, record the leading figures in the worlds of dance, opera, music, literature, cinema, theatre, fashion, and politics of the latter half of the twentieth century. One of his best-known images is a 1959 portrait of Canadian pianist Glenn Gould.

Sam Tata, born in 1911 to Indian parents in Shanghai, practiced social documentary photography in China and in the late 1940s with Henri Cartier-Bresson, documented the final years of Mahatma Gandhi’s India. After chronicling the establishment of communism in China during the 1950s, he emigrated to Canada in 1956, where he became a notable portraitist, especially of Canada’s literary movement of the 1960s and ‘70s, shooting

well-received portraits of Canadian poet and songwriter Leonard Cohen and many others.

Foreign photographers had a significant influence upon the perception of Canada. Many Americans, for instance, had their first encounter with Canada through the pages of *Vogue* magazine. A young photographer from New York City, Lida Moser, went to Montréal in 1950 to prepare a series of articles about Canada. Fluent in French, she met the two most important specialists of the Canadian heritage at that time, novelist Félix-Antoine Savard and folklorist Luc Lacoursière, both professors from Université Laval in Québec City, who helped her to discover rural Québec. Moser also visited Québec City and Montréal (Moser, 1982), shooting landscapes that previously had been mostly unknown to most Canadians, much less Americans. She also made portraits of most of the important Canadian artists and intellectuals of the era, including painter Alfred Pellon, poet Alain Grandbois, actor Pierre Dagenais, novelist Roger Lemelin, and maestro Wilfrid Pelletier. Lida Moser was so delighted with her experience of Canada that she returned in December 1950 to make another series of photographs, for *Look* magazine.

Legendary photographer Henri Cartier-Bresson visited Québec in 1965, and some of his photographs were included in a montage for Rex Tasker and Wolf Koenig's documentary film *Le Québec vu par Cartier-Bresson* (NFB, 1969).

Some respected foreign photographers came to Canada to establish themselves: Pierre Gaudard emigrated from France in 1952; Sam Tata came from Hong Kong in 1956; Gabor Szilasi came from Hungary in 1959; George Zimbel left the United States for Canada in 1971 (Hanna, in Dessureault, 2000).

Canadian-born photographers of importance of this period include Michel Lambeth (1923–1977). A published author, he is known for his in-depth portrait of Toronto of the 1950s, and he was a leading photojournalist during the 1960s. Lambeth also amassed an important historical collection that featured anonymous photographers' shots of Toronto from the early years of the century. Arnaud Maggs, born in 1926 in Montréal, emerged via the important 1977 exhibition *7 Canadian Photographers* at the National Film Board. He had had a successful career as a fashion photographer and graphic designer, and began his photographic career as a portraitist. He is best known for works consisting of materials he collects and photographs, including death notices, factory records, or public signs arranged in grids of dozens of images.

John Max, born in 1936, also took up fine-arts concerns at a time when most Quebec-based photographers were focusing on photojournalistic or social documentary subject matter. In the 1960s, he worked with subjective, autobiographical topics in striking black-and-white photographs that prefigured the turn towards more personal work at the end of the eighties in Canada. After a sojourn in Japan in the 1970s, he returned to Canada to undeserved obscurity. His oeuvre includes a striking two-part portrait of his colleague Sam Tata.

If the Canadian Natives and Inuit were often the subjects of ethnographic or "exotic" photographs, instituted early on by the popularity of Robert Flaherty's images, some also contributed as photographers themselves, mostly towards the end of the twentieth century. A pioneer among Native photographers is George Johnston, a Tlingit Indian hunter, trapper, and entrepreneur, who took many photographs of the Yukon's Natives before 1940. His contribution is memorialized by the naming of an exhibition hall after him, the George Johnston Museum in Yukon.

In the latter half of the twentieth century, most Canadian Native photographers worked in cities in Ontario. Among those Native artists are Jeffrey M. Thomas, born in Buffalo, New York, in 1956, a member of the Onondaga tribe of Six Nations, Ontario; and Barry Ace, born on Manitoulin Island in 1958, an Anishnabe (Ojibwa) of the West Bay First Nation. Both are self-taught artists. Among other notable Native photographers are Greg Hill, an installation, multimedia, performance artist and photographer, whose work explores his Rotinonhsyonni (Iroquoian) identity; and Greg Staats (Mohawk) born in Brantford, Ontario in 1963. Raised on the Six Nations Reserve near Brantford Ontario, Greg Staats is currently based in Toronto. All of them have participated in exhibitions in Canada and in Canadian embassies abroad.

Among Native women photographers from Canada are Mary Anne Barkhouse, a graduate of the Ontario College of Art who was born in Vancouver in 1961, a member of the Nimpkish Kwakiutl nation; and Métis artist Rosalie Favell, a digital photo artist and printmaker as well as a scholar. Rosalie Favell obtained a BFA from the Ryerson Polytechnical Institute and an MFA from the University of New Mexico; she was born in Winnipeg, Manitoba in 1958. Also a graduate of the Ontario College of Art, filmmaker and photographer Shelley Niro, born in Niagara Falls, New York, in 1954, is a member of the Mohawk Nation, Iroquois

Confederacy, Turtle Clan of the Kanien'kehaka, from the Six Nations Reserve.

These photographers participated in an important exhibition, *Emergence from the Shadow: First Peoples' Photographic Perspectives*, held in 1999 at the Art Gallery of the First Peoples Hall of the Canadian Museum of Civilization.

Created in 1939, the National Film Board of Canada (NFB), a governmental institution that specialized in short films, documentaries, animation, and experimental films, has had an extraordinary impact upon the development photography in Canada as well as making Canada an important center internationally in filmmaking. Although primarily an organization to support filmmaking, many innovations came from the various important NFB directors including Norman McLaren, Michel Brault, and Claude Jutra. A documentary directed by Jean-Claude Labrecque, *60 Cycles* (1965), for instance, was the first film to use a 1,000-mm lens in an opening shot that remains famous: a group of cyclists is shown riding towards the camera with the impression that they are not even moving due to the long focal length of this particular lens.

The most original contribution from Canadian filmmakers to the world history of motion pictures was certainly the creation of "Cinéma direct" at the end of the 1950's, which had an influence on U. S. and European documentary directors such as Don Alan Pennebaker and Jean Rouch. Among these cameramen was Michel Brault, who borrowed the spontaneous approach of Henri Cartier-Bresson when filming. Brault is known for his use of wide-angle lenses in lieu of shooting from a distance. Among his best examples are *Les Raquetteurs* (co-directed with Gilles Groulx, 1958) and *Pour la suite du monde* (co-directed with Pierre Perrault, 1963). Brault's aesthetic innovation helped assure a place for francophone directors at the NFB, something that had been more or less denied before 1960, although French-speaking directors were required to submit their projects in English until the mid-sixties.

Through the following decades, those associated with the NFB pursued various explorations into documentary, animation, and some fiction as well, sometimes mixing genres in a single film. *J. A. Martin photographe* (1976)—a feature film that pays tribute to the itinerant photographers who historically traveled to isolated villages, or to factories and hotels, to do portraits of groups, workers, families, and individuals—may have been inspired by a photographer from Nicolet, Québec,

named Philius Coulombe. Directed by Jean Beaudin from a script by Marcel Sabourin (who also played the leading role), it was produced by the National Film Board of Canada and gained actress Monique Mercure (who played the photographer's wife) a prize at the Cannes Film Festival.

A unique organization, the National Film Board of Canada has contributed to the creation and conservation of some of the most important collections of images of Canada. Today, a part of that visual heritage is held at the Canadian Museum of Contemporary Photography in Ottawa.

During the two world conflicts in twentieth century, Canada participated along with England and the Allies, and war photography is therefore an important portion of the archives kept by the Canadian Army and veterans. Many cameramen from the National Film Board of Canada were sent abroad to film stock footage for newsreels. The War Museum in Ottawa owns an extensive collection of such materials. A 1973 exhibition catalogue, *Relentless Verit: Canadian Military Photographers Since 1885* edited by Peter Robertson traces a history of Canadian involvement in various actions and wars through the eyes of soldier-photographers, beginning with a documentation of the troops of the Yukon Field Force embarking for Klondike in 1898. The Canadian presence during the South African War in Durban in 1902 as photographed by Henry Joseph Woodside (1858–1929) is featured along with photographs of Canadian soldiers and peacekeepers on the battlefields in Belgium, France and elsewhere in 1917 during World War I and during the World War II years.

Compared to other countries, relatively few books showing the Canadian landscape and urbanscape were published prior to the 1980s. That genre emerged and blossomed when photographers sought to publish the photographs that they exhibited in galleries and Canadian embassies. Mia and Klaus glorified various natural sites in a series of books, such as *Canada* (Mia & Klaus, with Roch Carrier, 1986). Eugen Kedl produced many photography books focusing on Canadian cities and heritage. Known for his ability to catch the sunlight at dawn, photographer Claudel Huot took hundreds of images from Québec City over several decades in which he magnified the lateral lightning of sunrise on urban walls. One of his most striking books, *Québec, ville de lumières* (with a text by Michel Lessard), was published in French and English. Toronto-born artist Bill

Vazan (b. 1933) had a more conceptual approach but remains a main figure in the Land Art movement; he does not limit his subjects and sites to Canada, however.

A number of remarkable illustrated books were published during the second half of twentieth century. Jean Bruchési wrote *Le Canada* (1952) for the famous French publisher, Fernand Nathan, with 131 splendid black-and-white photographs from various sources, including cities, landscapes, famous sites, Natives, and reproductions of paintings in museums. Art books and exhibition catalogues for most of the postwar era remained the chief source of photographic illustrated books, published by many museums. Patrick Altman (born in Paris, France in 1950) made a notable career specializing in reproductions of paintings and works of art.

Perhaps because of the size of Canada and the vast empty landscapes of the north, aerial photography has been frequently employed. Beginning very early on for the genre, from the mid-1920s, W.E. Edwards in Québec City produced aerial photographs of the region; the Fairchild Aerial Surveys Co. in Grand-Mère (Québec) also produced aerial views during the same period.

Provincial governments photographed almost every section of the country from the air. Pierre Lahoud has been particularly active in this area, both as an aerial photographer himself and an historian. His first book, *Québec à Ciel ouvert* (1987), included a short history of the beginning of aerial photography in Canada, with Compagnie aérienne franco-canadienne, an affiliate of Compagnie aérienne française, a French corporation. Lahoud points out that after the cessation of hostilities from World War I in 1919, many combat pilots became private and commercial pilots, hiring themselves out to photographers. Their hydroplanes flew over the Province of Québec from 1920 until 1933 (Lahoud, 1987). And as part of the burgeoning worldwide interest in aerial photography at the end of the century, Lahoud edited his own works into a lavish book with a text by geographer Henri Dorion titled *Le Québec vu du ciel: Au rythme des saisons* (2001), which was also translated in English. Through various viewpoints and angles, vertical and oblique, Lahoud illustrates the magnificence of the Canadian landscape. As a sign of its popularity, the original French version was named “Favorite Book of the Year” in a vote made by the users of Québec City’s public library, in the year of its publication. There exist numerous examples of aerial photography of

places such as Halifax, Québec City, Ottawa, Toronto, Niagara Falls, Saskatoon, Vancouver, and Victoria. Some of these views were published in a predecessor to Lahoud’s widely popular compilation in 1957 by the Canadian publisher, Leméac—*La Province de Québec*, with 141 héliogravures taken by various photographers.

While the natural and built landscapes of Canada have served as primary sources of subject matter for Canadian photographers, another major area of interest is sports. As do many Americans and Europeans, Canadians love sports, and they consider hockey their national sport. Many Canadian newspapers dedicate their third page to sports, making this a major outlet for sports photography. One of the most memorable events of the twentieth century, the competition between an all-star Canadian team and the Russian Army team in 1972, was celebrated in a book titled *Twenty-seven Days in September* (McFarlane 1973).

If illustrated books were always popular in Canada, they usually concentrated on the present, showing the country as it is at any particular moment in time. In the mid 1990’s, the Government of Québec’s publisher, Les Publications du Québec, created an ongoing series, *Aux limites de la mémoire*, of 11 thematic albums dedicated to vintage photographs of Québec, most before 1960 and some from the early twentieth century. The books focus on specific themes: *Naviguer sur le Fleuve au temps passé 1860–1960* (Franck, 2000) is about sailing; *La Vie Rurale 1866–1953* (2001) about farms and farmers; *Au Rythme du train 1859–1970* (Reford, 2002) features railroad engines, and construction of railroads, bridges, a train trestle, and train accidents. The most recent in the series *Quartiers ouvriers d’autrefois. 1850–1950* (Sicotte, 2004) depicts workers, factories, and working-class neighborhoods. Each title includes almost 200 photographs with detailed comments, year, archival references. An overarching theme is worker photography: the series presents farm employees, blue-collar workers, male and female workers, and even children and aged workers. *Aux limites de la mémoire* had a wide distribution in bookstores, with each title selling more than 7000 copies, an impressive number for art books in Canada; some of those books were accompanied by a traveling photography exhibition.

This concept of exploring history through archival photography was followed by another series produced by a private publisher, GID. Focusing on specific regions and their local history, and using vintage photographs from both private and

public archives, titles include *La Côte-du-Sud: Belle à croquer* (Hébert, 2003) and *Les Îles-de-la-Madeleine* (Roy, 2004). These works and others draw in part from the numerous public archives of photographs in Canada, the most important being the National Archive in Ottawa, the Archives Nationales du Québec (in Québec City and Montréal), the archives of the National Film Board of Canada, in Montréal, and the archives of the Cinéma-thèque québécoise, in Montréal. Important collections of photographs can also be found at The Canadian Museum of Contemporary Photography in Ottawa, at the McCord Museum in Montréal, in newspaper archives, and in those of many religious institutions. The Canadian Press Photo Archives, for example, holds more than 85,000 images taken by Canadian photojournalists.

The decades at the end of the twentieth century made many Canadians aware of the artistic possibilities of photography. In fact, it is contemporary photography that made a whole generation of art enthusiasts care about visual arts. *Confluence: Contemporary Canadian Photography*, by Martha Hanna, Director of the Canadian Museum of Contemporary Photography, summarizes the contribution of some of Canada's most interesting artist-photographers. It includes works by such leading figures as Michael Snow, Lynne Cohen, Geneviève Cadieux, Geoffrey James, and Jeff Wall, all of whom have achieved recognition beyond Canadian borders.

One of Canada's most famous experimental artists abroad, Michael Snow has produced multidisciplinary works which have been an inspiration for many English-Canadian artists. Filmmaker, visual artist, composer, he has produced notable photographic works and art videos since the early 1960's. An example of his complex, theoretically-based work is *Manifestation* (1999), a life-sized self portrait, in which Snow mixes a plastic lamination of a color ink-jet photograph with spray paint, black paper, and a mirror. This unusual photograph can be seen as a new take on a previous work, *Authorization* (1969); both works are in the collection National Gallery of Canada, in Ottawa.

Among contemporary photographers, there are those who practice more traditional types of photographic representation, such as Clara Gutsche, who in her *The Convent Series* showed respectfully the everyday life of cloistered nuns during the 1990s. Edward Burtynsky, born in St. Catharines, Ontario in 1955, is a leading photojournalist and environmental photographer who has made an international

reputation with his large-scale, color photographs of mines, quarries, recycling yards from Canada and the United States, ship-dismantling facilities in Bangladesh, and a documentation of the Three Gorges project in China titled *Before the Flood*.

At the end of the twentieth century, Montréal attracted photographers from all horizons—Lynne Cohen (born in Wisconsin), Bertrand Carrière (born in Ontario), Raymonde April (born in Moncton, New Brunswick)—all of whom gained international reputations. Among other notable Canadian artists and contemporary photographers are Patrick Altman (born in France, in 1950), Geneviève Cadieux (born in Montréal in 1955), and Charles Gagnon, Thaddeus Holownia, Geoffrey James (born in 1942, in St. Asaph, Wales), Ken Lum, Diana Thorneycroft, Jeff Wall, (born in 1946, near Vancouver, British Columbia), Ian Wallace, and Jin-Me Yoon. Many of them share a common taste for abstraction and formal research. Many of these photographers were first seen in the prestigious biennial exposition *Mois de la Photo* in Montréal. Since 1989, this event has celebrated current trends in photography in Canada and abroad, with exhibitions, events, festivals, conferences, and workshops.

Many of the most active Canadian photographers both at home and abroad exemplify the most advanced of emerging international trends. Experiences in so-called “rephotography,” a type of appropriation, were explored by Andrzej Maciejewski in his book, *After Notman* (2003). The photographs made by William Notman, his sons, and associates between 1890 and 1911 and were taken again by photographer Andrzej Maciejewski (b. 1959), using the same lens format, respecting the angle and viewpoint of original from almost a century removed. Most photographs concentrate on Montréal and give striking examples of the urbanization and modernization that have occurred in most North American cities.

Another book using rephotography created a parallel between old and recent photographs of sites located in Québec City. Written by historian Jean Provencher, with new versions of old photographs made by Jocelyn Paquet, *Québec, les images témoignent* (2001) also includes photographic postcards from the early twentieth century.

Research into holography has also been a common concern of advanced Canadian photographers. Marie-Andrée Cossette, a professor at Université Laval, has specialized in holography since 1976. She was the first scholar worldwide to author a fine arts master's thesis on the topic. As an artist, she

exhibited her holograms in Canadian galleries and at the Massachusetts Institute of Technology (MIT) in Cambridge, where she was part of the research team at the Spatial Imaging Group, and taught at the MIT Media Laboratory, in 1987. Among her works are *Barcelona 1982*, a holograph which refers to Gaudi's magnificent unfinished church, La Sagrada Familia, and another tribute to Catalonian art, *Hommage to Dali*, which acknowledges famed Surrealist painter Salvador Dali's own fascination with holograms beginning in the early sixties.

Copy Art, or Xerography, is another arena in which Canadian artists have made pioneering efforts. In Montréal, the Centre Copie-Art was created by artist Jacques Charbonneau; its establishment was influenced by the underground research from Europe and the United States in the 1970s. The center, between 1982 and 2000, promoted new forms of visual research using the photocopier machine and related processes. There were two exhibition rooms, a workshop, a library, plus many photocopying machines and printers, including from a (at that time) rare color photocopier. Many experimental artists gathered from all parts of Canada to create multidisciplinary works, at times combining photography and Xerography. Although it closed in 2000, the Centre Copie-Art was an inspiration for other copy-art centers such as the Centre Canon de Paris in France, the Museo internacional de Electrografia (MIDE) in Cuenca, Spain, and the Museum für Fotocopie in Germany.

Experiments in copy art were made in other cities as well. In Québec City, Yves Laberge made many generations of photocopies from a single black-and-white photograph to compare the many stages and the deconstruction of shapes and lines in an exhibition titled *La photocopie: le non-souci du détail* held at the Laval University Library in 1987. As explained in the exhibition catalogue, using a Canon photocopier, an original photograph was photocopied, and the photocopy was then photocopied again, and the new one photocopied once more, each generation being different from the previous and from the following until the forms and lines so apparent in the initial image literally disappeared. Laberge dubbed the process "regeneration."

Advanced, experimental photography has also flourished on the coasts of Canada. On the west coast, a highly conceptual photography has flourished at Simon Fraser University and the University of British Columbia, around the pioneering

efforts of Vancouver native Jeff Wall, who taught at both institutions for a number of years. On the east coast, the Nova Scotia College of Art and Design, Halifax, has also trained generations of artists using photography as part of their contemporary art efforts.

Canada also has hosted great numbers of active professional, commercial, and amateur photographers, many associated with camera guilds or clubs. One of the largest is the Canadian Association for Photographic Art/L'Association canadienne d'art photographique, which was formed in 1998 by two venerable associations: the Colour Photographic Association of Canada (founded 1947 in Toronto), and the National Association for Photographic Art (NAPA) founded in 1967 by photographers interested in advancing the practice of black-and-white photography. NAPA published the magazines *Xerography* and *Fotoflash*. The Photographic Guild of Nova Scotia, founded in 1947, also serves as an organization for professional, commercial, and amateur photographers, offering conferences, competitions, and other professional services. Active photo clubs flourish in virtually every major Canadian city, including Calgary, Edmonton, Hamilton, Kingston, Regina, and Victoria, with many members continuing to capture and celebrate the natural beauty of Canada and its towns, cities, and diverse citizenry.

YVES LABERGE

*See also:* **Aerial Photography; Appropriation; Cardieux, Geneviève; Cohen, Lynne; Conceptual Photography; Karsh, Yousuf; Museums: Canada; Periodicals: Professional; Snow, Michael; Szilasi, Gabor; Wall, Jeff; War Photography; Worker Photography; Xerography**

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# ROBERT CAPA

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## Hungarian-American

Perhaps the greatest war photographer ever, Hungarian-born Robert Capa covered five wars in 18 years, during which time he took some of the most enduring images of war ever captured on film. Guided by his own maxim "...if your pictures

aren't good enough, you're not close enough," Capa achieved an immediacy and intimacy in his photographs that revolutionized the way wars were documented. His keen eye and preference for small format cameras yielded a signature style that combined a rigorous formal composition with a snapshot's dramatic impact and sense of documentary

authenticity, which resulted in compelling and candid images that gave concrete visual expression to war and its effects. A pacifist and anti-war advocate, Capa spent much of his life and ultimately died photographing the human and sometimes inhuman face of the world's conflicts.

Robert Capa was born Endre Friedmann on October 22, 1913 in Budapest, Hungary, the second of three sons born to Dezső and Julia Friedmann. Capa became politically and socially conscious at an early age, due in part to his contact with the artist, poet and Socialist Lajos Kassak, whom Capa met in 1929. Kassak exposed the young Capa to the photographic work of several Hungarian-born social documentary photographers, as well as the important images coming out of America at the time by the more famous reformer-photographers Jacob Riis and Lewis Hine. Looking to combine his dual interests in politics and literature, Capa soon aspired to a career in journalism. He also adopted many of Kassak's reform-minded political beliefs and sympathies as his own, and by the age of 17 he had already participated in several local demonstrations and marches protesting governmental policies.

Capa's burgeoning political activism led to his more radical participation in local protests and other forms of political agitation in Budapest against what he viewed to be a repressive Hungarian government. His enthusiasm for reform also led him to meet briefly with a recruiter for the Hungarian Communist Party, and while Capa decided not to join the communist organization, his contact with one of its members resulted in his arrest and eventual expulsion from Hungary in the summer of 1931. Thus, Capa left his hometown of Budapest to pursue a degree in journalism at the Deutsche Hochschule für Politik in Berlin, Germany.

Arriving in Berlin with minimal resources, Capa fatefully took a job as a darkroom assistant at Dephot, a photographic agency that at the time represented a number of important photojournalists. Dephot's director, Simon Guttmann, took a liking to Capa and eventually lent him an old 35-mm Leica camera to use and allowed him to cover minor local events for the agency. The Leica was a small, unobtrusive camera well suited for the close-range candid photo-reportage that interested Capa, and for which he would soon become famous. He received his first significant assignment as a photojournalist in November, 1932, when his superiors at Dephot sent to him Copenhagen, Denmark to cover a speech being given there by the exiled revolutionary Leon Trotsky. Able to smuggle his inconspicuous Leica into the

stadium and position himself near to where Trotsky was speaking, Capa clandestinely snapped a series of photographs that superbly captured the energy of the impassioned Russian orator and the drama of the moment, so much so that Berlin's *Der Welt Spiegel* devoted a full page to Capa's photographs.

With the rise to power of Adolf Hitler in early 1933, Capa, being both Jewish and a political activist, left Berlin. He eventually settled in Paris, where sometime during the spring of 1934 and after a difficult period living in near poverty Capa met fellow Hungarian André Kertész, a successful art photographer and photojournalist whose work regularly appeared in the French magazine *Vu*. Kertész helped the young Capa by loaning him money, finding him work, and teaching him about photography. It was also in Paris around this time that Capa befriended David Szymin and Henri Cartier-Bresson, two young photographers with whom Capa would develop lifelong personal and professional relationships. Cultivating both his photographic skills and professional contacts through this growing network of photographer friends in Paris, Capa finally began to make a name for himself as a photojournalist, initially through a series of well-received photographs for the Paris paper *Regards*, chronicling the political marches and strikes associated with the leftist Popular Front campaign leading up to the 1936 elections.

In the summer of that year, Capa took the first of several trips to Spain with his companion Gerda Taro to cover the civil war that had recently erupted there. Using primarily his Leica, Capa produced a highly regarded series of photographs documenting the fighting that was taking place in northeastern and southern Spain. And it was in the south near the town of Córdoba that Capa snapped one of the most iconic photographs ever taken: his famous image of a Spanish Republican soldier at the precise moment of his death. This and other photographs by Capa from the Spanish front were featured in a number of large-circulation newspapers and prestigious magazines in France and Britain, and the American magazine *Life* published a series of his images that documented the siege of Madrid and the plight of its inhabitants. Capa's acclaimed photographs of the Spanish Civil War heralded his arrival as a premier photojournalist onto the world stage, and upon his return to Paris he published a book of his and Taro's photographs from Spain titled *Death in the Making*, which he dedicated to Taro, who had died while covering the conflict.

In 1938, the now famous Capa went to China with filmmaker Joris Ivens to photograph another war: the Japanese invasion of China. Capa covered the Sino-Japanese war for six months and once again produced graphic, straightforward visual testimonies of war and its effects on a local populace. His sought-after images appeared in *Life* and elsewhere, and his photographs documenting the Japanese aerial bombardment of the Chinese city of Hankou rank among his most successful.

Upon his return to Europe, Capa worked on a number of miscellaneous assignments, most notably in a piece on orphanages in Biarritz, France, an in-depth assignment on the Tour de France bicycle race for the French magazine *Match*, and a series of stories documenting the working class and the unemployed in and around Antwerp, Belgium. In 1940, he spent several months in Mexico covering the political rallies and usually violent protests leading up to that country's presidential elections. With the outbreak of World War II, Capa worked on a number of assignments devoted to the Allied war effort for news outlets on both sides of the Atlantic, but worked primarily in England for *Collier's* magazine and then as a European correspondent for *Life*. His photographs of London during the Blitz accompanied the text for a book published in 1941 titled *The Battle of Waterloo Bridge*, which documented the resiliency of working-class Londoners during and after the extensive aerial bombardment of the city by the Germans. During the late spring and summer of 1943, Capa covered the Allied campaigns in North Africa and Sicily led by General George S. Patton, and he spent the remainder of that year documenting the Allied advance at various battlefronts throughout mainland Italy, including the liberation of Naples and the fighting around Anzio. On the historic occasion of D-Day on June 6, 1944, Capa accompanied the first wave of American troops landing at Omaha Beach on the Normandy coast of France, snapping some of the most memorable and iconic photographs of World War II while in the water and on the beach during the chaotic opening moments of the liberation of France. To document the Allied landing at Omaha Beach, Capa had with him two 35-mm Contax cameras and a Rolleiflex, and while a majority of the photographs for which he risked his life that day were accidentally either destroyed or damaged in a darkroom mishap back in England, those that survived—including his famous image of soldiers wading ashore from their landing crafts—appeared in *Life* magazine and were hailed as the finest taken of the invasion.

From the beaches of Normandy, Capa went on to cover the Allied troop advances through to the liberation of Paris in August 1944, for which he accompanied the French 2<sup>nd</sup> Armored Division into the capitol. In Paris, he documented the delirium of the newly liberated inhabitants and their assistance with the elimination of pockets of German resistance by the liberating forces. After the liberation of Paris, Capa went on to cover the fighting that winter in the Ardennes—which would become known as the Battle of the Bulge—where he took a number of dramatic photographs of German soldiers surrendering to allied forces. He also parachuted into Germany with American troops in 1945 and was on hand to photograph the key Allied victories at Leipzig, Nuremberg, and Berlin. As with every conflict that he covered, during World War II Capa focused his lens not only on soldiers and the front-line action, but also on the local population and the war's impact on them, often capturing telling moments in the expressions and gestures of those around him. Throughout the war, Capa's images of both soldiers and civilians appeared regularly in *Life* and *Collier's* in America and in the *Weekly Illustrated* in Britain. For his efforts during the war, Capa, along with 20 other World War II correspondents, received the United States Medal of Freedom in 1947.

Soon after the war, Capa became an American citizen and in 1946 spent several months in Los Angeles, California, during which time he wrote his war memoirs, titled *Slightly Out of Focus*, and briefly aspired to become a director-producer. In 1947, he collaborated with his old friends Cartier-Bresson and Szymon (who now went by David Seymour and his nom-de-plume "Chim"), as well as George Rodger and William Vandivert to found the international photographic agency Magnum Photos. Living primarily in Paris by now, Capa devoted himself to Magnum, overseeing operations at the cooperative's New York and Paris offices and assisting the agency's young photographers.

In addition to running Magnum, during the late 1940s Capa collaborated on a number of travel books, including one documenting a month-long trip that he had taken with John Steinbeck to the Soviet Union in 1947. Also, in May 1948 Capa took the first of three trips to Israel, where he covered the fledgling country's declaration of independence and the ensuing war with its Arab neighbors for *Illustrated*. On his two subsequent trips to Israel, Capa concentrated his lens on the flood of refugees arriving in and around Haifa, photographing their living conditions in the immigrant

camps established to process and temporarily accommodate them.

During the first few years of the 1950s, Capa avoided most political assignments, and instead spent much of his time in Paris working at Magnum and writing a series of lighthearted travel articles for *Holiday* magazine. In the spring of 1954, he went to Japan to shoot a photographic series for Mainichi Press on children, a subject that had interested Capa throughout his career during times of both war and peace. Indeed, many of Capa's images of children from throughout his career achieve the same sense of immediacy and intimacy that has become the hallmark of his more acclaimed battlefield images.

Capa's six-week assignment in Japan lasted only three, however, as *Life*, in need of an emergency replacement photographer, sent him to cover the war in what was then known as French Indochina. Soon after arriving in the capitol of Hanoi, he left for Laos to photograph the release of French soldiers captured by the Viet Minh during their historic victory at Dienbienphu. Capa then returned to Hanoi, where he spent several days photographing the inhabitants of the city and their daily routines. On May 25, Capa accompanied a French convoy on a mission to evacuate two outposts, documenting the soldiers' slow advance through the hostile countryside of the Red River delta. While apparently maneuvering to photograph a column of soldiers as they advanced across a meadow Capa, with Contax camera in hand, stepped on a land mine and was killed almost instantly.

Days after his death, the French military awarded Capa one of its highest honors, the Croix de Guerre with Palm. In 1955, the Overseas Press Club and *Life* magazine jointly established the annual Robert Capa Gold Medal Award awarded to photojournalists exhibiting extraordinary courage and enterprise while working abroad. In 1958, Robert's brother Cornell Capa and mother Julia Friedmann, along with David Seymour's sister, created The Robert Capa-David Seymour Photographic Foundation in Israel. Eight years later, in 1966, the Werner Bischof-Robert Capa-David Seymour Photographic Memorial Fund was established to celebrate and support the work of these and other photojournalists, which in 1974 evolved into the International Center of Photography in New York City. In 1976, Capa was inducted into the International Photography Hall of Fame and Museum.

MAX WEINTRAUB

*See also:* **Cartier-Bresson, Henri; Kertész, André; Life; Magnum Photos; Seymour, David "Chim"; War Photography**

### Biography

Born Endre Friedmann in Budapest, Hungary, October 22 1913. Worked at photographic agency Dephot, photographed Leon Trotsky speech, 1932; covered Popular Front political campaign, 1936; took first of several trips to Spain to cover civil war, 1936; traveled to China to cover Japanese Invasion, 1938; worked on miscellaneous assignments for *Life* magazine in United States and Mexico 1939; collaborated with writer Diana Forbes-Robertson on *The Battle of Waterloo Bridge*, 1941. Covered Allied campaigns in North Africa and Italy, 1943; landed with Allied forces on D-Day at Omaha Beach on Normandy coast of France; covered liberation of Paris and Battle of the Bulge, 1944; documented liberation of Germany, 1945; published *Slightly Out of Focus*, 1946. Founded Magnum agency with Henri Cartier-Bresson and others, 1947; took first of three trips to Israel to cover Israeli struggle for independence and Arab-Israeli war, 1948; 1948–1954, wrote for *Holiday* in Paris, continued working at Magnum; collaborated with several writers on travel projects. Worked in Japan on project for Mainichi Press, went to Indochina for *Life*, documenting French withdrawal from Dienbienphu, 1954. Killed by land mine in northern Vietnam, 1954.

### Individual Exhibitions

- 1952 *On Picasso*; Museum of Modern Art; New York, New York
- 1960 *Robert Capa: War Photographs*; Smithsonian Institution; Washington, D.C.
- 1964 *Images of War*; Smithsonian Institution; Washington, D.C.
- 1980 *Robert Capa*; Tokyo, Japan
- 1985 *Robert Capa, Photographs*; International Center of Photography; New York, New York
- 1987 *Sala Parpallo*; Valencia, Spain
- 1997 *Robert Capa: Photographs*; Philadelphia Museum of Art; Philadelphia, Pennsylvania
- 1999 *Robert Capa: Photographies*; Musee d'Art Americain; Giverny, France
- 2002 *Robert Capa: Israel 1948–1950*

### Selected Group Exhibitions

- 1951 *Memorable Life Photographs*; Museum of Modern Art; New York, New York
- 1955 *The Family of Man*; Museum of Modern Art; New York, New York
- 1960 *The World as Seen by Magnum Photographers*; Smithsonian Institution; Washington, D.C.
- 1969 *Israel: The Reality*; Jewish Museum; New York, New York
- 1972 *Behind the Great Wall of China*; Metropolitan Museum of Art; New York, New York
- 1973 *Looking at Photographs*; Museum of Modern Art; New York, New York

## CAPA, ROBERT

- 1974 *The Classics of Documentary Photography*; International Center of Photography; New York, New York
- 1981 *Spain 1936–1939*; International Center of Photography; New York, New York
- 1986 *No Pasaran! Photographs and Posters of the Spanish Civil War*; Arnolfini Gallery; Bristol, England
- 1990 *Robert Capa and Cornell Capa: Brothers in Photography*; Fuji Art Museum; Tokyo, Japan
- 1998 *Photographers Made in Hungary*; Hungarian Museum of Photography; Kecskemét, Hungary
- 2004 *WWII Photographic Perspectives*; Smithsonian Institution; Washington, D.C.

### Selected Works

- Leon Trotsky Lecturing*, November 27, 1932
- Loyalist Militiaman at the Moment of Death, Cerro Murriano*, September 5, 1936
- Coal Miners, Borinage region, Belgium*, November 1937
- After an Air Raid, Hankow, China*, July 1938
- The Tour de France in Pleyben*, July 1939
- American Landing on Omaha Beach, D-Day*, June 6, 1944
- French Woman who had a Baby by a German Soldier*, August 1944

- American Soldier Capturing a German Near Bastogne, Belgium*, December 1944
- Death of an American Soldier, Leipzig*, April 18, 1945
- Pablo Picasso and Françoise Gilot, Golfe-Juan*, August 1948
- Sha'ar Ha'aliya Immigrant Transit Camp, Haifa*, 1950
- Child at Train Station, Tokyo*, April 1954
- On the Road from Namdinh to Thai Binh, Indochina*, May 25, 1954

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Robert Capa, Leon Trotsky Lecturing, November 27, 1932.  
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# PAUL CAPONIGRO

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## American

In the essence of his work, Paul Caponigro belongs to a long-standing strand of American photography practiced by figures such as nineteenth-century landscape master Carleton E. Watkins, Edward Weston, Laura Gilpin, and William Clift (1944-), who have been drawn, almost mystically, to the power of the natural landscape. Caponigro's subjects are the landscape and still life in all of their manifestations—from close-ups of a sunflower or an apple to a Connecticut rock wall, or light simply reflected in the water, or the megalithic stone monuments of Northern Europe such as Stonehenge, Avebury, and Carnac. Caponigro has also famously captured sublime and enigmatic running white deer, the gardens and temples of Japan, the Arch of Reefert Church, Glendalough, Ireland, the consecrated places of the American Indian in the West, and the great buttes of Utah and New Mexico. At the root of Caponigro's photography is his concern for man's history and awareness of what forces lie around him. In his best work, he reveals nature's delicate balance through simplified forms and formations that have been skillfully observed and meticulously printed. The power of observation and a deft control of his craft have been key elements to Caponigro's contribution to the modern definition of the language of photography.

Paul Caponigro's sensitivity to place and his understanding of the quality of light and how it affects place have enabled him to produce images that are simultaneously remarkably quiet and powerfully resonant. This distinctive strength arises from his masterful darkroom technique in which he is willing to allow each negative to dictate the specific process by which it will be developed and on which papers it will be printed.

Caponigro typically tones his prints so that they contain a subtle but rich gradation of tone so that he might capture "the elusive image of nature's subtle realms."

Paul Caponigro also writes passionately about photography and his work:

...of all my photographs the ones that have the most meaning for me are those I was moved to make from a certain vantage point, at a certain moment and no other, and for which I did not draw on my abilities to fabricate

a picture, composition-wise or otherwise. You might say that I was taken in. Who or what takes one to a vantage point or moves one at a certain moment is a mystery to me. I have always felt that after such experiences that there was more than myself involved. It is not chance. It happens often.

*(Paul Caponigro, a monograph 1971)*

Early and enduring influences on Caponigro were the lives, vision, and work of Ansel Adams, Edward Weston, Minor White, and Northwest Coast painter Morris Graves. Ansel Adams' sharply focused and highly skilled craftsmanship set a standard for Caponigro to emulate; Minor White's psychological and spiritual approach to photography informed his life-long concern with the mystical and spiritual dimensions of landscape and still life photography, a viewpoint that was very influential on others of Caponigro's generation as well. Early on in his career, Caponigro visited an exhibition by Morris Graves in San Francisco. Graves' paintings of symbolic animals and ritual objects presented a mythical dimension connected to nature yet parallel and apart from it. These paintings influenced by Eastern brush painting and Native American art were a catalyst for Caponigro. Caponigro creates pictures that are immediate; however, he is constantly engaged in the effort to reveal something other—something that is not immediately visible, tangible, or legible. He has conducted a survey of the material world, conducted, over a lifetime, with such metaphysical fidelity that it transcends the need for explanation.

DIANA EDKINS

## Biography

Born in Boston, Massachusetts, December 7, 1932. Studied piano, College of Music, Boston University, 1950–1951. Drafted into the army and served as a photographer from 1953–1955; stationed in San Francisco, where he became acquainted with the West Coast photographers Ansel Adams and Minor White. Apprenticed in a commercial photographic concern, 1952. Studied with Benjamin Chin and Alfred W. Richter in San Francisco, 1956, and with Minor White at Rochester Institute of Technology, Rochester, New York in 1957–1958. First solo exhibition, George Eastman House in Rochester, New York in 1958. Assisted Minor White with summer photographic workshops, 1959. Instructor and lecturer in photography at colleges and other centers in the

## CAPONIGRO, PAUL

United States from 1960 until the present. Helped found the Association of Heliographers and their Gallery Archive in New York, 1963. Married Eleanor Morris in 1964. Two Guggenheim Fellowships, in the British Isles in 1966 and Japan in 1975. Exhibition at The Museum of Modern Art, New York in 1968. National Endowment for the Arts Photography Fellowship in 1975 and 1982. Moved to Santa Fe, New Mexico in 1973. Arts Council of Great Britain Grant, 1978; Peer Award, Friends of Photography, Carmel, California, 1983; Annual Governor's Award, New Mexico, 1984. Moved to Maine in the early 1990s and has taught extensively throughout the United States at universities and workshops.

### Selected Exhibitions

- 1985 *Paul Caponigro*; Cincinnati Art Museum; Cincinnati, Ohio  
*Le Forme della Natura*; Fondazione Italiana per la Fotografia; Torino, Italia
- 1987 *The Implicit Image*; San Francisco Museum of Modern Art; San Francisco  
*Facets of Modernism*; San Francisco Museum of Art; San Francisco  
*Paul Caponigro*; National Museum of Modern Art; Kyoto, Japan  
*Paul Caponigro*; Museum of Fine Art, Museum of New Mexico; Santa Fe  
*Legacy of Light*; Polaroid Corporation; Cambridge, Massachusetts  
*Photography and Art*; Los Angeles County Museum of Art
- 1988 *Paul Caponigro*; Museum of Contemporary Photography; Columbia College, Chicago Illinois  
*Photography Speaks*; Chrysler Museum; Norfolk, Virginia  
*Megaliths*; Spencer Museum of Art; University of Kansas, Lawrence  
*Master Photographs from "Photography in the Fine Arts" Exhibitions from 1959–1987*; International Center of Photography; New York  
*Paul Caponigro*; Shoto Museum of Art; Tokyo
- 1995 *Canyonland Visions*; Amon Carter Museum; Fort Worth, Texas
- 1996 *Meditations in Light*; The Farnsworth Art Museum; Rockland, Maine and traveling
- 1998 *Meditations in Light*; Art Museum of Southeast Texas, Beaumont, Texas
- 2002 *New England Days*; Portland Museum of Art, Portland, Oregon
- 2003 *Le Forme della Natura*; Galleria Civica di Modena; Italia  
*Le Forme della Natura*; Fondazione Italiana per la Fotografia; Torino, Italia

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- Paul Caponigro: Le Forme della Natura*. Italy: Nepente, 2003.
- New England Days: Photographs by Paul Caponigro*. Portland, Maine: The Portland Museum of Art, 2002.
- Paul Caponigro: Meditation in Light*. Rockland, ME: The Morris Press, 1996.
- Paul Caponigro: The Voice of the Print*. Portland, ME: Muse Press, 1994.
- Paul Caponigro: Masterworks From Forty Years*. Carmel, CA: Photography West Graphics, Inc., 1993.
- Paul Caponigro: Seasons*. New York: New York Graphic Society, 1988.
- Paul Caponigro: Megaliths*. New York: Little Brown and Company, 1986.
- Paul Caponigro: Photography: 25 Years*. Introduction by Peter C. Bunnell. Edited By D.W. Mellor. Exhibition catalog for the Photography Gallery, Philadelphia, Pa. and The Weston Gallery, Carmel, CA, 1981.
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- The Music of Willem Nyland*. New York, 1963, 1964.

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- Szarkowski, John. *Photographie Nouvelle des Etats-Unis*. Paris, 1969.
- Szarkowski, John. *The Photographer's Eye*. New York: Museum of Modern Art, 1966.
- Szarkowski, John. *The Photographer and the American Landscape*. New York: Museum of Modern Art, New York, 1963.
- Witkin, Lee D., and Barbara London. *The Photograph Collector's Guide*. Boston: New York Graphic Society, 1979.



Paul Caponigro, *Cloud*, San Sebastian, New Mexico, 1982, printed later, Gelatin silver print.  
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# MANUEL CARRILLO

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## Mexican

Born in Mexico City at the home of his grandparents on January 17, 1906, Carrillo was the son of an important Mexican family with roots in the northern state of Chihuahua. His grandfather, Lauro Carrillo, was a close ally of Mexican dictator Porfirio Díaz, and an uncle, Adolfo Ruiz Cortines, served as President of Mexico from 1952 to 1958. Manuel Carrillo attended several private schools in Mexico and worked briefly in the fledgling Mexican film industry before moving to the United States at the age of 17. In the United States, he worked at a variety of odd jobs, mostly in Chicago and New York, washing dishes, teaching dance at the Arthur Murray Studios, and finally for the Wall Street firm of Neuss Hesslein and Co. He returned to Mexico at the age of 24 and worked for a pioneer of the Mexican tourist industry, Alberto L. Bravo. He later took a job with the Illinois Central Railroad, where he eventually became the manager for their Mexican operations.

At the age of 49, he joined the Club Fotográfico de México and soon afterwards the Photographic Society of America. Within the ranks of these two organizations, he developed his art and a reputation as an artistic genius. He was often called “El Maestro Mexicano” or “El Fotógrafo del Pueblo” for his mastery of the photographic medium and his skill in capturing the essence of the Mexican people. Carrillo’s greatest regret was that he started his photographic career so late in life. Several of his early photographic exhibitions were sponsored by his employer, the Illinois Central Railroad, and one of his best-known photographs is *Garrotero de Nonoalco*, a photo of a railroad employee on smoke-shrouded tracks near Mexico City.

His first exhibition, *Mi Pueblo*, opened at the Club Fotográfico de México in 1958, where he had previously participated in several group exhibitions. From the time he joined the organization in 1955, he was active with the group; he won many awards, and the club named a special trophy for him in 1982 that honored its master photographers, and in 1985 it also named an exhibition gallery for him. A version of the *Mi*

*Pueblo* exhibition was displayed at the Chicago Public Library in 1960 and was viewed by an estimated 100,000 visitors.

In 1966, he entered a print entitled *Dog on his Master’s Grave* in a *Saturday Review* photography contest. He won first prize in the monochrome category—out of 149,000 entries—and the photo was published in the January, 1967 issue. This award and Carrillo’s evocative photographs soon brought him international fame. Many of Carrillo’s photographs depict animals, reflecting a long interest in animal rights and animal protection efforts. One of his best-known photographs shows a mass of street dogs, many emaciated, as they wait for food from a private feeding effort in Mexico City. The focus is not sharp, and Carrillo commented in an interview that he had difficulty taking the photo because of the tears in his eyes. Pictures of children and old people with their animal friends were favorite subjects for the photographer. *Los Inseparables*, an exhibition featuring people and animals, was shown at an event celebrating the animal protection law passed in Mexico in 1981.

Soon after his 1967 success in the *Saturday Review* photo competition, his *Mi Pueblo* collection of images depicting the people of Mexico toured photo clubs and galleries in the United States with great success. His friend Frank Christopher arranged for many of the exhibitions and encouraged the publication of his photographs in foreign magazines. In 1970, his photographs were selected for an exhibition at the Palacio de Bellas Artes (the national art museum) in Mexico City, and a few years later they represented Mexico in a tour of the Federal Republic of Germany. Since 1975, his work has been exhibited in 20 different countries in Europe, Asia, and North and South America. In 1980, he was honored at a meeting of the Photographic Society of America and was made an honorary citizen of El Paso. Also in 1980, his work was the subject of a feature in *Photozoom* magazine.

By 1988, Carrillo’s work had been seen in 209 individual exhibitions and 27 group exhibitions in Mexico, the United States, and countries around the world. His work has been published in a variety

of photographic anthologies and journals. *Manuel Carrillo: Fotografías de México*, published by Juan Salinas Cortés in 1989, captured 225 of Carrillo's best works.

Although some criticize Carrillo's work as being sentimental, his emotional connection to his work often adds dimension to his documentation of everyday life in traditional Mexico. The bulk of Carrillo's photographs were taken from the mid 1950s through the late 1970s, but his choice of subject matter gives the photographs a timeless quality. Children at play, market scenes, and men at work and leisure show the activities of a broad spectrum of Mexican society. Melissa Carrillo (no relation to Manuel), who created an on-line exhibition on Manuel Carrillo's work for the Smithsonian Institution's website, describes his work as an expression of post-revolutionary nationalism, and notes that Carrillo often expressed pride in his country. As Robert Tilendis said in his description of Carrillo's work:

Carrillo has concentrated on the people and places of Mexico in his work. His photographs are readily identifiable with that country, with a specificity that, rather than diminishing their meaning, adds to their scope. His mastery of photographic technique and of the elements of composition combines with a sensitivity to the nuances of human feeling to produce a series of images rich in associations.

Manuel Carrillo did his own developing and printing, but he always concentrated on the image itself and its composition rather than darkroom manipulation. The images look deceptively simple and straightforward, and they often give the impression of happy coincidences, but Carrillo often waited hours for the right light or effect of shadows. He always used natural light and never used a flash or zoom lens. According to a 1982 interview, he generally produced 6 × 6 cm negatives, preferring his Rolleiflex or Mamiyaflex cameras; all of his best-known work is in black-and-white. He also had a 35-mm Nikon that he used for color transparencies (most often for portraits, glamour photos, or landscapes) and a Hasselblad, which he used infrequently for wide-angle photography. The Mexico City earthquake of 1985 virtually destroyed his darkroom; he also lost some of his negatives and much of his photographic equipment. This personal disaster led him to look for a home for his photographs in the United States.

Carrillo died on 20 January, 1989, leaving behind an important artistic legacy. His works are held by many private collections, universities, and museums, including the Victoria and Albert Mu-

seum in London, the Museum of Modern Art in New York City, the Center for Creative Photography in Tucson, the Museum of Contemporary Art in Chicago, and at least 30 other museums. He maintained close ties with friends in El Paso, a city where his family had lived for a time during the Mexican Revolution and where he received medical treatment in the 1980s. In 1991, the University of Texas at El Paso purchased Carrillo's photographs and papers from his widow, and the collection is now housed in the C. L. Sonnichsen Special Collections Department of the University Library. A virtual museum of his work is available at <http://latino.si.edu/virtualgallery/manuelcarrillo/mc code.htm>.

CLAUDIA RIVERS

*See also: Photography in Mexico*

### Biography

Born in Mexico City, 17 January 1906. Attended various schools including the Mexican Military Academy before moving to the United States at the age of 17. He worked at a series of odd jobs in New York. Returned to Mexico at the age of 24. Worked the Consolidated Railroad and Pullman Tourism Service and later for the Illinois Central Railroad from 1934–1966. Married Consuelo Cadena in 1955. Joined the Club Fotográfico de México and the Photographic Society of America in 1955. Honored in Great Britain in 1966 as one of six outstanding foreign photographers by the Photographic Yearbook; won a grand prize for international photography in Bucharest, Rumania in 1981. In 1980, he was honored by the Photographic Society of America and made an honorary citizen of El Paso. Died in Mexico City, 20 January 1989.

### Individual Exhibitions

- 1958 *Mi Pueblo*; Club Fotográfico de México; Mexico City, Mexico
- 1960 *Mi Pueblo*; Chicago Public Library; Chicago, Illinois
- 1962 *Manuel Carrillo*; Panamerican Union; Washington, D.C.
- 1970 *Fotografías de Manuel Carrillo*; Palacio de Bellas Artes; Mexico City, Mexico
- 1978 *The Photographs of Manuel Carrillo*; The Gilbert Gallery; Chicago, Illinois
- 1981 *Los inseparables*; Infonavit; Mexico City, Mexico
- 1981 *La Obra Fotográfica de Manuel Carrillo*; Galería Alvarez Bravo; Mexico City, Mexico
- 1981 *Manuel Carrillo*; Galería de Arti Fotografica; Bucharest, Rumania
- 1986 *Manuel Carrillo*; The Silver Image; Seattle, Washington
- 1998 *Manuel Carrillo's Mexico*; Centennial Museum; University of Texas at El Paso; El Paso, Texas
- 1999 *Mexico! Photographs by Manuel Carrillo*; Muscarelle Museum of Art; Williamsburg, Virginia
- 2000 *Revealing Personal Identity: The Indigenous Vision of Manuel Carrillo*; Smithsonian Center for Latino Initiatives Virtual Gallery; Washington, D.C.

### Selected Group Exhibitions

- 1974 *México y los Mexicanos*; Federal Republic of Germany; various sites  
1977 *El Animal en la Cultura*; Centro de Arte Moderno; Guadalajara, Jalisco, Mexico  
1982 *Photo-club de Bordeaux 90<sup>e</sup> Anniversaire*; Salon International d'Art Photographique; Bordeaux, France  
1988 *100 Años de Fotografía Indigenista*; Museo de Culturas Populares; Mexico City, Mexico  
2002 *Río de Luz*; Wittliff Gallery of Southwestern & Mexican Photography; San Marcos, Texas

### Selected Works

(Note: Manuel Carrillo's photos were not titled, but he gave them short descriptions and reference numbers in his own classification system, and these descriptions have been used in lieu of titles.)

- Don Trini*, (#1532) Guanajuato, 1955  
*Rebozo al aire*, (#520) Oaxaca, 1958  
*Garrotero de Nonoalco*, (#1549) Distrito Federal, ca. 1958  
*Enferma en la banco*, Guanajuato, 1960  
*Viejita, callejón, sombras piramidales*, (# 1164) Guanajuato, 1960

- Perro sobre tumba*, (#5004) Mexico City, 1966  
*Cruz—sombra humana*, Hidalgo, 1973  
*Asilo de perros callejeros*, (#5085) Mexico City, n.d.  
*Beisbol, perro al fondo*, (#147) Jalisco, n.d.  
*Pescador envuelto en redes*, (# 1637) Veracruz, n.d.  
*Pulquería de Toluca*, (#5001) Edo. de México, n.d.

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## HENRI CARTIER-BRESSON

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### French

One of the giants of twentieth-century photography, Henri Cartier-Bresson might also be said to be the seminal figure of the postwar era, both for his own achievements and for the wide influence of his humanist photographic sensibility. Described by *The New York Times* as "the archetype of the itinerant photojournalist," he was also a succinct portraitist, capturing newsworthy personalities such as sculptor Alberto Giacometti, writer Jean-Paul Sartre, and Indian leader Mahatma Gandhi in what were to become signature portraits. He was a photographic visionary who co-founded the now-legendary photo agency Magnum Photos and pioneered the concept of "the decisive moment."

Well-illustrated by the 1932 work *Behind Saint-Lazare Station, Paris, France*, which shows a man leaping in the midst of a flooded street, captured in the split-second before his heel will hit the skin of water, Cartier-Bresson's unique photographic sensibility put forth the idea of "the decisive mo-

ment"—the exactly proper moment when any particular set of occurrences as observed through the frame of the lens will cohere to become the best possible photograph, balanced in composition and other formal elements and capturing a photographic reality that freezes and thus abstracts the "real world." Cartier-Bresson often described his philosophy thus:

To take a photograph is to hold one's breath when all faculties converge in a face of fleeing reality. It is at that moment that mastering an image becomes a great physical and intellectual joy.

(HCB Foundation website)

What distinguishes Cartier-Bresson's vision from the many other photographers who strove to capture ideal moments, often instead perpetuating clichés, however, was his ability to pre-visualize and pre-edit the image so that it would be rich and resonant, not merely capturing a suspended instant. The famous Saint-Lazare railway station photograph is filled with remarkable, even uncanny detail.

Posters in the midground reiterate the leaping figure and his reflection in the water; the man has propelled himself off a ladder-like structure that mimics railway track, and so on. Cartier-Bresson was seldom accused of the “lucky shot” culled from numerous exposures, however, for he was famous for shooting judiciously, often exposing only a few frames during events, when other photojournalists would shoot many rolls.

Henri Cartier-Bresson was born in Chanteloup, Seine-et-Marne, on August 22, 1908, the oldest of five children. His father was a textile manufacturer of considerable wealth, yet the household was run as would be one of modest means to the point that as a boy Cartier-Bresson had little idea of the family’s resources, which included extensive land holdings in Normandy where he would summer. He was educated in Paris at the Lycée Condorcet, where he read avidly, but received no formal photographic training. His introduction to the medium as a potential career was through seeing photographs by Martin Munkacsy as a teenager, which impressed him with their beauty and possibility. He did, however, study painting in 1927–28 under André Lhote, who had been an early practitioner of Cubism; it was Lhote who Cartier-Bresson claimed taught him everything he knew about photography through his training to observe closely and imaginatively and learn from art history. He was also deeply impressed by the works of the Surrealist artists who were then beginning to dominate the Parisian art world. He studied English literature and art at Cambridge University in London until his induction into the French Army in 1930. Upon his discharge, filled with the poetry and literature and looking for adventure, he was off to the French colony of Côte d’Ivoire to hunt. It was here he first took photographs using a Brownie that he had been given as a gift, and the pursuit of shooting game as a metaphor for shooting photographs, which he often used in his writing and speaking about the medium, also arose. He contracted blackwater fever, however, and almost died. The photographs he took were also lost. Returning to Marseilles to recuperate, he acquired his first professional camera, a Leica, which he used to photograph in earnest when he had occasion to travel the continent with friends. His first exhibition was in Madrid; however, by 1935 he was in New York, where he exhibited at the Julien Levy Gallery. While in New York, he met Paul Strand, who at that time was making films. Inspired by Strand, when he returned to France Cartier-Bresson secured the position of a

second assistant on Jean Renoir’s *A Day in the Country* and *The Rules of the Game*. He was also involved in a propaganda film the famous director made for the French Communist Party that denounced France’s prominent families in France, Cartier-Bresson’s own among them. Cartier-Bresson did not join the Communist Party, but he harbored a life-long sympathy for oppressed and demoralized lower classes, which was often reflected in his choice of subject matter.

In 1940, with the German invasion of France, Cartier-Bresson, a corporal in the Army’s Film and Photo Unit, was captured. He spent a total of almost three years in prisoner-of-war camps, escaping twice and being recaptured and returned to hard labor, which he later claimed had been a helpful lesson. On his third escape attempt, in 1943, he succeeded, and he hid on a farm in Touraine until he secured false papers that allowed him to travel in France, where he once again took up photographing as a member of the Resistance. He established a photo division within the French underground to document the German occupation as well as their eventual retreat, an experience which surely shaped his ideas about the photo agency, Magnum, when it was established in 1947, and photographed such notables as artists Henri Matisse, Pablo Picasso, and Georges Braque. Following France’s liberation in 1944, the United States Office of War Information hired Cartier-Bresson to direct a film about the homecoming of French prisoners and deportees.

Upon completing this well-received film, *The Return*, Cartier-Bresson traveled once again to New York City, where a retrospective at the Museum of Modern Art, conceived as a tribute on the belief that he had been killed in the war, had been planned. He was thus able to work on his own “posthumous” exhibition, and he took time as well to travel around the United States, taking such signature images as *Harlem, Easter Sunday, 1947*, which shows a lovely African American woman wearing a satin-flower filled hat framed within the architectural details of a modest brick structure, which join with the forms of the hat to create an even more elaborate chapeaux.

Returning to Paris in 1947, he learned that his associates Robert Capa, David Seymour (Chim), William Vandivert, and George Rodger, had laid plans for a cooperative photo agency with offices in New York, Paris, and other world capitals. Dubbed Magnum Photos, the organizing group named Cartier-Bresson to their board of directors, knowing that he was like minded and aware of his considerable prestige. He was tapped to be in charge of Far

Eastern assignments; and his insistence on small format cameras, no auxiliary equipment such as flash, tripods, or telephoto lens and the integrity of the frame as photographed—no darkroom manipulation—became the gold standard for postwar photojournalism as well as being highly influential on fine arts photography.

Thus the late 1940s saw Cartier-Bresson's rise as an international photojournalist. For Magnum he traveled to the China, India—where he photographed Gandhi literally minutes before he was assassinated—and Indonesia, photographing political events and the people in their streets and homes. Extraordinary “decisive moments” were captured, such as *Gold Sale, Shanghai, China* of 1949, which shows a human “rope”: Chinese peasants with their arms braided and intertwined, binding themselves, as it were, at the stoop of a building. Taken during the communist takeover of China in 1948–49 this remarkable composition captures a run on a bank selling gold; the crowd is not controlled by any authority, but by its own essence of panic and agitation in the face of huge events.

By 1952, Cartier-Bresson, back in Europe, was finally receiving wide recognition in his home country. His first book, *Images à la sauvette* (with its English title of “The Decisive Moment,”) with cover art by Matisse, was published. He began a long collaboration with eminent fine arts publisher Robert Delpire, including a book on Balinese theatre, *Les Danses à Bali*, featuring text by Antonin Artaud. His book *Les Européens*, with cover art by painter Joan Miró, was published as well; and in 1955, he received his first exhibition in France at the Louvre.

The 1960s were again a period of intense international travel. He returned to Mexico, where he had made one of his first photographic forays as part of an ethnographic team in the early 1930s. On assignment for *Life* magazine, he traveled to Cuba during a time of high tension between that country and the United States. He visited Japan and once again traveled to India. In 1966, Cartier-Bresson terminated his relationship with Magnum Photos, claiming he had stayed with the agency “two years too long” and admitting to detractors that perhaps he had said all he had to say through photography. Although he took on occasional commissions, such as one from the IBM Corporation, *Man and Machine*, he turned once again to his early passion for painting and drawing. After divorcing his wife of 30 years, the Javanese dancer Ratna Mohini, he married the Magnum photographer Martine Franck in 1970. After 1974, he photographed very little, and then often secretly,

which he had perfected during his long career as a photojournalist working with a small camera that he would often further minimize by covering with black tape any metal parts which might reflect light and catch the eye.

Coinciding with a 2003 retrospective of his work at the Bibliothèque nationale de France, and shortly before his 95th birthday, Cartier-Bresson, along with his wife Martine Frank and their daughter, inaugurated the Henri Cartier-Bresson Foundation, which they had conceived several years earlier to “preserve and share the legacy of his work.” Housed in an historic atelier in Paris, the Foundation archives Cartier-Bresson's vintage prints and contact sheets, as well as publications, rare books, albums, posters, exhibition invitations, and films and videos that document the photographer's career. The HCB Foundation also bestows an award named after Cartier-Bresson, organizes and circulates exhibitions featuring his work, and maintains a comprehensive website available at [www.henricartierbresson.org](http://www.henricartierbresson.org). Magnum Photos also distributes Cartier-Bresson photographs. Henri Cartier-Bresson died in the south of France on 5 August 2004.

LYNNE WARREN

*See also:* **Capa, Robert; Franck, Martine; History of Photography: Interwar Years; Magnum Photos; Photography in France; Seymour, David “Chim”**

### Biography

Born Chanteloup, Seine-et-Marne, 22 August 1908. Educated Lycée Condorcet, Paris and studies painting with André Lhote, 1927–28; no formal photographic training. Studied English literature and art at Cambridge University, London, 1928–29; inducted into French Army, 1930. Traveled in Africa, 1931, European continent, 1932. First exhibition in Madrid, 1932; New York, 1933. Prisoner-of-war, 1940–43; member MN PGD organization of the French underground, 1943–44. Co-founded Magnum Photos, 1947; worked in Far East, 1948–1952, Cuba, 1963; Japan, 1965; left Magnum in 1966. Traveled in USSR, 1972–73. Married Martine Franck, 1970. Largely ceased photographing after 1974. Numerous awards, including Overseas Press Club of America, 1948, 1954, 1960, 1964; Prix de la Société Française de Photographie, 1959; the Culture Prize, Deutsche Gesellschaft für Photographie, 1975; Hasselblad Award, 1982. Died in Céreste, Alpes-de-Haute-Provence, France, 3 August 2004.

### Selected Work

(Note that HCB did not formally title works, and works may appear under various titles.)

*Behind Saint-Lazare Station, Paris, France*, 1932 (also known as *Place de l'Europe*)

*Spanish Morocco*, 1933

*Valencia, Spain*, 1933  
*Calle Cuauhtemoczin, Mexico City*, 1934 (also known as *Prostitutes in the Calle Cuauhtemoczin*)  
*Sunday on the Banks of the River Marne, France*, 1938  
*Dessau: Exposing a Gestapo Informer* (also known as *Exposing a stool pigeon for the Gestapo in a displaced persons camp*), 1945  
*Jean-Paul Sartre on the Pont des Arts*, 1946  
*Harlem, Easter Sunday*, 1947 (also known as *Easter Parade*)  
*Eunuch of the Imperial Court, Beijing, China*, 1948  
*Gold Sale, Shanghai, China*, 1949  
*Rome, Italy*, 1951  
*Athens, Greece*, 1953  
*Near Burgos, Spain*, 1953  
*Rue Mouffetard, Paris*, 1954  
*Sunbather, Peter and Paul Fortress, Leningrad, USSR*, 1973

### Individual Exhibitions

1933 Julien Levy Gallery; New York, New York  
 1947 *The Photographs of Henri Cartier-Bresson*; Museum of Modern Art; New York, New York  
 1952 Institute of Contemporary Art; London, England  
 1954 *Photographs by Henri Cartier-Bresson*; Art Institute of Chicago; Chicago, Illinois  
 1955 Pavillon de Marsan de Louvre; Paris, France  
 1965 *Henri Cartier-Bresson*; Asahi Gallery; Tokyo, Japan and traveling worldwide  
 1970 *On France*; Grand Palais; Paris, France and traveling worldwide  
 1974 *Apropos USSR: Henri Cartier-Bresson*; International Center of Photography; New York, New York  
 1976 *Glimpses of America: 1945–1975, by Henri Cartier-Bresson*; International Center of Photography; New York, New York  
 1979 *Henri Cartier-Bresson: Photographer*; International Center of Photography; New York, New York and traveling  
 1981 *Henri Cartier-Bresson*; Musée d'Art moderne de la Ville de Paris; Paris, France  
 1985 *Henri Cartier-Bresson*; Museo de Arte Moderno de Mexico; Mexico City, Mexico  
     *Henri Cartier-Bresson: A Half-Century of Portraits*; International Center of Photography; New York, New York  
     *Henri Cartier-Bresson en Inde*; Centre national de la photographie, Palais de Tokyo; Paris, France  
 1987 *Henri Cartier-Bresson: The Early Work*; Museum of Modern Art; New York, New York  
 1988 *The Reluctant Photographer: Henri Cartier-Bresson*; International Center of Photography; New York, New York  
     *Henri Cartier-Bresson In India*; International Center of Photography; New York, New York  
 1994 *Henri Cartier-Bresson: Homage*; International Center of Photography; New York, New York  
 1997 *De Européenne*; Maison Européenne de la Photographie; Paris, France  
 1998 *Tête à Tête: Portraits by Henri Cartier-Bresson*; Smithsonian Institution National Portrait Gallery; Washington, DC

### Group Exhibitions

1935 *Documentary and Anti-Graphic*; Julien Levy Gallery; New York, New York

1951 *Five French Photographers: Brassai, Cartier-Bresson, Doisneau, Izis, Ronis*; Museum of Modern Art; New York, New York  
 1972 *Behind the Great Wall of China: Photographs from 1870 to the Present*; Metropolitan Museum; New York, New York  
 1977 *Concerning Photography*; The Photographers' Gallery; London, England  
 1984 *In Our Time: The World as Seen by Magnum Photographers*; International Museum of Photography and Film, George Eastman House; Rochester, New York and traveling worldwide  
     *Subjektive Fotografie, Images of the 50's*; Museum Folkwang; Essen, Germany (traveled to the San Francisco Museum of Modern Art; San Francisco, California)  
 1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art; Washington D.C. and Art Institute of Chicago; Chicago, Illinois (and traveled to Los Angeles County Museum of Art; Los Angeles, California)  
     *Photography Until Now*; Museum of Modern Art; New York, New York (traveled to the Cleveland Museum of Art; Cleveland, Ohio)  
     *Magnum Founders: Robert Capa, Henri Cartier-Bresson, George Rodger, and David Seymour Chim, 1931–1986*; International Center of Photography; New York, New York

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# CENSORSHIP

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Censorship, in its broadest sense, can be used to indicate the suppression and restriction of written and visual materials on a variety of grounds, be they socio-political, economic, moral, or aesthetic. The forms taken by censors are similarly diverse, and can include racial, ethnic, or religious groups, government agencies, social organizations, corporations, educational institutions, even the creator of a work in question. Beyond these vague parameters, however, censorship resists more precise definition, mainly due to the vast multiplicity of agendas to which a censor may subscribe. For some, censorship may be used as a protective measure against an existing verbal or visual assault; for others, it may function as a preemptive strike against an individual or faction who is construed as a threat to the larger group. Regardless of the specific circumstances, censorship is fundamentally about control, and having that power acknowledged both internally and externally.

That censorship has been so prevalent insofar as photography is concerned is due in large part to the nature of the medium, as photographic prints can be easily reproduced and then disseminated over great distances, whereas paintings and sculpture are difficult and time-consuming to reproduce, and are generally viewed in the context of a gallery or museum. Moreover, the apparent naturalism and assumed objectivity of the photographic image—as opposed to one that is hand-drawn—has contributed greatly to the notion that photography is a considerably more dangerous and volatile medium. This is perhaps best exemplified by a trial in New Zealand in 1917, which found a photograph of Giorgione's painting *Sleeping Venus* hanging in a shop window to be "indecent." Due to pressure from the United States Postal Service's policing of nudity in photographs, Eastman Kodak established a private censorship operation in 1949.

Times of war are especially prone to censorship, as governments have often sought to use photographic media to fashion an acceptable view of conflict for the civilian population. American journalists of the First and Second World Wars were subject to the regulatory influence of military censors, who sought to protect the general populace from viewing graphic images of dead and wounded

soldiers. The extensive censorship of media images by the United States government during wartime was partially alleviated by the development of the wire services in the 1930s, which enabled news services such as the Associated Press to send images quickly over telephone wires. While the conflicts from Vietnam through to the more recent campaigns in the Middle East continue to be understood mostly through televised news reports, it is often isolated images that circumvent censors and elicit powerful reactions from civilians. Further complicating this issue is the use of the largely unregulated Internet for the dissemination of digital photographs, which will have an enormous effect on the methods of control and management of information in the future.

The thriving avant garde around the Bauhaus in Dessau and Berlin was squashed by the rising tide of Nazism in Germany, which resulted in the closing of the school and the threatening of its instructors. As often is the case, results of censorship can be unpredictable. The fleeing from censorship and oppression by such figures as László Moholy-Nagy or Herbert Bayer brought them productively to the United States, where their work had even greater influence. Decades of tight governmental control in China, which allowed only certain subject matter as suitable for photographing, resulted in a veritable flood of creativity in the field once censorship was relaxed in the 1990s.

Censorship of photography as an instrument of political and social control has also been used to stifle perceived internal conflicts, most notably during the Cold War in the United States, which saw the government exert its enormous influence against the threat of communism by disbanding organizations judged to be subversive. The crusade against what were considered identifiably communistic tendencies in modern art led to the 1947 blacklisting of The Photo League, a group of mainly left-leaning photographers who published a newsletter, *Photo Notes*. The Photo League counted amongst its members some of the most influential figures in American photography, including Lewis Hine, Paul Strand, Walter Rosenblum, Ansel Adams, Edward Weston, W. Eugene Smith, Lisette Model, as well as other photographers formerly employed by the Farm Security Administra-

tion (FSA) of the Works Progress Administration (WPA). German photographer Hans Haacke was met with similar disapproval not by the government, but by the Solomon R. Guggenheim Museum in New York, for producing an exhibit in 1971 consisting of photographs of tenement apartments in New York City, revealing through the accompanying text the owners and mortgage holders of each property, all of which was public record. The exhibition was canceled and the curator was fired, despite Haacke's agreement to remove the names from the wall labels. In this circumstance, the gravity of the apparently innocent photographs of buildings is not implicit in the images themselves, but rather in the context in which the artist seeks for us to understand them.

Yet historically, the key objectionable image has been the human body, and controversy ensues when the body portrayed questions the moral standards of sexuality, or more specifically, heterosexuality. Whether presented clothed or nude, in war or at home, in groups or in isolation, the human body is constantly viewed and scrutinized according to a society's value system.

An early example of both political and sexual censoring occurred with the work of Minor White (1908–1976), who began his photography career in the late 1930s. An example of a self-censoring artist in his early years, White omitted overt references to his homosexuality. A veteran of the U.S. Army, White worked and experienced great success for many years within the acceptable limits of his medium. His first experience with censorship occurred when White developed more personal work that was accompanied by his poetry. In the immediate post-World War II era, San Francisco's Palace of the Legion of Honor refused to allow the poetry to join White's photographs; it was deemed both too personal and lacking in patriotism. In the late 1940s and early 1950s, White photographed male nude subjects that were not sexually explicit or outwardly homosexual. Bound by his self-censorship, these works were not shown at the time. However, many of these works were eventually exhibited in 1989. While homoerotic or homosexual depiction became more acceptable toward the end of the century, homosexual content was at the center of one of the most volatile censorship battles of the century.

The most pervasive and publicized appearance of censorship in the late decades of the century was the outcry against photographs deemed to be of "obscene," "indecent," or otherwise distasteful subject matter, generally relating to prurient or anti-religious (typically anti-Christian) themes.

Most notable amongst examples of this genre are the exhibitions by Andres Serrano and Robert Mapplethorpe in the late 1980s, both of which erupted in a firestorm of controversy. Serrano, whose *Piss Christ* of 1987 presented a plastic crucifix submerged in a jar of urine, was targeted by irate members of Congress and the religious right, who condemned the photograph as offensive and overtly anti-Catholic. A series of graphic images of erotic homosexual activity and nude children in Mapplethorpe's 1989 touring exhibition *The Perfect Moment* resulted in the cancellation of the show at the Corcoran Gallery of Art, in Washington, DC, followed by the arrest and indictment (and subsequent acquittal) of Dennis Barrie, the Director of the Contemporary Art Center in Cincinnati, who rebuffed an order by the county prosecutor to remove seven of the photographs. The maelstrom caused by these artists was due not only to the perceived unsuitability of the subjects of these photographs, but that the artists and/or the exhibiting institutions were funded by grants from the National Endowment for the Arts (NEA), which rekindled the continuing debate about the purpose of and selection process for government grants for the arts. While the media fanfare surrounding the Serrano and Mapplethorpe cases have made them the most notorious instances, scores of photographers have been met with both successful and unsuccessful attempts at censorship that have been decidedly less visible. For example, works by Alice Sims, Sally Mann, and Jock Sturges, have been cited for indecency for their use of nude or seemingly abused children.

BRADLEY C. BAILEY

***See also:* Erotic Photography; Ethics and Photography; Farm Security Administration; Mapplethorpe, Robert; Photo League; Propaganda; Representation and Gender; Serrano, Andres; Socialist Photography; War Photography; Works Progress Administration**

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# CENTER FOR CREATIVE PHOTOGRAPHY

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The Center for Creative Photography (CCP) in Tucson, Arizona, in the United States is an archive, museum and library dedicated to preserving, exhibiting, and promoting the study of creative photography in its broad diversity. It is a repository for the lifetime records and photographs of more than sixty photographers and photographic institutions. It promotes interest in photography by hosting exhibitions drawn from its collections, by exhibiting the work of contemporary photographers organized by its curatorial staff, and by serving as host to traveling exhibitions organized by other institutions. The CCP maintains and circulates an extensive library of books and other publications by and about photographers in its collections and about the greatly diverse range of photographic activity in the history of photography.

A unit of the University of Arizona Library, the CCP was founded in 1975 by then University President John P. Schaefer and photographer Ansel Adams when Schaefer approached Adams and suggested the University of Arizona as an eventual home for Adams' archive. From that initial idea the CCP has evolved to become a major institution supporting the study of the history of photography by offering both the products of a photographers' career and the archival materials documenting the conditions in which that work was created.

The CCP opened in 1975 under the direction of Harold Jones, founding director of Light Gallery in

New York. James Enyeart, director of the Friends of Photography, in Carmel, California, became director of the CCP in 1977 when Jones left to found the photography program at the University of Arizona's department of art. Enyeart directed the CCP for more than ten years, further developing its collections and leading the campaign to provide the Center with a permanent home in a state-of-the-art building on the University campus; he left the CCP in 1989 to become director of the International Museum of Photography and Film, George Eastman House in Rochester, New York. Terence Pitts, who had been librarian and later curator under Jones and Enyeart, served as director of the CCP from 1990 to 2000. In August 2003 Douglas R. Nickel, a graduate of Princeton University and formerly curator of photography at the San Francisco Museum of Modern Art, was appointed director of the CCP.

The CCP became a reality when the five founding archives of Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind and Frederick Sommer were received in Tucson in 1975. When the CCP celebrated its twenty-fifth anniversary in 2000 its Research Center held the lifetime archives of over 50 photographers and many smaller collections. In addition to those already cited, the CCP holds archives or significant manuscript collections from the photographers Edward Weston, Dean Brown, Dorothy Norman, Paul Strand and Garry Win-

grand, educators Laura Volkerding and Robert Heinecken, fashion photographers Louise Dahl-Wolfe and Richard Avedon, pictorialists William Mortensen and Adolf Fassbender, photographer, educator and theorist Henry Holmes Smith, photo-journalists W. Eugene Smith and Dan Weiner, the critics and historians A. D. Coleman, Beaumont Newhall and Nancy Newhall, archives from such collective photographic undertakings as the Espejo and the Water in the West projects, records from the Limelight and Witkin photographic galleries and from the Society for Photographic Education, and materials from many other sources.

Many of the collections are related, yielding to researchers a more complex view of a photographer's work and life, and the web of relations between them and others, than a single archive may on its own. For example, the Edward Weston archive, which contains a wealth of material from the photographer himself—including correspondence, manuscripts of his daybooks, negatives, memorabilia and other materials—is further complemented by the Center's additional holdings of archival materials from Weston's friends and associates Johan Hagemeyer, Sonya Noskowiak, and numerous other small collections.

Although photograph collections at the CCP are predominantly twentieth century and from the United States, nineteenth century photography and work of an international scope are also represented. The Center holds more than 60,000 exhibition quality prints by more than 2,000 photographers in its print collection. Some photographers at the CCP are represented by the largest public collections of their work held anywhere. In addition to work by photographers whose archives are held at the center, the print collection includes important bodies of work by David Levinthal, William Christenberry, Tseng Kwong Chi, Todd Webb, Josef Breitenbach, Lee Friedlander, Andreas Feininger, Arthur Tress, and Marion Post Wolcott.

Since its founding in 1975 the CCP has presented more than 280 exhibitions, many of them traveling to other institution, including foreign venues in 12 countries. A record of exhibitions between 1975 and 1995 at the Center is detailed in *Exhibiting Photography: Twenty Years at the Center for Creative Photography* (1996).

The CCP has an extensive record of publishing the results of research within its collections in its journal *Center for Creative Photography* (later renamed *The Archive*). Issues of the journal have often been devoted to scholarly essays about particular bodies of work in the CCP collections, have

provided extensive illustrations of work not previously published or little known and self-reflexively have addressed the matter of study in archives itself. A series of scholarly bibliographies provide access to publications and writings by and about photographers in the collection; these include *W. Eugene Smith: a Chronological Bibliography, 1934–1980* (1981) and *A. D. Coleman: A Bibliography of His Writings on Photography from 1968 to 1995* (2000). Other publications include monographs such as *Solomon's Temple: The European Building-Crafts Legacy* (1996) by Laura Volkerding, retrospectives such as *Reconstruction: The Art of William Christenberry* (1996), collections of essays, as in *Henry Holmes Smith: Collected Writings 1935–1985* (1986), an appraisal of photography in the twentieth century United States on the occasion of the medium's 150th anniversary in *Decade by Decade: Twentieth-Century American Photography* (1989), and the extensive catalog *Edward Weston: Photographs: From the Collection of the Center for Creative Photography* (1992). *Original Sources: Art and Archives at the Center for Creative Photography* (2002) provides a guide to the collections of the CCP.

Since 1991 the Ansel Adams Research Fellowship has provided scholars with the opportunity to research in the Center's archives, print collections and library. The Adams Fellowship is provided twice annually with the support of Polaroid Corporation. Through the auspices of the Center's education department visitors are provided the opportunity to see collection holdings not on exhibition through the print viewing program.

The CCP's department of rights and reproductions administers the copyright to work by numerous photographers whose archives are held in the Center's collections. These include Lola Alvarez Bravo, Louise Dahl-Wolfe, Adolf Fassbender, John Gutmann, Otto Hagel, Hansel Mieth, Hans Namuth, Dorothy Norman, Mickey Pallas, Peter Stackpole, Laura Volkerding, Edward Weston and Max Yavno.

LEON E. ZIMLICH

*See also:* **Adams, Ansel; Archives; Callahan, Harry; Museums: United States; Siskind, Aaron; Sommer, Frederick**

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## PHOTOGRAPHY IN CENTRAL AMERICA

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This entry addresses twentieth-century photography in the continental countries of Guatemala, Honduras, El Salvador, Costa Rica, Nicaragua, Panama, and the island of Cuba, with additional references to other Caribbean countries. A description of some Central American photographers and their explorations and work in photography follows a brief look at historical references and principal themes to twentieth-century photography in Central America.

Photography arrived in Central America soon after its invention. Pioneer photographers in Central American countries include: O. Salvin (1861) and E. Muybridge (1870) in Costa Rica; J. Washington (1841) and Bennet (1842) in the Dominican Republic; R. Alexander (1852), Charney (1859), and W. Bradley (1859) in El Salvador; W. Helsby (1844), Osbert Salvin (1861) in Guatemala; W. Bradley (1859), O. Salvin (1861) in Honduras; A. Molina (1856), E. Mestre (1858) in Nicaragua; E. Muybridge (1870), Timothy O’Sullivan (1870) in Panama; J. Washington (1840), Antonio Rezzonico (1841), Halsey (1841), R.W. Hoit (1841), J.de J. Quintiliano (1855), Molina (1855), Esteban Mestre (1856), Francisco Serrano (1857), C.M. Suarez Arango (1859), Encarnacion Irastegui (1859), and Francisca Madero (1859) in Cuba.

Professional photographers have been active in Central America throughout the twentieth cen-

tury, including photographers specializing in studio portraiture, journalists specializing in reportage and documentation, and artists using the medium as expression for its own sake. Photography was also present in rural areas of Central America, many towns and villages having their own studio photographer. Through the end of the century, it was common that itinerate photographers traveled from town to town selling their services, in some cases utilizing ingenious ways to make the craft of photography a mobile business. Some photographers used handmade cameras large enough for tiny trays of chemistry inside. The camera produces a paper negative that is developed then rephotographed for the positive image, a 30-minute process from exposure to damp but finished photograph.

For most of the twentieth century, little information is available on photography in Central America, and drawing broad conclusions from the available information is problematic for several reasons. First, Maria Cristina Orive from Argentina describes part of the problem as a heretofore excessively commercial and colonialist market dominated by large foreign firms such that even in their own countries many do not know what has been achieved, exhibited or published. Secondly, much of the available information is about Latin America in general but not necessarily invol-

ving Central American photographers or organizations. The large photo colloquia and their accompanying exhibitions in the 1970s and 1980s, starting with *Primer Coloquio Latinoamericano de Fotografía* held in Mexico City in 1978, united hundreds of photographers from Latin America, but few exhibiting artists were from Central American countries. Thirdly, available information comes from two principal sources, either the work of an indigenous researcher with more intimate knowledge of the subject but perhaps with relatively limited research tools, or the visiting researcher from Europe or the United States working with a variety of resources but through foreign eyes. Fidel Castro once commented that non-Latin American curators have enjoyed the luxury of traveling around from country to country for a first-hand look. Many European and US writers on photography make a critical distinction between art photography and social or political works. This distinction may be too arbitrary to impose on Central American photography. Finally, authors on Central American photography describe a plethora of perspectives that fail to blend into one coherent regional identity. Robert Levine in *Windows on Latin American* writes that “the rise of photographic reportage to document social injustice in Europe and the US in the 1880s did not happen in Latin America,” whereas Cuban author and photographer Maria Eugenia Haya (Marucha) describes early Latin American work that does demonstrate photography as a tool for social witness.

Even if the literature were more complete, defining a single Central American photographic identity would be a dubious undertaking. For one thing, there is a diversity of cultures and histories in the region. Some countries have relatively small indigenous populations, like Costa Rica; in others the majority is indigenous, like Guatemala. Despite the relative geographical proximity, certain activities and movements are contained and not dispersed in the region. Moreover, some examples of photography from Central America reflect universal, not regional, aspects of photography. In his introduction to the exhibition catalogue *Images of Silence*, João Clemente Baena Soares describes Latin American photography: “The fusion of elements of fantasy and reality has produced a tangible, at times magical, presence in the printed image that the artist-photographer presents to the onlooker.” The sentence is both direct and poetic, but it describes photography from around the world. Author and curator Belgica Rodriguez writes, “In Latin America, no one aesthetic or stylistic line predominates.”

Many writers are emphatic about the myth of a single homogenous Latin American identity. Relative scarcity of information results in limited conclusions that may reflect research more than reality. Yet there are many commonalities among these neighboring countries, such as historical links to European colonialism; political, social, and economic influences from the United States; the predominance of Spanish as an official language; or the struggles for political stability and independence. Some authors cite the presence of political and social themes as specific to Central American twentieth-century photography, although these themes are also richly explored in other parts of the world. Other authors refer to specific aesthetics, such as high contrast, but again these aesthetics are also found elsewhere in much photography.

Much of the current literature has exposed the mythical interpretations of Latin American photography, a myth summarized by Jorge Gutierrez as “a continent laden with exoticism...between misery, the machete and the gun, filled with lovely but dangerous romanticism.” This new awareness follows several events. Although some factors held photographic exploration back in the region (including unstable political regimes, sporadic economic performances, and cultural attitudes about photography’s role in society), by the 1990s, situations had progressed to the point that ideas and modes in Central American photography were similar to those in Europe or the United States. The available information makes it clear that the quality and intensity of exploration in photography in Central America keeps pace with other regions of the world. In 1981, El Consejo Mexicana de Fotografía published *Libros Fotograficos de Autores Latinoamericanos*, listing over two thousand titles of photography books by Latin American authors since 1961.

By the end of the century, this exploration was not contained to the world of photojournalism or social and political documentation. A gradual decline over the twentieth century in labor and art agency sponsorship of documentary photography lessened the presence of such photojournalism. The art world sometimes exhibited work previously destined for the media and did so through the end of the century, but with a concurrent increase in art photography.

In the last decades of the twentieth century, more unified photography projects took root, providing context and structure for a look at photography in the region. In Mexico City in 1977, Pedro Meyer guided the Consejo Mexicano de Fotografía, undertaking numerous exhibitions and publica-

tions, receiving financial support from the Instituto Nacional de Belles Artes (National Institute of Fine Arts). This activity led to the first of three colloquia on Latin American photography. *Primer Coloquio Latinoamericano de Fotografía* held in Mexico City in 1978, which produced a traveling exhibition titled *Hecho en Latinoamérica*. The colloquia each consisted of three days of presentations by guest speakers, various workshops, and a coordinated program of exhibitions with the *Hecho en Latinoamérica* exhibition as its centerpiece. Participation was principally from convocation with little additional curatorial work. The conference inspired representatives from many Latin American countries, including the Central American countries of Costa Rica, Cuba, Guatemala, Honduras, Panama, and Puerto Rico, to found the short-lived Latin American Council of Photography.

The second colloquium, in 1981, was also in Mexico City. In a presentation at this colloquium, U.S. critic Max Kozloff described a “distinctive aura” to Latin American work, both from subject matter and aesthetics. Giuliana Scime from Italy heatedly pointed out that all such criteria could be equally applied to European photography. The program for these colloquia states the following about how photography might contribute to changes in Latin America: “By producing a photograph whose most beautiful incarnation is fulfilled by faithfully showing the face of a mestizo continent that is willing to attain justice for everyone—this being the supreme creative feat.”

The *Coloquio Latinoamericano de Fotografía*, the third Hecho en Latinoamérica colloquium and exhibition, was held in 1984 in Havana, Cuba. In addition to the presentations and exhibitions similar to the previous colloquia, Hecho III sponsored a Latin American and Caribbean photography competition at Cuba’s Casa de las Americas. La Casa de las Americas has sponsored various cultural activities since its inception in 1959, but, at Pedro Meyer’s suggestion, 1984 was the first year photography was included in their activities. Awards were given to Cuban photographers Raul Corrales, Mario Garcia Joya, Rogelio Lopez Marin, and Rigoberto Romero, as well as Puerto Rican photographer Hector Mendez Caratina and Pedro Valtierra from Mexico. The Third Latin American Photography Colloquium was attended by over 400 participants from Latin America, the United States, and Europe. The Cuban dictator Fidel Castro made a surprise visit and presentation during the day’s events.

The Hecho colloquia received some criticism for their structure and agenda. Argentinean photogra-

pher and publisher Sara Facio criticized the colloquia’s “exclusively leftist orientation,” especially for the restrictive criteria for the photo competition that required work to reflect the “contemporary reality” in the region. This process selected works that may or may not represent photography overall. Some photographers choose not to even submit. Furthermore, residents of countries under the most restrictive dictatorships were not able to submit at all. In an effort to bring to the forefront of the world’s attention the photographic activity of the region, these colloquia proposed a basically socialistic, humanistic mode of photography, despite the fact that many regional photographers chose not to work this way. In promoting such work, the colloquia continued to support the deeply entrenched notion that documentary photography is the natural expression for third-world countries.

The *Hecho en Latinoamérica* colloquia, however, also received praise for some of their accomplishments. They provided a new structure for Latin American photographers to communicate. Prior to these events, many regional photographers had no structure to enable them to be in touch with or even aware of each other’s work. Also, the events united sufficient examples of quality work to end the misconception that photography in Latin America is in any way backward or limited. By the third colloquium, there seemed to be a more concentrated effort on the technical and aesthetic preparation of the photographs themselves and their presentation. Finally, these colloquia helped solidify a desire for additional primary research on Latin American photography. American photography professor at the University of Illinois, Chicago, Esther Parada writes of the potential danger to hoping for social change via stereotyped images of protest, but describes nonetheless a significant public impact of the *Hecho* exhibitions and publications. Despite these criticisms and the fact that most Latin American participants did not come from Central American countries, these colloquia significantly raised regional and global awareness and curiosity about the area, spurring further research and activities both in Latin American countries and around the world.

The Zurich exhibition of *Fotografía Lateinamerika von 1860 bis heute* at the Zurich Kunsthhaus in 1981 was curated by non-Latin American researchers. This work traveled widely in Europe with a catalogue in German, eventually translated into Spanish. This was the first comprehensive exhibition of Latin American photography, the result of extensive curatorial work. Similar to the Hecho en Latinoamérica colloquia, most photographers in

this exhibition and book are not from Central American countries.

*Images of Silence* was an exhibition that originated in the United States with more than 60 photographers, each represented by two photographs, from all countries of the hemisphere, showing works that demonstrate both the technical and aesthetic vitality of photography. Photographers in this project were selected by a team of curators from Latin American countries, including the following from Central American countries: Jerry Craig (Jamaica), Alexandra Cummins (Barbados), Magdalena Granadino de Lima (El Salvador), Rosario Murillo (Nicaragua), Jose Antonio Perez Ruiz (Puerto Rico), Marianne Tolentino (Dominican Republic), and Virginia Vargas (Costa Rica). The photographs examine recent paths photography has taken in the region, leaning on artistic endeavors more than social or political documentation. After exhibition in Washington, DC at the Museum of Modern Art of Latin America, part of the Organization of American States, the work traveled to New York and Puerto Rico.

Originally a series of exhibitions for Fotofest 1992 in Houston, Texas, *Images and Memory* became a traveling show with Independent Curators Inc and finally a book in 1998. *Images and Memory* looks at Latin American photography via three criteria: artistic merit, associations with important directions in the history of photographic art in the region, and intentional connection to important aspects of regional history and culture. The book contains material on several Central American photographers, with lucid texts about Latin American photography through the century. The authors are very frank about the lack of information available for some countries, or for the entire region between 1950 and 1980. Nonetheless, the presentation makes a bold argument for the dynamic photographic activity in the region.

As well as several major exhibitions, the end of the decade saw the rise of several cultural institutions devoted to Latin American art. The aforementioned Museum of Modern Art of Latin America exhibits as well as publishes on diverse subjects including photography from Central America. In Paris, La Maison de l'Amérique Latine is a cultural center that hosts conferences, exhibitions, workshops, and it also publishes materials on diverse aspects of Latin American life, politics, and culture.

The following descriptions of Central American photographers, organized by country, is far from complete. It provides a springboard for individual analysis and reflection on twentieth-century photography in Central America.

Cuba has a rich history of photography, especially well documented following the 1959 revolution, and in art photography in the 1980s and 90s. Photographers such as Augustin Victor Casasola and his work on the Mexican Revolution established the tradition of epic photography early in the century in Latin America, and this tradition was richly exploited in the Cuban context. Photography became an international tool for political messages, and the bearded face of Castro became an international icon. The Cuban national sense of identity developed within Cuba's political stance and position in the world, particularly vis-à-vis the U.S. policy of isolation. Many photographers documented the revolutionary aspects of the day, such as Alberto Korda, whose photograph of Ernesto Che Guevara converted that revolutionary figure into an international icon. Photography was appropriated for revolutionary importance, though some photographers produced slightly different bodies of work, such as Tito Alvarez or Mario Garcia Joya. Twentieth-century Cuban photographers include Alberto Diaz Gutierrez (Korda). Born in Havana in 1928, Korda has lived and worked with photography in Havana since 1956. In 1959, he was named Fidel Castro's official photographer, and his *Guerrillero Heroico* is a major publication in the history of photography. Cuban photographer Mario Del Rosario (Mayito), born in 1938, worked as an artist with various agencies and exhibited as well as curated exhibitions in Cuba, Europe, and America. Another Cuban photographer, Ramon Grandal, born in 1950 in Havana, has been a professional photographer since 1970, exhibiting internationally and working for the journal *Revolucion y Cultura*. M. Eugenia Haya Jimenez (Marucha), born in Havana in 1944, participated as a photographer and a writer in many exhibitions and publications, especially in the last 15 years of the century. Marucha was widely published internationally, including *La Fotografía Cubana en el Siglo XIX* (Cuban Photography in the XIX Century). Marucha died in Havana in 1991. Finally, Cuban photographer Gilda Perez, born in 1954 in Havana, exhibited widely and worked for the review *Revolucion*.

Guatemala also has a rich history of photography, though less a part of the international political scene than Cuba. The Japanese photographer Juan Jose de Jesus Yas (1844–1917) operated a formal portrait studio producing numerous portraits of priests. In the 1880s, Yas traveled in Central America, eventually studied with two Guatemalan photographers, and set up his own photo studio in Guatemala City in 1890 before moving to Antigua.

## CENTRAL AMERICA, PHOTOGRAPHY IN

Jose Domingo Noriega, born in 1885 in Guatemala, lived and worked with Yas, exhibiting his work. Photographs and information about both Yas and Noriega appear in a publication called *La Antigua Guatemala, J.J. Yas y J. D. Noriega* (La Azotea). Maria Cristina Orive, born 1931 in Antigua, studied in the United States and Paris, where she lived for 15 years. In 1973, Orive moved to Buenos Aires and with Sara Facio founded La Azotea, an editorial foundation for Latin American photography. Diego Molina, born in Guatemala in 1949, authored numerous books and articles, and traveled and exhibited in India, Norway, China, El Salvador, Japan, and Uruguay. Molina was also a photography professor. Born in Guatemala, Ricardo Mata, studied and trained in the United States and exhibited his photography, which received many awards. Daniel Hernandez, born in Guatemala, worked in the last decades of the century, both as a photojournalist for Associated Press International and as a fine art photographer.

Guatemalan photographer Luis Gonzalez Palma, born in 1957, lived and worked in Guatemala, Paris, and Argentina. Palma's art photography, including three-dimensional works incorporating photography and other media, was widely exhibited and published. One of the most exhibited of Central American artists, his works express tragic legacies of the impact of colonialism on indigenous peoples and their cultures. By abandoning all pretense of documentation and ignoring demands for authenticity, he explores deeper levels of political messages through artistic manipulation. His tearing, taping, and nailing of some of his imagery emphasize the fact that these images are not representations of the world but are objects in the world. Palma's work was exhibited at the Art Institute of Chicago, the Havana biannual, the Museo de Belles Artes, Mexico City, and the Museum of Contemporary Hispanic Art New York City.

In Honduras, Max Hernandez, was born in Tegucigalpa in 1958, and studied in Central America and Europe. Hernandez exhibited internationally and worked as a photojournalist in Honduras.

Nicaraguan Claudia Gordillo, born 1954 in Managua, studied photography in Rome, exhibited internationally, and worked for the newspaper *Barricada*. Gordillo published the book *Nicaragua; una decada de revolucion* (1991). Leonardo Barreto, Director of the National Center for Photography in Managua, studied photography in Nicaragua, Europe, and the United States. Barreto worked for the press *Barricada* and *La Prensa*. Rossana Lacayo, born in Managua in 1958, studied in Nicaragua and the United States, and worked as

a photographer for the Minister of Culture. Since 1980, Lacayo directed 15 documentaries with the Nicaraguan Institute of Film, and she exhibited internationally, including at the Museum of Modern Art, New York, and was awarded the 1984 National prize for Photography in Nicaragua.

In Panama, Sandra Eleta, born in Panama City in 1942, worked freelance and exhibited widely, after studying photography in the United States. Eleta published *Portobelo* in 1982.

In El Salvador, examples of photographic activity range from the political arena to the world of fine art. During the 1980–92 civil war, photographs by members of popular organizations, labor movements, combatants, artists, journalists—mostly Salvadorian—were collected into an archive, using documentary photography to chronicle a political moment. The creators of this work were participants in the events. The growing archive of images, titled *In the Eye of the Beholder*, was kept mobile for safety, names of photographers often omitted for privacy. At the end of war in 1992, the archive contained 80,000 negatives. American Katy Lyle worked for years with Salvadorans to organize and protect this archive and to house this work, establishing the Museo de la Palabra y la Imagen/ Museum of the Word and the Image in San Salvador. Other examples of photography in El Salvador come from the art world. Maria Teresa Diaz Colocho, born in San Salvador in 1960, studied photography in the United States and exhibited widely. Muriel Hasbun, born in 1961, studied photography in the United States. Hasbun's work was exhibited internationally, and she taught photography in Washington, DC at the Corcoran College of Art and Design. Hasbun, whose parents were involved in photography and the arts, grew up in El Salvador confronting an eclectic personal heritage and a violent national agenda. Her photography draws from intense elements of her personal and political environment. These photographs do not simply document her identity: they shape it.

In the Dominican Republic, Wilfredo Garcia, born in 1935, first studied photography in Puerto Rico. Garcia's work was widely exhibited and received many awards. He was a professor of photography and founder of such groups as Jueves 68 and Fotogruppo. Domingo Batista, born in Santiago de los Caballeros in 1946, began his art career in 1969 with the group Jueves 68. Batista received many national and international awards, including first place in photography at the XV Biennial of Fine Arts in the Dominican Republic in 1981. He was also widely published, and he co-

authored *Ten Years of Dominican Photography*, published in 1978. Mariano Hernandez, born in Jimani in 1954, studied photography in 1978 at the UASD of Santo Domingo, was a founding member of Fotogrupu, and exhibited throughout Central America.

Costa Rican Victoria Cabezas Green, born in San Jose in 1950, studied photography in the United States at the Pratt Institute in New York. Green exhibited and taught in Costa Rica. After studying photography, Giorgio Timm, born in Esparza Costa Rica in 1947, worked and exhibited his photography in Costa Rica and abroad.

In Barbados, Ronnie Carrington, born in Barbados in 1949, trained in New York was active as a photographer and in video and television production in Barbados and other Caribbean countries. Tony Lynch, born in Barbados in 1946, studied in the Caribbean and New York and was a freelance photojournalist who was also very active with photo clubs.

In Puerto Rico, Frieda, Medin Ojeda, born in San Juan in 1949, was educated in the United States and Puerto Rico. Ojeda worked as a freelance photographer and was widely published and internationally exhibited. She also worked in filmmaking and installations. Finally, Victor Vazquez, born in San Juan, studied sociology and psychology, and worked internationally as a self-employed photographer.

In Jamaica, Owen Minott, born in Jamaica in 1925, was influenced by Amador Packer. Minott received many awards and exhibited in Jamaica. At the end of the century, Cecil Norman Ward, born in Jamaica in 1984, studied in Canada, traveled and worked in Kenya, then freelanced with art, photography, and architecture in Jamaica.

Though far from complete, this list illustrates the dynamic and eclectic complexities concerning twentieth-century photography in Central America. Many photographers are working within the worlds of both journalism and art, or by combining art photography and art education. By the late 1990s, the increasing popularity of web galleries provided some Central American photographers with opportunities to showcase their work without the more expensive and cumbersome channels of traditional exhibition or publication activity. Perdo Meyer presents the work of international and many Central American photographers on the web site *Zonezero*.

In 2001, a meeting of the Popular Culture Association and the 5th Congress of the Americas in Mexico City solicited presentations on photography in Mexico, Latin and Central America, and the Caribbean, citing photography as one of the most primary of common denominators between cultures worldwide, noting that much of the intense national and cultural struggles for identity in twentieth-century Central America have been recorded on film.

BRUCE MCKAIG

*See also:* **Archives; Documentary Photography; Kozloff, Max; Photography in Latin America: An Overview; Photography in Mexico; Portraiture; Propaganda; Socialist Photography**

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# CENTRE NATIONALE DE LA PHOTOGRAPHIE

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The Centre national de la photographie (CNP) in Paris, France, is a cultural institution subsidized by the Ministry of Culture and Communication (Délégation aux Arts Plastiques). The mission of the CNP is the promotion of contemporary photography and the support of young talent through in-house and off-site exhibitions, the publication of catalogues and a journal, educational and cultural activities, and the co-production of video works.

The CNP was created in 1982 at the initiative of the Minister of Culture. The first CNP exhibition entitled *Moins Trente, Under Thirty*, established a link with young artists and has since become a biannual event. Until 1984, the CNP sponsored exhibitions at various sites in Paris. Beginning in 1984 to 1993, the CNP organized 180 exhibitions, which were held at the Palais de Tokyo museum in Paris. The Palais de Tokyo, the largest exhibition space in the world devoted on a permanent basis to photography, was previously housed in the Museum of Modern Art. Since 1993, the CNP has held its exhibitions at the Hotel Salomon Rothschild, in the 8th arrondissement, the same address serving for administrative offices and other cultural activities. Additional exhibitions are regularly organized to travel throughout France and abroad, from Italy to China and other countries. Exhibitions have been organized around themes, such as "Botanica," "Images Indiennes," "La Tour Eiffel," or retrospectives of the work of notable photographers such as Eugène Atget, Robert Capa or introducing the photographic works by those not primarily known as photographers, such as the writer Lewis Carroll (Charles Dodgson). Yet many exhibitions introduce new artists: in the late 1990s solo exhibitions mounted by CNP included the Germans Anna and Bernhard Blume, the French Sophie Calle and Pascal Convert, Russian Boris Mikhailov, Australian Tracey Moffatt, and the Japanese Ryuji Miyamoto and Mariko Mori.

As well as exhibitions, the CNP successfully launched a publication called "Photo Poche," or pocket book. These hand-size and inexpensive

publications provide affordable and diverse access to works by various photographers or themes in photography. The first two publications were on the nineteenth century figure Nadar and Henri Cartier-Bresson. Subsequent publications have addressed Jacques-Henri Lartigue and the American Farm Securities Administration photography project. Eighty-five different titles had been published by 1999 and the book is now also published in Great Britain and the United States.

The CNP has also been active in audiovisual productions, providing an additional and highly unique link between work in photography and the general public. These audiovisual products exist in several formats. The CNP and Garance coproduced 170 mini films directed by Agnes Varda called *One Minute for One Image*. Each film is commentary on a particular photograph and they were distributed via television. The photographer William Klein suggested an audiovisual product on photographers analyzing their own work by means of their contact sheets or work prints. This series is called *Contacts* and includes thirteen-minute productions on photographers such as Robert Doisneau, Don McCullin, Elliott Erwitt, Raymond Depardon and Klein himself. Since 1997, the series has branched out thematically to look at photographers' work in ways other than through contact sheets. These films are available on videocassettes or DVDs.

Since 1983, the biannual *Moins Trente* is a source of funds and recognition for young artists. Since 1989, the CNP also sponsors the richly endowed Grand Prix International Henri-Cartier Bresson (HCB Award) for creation at a higher level.

Robert Delpire was the first director of the CNP, serving from 1982 until the autumn of 1986. Since 1986, Régis Durand has been director. Laurence Brun, working under both directors, has been responsible for meeting with artists and providing other cultural services such as guided tours or educational activities. In 1996, the CNP's mission was redefined by the Delegation of Plastic Arts under the Minister of Culture to specialize in the support of young artists in the exploration

of works clustering around photography, thus including video, digital, and installations as well as conceptual photography.

Durand has an academic background in the arts and experience as an art critic. He has published several books, including *Habiter l'image – essais sur la photographie 1990–1994* and *Le Temps de l'image – essais sur les conditions d'une histoire des formes photographiques 1995*. Before assuming the directorship of the CNP, Durand worked under the Minister of Culture and handled artistic direction for the Printemps du Cahors, an annual contemporary art and photography event in France since 1990 with dozens of international participants and over 100,000 visitors each year. As director of the CNP, Durand curated the exhibitions *Biannual of the Image, Paris 98* and *Chronicles from outside and other hypothesis*, presented at the Recontres internationales de la Photographie at Arles in the summer of 2000.

Durand describes his vision for the CNP as follows:

It seems necessary more than ever that artists have access to other tools of production and post-production, more flexible and less burdensome tools. This is the role of art centers and this is how the CNP functions, in a specific field of activity, namely that of the contemporary image, looking at explorations where photography, video, digital and cinemagraphic works coexist. The CNP accepts as its mission the challenge of accompanying and exhibiting the work of artists exploring image in a vast sense

of the word image. Photography is neither art nor non-art. Approached in certain ways, photography can reveal information, journalism, documentation. Approached in other ways, photography desperately seeks to be identified with other arts. Photography becomes true creation only when it plays with certain particular photographic qualities, qualities applied to a specific project, notably in its aptitude to produce an image transformed and reflected from the real and at the same time, inventing new forms. This is why photography persists as a remarkable tool for creation, inseparable today from the mobile world of other forms of images.

BRUCE MCKAIG

*See also:* Atget, Eugène; Calle, Sophie; Capa, Robert; Cartier-Bresson, Henri; Doisneau, Robert; Erwit, Elliott; Farm Securities Administration; Klein, William; Lartigue, Jacques-Henri; Mikhailov, Boris

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## MARTÍN CHAMBI

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### Peruvian

Few Latin American photographers are more recognized for their technique and artistry than the Peruvian Martín Chambi. In his work, Peruvian society and Inca culture of the first half of the twentieth century still live. As Eugène Atget is to Paris and its streets, so is Chambi to Cuzco and its Inca haunts.

Chambi was born in Coaza in 1891 in an Andean village in southern Peru, near Lake Titicaca. Of Indian descent and raised in poverty, as a boy he joined his father in working for the British

Santo Domingo Mining Company. Young Martín attached himself to the company's photographer-surveyor. Fascinated by the man's equipment, the boy bore it for him over the wide and hilly terrain of the mining company's interests. At an early age, therefore, Chambi became familiar with the basic operations of a camera, its placement, angles, and views, and the photos that emerged from it after the magic intermingling in darkness of plates and chemicals.

Some time in his late teens, around 1908, he went to live in Arequipa, possibly to pursue secondary education; but he also became the apprentice of the

noted photographer, Max T. Vargas. Remaining with him for almost a decade, Chambi became progressively more skilled in photography. Belonging to a prominent family, Vargas was a noted photographer of Arequipa society, skilled at producing flattering images of his social peers. He was also a good teacher, and Chambi rose to become virtually his partner. Chambi attempted, unsuccessfully, to establish a branch of the Vargas studio in La Paz, Bolivia.

Marrying in 1917, Chambi struck out on his own that same year to establish a studio in Sicuani. In 1920, he moved to Cuzco, briefly setting up with another former apprentice of Vargas. Eventually, he established his own studio, settling on Calle Marqués, a location that soon became the most noted photographer's establishment in the city.

Like Vargas, he cultivated and appealed to an upper-middle-class clientele. However, as someone of Indian descent, he was totally alien to their society. He viewed his clientele sympathetically yet with the insight of an outsider. His individual and group portraits along with his pictures of weddings, parties, and social gatherings have come to bear rich testimony to the world of Cuzco elites in the early twentieth century.

In the best of this work, he captures the dignity and integrity of individuals as reflected in the features of their faces, the cast of their eyes, the posture of their bodies, and the character of their surroundings. For example, he captured the serene innocence and assurance of a socialite bride on the grand stairway of the family mansion. The white train of her gown flows luxuriously down the steps while above her rise richly carved banisters mounting to a mezzanine arched by a canopy of stained-glass roof. Nevertheless, in another portrait, in which he so carefully captured the flamboyance of a fashionably dressed belle, one wonders if he could not also have been quietly yet suitably ambiguously amused at the extravagance of his "newly rich" clients.

Chambi's artistic legacy lies even more so in the work he developed out of doors, with haunting, memorable views of Cuzco, Indian culture, and the Andes mountains. Two factors supported Chambi in his ability to capture the value and dignity of this environment. He was buoyed by the professional respect he had achieved in his society. In addition, he had come to live in a city that was at the center of a revival of indigenous Peruvian pride.

In 1924, the Peruvian political leader, Víctor Raúl Haya de la Torre, living in exile in Mexico City under the protection of the Mexican Revolu-

tion, founded the *Alianza Popular Revolucionaria Americana* (APRA—American Revolutionary Popular Alliance). This party believed that the Indian races and the mystical force of their history would be the basis for developing Latin America, which it referred to as Indo America. In 1931, Haya de la Torre returned to Peru, finally able to bring his Aprista doctrine to his native land. In the early thirties, this movement, especially in Cuzco, had cultural, social, and political recuperations still vibrant today in Peru.

Although politically indifferent, Chambi acquired growing respect for his own native roots; he was increasingly absorbed into and articulated the movement that promoted appreciation of indigenous culture. He was an active member of groups in Cuzco that brought together journalists, teachers, literary figures, artists, and other photographers. Gathering in homes, cafes, or taverns, they extolled the value of native culture.

Imbued with a sense of his professional worth and cultural identity, Chambi became an exceptionally effective photographer. He photographed Cuzco with meditative reflections on the aged, subdued dignity of the city's ancient structures. With ineffable sympathy and touching respect, he memorialized itinerant Indian musicians, jovial vendors, and hollow-cheeked street urchins. Among the first to photograph the newly rediscovered (1911) ruins of Machu Picchu, he captured the tenacious ingenuity of its structures nestled in the breathtaking sweep and evanescent mists of the Andes.

Much still needs to be studied regarding the technical achievements and aesthetic components of Chambi's genius. He seems primarily to have used German or English cameras and supplies. Little as yet, though, has been written regarding his photographing habits or developing techniques. How he achieved the singular chiaroscuro (modeling of volume by depicting light and shade by contrasting them boldly) effects that give such nuance, subtlety, depth, and richness to his pictures has not been closely analyzed. A project to catalogue and preserve the tens of thousands of glass plate negatives began in the late seventies under a team headed by Edward Ranney in conjunction with Víctor and Julia Chambi, two of the photographer's children, supported by the Earthwatch Foundation of Belmont, Massachusetts.

The most productive years of Chambi's career spanned nearly a quarter century, from the mid-twenties to the fifties. The earthquake of 1950 that devastated so much of Cuzco and its society also ruptured his career, and his life was increasingly unsettled with age and illness. Although respected

in the latter years of his life, it was primarily in Peru where he received recognition. It has been in the years since his death in 1973 that his reputation has reached its international renown. Much as Machu Picchu, its photographer too has come to receive the attentive curiosity and respect of the world.

EDWARD A. RIEDINGER

### Biography

Born in Coaza, Peru, November 5, 1891. Worked for Santo Domingo Mining Co. and is camera-bearer for English photographer, 1900–190?. Moved to Arequipa, becoming apprentice and then assistant to photographer, Max T. Vargas (father of Alberto Vargas, creator in the United States of the glamour photographs, *Vargas Girls*), 1908–1917. Married Manuela López Viza, 1917; two sons, four daughters. Moved family to Sicuani, opening

own studio, 1917. Moved to Cuzco, 1920, which became permanent residence. Opened third studio in Cuzco, on Calle Marqués, which became his permanent one, 1925. Eldest son, Víctor, became his assistant, 1933. Photographs published in *Cuzco histórico* (“Historical Cuzco”) by Rafael Larco Hoyle, 1934. Supported founding of the Instituto Americano de Arte (American Institute of Art), in Cuzco, 1937. Survived earthquake of 1950, extensively photographing it. Declining health and photographic work in following years. Named patron of the first national Peruvian publicity campaign for the promotion of professional photographers, 1971. Died in Cuzco, September 13, 1973.

### Individual Exhibitions

1927 Bolivia Grand Hotel, Lima, Peru

1936 Traveling exhibition, Santiago, Viña del Mar, Puerto Montt, Osorno, Chile



Martín Chambi, Ciudadela de Machu Picchu, Cusco 1925, placa de vidrio, 13 × 18 cm.  
[Courtesy of Julia Chambi López y Teo Allain Chambi, Archivo Fotográfico Martín Chambi, Cusco, Perú]

## CHAMBI, MARTÍN

- 1958 Fiftieth Anniversary as a Photographer, Cuzco, Peru  
1966 *Cuzco, Yesterday and Today*; Capilla de San Juan de Dios, Cuzco, Peru  
1969 *Photographs of Peru*; Instituto Peruano de Cultura Hispánica, Lima, Peru  
1979 University of New Mexico Art Museum, Albuquerque; Museum of Modern Art, New York and traveling  
1990 Fine Arts Circle, Madrid, Spain  
1991 *Centenary of the Birth of Martín Chambi*; Museo de la Nación, Lima and traveling  
1992 *Peruvian Photography, 1900–1930*; FotoFest, Houston, Texas  
1993 Centre national de la photographie, Paris, France

### Group Exhibitions

- 1921 Agricultural and Industrial Exhibition, Arequipa  
1934 Fourth Centenary of Cuzco, Cuzco, Peru  
1981–82 *Latin American Photography, 1860 to the Present*; Kunsthau, Zürich, Switzerland, and traveling to Madrid, Spain, and Rotterdam, The Netherlands  
1984 Third Colloquium of Latin American Photography, Museo Nacional de Bellas Artes, Havana, Cuba  
1992 *Two Great Figures of Latin American Photography: Martín Chambi and Sebastião Salgado*; XIX Festival Internacional Cervantino, Mexico City  
1994 *Image and Memory, Latin American Photography*; Akron Art Museum, Akron, Ohio, traveling to Dallas, Texas; Sacramento, California; Ponce, Puerto Rico; Miami, Scranton, New Jersey, and New York  
1994 *Visions of Modernity*; The Americas Society, New York

### Selected Works

- Dos Gigantes Cuzqueños*, 1917  
*Ciudadela de Macchu Pichu*, 1925  
*Danzarin de la Diablada*, Puno, 1925  
*Calle Mantas, esquina Plaza de Armas*, Cuzco, 1927  
*Self Portrait (Studio)*, Cuzco, 1928  
*Fiesta familiar*, Cuzco, 1930  
*Campesino y nevado Qoyllor Riti*, Cuzco, 1934  
*Merienda de campesinos y nevado Ausangate, Ocongate*, Cuzco, 1934

### Further Reading

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———. "Martín Chambi: Pioneer Photographer of Peru." *Américas* 30:3 (March 1978): 5–10.  
Castro Ramírez, Fernando. *Martín Chambi, de Coaza al MOMA*. Lima: Centro de Estudios de Investigación de Fotografía, 1989.  
Harris, Andy, and Paul Yale. *Martín Chambi y los herederos de los Incas*. Berwick Universal Pictures, 1986, 16 mm, 50 minutes.  
Heredia, Jorge. "Martín Chambi: Breve Revisión Histórica," <http://www.geocities.com/Paris/Lights/8039/rev1.htm>.  
Huayhuaca, José Carlos. *Martín Chambi, Fotógrafo*. Lima: CICOSUL, Universidad de Lima, 1993.  
*Martín Chambi, Photographs, 1920–1950*. Washington, DC: Smithsonian Institution, 1993.  
Ranney, Edward. "Martín Chambi: Poet of Light." *Earthwatch News* 1 (Spring-Summer 1979): 3–6.

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# CHARGESHEIMER

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## German

Chargesheimer (Hargesheimer, Karl-Heinz) is one of Germany's most important photographers of the post-World War II period. Through his advertising photography, portraiture, photo-essay books, and experimental photography, he created a far-ranging and important body of work at mid-century. He was a multi-talented artist who throughout his life expressed himself as a graphic designer, a set designer, theater director, and a sculptor, but for whom photography was both a means of documentation and a favorite artistic medium.

Chargesheimer was born Karl-Heinz Hargesheimer on May 19, 1924, in Cologne, Germany. From

1942–1944 he studied photography, sculpture, and graphic design at the Werkkunstschule in Cologne and later at the Bayerische Staatslehranstalt fuer Lichtbildwesen. Only after 1948 did he adopt "Chargesheimer" as his artist's name. In 1949 he began a beneficial, lifetime association with Cologne collector L. Fritz Gruber who invited him to exhibit in the first *Photo-Kino* exhibition as well as every second year thereafter. He taught photography at the Bikla School for Photography and Film in Dusseldorf, Germany, from 1950–1955, and afterward began his work as a commercial photographer and photojournalist.

Chargesheimer's early photography shows the influence of *Art Informel*, a movement that focuses

on abstraction and spontaneity and is aligned with the international movement known as Subjective Photography, which stressed the personal interpretation of otherwise 'realistic' imagery to create subjective works of art. Along with photographers such as Arno Jansen and Edmund Kesting, Chargesheimer exhibited in the 1951 and 1954 *Subjektive Photographie* exhibitions organized by Otto Steinert in Saarbrücken, Germany. Chargesheimer's use of the *Subjektive* aesthetic, or utterly realistic beauty, can be seen in his experimental, abstract work, such as *Play* of 1950 and in his advertising photography, such as *Ford Taunus*, 1960, an automobile atop its reflection off the wet pavement is a typical example of his interpretation of an everyday subject. Chargesheimer described his intentions this way: "I want to show the world as it is, our world in all its harshness, its strangeness, its serenity and its beauty, yes its beauty" (Albus Volker 1997, p. 149–150).

The photo-essay books Chargesheimer published, nine of 12 between the years 1957–1961, dominate his 20-year career. His books were composed primarily of black and white photographs with a brief text accompaniment by authors such as Heinrich Böll and G. Ramsegger. Because many felt that he portrayed the cities and people of Germany's Rhineland area in a negative light, his books evoked strong reactions both pro and con. L. Fritz Gruber described Chargesheimer as a photographer who "possessed a seemingly uncanny ability to capture the personalities of prominent people, and to capture events, landscapes, and buildings as well as the life and emptiness of cities with precise verisimilitude." (Gruber 1982, p. 15).

Chargesheimer was also a portrait photographer known for his close-up portrayals of stars and celebrities such as jazz artists Billy Holiday, Josephine Baker, Louis Armstrong, Ella Fitzgerald, German Chancellor Willy Brandt, and others. One of Chargesheimer's best known photographic portraits is that of German Chancellor, *Konrad Adenauer*, 1954, taken the same year the first television broadcasts were made in Germany.

Reinhold Misselbeck, Curator of Photography and Video at Museum Ludwig, Cologne and one of the leading authorities on Chargesheimer's work, refers to Chargesheimer's photographic approach as the "the opposite of Henri Cartier-Bresson's." (Misselbeck 1983, p. 7.) Misselbeck points out that when photographing in the street, Chargesheimer did not photograph "decisive moments" like Cartier-Bresson, but instead portrayed his subjects as performers in a sort of photographic theater. To bring his interests in photography and the theater closer together,

Chargesheimer began working as a theater designer, director and set-builder in cities throughout Germany after 1961 and then produced the photo-essay *Theater-Theater*, in 1967 with behind the scenes shots of rehearsals, make-up rooms, and costume making.

Less known, though, are Chargesheimer's camera-less experiments in the darkroom, which from 1948–1953 included gelatin silver paintings, or light graphics (photograms) that he created without knowledge of similar work by Man Ray or László Moholy-Nagy. Chargesheimer returned to his darkroom experiments in the 1960s, and in the 1990s a catalogue of these experimental photographs were published, making this work more widely available.

The range of Chargesheimer's work can be grasped by comparing his first book *Cologne Intime*, 1957, to his last, *Cologne 5:30 AM*, 1970. In *Cologne Intime*, we see the local *Stadtbürger* (citizens of Cologne) and the inner city up-close and personal at festivals and at home through the lens of one of the city's native sons, a city and people Chargesheimer knew and loved. In contrast, in *Cologne 5:30 AM*, Chargesheimer shows a cold and alienating city, the results of modern public works. By photographing concrete highways, street signs, and public housing high rises devoid of people, he shows us how much his hometown had changed and indirectly how much this depressed him. In 1995 Cologne photographer Wolfgang Vollmer retraced Chargesheimer's steps and photographed the exact same locations, which can now be found in the book *Cologne 1970/1995*.

Numerous articles were published about him during his lifetime by German, Italian, and English magazines, journals, and newspapers such as: *Die Welt*, *Neue Post*, *Stern*, and *Der Spiegel*. In 1968 Chargesheimer was the recipient of the Kulturpreis der Deutschen Gesellschaft für Photographie and since 1986 the city of Cologne has given a prize titled "Chargesheimer Preis der Stadt Köln" to an emerging photographer from Cologne who works in photography, film, or video. Additionally, in 1970 he was awarded the Karl-Ernst-Osthaus Prize by the City of Hagen, West Germany.

Chargesheimer died on New Year's Eve, 1971 in Cologne, Germany. Since his death, the more than 30,000 negatives he made are being reevaluated, researched, and investigated, and he has been included in a number of exhibitions as his place among the post-war, European avant-garde continues to be reassessed.

CHRISTIAN GERSTHEIMER

## CHARGESHEIMER

See also: **Architectural Photography; Cartier-Bresson, Henri; Kesting, Edmund; Man Ray; Moholy-Nagy, László; Photogram; Photography in Germany and Austria**

### Biography

Born Cologne, Germany, May 19, 1924. Studied photography at the Werkkunstschule, Cologne, 1942–1944. Taught Photography at The Bikla School of Photography and Film in Düsseldorf, 1950–1955; Free-lance photojournalist, after 1952; Stage designer, director and photographer for theaters in Cologne, Bonn, Hamburg, Hannover, Vienna, Braunschweig and Kassel, 1961–1967; Organizes the exhibition *10 Years of World Press Photo*, 1966; Kulturpreis der Deutschen Gesellschaft fuer Photographie, 1968; Karl-Ernst-Osthaus Prize, Hagen, West Germany, 1970. Died in Cologne on New Year's Eve, December 31, 1971.

### Individual Exhibitions

- 1956 Cologne Kunstverein, Cologne, Germany
- 1958 Galerie Seidee, Hannover, Germany
- 1971 *Meditationsmuehlen (Meditation Mills)*, Cologne Kunstverein, Cologne, Germany
- 1972 *Hommage á Chargesheimer*, Kunstverein, Cologne, Germany
- 1976 *Chargesheimer: Lichtgraphiken, Lichtplastiken*, Wilhelm-Hack-Museum and Staedtische Kunstsammlungen, Ludwigshafen, West Germany
- 1978 Sander Gallery, Washington D.C., U.S.A.
- 1980 *Unter Krannenbaumen*, Museum Folkwang, Essen, Germany
- 1981 *Chargesheimer 1924–1972: Fotografien*, Goethe-Institut, Munich and traveling
- 1983 *Chargesheimer: Photographien 1949–1970*, Museum Ludwig Cologne, Germany
- 1989 *Chargesheimer-Personlich (In Person)*, Museum Ludwig, Cologne, Germany
- 1990 *Chargesheimer: 1924–1971*, Cologne, Germany
- 1994 *Chargesheimer-Chaos Form Archform*, Museum Ludwig, Cologne, Germany
- 1997 *Chargesheimer, Menschen wie diese: Photographien aus den 50er Jahren*, Suermondt-Ludwig-Museum, Aachen, Germany

### Group Exhibitions

- 1949 *Photo-Kino*, Cologne, Germany, (and every two years through 1980)
- 1951 *Subjektive Photographie*, Staatliche Schule für Kunst und Handwerk, Saarbrücken, Germany
- 1954 *Subjektive Photographie 2*, Saarbrücken, Germany
- 1969 *Kunst als Spiel/Spiel als Kunst*, Kunsthalle, Recklinghausen, West Germany
- 1977 *Fotografische Künstlerbildnisse*, Museum Ludwig, Cologne, Germany

- 1979 *Deutsche Fotografie Nach 1945 (German Photography After 1945)*, Kasseler Kunstverein, Kassel Germany
- 1997 *Positionen Künstlerischer Photographie in Deutschland seit 1945 (Positions of Artistic Photography in Germany Since 1945)*, Berlinische Galerie, Martin-Gropius-Bau, Berlin, Germany
- 1998 *Signaturen des Sichtbaren- Ein Jahrhundert der Fotografie in Deutschland (Signature of the Visible- A Century of Photography in Germany)*, Galerie am Fischmarkt, Erfurt, Germany
- 1999 *Augenblick und Endlichkeit- Das von der Fotografie gepragte Jahrhundert, (Instant and Finite- A Century Shaped by Photography)*, Museum Ludwig, Cologne, Germany
- 2000 *Kinder des 20. Jahrhunderts: Malerei, Skulptur, Fotografie*, Mittelrhein Museum, Koblenz, Germany
- 2001 *Pathos der Sachlichkeit: Industrielandschaft in Meisterwerken der Fotografie: (The Pathos of Objectivity: Industrial Landscapes in Masterpieces of Photography)*, Ludwig Galerie Schloß Oberhausen, Oberhausen, Germany
- Subjektive Fotografie: Der Deutschen Beitrag (Subjective Photography: The German Contribution)*, Institut für Auslandsbeziehungen, Institute for Foreign Cultural Relations, Stuttgart, Germany

### Selected Works

- Ruins*, 1947
- Musical Reflection (gelatin silver print painting) (Wagner)*, 1949
- Dr. Konrad Adenauer*, 1954
- Kleines Mädchen mit Holzroller*, 1955
- Im Ruhrgebiet, Fussballplatz*, 1958
- Ford Taunus*, 1960
- Untitled (gelatin silver print painting)*, around 1962
- North-South Routes*, 1969

### Further Reading

- Chargesheimer: Lichtgraphiken, Lichtplastiken*, Wilhelm-Hack-Museum, Ludwigshafen, Germany, 1976.
- Chargesheimer Persoenlich (In Person)*, Museum Ludwig, Cologne, 1989.
- Albus, Volker. "Up and Running: Industrial Products and Advertising," in *Deutsche Fotografie. Macht eines Mediums 1870–1970*, Bramsche, Germany: Rasch, 1997, as *German Photography 1870–1970 Power of a Medium*, edited by Klaus Honnef, Rolf Sachsse, and Karin Thomas, Cologne, Germany: DuMont Buchverlag, 1997.
- Böhmer, Sylvia. *Chargesheimer, Menschen wie diese: Photographien aus den 50er Jahren*, Aachen: Suermondt-Ludwig Museum, 1997.
- Gruber, Renate and L. Fritz Gruber. *Das Imaginäre Photo-Museum*, Köln: DuMont Buchverlag, 1981; as *The Imaginary Photomuseum*, translated by Michael Rollof, New York: Harmony Books, 1982.
- Honnef, Klaus. "From Reality to Art Photography between profession and abstraction," in *Deutsche Fotografie. Macht eines Mediums 1870–1970*, Bramsche, Germany: Rasch, 1997, as *German Photography 1870–1970*

*Power of a Medium*, edited by Klaus Honnef, Rolf Sachsse, and Karin Thomas, Cologne, Germany: DuMont Buchverlag, 1997.  
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———. “Chargesheimer.” in *Icons of Photography: The 20th Century*, edited by Peter Stepan, Munich: Prestel Verlag, 1999.



Chargesheimer, “Ohne Titel” from book: “Unter Krahenbäumen,” 1958.  
[Owner: Museum Ludwig, Köln, F 1980/386, Photo credit: Rheinisches Bildarchiv Köln]

- . “Chargesheimer.” *The Dictionary of Art*, edited by Jane Turner, New York: Grove’s Dictionaries Inc., 476–477, vol. 6, 1996.
- . “Chargesheimer und Vollmer.” *Cologne 1970–1995*, Cologne, Germany: Bachem, 1995.
- Solbrig, Anke. “Chargesheimer.” *European Photography*, no. 57, vol. 16, Spring 1995.

Weiss, Evelyn. “Chargesheimer.” in *Contemporary Photographers*, edited by George Walsh, Colin Naylor, and Michael Held, New York: St. Martin’s Press, 1982.

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## PHOTOGRAPHY IN CHINA AND TAIWAN

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### Photography in China

Photography arrived in China in the 1860s with Western photographers who mostly made portraits. One of the most well-known of these photographers is Milton Miller, an American who owned a photo studio in Hong Kong. He had taken formal portraits of Cantonese merchants, Mandarins, and their families in the early 1860s. The other is the Scottish photographer John Thomson (1837–1921), who owned a photo studio in Hong Kong. Unlike Miller’s motifs, his were peasants and workers—the underclass of the late 1860s and early 1870s.

Studios run by Western photographers provided Chinese photographers with practical training and produced some photographers of note. Afong Lai and Mee Cheng were active during this period, and both managed to turn their interest to commercial advantage. Ah Fong was active from the 1860s to 1880s, and in 1937 in Shanghai he published a photo album entitled *The Sino-Japanese Hostilities*, presenting 110 black-and-white photographs, seen primarily as historical documents. Some of his landscapes, however, express aesthetic qualities reminiscent of traditional Chinese painting. Mee Cheung identified himself as a “High Class Photographer,” clearly referring to fine-arts aspirations, and is known for his documentary snapshot-style photographs.

As the nineteenth century progressed and the West became more and more fascinated with the country, its culture and art forms, China attracted numerous Western amateur and professional photographers. Most were interested in capturing

images of historical importance. The Italian Felice Beato, also known for his later work in Japan, photographed landscapes and battle scenes in the 1860s. Englishman Thomas Childe completed a series of photographs of Beijing and its environments in the early 1870s. During the first two decades of the twentieth century, however, Western photographers were discouraged and then banned from taking photographs in China. Some of the few that exist were taken by a young boy, Walter J. Bronson, shooting surreptitiously as he traveled about China with his family. M.E. Alonso was a photographer for the Wulsin Expedition to Northwest China in 1923, sponsored in part by the National Geographic Society, which brought some of the first photographs made of these territories to the West. Donald Mennie, a British merchant, shot landscapes in a pictorialist style in the 1920s. In 1926 in Shanghai he published a photo album entitled *The Grandeur of the Gorges*, in which he presented his 50 photographic studies of the Yangtze River, along with 12 hand-colored prints. He had previously published the portfolios *The Pageant of Peking* and *Chin—North and South*.

### Documentary Photography in China After 1911

In 1925, China was swept by the May 30<sup>th</sup> Movement, an anti-imperialist movement in protest against the massacre of the Chinese people by the British police in Shanghai on that date. This movement had a great impact on how Western influence was received but also formally introduced modern photography, especially photojournalism, to China,

and later shaped the development of photography in the 1930s, as Mao Zedong and the Communist Revolution shaped the history of China.

CHEN Wanli is the most influential photographer during this period of time. He started his study of photography in 1919, coming from a background in medicine. He was concerned with photographic composition and the photographer's artistic interpretation of motifs. His work *The Forbidden City in the Year of 1924* is regarded as the first documentary photography in China. In this series of photos, he documents the scenes of the last emperor of the Chin dynasty, banished from the Forbidden City. In 1928, he selected some photographs from this series and published them as a photographic album through a Shanghai bookstore. His *Dafengji* (1924) is the first photography album created by an individual photographer in China and includes 12 photographs selected from his solo exhibition in Guan Shen in 1924. These photos depict landscape and still life according to the traditional Chinese aesthetic. The photographs express the abstract and pictorial quality of motifs, rather than any realistic association. For him, the art of photography is to express the color of Chinese art and to further develop its characteristics. *Dafengji* was created to reflect upon this understanding of photography. *The Journal to the West*, 1925, is an album that presents photographs he took during his visit to Tun Wong with American anthropologists. He shot over 300 photos, using motifs of desert and rural costume.

Chen was also a leading member of the photographers' association in China. In 1923, and in conjunction with WU Yuzhuo and WU Jix, he organized the first photographic association for amateurs. This group was commonly known as the *Guang* (literally meaning light) *Association*. From 1924 to 1927, the association actively held group exhibitions to display its members' works. In 1928 and 1929, those works were published in two volumes of yearbooks, the first of their kind in China.

LIU Bannong (1891–1934) was well known as a poet and scholar of language, literature, and education, and also as a promoter of the May 30<sup>th</sup> Movement. In photography, he was the leading exponent of theories on photography in China. He had studied in Britain and France and completed a PhD in literature. He had learned photography during his study in Paris in the early 1920's, and he joined *Guang Association* in 1926, becoming very active in the photographic field. He was editor of two photographic yearbook volumes. He also translated photographic essays in Chinese. In 1927,

he published *Talking about Photography*, which summarizes his views about photography. The book was publicly distributed and became very influential. One of his arguments in the book tries to show that photography is a type of art, and then to emphasize the principles of aesthetics in photography, such as composition, lighting, and tonality. He promoted photography as a means of expression and creation, and his ideas remain influential today.

LONG Chin-san (also Jinshan; 1892–1995) was born in Zhejiang province in China and died in Taipei. Between 1903 and 1906, he was trained in Chinese ink painting and later photography in a high school in Shanghai. He had been working for newspaper publishers in China and is regarded as the first photojournalist in China. In 1911, he took a job in an advertising department at a newspaper publisher in Shanghai, where he could observe photography at close hand. Between 1926 and 1937, he worked as a photographer for the *Shanghai Times*.

In 1928, Long Chin-san, together with HU Boxiang (1896–1989), HUANG Baohui, HUANG Zhengyu, and ZHANG Zhenhuo, founded the *China Photography Society* in Shanghai, one of the earliest photographic associations in south China and the most influential nation-wide photography organization in China. Long was a leading photographer in Shanghai during the time. In March, 1926, he had a solo exhibition, which inspired other photographers to hold photographic exhibitions. In 1930, he lectured on photography at Nanyang High School, a girls' school in Shanghai, and this perhaps encouraged the spreading of formal education in photography throughout China. After World War II, Long moved to Taiwan and by 1961 was creating montage pictorial photography.

### **Social Documentary and Reportage Photography During Anti-Japanese War and Civil War in the 1930s**

Photography during the rise of China's Communist Party is associated with reportage photography around motifs of war and portraits of Communist leaders. In 1937, SA Fe joined the Communist Eighth Route Army, and two years later he established a propaganda department to develop reportage photography for the Party. This department initiated photojournalism in the Party. In 1938, SU Jing held the first workshop on photojournalism to train Party photographers. An alternate way of

training photography was to apply the age-old master-disciple system to young photographers. Photographic training was intended to achieve two goals: to educate photographers in using the medium for the promotion of the significance of the revolution, and to teach photographers to master basic darkroom skills.

It was also during this period that a number of pictorial newspapers emerged to report the war to the public. The Communist Party saw these newspapers as propaganda tools, and in 1942, it established its own illustrated newspaper to present photojournalism that extolled the successes of the Eighth Route Army. After the establishment of the People's Republic of China in 1949, pictorial newspapers and magazines retained their role in the promotion of the Party and its ideals. Two important pictorial magazines, *China Pictorial* and *China Reconstructs*, were published, providing an outlet for social documentary and reportage photography.

WU Yinxian (1900–1994) was the most active and well-known photographer who favorably addressed Communist concerns. He was popular for his socialist and realist style in documenting the history of China's Communists. He was concerned with the form and technique of lighting to dramatize his visual motifs. His early works focused primarily on the miserable lives of marginal and low-class subjects confronted by the social and political changes in the 1920s and 1930s. He later developed photographic education programs for the Red Army. He had joined the Party in 1938, and in 1939 he published a book called *The Knowledge of Photography*, a textbook for Communist photographers. One of his best-known works, *Dr. Bai Qiuen* (1939), documents outdoor surgery on a Communist soldier. This photo expresses the dignity of Dr. Bai who, during attempts to save the soldier, seems not to care at all about the danger of the ongoing war. Dr. Bai was a foreigner, but his bravery symbolizes his strong commitment to the revolution. After the establishment of People's Republic of China in 1949, Wu Yinxian focused on developing film education in China.

XU Xiaobing (1916–) and HOU Bo (1924–) are a married couple well known for their portraits of Communist leaders and significant ceremonies in the history of the Party, from the 1930s to 1950s. They are especially famous for depicting Chairman Mao, Hou Bo having been Mao's personal photographer from approximately 1949 to 1961. Though primarily a filmmaker, one of Xu Xiaobing's portraits of Mao is a profile view of him

facing an adoring audience. This photo later became an exemplary work for photographers to show their leader's openness toward the public. Xu studied photography in a film company in Shanghai. Later, he joined the Party and served as a photojournalist, documenting on film the early history of Party. After 1949, he was active in documenting important national ceremonies and events. Hou's photo of the ceremonial founding of the PRC in Tiananmen Square records the most significant single moment of the history of the PRC, and her studio portraits of Mao became the basis for the well-known painted, poster, and banner images of Mao that were ubiquitous during this time.

It is not an exaggeration to say there was no "personal" photography in China at this time. Cameras were rare commodities and used only for official purposes: identification, documentation of state projects and leaders, and propaganda as China rebuilt its war-torn nation and emerged into modernity.

It is, however, important to point out the significance of SUN Mingjing's works during this period. Sun was an amateur photographer, and his photography has been lesser known until rather recently. Sun was significant for the establishment and development of film education in China. He had learned film and photography from American missionaries. As a scientist and engineer in the service of the Party, he conducted numerous field trips in China to research the state of industrial manufacturing. He took over a thousand photos and shot documentary films during these trips. Some of those photographs are important for reporting the social conditions during the time, and also for preserving historical moments of this era. Yet some of the photos also express Sun's concerns with the symbolism and aesthetics of photography that were disavowed by social documentary and reportage photography. One photograph depicts a scene in which a city is ravaged by a plague of locusts; Sun uses the locusts to symbolize the invading Japanese army. (The word "locust" in Chinese is euphonicly similar to the translation of "Japanese army.") Another photograph depicts rows of young nude teachers, silhouetted against the sunrise performing physical exercises. The symbolism of wartime patriotic struggle is obvious from the fact that, in Chinese, the translations of the phrases "against the sunrise" and "against Japan" are exactly the same, as well as the fact that the projected shadows of these men form a pattern that suggests Japan's wartime flag. Sun Mingjing, unique in Chinese social documentary and reportage photography, addressed photography with the idea of transfiguring accepted motifs into symbolic images.

As there was for all intents and purposes no fine-arts expression of photography in the People's Republic, the Cultural Revolution, occurring between 1966 and 1976, had little impact on the field. Although intellectuals, artists, and other cultural elites were persecuted, not allowed to practice their disciplines, interned, and even killed, greatly affecting the study and practice of art, music, and literature, the impact on photography was indirect, with the result being that as reforms were put into place in the late 1970s and into the 1980s, photography for the first time was taken seriously as an artistic medium, following the models of the West. Photographers for the first time could adapt an identity as creative individuals and look at their output as expressive of their individual personalities. Landscape photography, nature studies, expressive portraiture, and even social and veiled political commentary began to be practiced. Documentary photography, however, still dominated.

Several well-known Western photographers created important bodies of work in China in the second half of the century, notably Henri Cartier-Bresson. His wide-ranging documentation was published by Robert Delpire in 1955. Robert Capa, Marc Riboud, and René Burri also undertook important series.

### Documentary Photography in the Late 1980s

In the late 1980's, documentary photography emerged to become pervasive in China. HAN Lei and LIU Zheng (1969–) are two examples of photographers engaged in this type of photography. They often took pictures of marginal people—laborers and others of the lower classes who were confronted with the dramatic change of their lifestyle and social status due to China's process of Western modernization. These photographers traveled in order to select their motifs, and they continued to document these motifs for a long period of time. Liu Zheng's series *The Chinese* is considered a pioneering body of images in that they depicted groups and individuals from all walks of life in actual pursuits as opposed to staged, propagandist depictions of Communist Party social programs. Liu Zheng has continued to produce important bodies of work, including his series of lush color tableaux, *Four Beauties*, which presents the lives of four fabled historical women.

CHEN Changfen is an important landscape photographer of this period. He began his career as a professional photographer in 1959. He was selected by *Time* magazine as one of 10 eminent

photographers in the history of photography. He is well known for his landscape photography of the Great Wall, a motif that he has been fascinated with and involved in since 1959. In his photographs, he successfully combines the aesthetics of photography and ancient Chinese monuments.

### Contemporary Photography After the Mid-1990s

After the mid 1990s, with the increasingly affluence and globalization of the country, photography became widespread in China. It also came to dominate contemporary art practice in China, now eagerly sought after by Western art aficionados. Photography during this period, however, was engaged in by artists who had training in visual art, rather than photography, leading to an open and experimental style. The availability of digital photography was another vital factor that stimulated the development of contemporary photography. The domestic market for photography was further sparked by the rapid ascendancy of Chinese manufacturers of photographic equipment, especially digital cameras, in the 1990s.

QIU Zhijie (1969–) is one of the pioneers of contemporary photography. In his early works, he depicts middle class people's lives in relation to livelihood and lifestyle. Some photographers studied photography abroad and also worked abroad. The early works of XING Danwen (1967–) deal with the Cultural Revolution in a reportage perspective. In her later works, she became interested in China's global issues on E-trash and urban transformation. RONG Rong (1968–) lived and studied photography in Japan in the mid 1990's. He was interested in documentary photography in his early career. Later, he took self-portraits, sometimes with his wife, using ruined buildings and sublime landscapes as his surroundings.

The rapid transformation of China in social, political, cultural, and economic domains came to the lens of these artists' cameras during this period of time. YANG Yong was interested in depicting the city in its various facets. He preferred to take snapshots for his motifs. HONG Hao (1965–) is another Chinese artist looking to the West and interested in set-up photography. In his works, facsimiles of advertising photographs in which he appears as a suave model selling Western luxuries and lifestyles, Hong Ho creates scenes that signify the dream-like world of the middle class in China. A typical work is *Hello, Mr. Hong* of 1998. HAI Bo's (1962–) photographs address the issues of

family and his own cultural identity in relation to the socialist meaning of family. He often used historical photographs as the material for creating new works. In *Them*, 1999, he reassembled a number of women wearing drab Maoist garb who had been captured in an official black-and-white group portrait from 1973 to photograph them in exactly the same configuration, but in color wearing Western-style dresses.

The use of historical motifs also underlies the work of ZHUANG Hui, who orchestrates large group portraits of schools, factories, and other institutions in the style of official photography of earlier eras. WANG Qingsong mines the entire span of Chinese history in ambitious, panoramic works that assembled dozens of models in elaborate tableaux, often with the intent of pointing out or satirizing modernization; in the work *Look Up, Look Up*, 2000, a group of people wearing unflattering clothes and hairdos in the latest styles stand gazing up at an oversized bottle of Coca-Cola.

HONG Lei (1960–) is known for his photographic appropriation of Chinese landscape paintings. He found the exact scene that a Chinese painter depicted and took a photo based on the exact aesthetic and visual effect that the painting conveys. ZHAO Bandi (1966–) uses digital techniques to create photos in which his own images, an artificial panda, and texts that are reminiscent of propaganda posters and advertisements, have been incorporated.

Photography in China only recently became connected to international trends. And it was only at the end of the century that photography become a formal major in art colleges. At the end of the century as well, international photography exhibitions began to be held in China, bringing prominent international artists, curators, and critics who displayed their work and lectured there. The Court-Yard Gallery and Red Gate Gallery in Beijing, established by Westerners, have been important private institutions for the promotion of Chinese contemporary photography and art. Local artists using photography and video, which had become extremely popular at the end of the century, had increasing opportunities to show their works abroad, especially in Europe, and have become concerned with China's global issues. Seminal traveling exhibitions organized by the Kunstmuseum, Wolfsburg, Germany, and the International Center of Photography, New York circulated at the turn of the century.

Important internationally focused Chinese contemporary photographers include WENG Fen

(1961–). Weng Fen's series of large-scale color works entitled *Wall Straddle*, 2001, depicts young girls in school uniforms sitting across crumbling, trash-strewn walls and looking in the distance at modern skylines. His interpretation of China's urban development relies on symbolism—as if in these photos the girls foretell the future of globalized China. CHEN Lingyang is an emerging female photographer whose works are concerned with the female body and female identity related to the image of city. *Twelve Moon Flowers*, 1999–2000, depicts female genitals in a poetic fashion, as the viewer sees their relation to twelve flowers. XIANG Liqing (1973–) montages hundreds of images of high-rise buildings to create colorful, large-scale tableaux that comment on the anonymity of modern urban society. YANG Zhenzhong (1968–) satirizes contemporary Chinese family life and family policy with his portraits of squawking roosters, hens, and chicks that stand in for husbands and wives, fathers, mothers, and children in his *Family Fortunes*, *Lucky Family* series of the mid-1990s. Important expatriate Chinese photographers include ZHANG Huan (1965–), known primarily for performances that test the limits of his bodily endurance; he also directs performances documented with large-scale color photographs, such as a shot of Chinese men half-immersed in a body of water, titled *To Raise the Water Level in a Fishpond* of 1997.

### Photography in Taiwan

Photography appears in Taiwan arguably as early as 1871, when the Scottish photographer John Thomson (1837–1921) visited what was then called the island of Formosa, during his travels in China from 1868–1872. Thomson is known for his ambitious photo album of portrait photography on Chinese workers and peasants, published in England in 1893/4 as *Illustrations of China and Its People*. He appears to be the first photographer to do landscape photography and portraits of aboriginals in Taiwan.

Other photographers during this period of time were Christian priests who lived and worked in Taiwan. They often took portrait photographs of native inhabitants.

### Document and Realist Photography from 1895 to 1948 during Taiwan's Colonial Period under Japanese Occupation

Photography in Taiwan during this period of time was heavily influenced by the Japanese. Documen-

tary photography was widespread, although mainly used by Japanese anthropologists, scholars, and reporters during the early period of the Japanese Occupation (1895–1920), as cameras were mostly considered research tools for field work in the newly-acquired colony. Portraiture was the other popular type of photography. As a colonized island under the Japanese, Taiwan was under heavy restriction. The local Taiwanese could not afford to purchase cameras and photographic equipment that Japanese and a few British companies carried. Even so, Taiwan natives were not allowed to acquire negatives or experiment with chemicals or other photographic materials.

The difficult conditions did not entirely prevent the use of photography, however. Japanese photographers and reporters based in Taiwan ran the photo studios and shops, but also offered a few photographic classes to introduce the functions of cameras and basic darkroom techniques to the native population. This was undertaken for commercial reasons to keep up with the demand for portrait and documentary photographs, and there was no formal or professional education in photography in the schools. The master-disciple system was thus strongly relied upon in the commercial photography studios. SHR Chiang and LIN Tsao were two important figures who emerged amidst these conditions. They were trained in the master-disciple system, and they later established their own commercial studios. In 1901, Shr Chiang set up the first studio that was owned and run by Taiwanese natives called *Duplicated Me Photo Shop* which existed until 1946. Around the same time, Lin Tsao (1881–1953) inherited a studio from his teacher Mirimoto, a Japanese reporter based in Taiwan. He renamed this concern *Lin Photo Shop*. Shr Chiang, Lin Tsao, and others who set up shops were largely patronized by Japanese officials to record their activities and to report propaganda events.

PENG Ruei-lin stands out as an exceptional photographer of this era. Like his predecessors, he ran a photo shop to support himself. Unlike them, he had received formal training in photography from a Tokyo professional school in the 1920s. This training made a considerable difference in his approach to the medium. He experimented with various techniques in color photography in 1930 and infrared photography in 1933. While both of these areas had been discovered and discussed by Western photographers, they were little known in Taiwan. Peng Ruei-lin's experimentation illustrates how, even in artistic isolation, he was able to use a camera for artistic

creation and to attempt to create aesthetic effects. Yet, Peng Ruei-lin's significance was not widely recognized by other native photographers, and his concerns did not enter the mainstream understanding of photography in Taiwan. He taught classes continuously from 1933 to 1937 in his photo shop, with many of his students becoming key figures in photography after the Japanese departure from the island.

TENG Nan-kuang (1907–1971), CHANG Tsai (1916–1994), and LEE Ming-diao (1922–) were the most active and influential photographers during the late colonial period and Sino-Japanese War from 1934 to 1948. They have been called the “Three Swordsmen of Taiwanese Photography” to identify their roles as strong promoters of photography in Taiwan, especially during the 1950s. Stylistically their photographs are reminiscent of Japanese realism in documentary photography, where the dominance of the realist style leaves little room for photographers' individual creations. Yet, unlike the early documentary photography of Taiwan, so influenced by the Japanese style, the works of these three figures create a more humanistic sense and express each photographer's concern and individual awareness of Taiwan. Traveling all over Taiwan, Teng Nan-kuang, Chang Tsai, and Lee Ming-diao captured images that showed their interest in early Taiwan's rural culture, religious rituals, and social conditions. Teng's best-known work is a series of so-called tea ladies. Shooting candid portraits of the ladies at work. Chang traveled to Orchid Island, an isolated island away from Taiwan, and painstakingly photographed aboriginals in great detail near Jade Mountain, Taiwan's the highest elevation capturing his motifs in a straightforward and direct way. Lee is known for photographs of rural life and the traditions rooted in Han Chinese culture. While qualifying as documentary photographers or photojournalists, the Three Swordsmen were not primarily motivated by commercial or political intentions as were their early Taiwanese counterparts, and their works went a long way to encourage native photographers to reassess the aesthetic potential of the medium.

The Three Swordsmen also helped shape the environment of photography in Taiwan. Teng set up networking and a photographic association, and enhanced formal education on photography in schools. In 1953, he was a co-founder, with LONG Chin-san, of the Chinese Photography Association, the first association for professional photographers. (See below) This association helps

gather photographers, exchange knowledge, and nurture the public's understanding of the aesthetic dimension of photography. In 1964, Teng founded the Taiwan Photographic Society, with the dual aim of disavowing the motifs of salon photography and of promoting modern photography in Taiwan. (See below: "Photography in Taiwan in the 1960s and 1970s.") Chang initiated photography classes in professional training schools. Lee published the first professional photographic magazine in Taiwan, which was distributed through photo shops. The magazine published the texts of updated theories and concepts about photography.

### Montage Pictorial Photography after World War II

LONG Chin-san (1892–1995) was a leading photographer and an influential promoter of photography in Mainland China and Taiwan, having moved to Taiwan from Mainland China after World War II. Long is regarded as one of the earliest pioneers in photography from the early 1900's and one of the most active photographers in Mainland China. His photographic experiences in China distinguished his works, conceptually and stylistically, from that of other Taiwanese photographers. Unlike those photographers trained in Japan and Taiwan, Long's concern with photography pays attention to both the techniques and aesthetic dimensions of photography. His early training in Chinese ink painting contributed to his understanding and skill in the artistic elements of photography.

In 1961, Long took up a unique photographic practice known as montage pictorial photography. Montage pictorial photography was groundbreaking in the history of photography since it applied photographic techniques to express the aesthetic of Chinese ink painting. The basic concept of montage pictorial photography is to create a black-and-white photograph, based on the classic theory of Chinese ink painting (commonly known as "the six principles of painting"). For Long, photography was capable of presenting the beauty and aesthetic of traditional Chinese art and culture, with two factors determining whether a photograph could be considered art: artistic composition and a significant message embedded in the work—important criteria in all works of art. For Long, positing a scene in a traditional Chinese painting is not unlike composition in photography, even though in painting, an artist can adjust the positions of compositional elements, whereas a pho-

tographer is restricted by the mechanical eye. Through photographic techniques, a photographer can resolve this problem.

The process of making a photograph characterized as montage pictorial photography is complex: it includes planning motifs, making the images, planning the layout of the images, collaging negatives through techniques in the darkroom, including multiple exposures, among others. Although Western photographers have, since the 1920s, employed darkroom techniques that achieve image overlap similar to Long's concept of composition, Long's montage pictorial photography depends on the unique considerations of Chinese painting principles.

*The Scenery of Lake and Mountain* is now generally regarded as Long's most typical "compositional" picture. A landscape compiled by shots of an old man sitting in a pavilion, amid rocks and pine trees, a boat, villages and a lake, the composition depicts a narrative typical of a traditional Chinese landscape. The space created in the photograph dismisses the principle of three-point perspective, with the gradated tonal effects in the photograph also reminiscent of a Chinese ink painting.

### Intentional Photography and Modern Photography in the 1960s and 1970s

In contrast to the Salon style and pictorial photography advocated by Long Chin-san, a few styles have emerged that feature what is termed Intentional photography and other modern styles.

KE Shi-jie (1929–) is among the most important photographers who have worked on Intentional photography. In his early works, he shot a series of portraits and landscapes and was concerned with the personal traits and aesthetic quality of his motifs. Later, he went to New York and became a commercial photographer. Quitting his job, he then spent several years, in the late 1970s and early 1980s, traveling the world and photographing. The works that resulted are abstract, featuring dream-like scenery appearing to be influenced by Surrealism, emphasizing the tonality of the shadows. His best-known works include *Living Tao*, *Still Vision*, *Dancing Brushes*, *Embrace Tiger*, and *Return to the Mountain*. Other Intentionalist photographers are HSIEH Chun-teh (1949–) and Denial LEE. They emphasize the photographer's interpretation of his subject, rather than simply reporting or documenting it, and they are concerned with the elements of color, shape, composition, and contrast in their works.

The modern photography movement in Taiwan began around 1965 and lasted for around ten years. It is important to note the American influence on Taiwanese photography during this period. After World War II, the U.S. army established bases on the island. Taiwan shed Japanese influence, and absorbed American culture and art, motivating photographers and shaping the development of photography. Key figures in this development are JANG Jao-tang, HU Yung, Hsieh Chun-de among others, who used wide-angle lenses to create distorted images, favored high contrast between light and dark, a rough grain, and blurry or out-of-focus images. This tendency did not pervade the entire photographic field in Taiwan, but rather was confined to a group of photographers who held joint exhibitions. One of these was in 1969 and presented the works of eight photographers active in this movement. Ambitious photographers made a number of attempts to increase the awareness of modern trends in photography. A photographic festival was dedicated to modern photography in 1966. Two important magazines began publication: *Photo Century* in 1970 and *Modern Photography* in 1976.

Riding the wave of this cultural change, V-10 was a photography group founded in 1971. It aimed to promote discussion among the modern art, photography, and visual media. The founding members included JOU Dung-guo, HU Yung, NING Ming-shen, GUO Ying-shen, JANG Guo-shiung, Jang Jao-tang, JUNG Ling, YE Jeng-liang, LUNG Sz-liang, SHIE Jen-ji; and by 1973 the group expanded to include HUANG Yung-sung, Shie Chuen-de, JANG Tan-li, LIU Chen-tzuo, LI Chihua, WU Wen-tao. None of them continued to be full-time independent photographers, working instead for newspapers, TV stations, advertising companies, and filmmakers. Some of the founding members had participated in experimental theater and film. Their photographs were frequently published in *Photo Century*, an important magazine for modern photography in Taiwan. While not sharing a unified aesthetic principle, these photographers participated in several group shows in the 1970s.

### Reportage Photography from the 1970s to 1990s

Despite the efforts of some photographers, photography in Taiwan was dominated by photojournalism the mid 1970s and 1980s. The development of this style is associated with several political events

of the period, a tumultuous period of political and international relations. In 1971, Taiwan was forced out of the United Nations, and in the same year, Japan's government took possession of a small island which both Taiwan and Mainland China claimed as theirs. The sovereignty of Taiwan, threatened by absorption into China, became a critical issue that provoked the awareness of photographers and artists; they sought to identify and preserve Taiwan's culture, society, and people. Photography in Taiwan during those 20 years thus developed into a style of social realism, which was prevalent in photography magazines, popular magazines, and newspapers.

It is important to point out that several photographers had started to work in a reportage style in the 1960s, particularly JANG Shr-shian, CHENG Shang-his, and HSU Ching-po.

Cheng Shang-his was a leading reportage photographer who worked for three important magazines. After its publications, his *Story of the Hung Ye Baseball Team* was regarded as one of the early examples of reportage photography in Taiwan. Another of his well-known works is *The Series of Jilung* (1960–1965) which records the change in his hometown. He was inspired by his teacher, Chang Tsai, and he used a snapshot style with simple and straightforward compositions in capturing his subjects. His student, JANG Jao-tung, later became a very active and important reportage photographer, and in 1965 the two held a two-man show dedicated to modern photography.

The emergence of several photography magazines and newspapers was essential to advocate and popularize the style, allowing serious photojournalists to emerge, including WANG Xhin, LIANG Jeng-jiu, and LIU Chen-hsiang.

*Echo* magazine was first published in 1971; it aimed to introduce Chinese culture and create cultural exchange between the West and the East. In 1978, the magazine dispensed with its English version and instead launched a version in Chinese that featured a special issue on Chinese photography. It encouraged interest in reportage on the motifs of Taiwanese culture, and exclusively displayed their works, including those of HUANG Yung-sung and JUNG I-jong. The aim of these reportage photographers was to discover the neglected arenas of life in Taiwan, and they played a pioneering role in this wide-spread cultural phenomenon, which also attracted the contribution of novelists and other artists. These photographers were also involved in organizational and editorial works.

In 1973, GAO Shin-jiang, the editor of the section of Art and Literature in *The Times* in Taiwan,

devoted several columns to reportage photography. This was the first newspaper in Taiwan to strongly advocate photojournalists and present their various documentations on Taiwanese culture and Taiwanese minorities.

In 1985, the novelist CHENG Yin-jen published a magazine called *Renjian*—literally, “the world that human beings live”—which specialized in text and images for an intellectual Taiwanese audience. This magazine sought to characterize reportage photography as humanistic and truthful, dedicated to providing critical insight into what had become an overwhelmingly materialistic culture and consumer society. The magazine did not focus exclusively on Taiwan, but also covered, among other issues, Ethiopia’s critical problem of hunger. Although the magazine ran for just four issues, ending in 1989, it nonetheless served, along with other publications, to foster the emergence and development of reportage photography in the 1980s.

The cover photo of the launch issue of *Renjian* was GUAN Shiao-rung’s “Bachrmen,” from his series on Orchid Island aboriginals. Guan Shiao-rung exclusively photographed on this island for almost 10 years, moving there to live, his work veering more towards an ethnographic documentary. Later, he helped found an aboriginal foundation and was even personally involved in aboriginal protests in the 1990s. In “Bachrmen,” he documented a community of aboriginals who, drawn by its low cost of living, had illegally inhabited this place.

JUNG I-jong, another active photojournalist, was trained as a printmaker in wood cut technique; an active editor and writer, he had no professional training in photography. *Man and Land* (1974–1986) was his first work of reportage, inspired by his memories of youth and its implications on his adult life. *Taipei Tumor* focuses on the city of Taipei, depicting its rapid and chaotic development. *Szu Chin* (1980–1985) records the rural Taipei preserved community for aboriginals. Motivated by his experiences growing up near this area and his encounter with a mysterious saying about this community, and influenced by Henri Cartier-Bresson’s concept of “the decisive moment,” Jung utilizes a snapshot style in this series. In 1992, he founded *Photographers*, which introduced international photography to Taiwan and vice versa. The magazine has been an essential source for aspiring photographers to understand the works of the masters. He has also published numerous books on photography, which benefit those both in Taiwan and Mainland China.

Female photographers are less common in Taiwan than Mainland China, WANG Shin being the first woman photographer dedicated primarily to reportage. She studied photography in Japan and worked on a series of photographs about a violent incident in an aboriginal community during the Japanese occupation of Taiwan.

Taiwan has also seen an exodus as some photographers left the island to study and work in America.

### Contemporary Photography in Connection with Digital Technology in the 1990s

Daniel Lee (1945–) relocated to Philadelphia, Pennsylvania to study photography and film in 1970, after his college training in oil painting. He then worked for a decade at a commercial studio in New York. In the early 1990s, he entered into the field of digital photography. Today, he is hailed as one of the pioneering photographers in the world, and his early works have inspired many Taiwanese to experiment with digital photography.

Motivated by the emergence of new technologies in everyday life, Lee views the use of digital imaging tools as a way to have more freedom in selecting subjects, expressing his concept, and controlling the outcome.

He created his first series with digital means in 1993. Entitled *Manimals*—a word combining the words man and animal—in this series of 12 riveting yet disturbing images Lee accentuates various human features to evoke an animal’s to create the 12 animal signs of the ancient Chinese Zodiac associated with birth years, such as “1949—Year of the Ox.” The concepts of Lee’s works are associated with Buddhism and Taoism, and the cycles of life and reincarnation of the religious beliefs which he encountered during his life in Taiwan. He is also interested in Darwin’s theory of evolution. Other of his works include *108 Windows* (1996–2003), *Origin* (1999–2001) and *Judgement* (2002). *Origin* refers to the origin of the human being as proposed by Charles Darwin. The concept of *Judgement* was taken from Taoist folklore about the underworld. In this myth, each individual is presented to the judge of the court in the underworld after death. This work is associated with the cycle of life and reincarnation.

### Contemporary Photography in Taiwan

As in the People’s Republic, digital photography and video are popular contemporary art forms



Zhang Huan, from Family Tree, 2000, C-Print, 40 × 50".  
[Courtesy of the artist and Aura Gallery]

## CHINA AND TAIWAN, PHOTOGRAPHY IN

in Taiwan. CHEN Chieh-jen (1960–) is interested in violent events that occurred in modern Chinese history, depicting his interpretations of the Japanese invasion of China in the 1930s. Using digital techniques to mimic historical photographs that depict horrific acts, including decapitations, Chen Chieh-jen is concerned with the issues of body, national identity, and political power. His works, in their depiction of the life cycle and the afterlife, are also inspired by notions of Chinese Taoism.

HUNG Tung-lu (1968–) is interested in cyber culture and figures that represent this culture in Taiwan and Japan, creating figures based entirely on his imagination through digital techniques which deal with what human beings might become in the advancing cyber culture. He has explored answers to this question in Buddhist tenets and incorporates the idea of nirvana into his cyber creations, which are holographic in nature and mounted in light boxes. WU Tien-chang (1956–) uses digital photography to mimic posters that

might be found in Shanghai, incorporating aspects of ancient Chinese myth, folklore, and Taoism into the narrative of his works.

CHEN Shun-chu (1963–) is concerned with the concept of family. He has taken portraits of his family members and others since 1992 and has accumulated hundreds of photos. In his works, he addresses social relations and their connection to the concept of family, and expanding this concept, to the idea of home.

YAO Jui-chung (1969–) a pioneer of Taiwanese contemporary photography, remains a leading photographer. He is also very active in the curatorial field and is known for his critical writing on the contemporary art and photography of Taiwan. In an early photographic series, he made upside-down self-portraits as a parody of Taiwan's national identity in relation to China. He is also interested in landscape that is ruined or abandoned in Taiwan, and the issues of cultural identity generated by these landscapes.

SHIN-YI YANG



Zhang Huan, *To Raise the Water level in a Fishpond*, 1997, Performance, Beijing, China. Original in color.  
[Courtesy of the artist and Aura Gallery]

*See also: Documentary Photography; Photography in Japan; Portraiture; Socialist Photography; War Photography*

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## WILLIAM CHRISTENBERRY

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### American

Among the most significant post-World War II color photographers, William Christenberry came upon photography nearly by accident. He began his career as a painter, earning a fine arts degree in 1959 from the University of Alabama in Tuscaloosa, where he was born and raised. At the urging of his instructor, Mel Price, Christenberry traveled to New York City in 1958, where he quickly became enamored of the energetic, avant-garde canvasses of the Abstract Expressionists, namely painters Willem de Kooning and Arshile Gorky. He was later drawn towards the iconic works of Pop artists Claes Oldenburg and Jim Dine, as well as others who incorporated signage into their work. These artists encouraged him to consider the vernacular—the materials of everyday life—as an appropriate subject for his art. He was increasingly drawn to representation in his paintings; and upon his move to Memphis, Tennessee for a teaching position the following year, Christenberry began using an old Kodak Brownie camera as a tool to record the colors, shapes, and forms of his native landscape. On a practical level, the camera's casual, instantaneous, 3 × 5" drugstore prints functioned as preliminary sketches for paintings; but they also served as a repository for memories of a distant time and place that the artist would collect and nurture over the years.

In 1960, a seminal moment occurred in which Christenberry discovered the Depression-era *Let Us Now Praise Famous Men* (1941) with its text

by James Agee and photographs by Walker Evans. Originally commissioned for publication in *Fortune* magazine, the now-classic work, chronicled the landscape and milieu that Christenberry knew so well: Hale County, Alabama, the heart of the South's Black Belt region known for its cotton and slave plantations. In 1936, coincidentally the year of Christenberry's birth, *Fortune* had sent the two men in search of a story, and they returned with an opus. Evans's stark and yet elegiac pictures of the sharecropper families he came to know, their homes, and routines of daily life have since been identified with a modern, documentary style of photography. By refusing to sentimentalize his subjects, he instead presented them with a quiet dignity. Christenberry was captivated by Evans's images as well as Agee's text, which reminded him of another inspiration, that of the Southern literature of William Faulkner and Eudora Welty. Still shooting the Brownie images as studies for painted works, it was not until Christenberry met Evans in October 1961 that he decided to turn his attention to photography as an endpoint.

Evans, then an editor at *Fortune*, helped Christenberry obtain a job as a picture file clerk at Time-Life and remained a close friend until the elder photographer's death in 1975. Evans found the young Christenberry's Brownie prints to have a purity of vision, breathtaking candor, and a poetic quality unlike most color photography, which he found "vulgar" (Southall 1990). Evans strongly encouraged Christenberry to continue with photo-

graphy. In 1968, Christenberry, using *Let Us Now Praise Famous Men* as a guide, sojourned to Hale County to re-photograph the sites that Evans had memorialized 32 years earlier. He has continued to make the annual pilgrimage ever since.

Christenberry photographed exclusively with the Brownie until 1977, when he turned to the more professional and technically daunting large-format, 8 × 10" Deardorff view camera. The simplicity of the Brownie format freed the photographer from technical concerns, allowing him to focus on the immediacy of his subject matter and achieve an impressionistic, snapshot aesthetic. The elaborate view camera, which had to be carefully positioned, each frame laboriously composed, resulted in an entirely different but equally beautiful image. The variability of aperture and focus allowed for a fine-grained negative with precise, crisp detail. Christenberry retained his frank, frontal compositions, although the camera's depth of field required him to stand at a greater distance from his subject, thereby incorporating more of the space surrounding buildings (Southall 1990). He has continued to use both photographic formats to achieve different ends.

While the younger photographer shared some of his predecessor's concerns for capturing the poetic qualities of time and place that characterized rural Alabama, he was not simply recreating or quoting Evans's vision. Christenberry felt a deep personal relationship to Evans's and Agee's work based on his childhood experiences and intimate knowledge of the places and even the distant relatives of the families the two men visited. However, Christenberry desired his pictures to imbue something of the losses of past, as well as speak to the present and the renewal of the South, all while encapsulating the regions rich textures and mysteries. Perhaps because his works achieve such a formal purity in their direct compositions, clear contours, and colors, they evoke timelessness or the slow passage of time rather than simply nostalgia. In fact, Trudy Wilner Stack has described the photographer's intention as a reconstruction and discovery of his own impressions alongside those of modernism's prodigies, namely his wide-ranging artistic and literary influences (Stack 1996).

It is noteworthy that Christenberry was never drawn to the languid antebellum mansions, many of which remained in the Hale County environs. Under his watchful eye, Christenberry's subject matter—the Palmist Building, the Green Warehouse, Sprott Church, the cotton gin of Havana Junction, the humble, gravelly gravesites of Hale County—seems to come alive with a vibrant

energy, despite the fact that most of these sites have been long abandoned as relics of their oft-troubled past. In fact, the 20-mile radius that comprises Christenberry's focus has remained virtually unchanged since Evans's time (Southall 1990). Although one might expect strip malls, billboards, neon signs, and the other outcroppings of postwar development to have long since invaded and taken over, no McDonald's or its like exists in Hale County. In Christenberry's photographs, the old buildings and landscapes seem to mythically reappear—year after year—as they are inextricably intertwined with Christenberry's memories and the viewers' own associations. Past and present are thus married in these lyrical portraits of the American Deep South. Metaphorically speaking, the images reference life cycles and suggest the residue of human existence, despite the fact that the human figure rarely appears. According to Rebecca Walker, "Courageously, methodically, he [Christenberry] documents one hundred little deaths as the houses and roads and general stores of his childhood change form and face and, eventually, disappear" (Reynolds and Walker 1996).

As an illustration of his working process, consider *Kudzu and House, Tuscaloosa County, Alabama* (1989), a structure that he photographed over a 13-year period. The kudzu, a fast-creeping green vine that grows over much of the Southeast, had nearly engulfed the modest tenant's shack on a hill in 1990. Then, one year later, Christenberry returned, fully expecting the house to be buried under the persistent vines; however, the kudzu had been cut back. And in 1992, the structure had been razed, preparing the reddened, virgin land for something else. His 1991 and 1992 photographs of the site document this narrative. In relation to this and other subjects, Christenberry has spoken of a desire to "possess" his subjects (the buildings in particular), to make material and tactile what is fleeting and evanescent. Alongside his photographs, he has continued to make paintings and small, free-standing sculptures of the various buildings he visits. He memorialized the "kudzu shack" two years later with such a sculpture.

Christenberry's iconography finds form in many media, including paintings and drawings collaged with found objects, sculptural reincarnations of the photographed sites, as well as the more troubling mixed-media installation known as *The Klan Room*, begun in 1962. He has spoken about his desire to memorialize the fullest history of his Southern roots, a place rife with conflicts between good and evil, black and white,

rich and poor. In part due to the influence of the Civil Rights movement but also as a means of grappling with his more personal experiences as a Southerner, Christenberry began to look at the Ku Klux Klan in Hale County and use its rhetoric of hate and violence as a means of offering a white man's critique of Southern racism. In 1963, he began making sculptures of Klan figures from G.I. Joe action figures who wore the sumptuously colored satin robes of their group. The dolls were often situated in pairs or groups within built architectural tableaux, and then photographed. Over 40 years later, the sculptures have become part of an ongoing installation comprising over 300 objects and images. Cognizant of the discomfort with which many viewers and even his fellow artists have viewed this body of work, Christenberry insists that *The Klan Room* is a vital part of his oeuvre, stating that "there are times when an artist must examine and reveal such strange and secret brutality" (Christenberry quoted in Stack 1996).

As a consummate photographer of the South—Christenberry has never photographed in Washington, D.C., where he has lived since 1968—he shares with his peers William Eggleston, Emmet Gowin, and others the desire to capture the essence of a culture as he both recognizes and yet transcends its stereotypes. Christenberry is both a part of and a critic of the tradition, the landscape, and the culture of the South, its myths and realities. Although often associated with a regionalist perspective (sometimes pejoratively) Christenberry's photography succeeds in finding the universal within a highly personal language of symbols and signs.

LYNN M. SOMERS-DAVIS

*See also:* **Brownie; Documentary Photography; Eggleston, William; Evans, Walker; Gowin, Emmet; Photography in the United States: the South**

### Biography

Born November 5, 1936 in Tuscaloosa, Alabama. Earned MA, University of Alabama, Tuscaloosa, Alabama, 1959; BA, University of Alabama, Tuscaloosa, Alabama, 1958. Traveled to New York City for the first time, 1958–59 where he saw Abstract Expressionist work; moved to New York, 1961; left to teach in Memphis one year later. Married Sandra Deane, August 19, 1967; the couple moved from Memphis to Washington, D.C., 1968. That same year began annual sojourns to Hale County, Alabama and its environs (for the next three decades) inspired by the work and friendship of Walker Evans. Had first solo show in New York's Zabriskie Gallery of photography and sculpture, 1976; first solo show in Washington, D.C. at Sander Gallery, 1977.

Associate and then Professor of Art, The Corcoran School of Art, Washington, D.C., 1968 to present; Assistant and then Associate Professor of Art, Memphis State University, Memphis, Tennessee, 1962–68; Instructor of Art, University of Alabama, Tuscaloosa, Alabama, 1959–61. Selected awards and honors include: Doctor of Humane Letters (Honorary), University of Alabama, Tuscaloosa, Alabama, 1998; The University of Memphis Distinguished Achievement Award in Memory of Elvis Presley, Memphis, Tennessee, 1996; Art Matters Grant, New York, New York, 1994; Educator of the Year, Society for Photographic Education, 1995; Yale University Summer School of Art and Music, Visiting Artist, Norfolk, Connecticut, 1993; Yale University Summer School of Art and Music, Visiting Artist, Norfolk, Connecticut, 1991; Eudora Welty Professor of Southern Studies, Millsaps College, Jackson, Mississippi, 1991; The Alabama Prize, Alabama, 1989; John Simon Guggenheim Memorial Fellowship, 1984.

### Individual Exhibitions

- 1961 University of Alabama Gallery of Art; Tuscaloosa, Alabama
- 1963 Memphis State University Gallery of Art; Memphis, Tennessee
- 1967 Mary Chilton Gallery; Memphis, Tennessee
- 1972 University of Maryland; Baltimore County, Maryland
- 1973 The Corcoran Gallery of Art; Washington, D.C.  
The Baltimore Museum of Art; Baltimore, Maryland  
*Photographs by William Christenberry*; The Octagon House, American Institute of Architects; Washington, D.C.
- 1979 The Montgomery Museum of Fine Arts; Montgomery, Alabama  
The Corcoran Gallery of Art; Washington, D.C.
- 1982 Atlanta Gallery of Photography; Atlanta, Georgia
- 1983 *William Christenberry, Southern Views*; The Corcoran Gallery of Art; Washington, D.C.  
*Southern Views*; Huntsville Museum of Art; Huntsville, Alabama
- 1987 *William Christenberry, Photographs and Sculpture*; Southwest Craft Center; San Antonio, Texas  
*William Christenberry, Southern Monuments, Northlight*; Arizona State University; Tempe, Arizona
- 1989 The Montgomery Museum of Fine Arts; Montgomery, Alabama
- 1990 *Southern Exposure*; Cranbrook Academy of Arts Museum; Bloomfield Hills, Michigan
- 1990 *Dream Buildings and Other New Work*; Middendorf Gallery; Washington, D.C.  
*William Christenberry*; Center for Cultural Arts; Gadsden, Alabama
- 1991 *Thirty by Forty Photographs*; Middendorf Gallery; Washington, D.C.  
*William Christenberry, Southern Views*, Galveston Arts Center, Galveston, Texas
- 1995 Pace/MacGill Gallery; New York
- 1996 *Christenberry: Reconstruction*; Center for Creative Photography; Tucson, Arizona and the University of Arizona Museum of Art; Contemporary Arts Center, New Orleans, Louisiana  
*William Christenberry, The Early Years, 1954–1968*; Morris Museum of Art; Augusta, Georgia

## CHRISTENBERRY, WILLIAM

- 1997 The Phillips Collection; Washington, D.C.  
2001 *Selected Works*; Hemphill Fine Arts; Washington, D.C.  
*William Christenberry: Sculpture, Photographs, and Drawings*; Pace/MacGill Gallery; New York, New York

### Selected Group Exhibitions

- 1977 *Bill Christenberry—Walker Evans—Photographs*; Longwood Gallery, Massachusetts College of Art; Boston  
1978 *The Presence of Walker Evans*; Institute of Contemporary Art; Boston, Massachusetts  
1979 *American Photography of the Seventies*; Art Institute of Chicago; Chicago, Illinois  
*Fotographie in Alltag Amerikas*; Das Kunstgewerbemuseum; Zurich, Switzerland  
1982 *Color as Form: A History of Color Photography*; International Museum of Photography, George Eastman House; Rochester, New York  
1983 *Southern Fictions*; Contemporary Arts Museum; Houston, Texas  
1985 *American Images: Photography, 1945–1980*; Barbican Art Gallery; London  
*Color Roots—William Eggleston—William Christenberry*; The Burden Gallery, Aperture Foundation; New York  
1987 *10 Photographes Americains Contemporains*; Galerie Zabriskie; Paris  
*Legacy of Light*; International Center of Photography; New York  
1989 *The Blues Aesthetic: Black Culture and Modernism*; Washington Project for the Arts; Washington, D.C.  
*New Southern Photography: Between Myth and Reality*; The Burden Gallery, Aperture Foundation; New York  
*The Photography of Invention: American Pictures of the 1980s*; National Museum of American Art, Smithsonian Institution; Washington, D.C.; Museum of Contemporary Art, Chicago, Illinois; Walker Art Center, Minneapolis, Minnesota  
*Deep South*; 20<sup>th</sup> Recontres Internationales de la Photographie d'Arles; France  
1990 *Of Time and Place: Walker Evans and William Christenberry*; Amon Carter Museum, Fort Worth; Wichita Art Museum, Kansas; Portland Museum of Art, Maine; and The Friends of Photography, San Francisco  
*Walker Evans, Amerika: Bilder aus den Jahren der Depression*; Lenbachhaus Städtische Galerie; Munich, Germany  
1991 *Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography*; Addison Gallery of Art, Phillips Academy; Andover, Massachusetts  
1994 *An American Century of Photography: From Dry-Plate to Digital, The Hallmark Photographic Collection*; Nelson-Atkins Museum of Art; Kansas City and traveling  
*American Studies*; The Art Forum Praterinsel; Munich, Germany  
*Duchamp's Leg*; Walker Art Center; Minneapolis, Minnesota

*House and Home: Spirits of the South: Max Belcher, Beverly Buchanan, and William Christenberry*; Addison Gallery of American Art, Phillips Academy; Andover, Massachusetts; Georgia Museum of Art, University of Georgia, Athens; Morris Museum of Art, Augusta, Georgia; Duke University Museum of Art, Durham, North Carolina; Tampa Museum of Art, Florida

- Worlds in a Box*, organized by the South Bank Centre, for the Arts Council of Great Britain, London (touring)  
1995 *Alabama Impact: Contemporary Artists with Alabama Ties*; Mobile Museum of Art; Mobile, Alabama  
*Civil Rights Now*; Southeastern Center for Contemporary Art; Winston-Salem, North Carolina (traveling)  
*The Insistent Subject: Photographing Time and Again*; The Museum of Contemporary Photography; Columbia College, Chicago, Illinois

### Selected Works

- Side of Palmist Building, Havana Junction, Alabama*, 1961  
*House, near Marion, Alabama*, 1964  
*Church, Sprott, Alabama*, 1971  
*Church between Greensboro and Marion, Alabama*, 1973  
*Country Store with Gasoline Pumps, Emelle, Alabama*, 1974  
*Child's Grave with Rosebuds, Hale County, Alabama*, 1975  
*Gourd Tree, Pickens County, Alabama*, 1979  
*Kudzu with Storm Cloud, near Akron, Alabama*, 1981  
*The Bar-B-Q Inn, Greensboro, Alabama*, 1981  
*Red Building in Forest, Hale County, Alabama*, 1983  
*Otis and Willie Mae Hicks' Store, outside Greensboro, Alabama*, 1987  
*Southern Monument XVI, 1983-1986*, 1987  
*Kudzu and House, Tuscaloosa County, Alabama*, 1989  
*Sign, near Carrollton, Mississippi*, 1991  
*Providence Church, Perry County, Alabama*, 1993

### Further Reading

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## CHRISTENBERRY, WILLIAM

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Kalinovska, Milena. *William Christenberry: Changing Landscape – The Source Revisited* (Exhibition Catalogue). Washington, D.C.: The Kreeger Museum, 2001.

Lange, Susanne, Claudia Schubert, and Allan Tullos. *William Christenberry: Disappearing Places*. Dusseldorf, Germany: Richter Verlag, 2001.

Simmons, Steve. "William Christenberry: Exploring His Southern Heritage." *View Camera* 6, (May–June 1993): 4–9.

Southall, Thomas. *Of Time and Place: Walker Evans and William Christenberry*. San Francisco and Fort Worth: The Friends of Photography and the Amon Carter Museum, 1990.

Stack, Trudy Wilner, and Allen Tullos. *Christenberry Reconstruction: The Art of William Christenberry*. Jackson, Mississippi and Tucson, Arizona: University Press of Mississippi and the Center for Creative Photography, University of Arizona, 1996.

Weil, Rex. "William Christenberry, Nancy Drysdale." *Art-News* 94, April 1995: 151.



William Christenberry, *The Bar-B-Q Inn*, Greensboro, Alabama, 1981. Original in color.  
[Courtesy of Pace/MacGill Gallery]

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# LARRY CLARK

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## American

Larry Clark first came to prominence in the New York art world with the publication of *Tulsa* (1971), a collection of graphic photographs of Clark and his friends hanging out, using drugs, having sex, and playing with guns in the homes and suburbs of that Midwestern city. As a photographer and filmmaker, Clark has concentrated his energies on themes of adolescent angst, self-destruction, physical violence, masculine aggression, raw sexuality, and drug culture. Inspired by the conventions of documentary and the immediacy of montage, Clark either records or creates intimate situations that indict the viewer's voyeuristic fascination with the potential for violence in human subjectivity and with the interactions that linger beyond normative veneers. Clark may be criticized for condoning, exploiting, or enabling destructive activities and for sympathy with white masculine excess, but Clark maintains that his work presents cautionary moral tales of under-explored social and cultural dysfunction and marginalization. Clark's work provokes much discussion, often as a result of censorship, regarding the psychic and physical character of adolescence and widespread unease, silence, and blindness about the tensions in adolescent and adult-adolescent relationships.

Clark began his career as a photographer assisting his mother's business, going door-to-door as a baby portrait photographer in his hometown of Tulsa, Oklahoma. At 18, Clark enrolled in a commercial photography school in Milwaukee, Wisconsin. Influenced by students at a nearby art school and the work of W. Eugene Smith, Clark began to think of his medium as being able to present complex information and narrative. Clark's friends in Tulsa had long been accustomed to seeing him with a camera, and Clark began to photograph unsanitized aspects of adolescence in white suburbia. Alluding to the formal and autobiographical conventions of documentary and using a 35-mm camera, a wide-angle lens, and existing light sources, *Tulsa* records graphic scenes of sex, violence, and drug use in youth culture as naturalized activity. Drafted in 1964, Clark was

in the army through 1966, serving in Vietnam, and he then traveled throughout the United States, with periods living in New York and New Mexico. In 1971, he met Danny Seymour, who had worked with Robert Frank, and Seymour was inspired to finance *Tulsa*. Clark received a National Endowment for the Arts \$5000 "Imprimatur of Excellence" grant for his work on *Tulsa*, but after multiple arrests and convictions due to drug and alcohol abuse, violent acts, and the shooting of a friend during a dispute, Clark served a 19-month term in a maximum security prison, beginning in 1976. *Tulsa*, the first book published by Ralph Gibson's Lustrum fine arts press, became a milestone of photography in the second half of the twentieth century.

*Teenage Lust* (1983) is more sexual, disturbing, and much more autobiographical than *Tulsa*, with images of adolescents living on the edge without fear of violence, dying, and death, and with photographs that directly locate Clark's experience within the context of his work. Clark confronts his viewers with images of youth culture in self-destruction, and critics have charged that these images of teen lust and sex often normalize male aggression and its unpleasant consequences.

Reflecting Clark's enduring obsession with teenagers and sexuality, *The Perfect Childhood* (1993) examines the influence of mass media on teenagers. *Larry Clark, 1992* (1992), Clark's first photo-essay in color, consists of portraits that emphasize teenage male sexuality and autoerotic play with guns.

As a filmmaker, Clark continues his interest in chronicling the confusion, desire, rage, inhumanity, and potential tenderness that animate human relationships. In narratives dedicated to a realistic imperative, untrained or amateur actors and convincing scenes of physical and sexual violence hint at the flaws in human character, and they challenge cultural veneers regarding the conflicts of adolescence. Clark's films have been banned from many venues because they challenge cultural taboos with images of adolescent nudity, sexuality, self-destruction, and brutality.

Clark's first feature film, *Kids* (1995), continues themes of masculine aggression and drug activity, and features a male protagonist who pursues the

sexual conquest of female virgins. The film follows 24 hours of a group of young New Yorkers in their daily activities of hanging out, skateboarding, doing drugs, being violent, and having sex. The film's narrative is propelled by one of the girl's learning that she is HIV-positive and looking for the boy who seduced and infected her. Clark commissioned the screenplay from Harmony Korine, who was a skateboarder in his last year of high school when he met Clark. Shot in a *vérité* style with mostly untrained actors, *Kids*, reflects Clark's desire to make "the great American teenage movie, like the great American novel." *Kids* won the Golden Palm award at Cannes Film Festival.

Clark's second feature film, *Another Day in Paradise* (1998), is a grim coming-of-age story, set in the 1970s. Based on a novel by ex-convict Eddie Little, the story concerns the conflict between a life of drugs and crime and the desire for family as two aging junkies mentor two young lovers. The everyday life of heroin users with its inherent violence appears almost ancillary to the ordinary pursuit for strong interpersonal relationships. *Bully* (2001), is based on the book *Bully: A True Story of High School Revenge* by Jim Schutze. The film retells the story of an actual murder of a high school bully by a group of high school friends in Hollywood, Florida, in 1993. *Ken Park* (2002), co-directed with Ed Lachman, takes place in suburban Visalia, California. The film focuses on four teenagers and the adults in their lives and exposes the difficult sexual longings and fears that underlie their self-identity, and many aspects of their relationships become vehicles for expression of subconscious emotional responses. The explicit depiction of sexual practice and sexualized violence juxtaposed against normative social veneers suggests insight into the darker aspects of human character.

SCOTT SHERER

See also: **Censorship**

### Biography

Born Tulsa, Oklahoma, 1943. Commercial photography training, Layton School of Art Milwaukee, Wisconsin, 1961. Served U.S. Army 1964–66. National Endowment for the Arts Grant, 1973. Lives and works in New York City.

### Individual Exhibitions

1971 San Francisco Art Institute; San Francisco, California  
1975 International Museum of Photography and Film, George Eastman House; Rochester, New York

1986 Fotografiska Museet; Stockholm, Sweden  
1999 *Larry Clark*; Gröninger Museum; Gröningen, Netherlands (traveled to Galerie Max Hetzler, Berlin, and Galeri Kamel Mennour, Paris)

### Selected Group Exhibitions

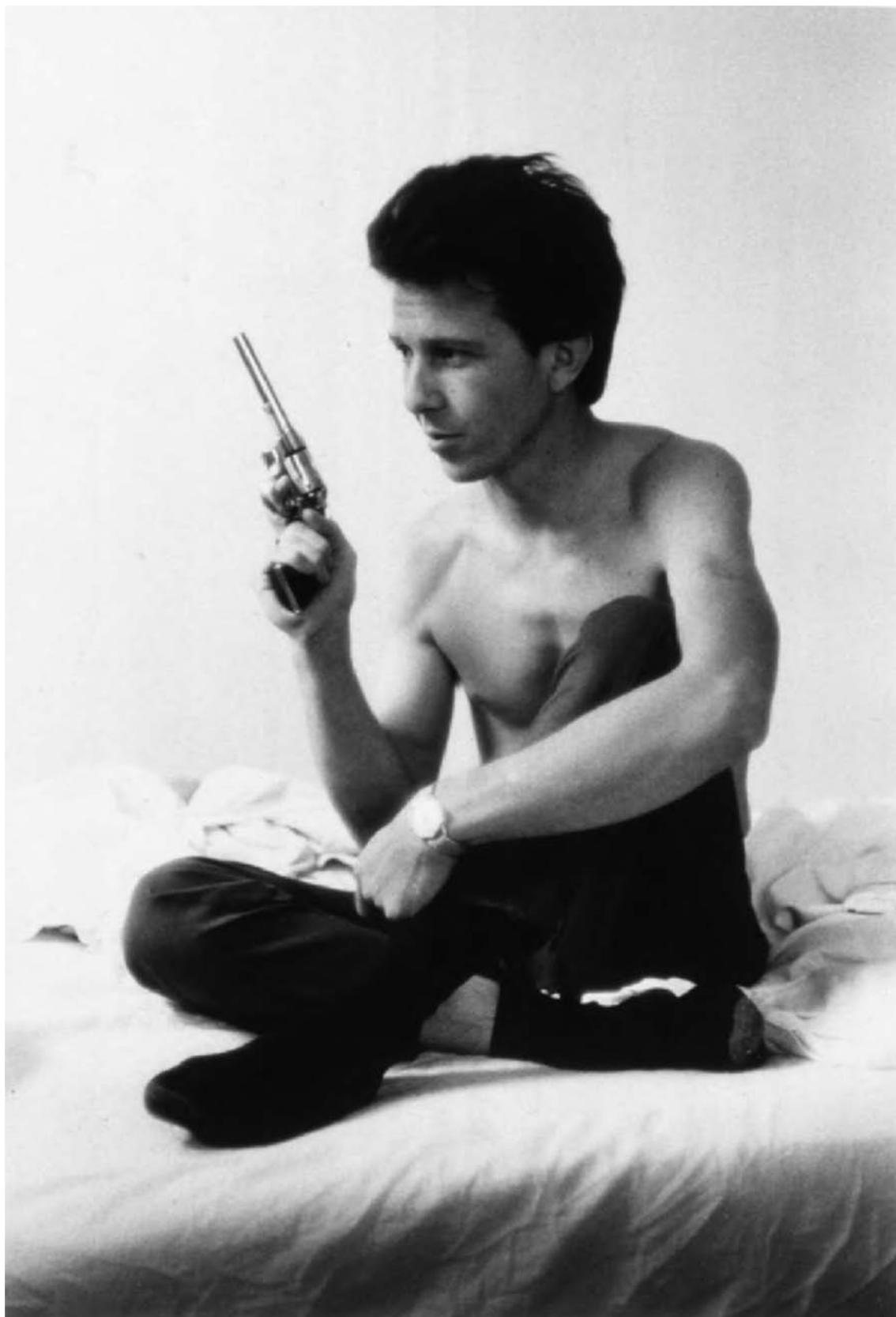
1981 *Whitney Biennial*; The Whitney Museum of American Art; New York, New York  
1985 *American Images 1945–80*; Barbican Art Gallery; London, England  
1986 The Museum of Contemporary Art; Los Angeles, California  
1992 *American Documents in the Fringe*; Tokyo Metropolitan Museum of Photography; Tokyo, Japan  
1995 *Feminin-Masculine: le sexe de l'art*; Centre Georges Pompidou; Paris, France  
1996 Wiener Secession; Vienna (traveled to The Photographers' Gallery, London, and Milwaukee Art Museum, Milwaukee, Wisconsin)

### Selected Works

*Tulsa*; New York, 1971  
*Teenage Lust*; New York: Larry Clark, 1983  
*Larry Clark, 1992*; New York: Thea Westreich, 1992  
*The Perfect Childhood*, New York and Zurich: Scalo, 1993  
*Kids*; New York: Grove Press, 1995  
*Kids*; Shining Excalibur Films, 95 minutes, 1995  
*Another Day in Paradise*; Trimark Pictures, 101 minutes, 1998  
*Heroin*; New York: Power House Cultural Entertainment, March 1999  
*Larry Clark*; Groningen, Netherlands: Groninger Museum, 1999  
*Bully*; Lions Gate Films, 112 minutes, 2001  
*Ken Park*; Cinea, 96 minutes, 2002

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Larry Clark, Tulsa Portfolio, 1972, Gelatin Silver Print, Edition of 10.  
[© Courtesy of the artist and Luhring Augustine, New York]

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# CHUCK CLOSE

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## American

Although recognized primarily as a painter, Chuck Close has also been a photographer since college. Photography is integral to his paintings and prints; his photographs are in turn influenced by his approaches to painting.

Close is best known for iconic portraits that are often more than eight feet high. They begin as photographs that he takes with a 20 × 24 Polaroid camera. He overlays the photo with a penciled grid on a sheet of acetate, which he uses to transfer the image in a process he calls “knitting.” Each square in the grid contains a mark that is subtly different from the others and is intriguing for its pattern and value. But when the viewer shifts perspective from the individual mark to the entire painting, the marks meld into a synergistic whole as they begin to define a human face. Close’s *oeuvre* can be viewed in the same way: the subject matter varies little—always head and shoulders of a family member, friend, or fellow artist—yet when viewed as a whole paints a much bigger picture.

Close first studied photography in the early 1960s after attending Yale University’s summer art program. A methodical artist who admits to being a “control freak,” Close earned a B.F.A. and an M.F.A. with highest honors from the Yale University School of Art. There he studied with Philip Guston and Robert Rauschenberg. His classmates included realist painters Rackstraw Downes and Janet Fish, and conceptual and minimalist artists Richard Serra and Nancy Graves, who later became subjects of his portraits. “The trouble is, if it looks like art, it must look like someone else’s art or it wouldn’t look like art,” he has said, referring to early influences that he imitated briefly. “When I met De Kooning I said, ‘How do you do? My name is Chuck Close. I’m the person who’s made almost as many De Koonings as you’ve made.’”

Close says that he used photography to answer questions such as what it means to make a representational painting after the invention of photography. The important distinction of post-war American art, according to Close, was the “sense of overallness” expressed in a painting by Jackson

Pollock or Frank Stella. He intended to apply that sense to portraiture by making every feature as important as the next—to make the mustache hairs as important as the eyes. “The camera is not aware of what it is looking at. It just gets it all down,” he has said.

His portraits are simultaneously confrontational and coolly distant. The large format of the Polaroid image and the grand scale of his prints and paintings create tension between the artificiality of the flat surface and what the viewer eventually recognizes as a human face. By keeping the subject matter consistent, he minimizes the variables, heightening that friction between style and content. He chooses his enormous scale to accentuate the physical characteristics, lighting and posing his subjects not to flatter them but to introduce interesting details. “Every viewer enters the work through the shared humanity of looking in a mirror, or looking at the faces of loved ones, no matter how much art historical baggage they bring,” he explains. Ignoring the emotional aspects of the human face, he heightens its impersonal nature by discouraging any suggestion of expression and by using only the first names of his models in the titles. He refers to his portraits simply as “heads.”

At first, he worked from found photographs; by 1966, he was making paintings based on photographs he had taken himself. In 1975, Close moved to the 20 × 24 Polaroid format because its immediacy generated dialogue with his models and allowed him to make changes as he worked. This interaction let him “slowly sneak up on what I wanted rather than having to predetermine what it was.” The incremental process of responding to and modifying the existing is formalized in a technique he began using in his paintings in the 1970s. Instead of mixing his colors on the palette, Close replicates the dye-transfer process of building images by applying thin layers of magenta, cyan, and yellow directly on the canvas. He then applies “corrections” to achieve his desired result, discovering the color through the process.

He does, however, acknowledge that his portraits are of real people. “When someone lends me their image ... they don’t know what I’m going to do with it, they have no control over it, they’re

## CLOSE, CHUCK

not paying for it, so they can't ask for their nose to be straightened. It requires some bravery and generosity on their part."

In December 1988, Close suffered a rupture to a congenitally weak spinal artery. A violent seizure left him paralyzed from the neck down. After months of physical therapy, he regained limited movement in his arms and now paints with a brush Velcro-strapped to his hand. He also continues to explore photography.

In 1996, Close began working with printmaker David Adamson to produce a series of portraits as digital IRIS prints for the Pace/MacGill Gallery in New York. Close also collaborated with Jerry Spagnoli in 1999 to update the daguerreotype process. For two years, Close photographed a score of musicians and artists, including himself, for a handmade book that includes poems by Bob Holman. Adamson scanned the daguerreotypes and made digital prints for the limited-edition series of 75 books titled *A Couple of Ways of Doing Something*, completed in 2003.

Although art critics of the 1970s grouped Close with the nascent Photorealists, the narrow label inadequately describes the scope of his work. The distinguishing characteristic of Photorealism is its reliance on the camera to produce work that is veristic yet hand wrought. Close chafes at the label "realist" because he feels the artificiality of the work deserves equal weight. As an artist who deliberately shows his hand, Close reveals the magic in an attempt to differentiate between illusion and reality. Demystifying the process, according to Close, is the truth behind realism.

RENATA GOLDEN

### Biography

Born Charles Thomas Close in Monroe, Washington, July 5, 1940. University of Washington, B.A., magna cum laude, 1964. Attended Yale Summer School of Music and Art, Norfolk, CT, 1961. Graduated from Yale University School of Art and Architecture, B.F.A., 1963 and M.F.A., 1964, both with highest honors. Received numerous honorary degrees and honored by many cultural institutions throughout the United States. Awarded Fulbright Grant to study work of Gustav Klimt and Egon Schiele in Vienna, Austria, 1964–65. Taught painting and photography in the Department of Art at the University of Massachusetts, 1965–67; at the School of Visual Arts in New York, 1967–71; and at New York University, 1970–73. Taught summer school at the University of Seattle, 1970 and the Yale Summer School of Art and Music, 1971 and 1972. Awarded National Endowment for the Arts Fellowship, 1973; Skowhegan Medal for Painting, 1991; University of Washington Alumnus Summa Laude Dignatus, 1997; National Medal of Arts and National

Humanities Medal Award, 2000. Disabled by a spinal blood clot in 1988. Lives and works in New York City and Long Island.

### Solo Exhibitions

- 1982 *Chuck Close Photographs*; California Museum of Photography; University of California, Riverside, CA; University Art Museum, UC Berkeley, CA  
1985 *Chuck Close: Photographs*; Pace/MacGill Gallery; New York, NY  
1985 *Chuck Close: Large Scale Photographs*; Fraenkel Gallery; San Francisco, CA  
1987 *Chuck Close: Polaroids*; Aldrich Museum of Contemporary Art; Ridgefield, CT  
1988 *Chuck Close: Prints and Photographs*; Pace Editions; New York, NY  
1989 *Chuck Close*; Art Institute of Chicago; Chicago, IL, (traveled to the Friends of Photography, Ansel Adams Center, San Francisco)  
1996 *Chuck Close: Photographic Portraits*; Pace/MacGill Gallery; New York, NY  
1998 *Chuck Close*; The Museum of Modern Art; New York, NY

### Group Exhibitions

- 1981 *Seven Photorealists from New York Collections*; The Solomon R. Guggenheim Museum; New York, NY  
1982 *Momentbild: Künstlerphotographie*; Kestner-Gesellschaft; Hanover, Germany  
1983 *Photographic Visions by Martha Alf, Chuck Close, Robert Cumming, David Hockney, Robert Rauschenberg, Ed Ruscha*; Los Angeles Center for Photographic Studies; Los Angeles, CA  
1985–86 *Self Portrait: The Photographer's Persona, 1840–1985*; Museum of Modern Art, New York, NY  
1986 *50 Years of Modern Color Photography*; Cologne, Germany  
1986 *Viewpoint: The Artist as Photographer*; New Jersey Center for the Visual Arts; Summit, NJ  
1997 *Photorealists*; Savannah College of Art and Design; Savannah, GA  
1999 *Photorealism/Periphery*; Museum of Art Brigham Young University; Provo, UT  
2000 *The Persistence of Photography in American Portraiture*; Yale University Art Gallery; New Haven, CT  
2003 *New to View: Recent Acquisitions in Photography*; Art Institute of Chicago; Chicago, IL  
2004 *Speaking With Hands: Photographs from the Buhl Collection*; Solomon R. Guggenheim Museum; New York, NY  
2004 *Printed Light — Photographic Vision and the Modern Print*; National Gallery of Australia; Parkes, Canberra

### Selected Works

- Philip Glass* (working photograph for painting), 1969  
*Self-Portrait/Composite/Nine Parts*, composite Polaroid photograph, 1979  
*Self-Portrait (3 Parts)*, Polaroid photograph, 1980  
*Lucas*, 1993  
*Lorna I*, digital ink jet print on kozo paper, 1996

Elton, ink jet print mounted on aluminum, 2000  
*Self-Portrait*, 2002

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## ALVIN LANGDON COBURN

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### British

Although mostly known today for his month-long venture into abstract photography in 1917, Alvin Langdon Coburn left a broader contribution to the medium's history. Almost a generation younger than his mentors, Coburn seemed to straddle the various "camps" that desired to realize photography as a fine art circa 1900: Alfred Stieglitz's Photo-Secession in New York as well as those associated with his distant cousin F. Holland Day in Boston and London. Nicknamed the "Hustler," Coburn forged connections to Symbolist, Aesthetic, and Arts and Crafts proponents. Although Coburn seemed destined to make a name in photography after receiving his first camera when he was eight, his career was actually quite brief. He essentially abandoned photography in 1919, devoting the rest of his life to esoteric practices. Nevertheless, Coburn's complex career was a virtual cross-section of early-twentieth-century culture.

Born in 1882 into an old Boston family, Coburn was a determined and privileged child from the outset. His father died when he was seven, leaving him and his very ambitious mother with a substantial inheritance. A year after exhibiting in a Boston

studio at the age of 15, he was introduced to Day, who would serve as his guide in photography. When he was 18, Coburn showed nine prints in Day's monumental exhibition, *New School of American Photography*, and helped to hang it at the Royal Photographic Society. While in London, he met a host of important photographers, including Edward Steichen and Frederick H. Evans. After the showing, Day and Coburn transported the work to the Photo-Club de Paris. Once again, Day presented his protégé to notable figures, including Robert Demachy and Frank Eugene, who were masters at gum printing. Variations on this process, which mimicked the tonal effects of impressionistic painting, would become Coburn's preferred photographic method.

Following further European travels, Coburn opened a portrait studio on New York's Fifth Avenue in 1902, not far from what become the headquarters of the Photo-Secession. There, he re-established contact with Stieglitz and Steichen. He also met the mother figure of the Photo-Secession, Gertrude Käsebier, and worked in her portrait studio. Over the course of Coburn's association with the Photo-Secession, he was granted four issues of their journal *Camera Work* and two

one-man shows at their gallery 291, also known as the Little Galleries of the Photo-Secession. Coburn boasted in his autobiography that at the age of 21, he had been elected to “two of the most advanced and artistically conscious groups of internationally-known photographers”: the Photo-Secession and the Linked Ring Brotherhood of England.

Perhaps at Käsebier’s suggestion, Coburn attended Arthur Wesley Dow’s summer school at Ipswich, Massachusetts in 1902 and 1903. Dow, one of the best art teachers in America at the time, had published the great manual *Composition* in 1899, which would run into 20 editions over 40 years. Dow emphasized the Japanese concept of *notan*—a delicate balance of light and dark tones. Especially fascinated by wood-block printing, Dow had been assistant curator to Ernest Fenollosa in the Boston Museum of Fine Arts’s Department of Chinese and Japanese Art. Dow was extremely accepting of photography in his curriculum. Often compared to the painter James McNeill Whistler, Coburn incorporated these oriental tenets into his strikingly balanced arrangements.

In 1904, Coburn persuaded the editor of New York’s *Metropolitan Magazine* to commission him to photograph prominent British writers and artists. His first target was George Bernard Shaw, a successful playwright and dabbler in photography. The two became fast friends, and Shaw posed for over 50 sittings, declaring Coburn “one of the most accomplished and sensitive artists now living.” Among his other sitters were the poets and authors Edward Carpenter, George Meredith, and G. K. Chesterton. Coburn later broadened his scope to include other intellectuals from other countries, eventually collecting the visages into a book, *Men of Mark* (1913). This was followed by *More Men of Mark* (1922) and his never-finished *Musicians of Mark*.

The Arts and Crafts’ ideals of craftsmanship and the blending of all arts played large roles in Coburn’s work. In 1904, he went to study with Frank Brangwyn, an English painter and print-maker who had trained with William Morris. Coburn later became a specialist in photogravure—a type of photomechanical reproduction that complimented Pictorial photography’s soft tone—and he hand-pulled most of his own images. Coburn’s numerous publication credits included his own books, *London* (1909), *New York* (1910), and *Moor Park* (1913), as well as illustrations for some of the leading writers of the day: Maurice Maeterlinck’s *The Intelligence of Flowers* (1907), Henry James’s *The Novels and Tales of Henry*

*James* (1907–09; 24 volumes), and H.G. Wells’s *The Door in the Wall and Other Stories* (1911).

Coburn always enjoyed experimenting in photography, whether it was mixing gum printing with platinum papers, using a specially designed soft-focus lens, or learning the first color photography process, autochrome, from Steichen in 1907. He also photographed from bold angles, such as in a view from the Metropolitan Tower “The Octopus” (1912), making the ordinary seem foreign in its convergence of lines and shapes. In 1916, Coburn was introduced to writer Ezra Pound and artist Wyndham Lewis, two important figures in England’s Vorticist movement. Using three mirrors bound together, Coburn photographed Pound and bits of wood and crystal to produce enigmatic images that mimicked mineral formations or cubist renditions of light. Coburn produced his *Vortographs* in January 1917 and exhibited them in February, ending his stint into purely non-objective photography.

Coburn retired to North Wales with his wife for a life of freemasonry, mysticism, Eastern thought, goat raising, pianola playing, and painting. Coburn’s interest in spiritual concerns can be seen as an outgrowth of his Symbolist leanings. Indeed, as he later explained, “The greatest artists have always had a spiritual background.” In 1932, Coburn became a naturalized British citizen, making official what had been his residence for over 20 years. In 1966, he worked with photography collectors Helmut and Alison Gernsheim to complete an autobiography, thus bookmaking became his career. Before his photographic calling ended, Coburn was acquainted with, and influenced by, a veritable “who’s who” of international arts and literary circles.

LESLIE K. BROWN

*See also:* **Evans, Frederick H.; History of Photography: Twentieth-Century Pioneers; Käsebier, Gertrude; Linked Ring; Non-Silver Processes; Photo-Secession; Photo-Secessionists; Pictorialism; Portraiture; Steichen, Edward; Stieglitz, Alfred**

### Biography

Born in Boston, Massachusetts, 11 June 1882. Attended Arthur Wesley Dow’s Summer School of Art, Ipswich, Massachusetts, 1902 and 1903; studied with Frank Brangwyn at his London art school, 1904; studied photogravure at London County Council School of Photo-Engraving, 1906. Opened studio in New York, 1903–06; worked in Gertrude Käsebier’s portrait studio, 1903–04. Invited to join the Photo-Secession, New York, 1902; elected to Linked Ring Brotherhood, Eng-

land, 1903. Major holdings of his work are housed at the International Museum of Photography and Film at the George Eastman House, Rochester, New York; the Harry Ransom Humanities Research Center at the University of Texas at Austin; and the Royal Photographic Society, England. Died in Rhos-on-Sea, North Wales, 23 November 1966.

### Individual Exhibitions

- 1903 Camera Club of New York; New York
- 1906 Royal Photographic Society; England
- 1906 Liverpool Amateur Photographic Association; Liverpool, England
- 1907 Little Galleries of the Photo-Secession; New York
- 1909 Little Galleries of the Photo-Secession, New York
- 1917 Show of Vortograph photographs and paintings, Goupil Gallery; New York
- 1924 Royal Photographic Society; England
- 1962 University of Reading; Reading, England
- 1978 *Alvin Langdon Coburn*; George Eastman House; Rochester, New York, and traveling
- 1982 *Alvin Langdon Coburn, Man of Mark 1882–1966: Centenary Exhibition*, The Royal Photographic Society and The National Centre of Photography; England
- 1983 *Alvin Langdon Coburn: London/New York, 1909–1910*; International Center of Photography, New York
- 1987 *Alvin Langdon Coburn: A Retrospective*; Haverford Comfort Gallery, Harverford, College; Harverford, Pennsylvania, and traveling
- 1998 *Alvin Langdon Coburn*; Photokina, Römisch-Germanisches Museum; Cologne, Germany
- 1999 *Alvin Langdon Coburn*; George Eastman House, Rochester, New York

### Group Exhibitions

- 1900 *New School of American Photography*; Royal Photographic Society; England; and Photo Club-de Paris; Paris, France
- 1910 *International Exhibition of Pictorial Photography*; Albright Knox Gallery; Buffalo, New York
- 1915 *American Pictorial Photography*; Syracuse University; Syracuse, New York
- 1937 *Photography, 1839–1937*; Museum of Modern Art, New York
- 1978 *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*; Metropolitan Museum of Art, New York
- 1978 *Pictorial Photography in Britain, 1900–1920*; Arts Council of Great Britain, and traveling
- 1979 *Photography Rediscovered: American Photographs, 1900–1930*; Whitney Museum of American Art; New York; and Art Institute of Chicago; Chicago, Illinois
- 1981 *Cubism and American Photography, 1910–1930*; Sterling and Francine Clark Art Institute; Williamstown, Massachusetts, and traveling
- 1983 *Alfred Stieglitz and the Photo-Secession*; Currier Gallery of Art; Manchester, New Hampshire, and traveling

1997 *Alvin Langdon Coburn and H.G. Wells: The Photographer and the Novelist, A Unique Collection of Photographs and Letters from the University Library's H.G. Wells Collection*; Krannert Art Museum; University of Illinois at Urbana-Champaign; Urbana-Champaign, Illinois

### Selected Works

- The Bridge–Ipswich*, 1903
- Regent's Canal, London*, 1904
- Shadows and Reflections, Venice*, 1905
- Le Penseur (George Bernard Shaw)*, 1906
- Spider Webs*, 1906
- Notre Dame*, 1906
- William Butler Yeats*, 1908
- The Copper Plate Press*, self-portrait, 1908
- Wapping*, Plate X from *London*, 1909
- The Great Temple, Grand Canyon*, 1911
- The Octopus, New York*, 1912
- Vortograph of Ezra Pound*, 1916
- Vortographs*, series, 1917

### Further Reading

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- Coburn, Alvin Langdon and Nancy Newhall. *A Portfolio of Sixteen Photographs by Alvin Langdon Coburn*. Rochester, New York: George Eastman House, 1962.
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- Cork, Richard. *Vorticism and Abstract Art in the First Machine Age*. London: G. Frasier and Berkeley: University of California, 1976.
- Homer, Willian Innes. *Alfred Stieglitz and the Photo-Secession*. Boston: New York Graphic Society, and Little, Brown and Company, 1983.
- Maeterlinck, Maurice. *The Intelligence of Flower*. New York: Dodd, Mead & Company, 1907.
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- Weaver, Mike. *Alvin Langdon Coburn: Symbolist Photographer, 1882–1966, Beyond the Craft*. New York: Aperture Foundation, 1986.
- Zinnes, Harriet. *Ezra Pound and the Visual Arts*. New York: New Directions, 1981.



Alvin Langdon Coburn, *The Octopus*, 1912, gelatin silver print, 20.6 × 15.7 cm, Gift of Alvin Langdon Coburn.  
[*Photograph courtesy of George Eastman House*]

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# LYNNE COHEN

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## Canadian

Lynne Cohen is one of contemporary art's strongest practitioners of a vein of photography that descends from observers of the social landscape such as Eugène Atget and Walker Evans and has modern-day lineage in the New Topographic photographers of the 1970s. She photographs interiors with a signature impassive style, subtly underlining the dark absurdity of our built environments and the social forces at work within. Cohen titles her photographs with broad descriptions of the type of space in the photograph, elevating the rooms depicted from specific sites to metaphors for larger social relations. Cohen's early work investigated domestic and accessible communal spaces, such as living rooms, beauty salons, and party rooms. Her subject matter has evolved to primarily include spaces implicated in the regulation and structuring of society and its citizens: restricted-access communal or institutional spaces such as men's clubs, classrooms, laboratories, and observation rooms. The ominous nature of these places inflects the more neutral sites included in her later work, such as halls and spas. While the idea of architecture and built space embodying social power structures and codes is commonly linked to the influential theorist Michel Foucault, Cohen herself has declared more of an affinity to the French slapstick writer/director/actor Jacques Tati. In Cohen's photographs, social critique is subtle, served with a healthy side of black humor.

Lynne Cohen was born in 1944 in Racine, Wisconsin, and she has resided in Canada since 1973. She studied art at the University of Wisconsin, Madison, graduating in 1967, with further study at the University of London's Slade School of Art. It was after receiving a Master's degree in 1969 and working in sculpture, printmaking, and conceptual processes that Cohen began making photographs in 1971. Minimalism and Pop Art were strong early influences, and Cohen was drawn to interior spaces as a kind of Duchampian readymade, both banal and extraordinary. Her mature career interests manifested themselves early on in printmaking projects that incorporated tracings from mail-order catalogs of everyday objects and environments. Her long-

lasting fascination with the banal was evident in the early project *Front and Back*, a 1972 16-mm film created in collaboration with Andrew Lugg that utilized found postcards of terribly ordinary places, juxtaposing the images and the actual text written by anonymous travelers. While Cohen considered projects such as resituating everyday household objects and furniture into a gallery setting, she settled into photography as the most direct medium for accessing the social and political questions that interested her.

The desire for directness and precision led Cohen to work with a large-format view camera, making both 5 × 7 inch negatives and 8 × 10 inch negatives. She continues to work with the 8 × 10 inch camera to this day, a choice that imparts her photographs with a clarity of detail and depth of focus field that are greater than possible with the unaided human eye. This heightening of perception contributes to the overall project of her photographs: to force a viewer to notice the strangeness at the core of everyday spaces and objects. This peculiarity is so pronounced that her work has been mistaken to be constructed or set up, although Cohen always photographs real, "found" places and does not make any significant alterations to the scene before photographing. Her signature frontal, deadpan, symmetrical, wide-angle style was developed early on as a means of achieving the most apparently neutral view possible, and it has remained remarkably constant through to her present work. This style contributes to the atmosphere of a stage set that pervades most of her images, a feeling enhanced by the absence of any people despite the spaces' evident functionality. Objects become stand-ins for bodies. This happens concretely in the paper targets of human forms found in many of the photographs of shooting ranges, or the outlines of bodies demonstrating the proper use of the space in *Model Living Room*, 1976. Human interaction is also introduced more allusively, such as by the trope of two chairs facing each other standing in for human interaction, which is found in *Recreation Room*, 1971, and *Laboratory*, 1983.

For most of her career Cohen has elected to not date her photographs, and although her photographs can now be found with dates, many of

those were assigned retroactively and approximately while working on her book *No Man's Land* (2001) in order to create a traditional chronology. Unlike many photographers, Cohen does not work on series in the conventional sense. Rather, she collects images in a long-term accumulative process. Her images are titled with the type of space depicted (e.g., *Police School*, *Observation Room*, *Library*, and *War Game*). She photographs these rooms as she gains access to them, often a complicated and protracted process, particularly with the institutional spaces. She pursues photographing a type of room as long as her interest remains high, which is often decades. While her photographs are dependent on found, actual things in the world, Cohen is hardly a strict documentarian—collectively, the images are placeless, timeless, and un-situated in any real-world context.

Cohen began her photographic work in black and white and did not begin to make color pictures until the late 1990s. Her early prints were contact printed at the size of the negative, encouraging an intimate viewing experience. In the mid-1980s, she began to enlarge the images, initially to 16 × 20 inches and later as large as 30 × 40 and 40 × 50 inches. She decided early in her career to closely control the framing of her work, thus avoiding the possibility of a gallery or museum framing her photographs with materials that did not reinforce interpretive possibilities. From this point forward, Cohen framed her black-and-white pictures with colored Formica frames as a way of introducing a set of associations carried by color into a particular black-and-white scene. The use of Formica, an inexpensive plastic laminate popular in home and institutional decorating since the 1950s, gives a tactile presence to many of the surfaces depicted within the flat plane of the photograph. Cohen uses the same material to frame her color photographs, using a more limited palette of grays.

Initially arriving in Canada to teach, Cohen is considered one of that country's leading photographers. She has taught at universities and art schools in both countries for as long as she has worked as a photographer and held numerous artist residencies and workshops which have extended her international influence. Cohen's pictures are not rooted in any one nation, but in the modern human experience.

LAURA KLEGER

*See also: Photography in Canada*

### Biography

Born in Racine, Wisconsin, 3 July 1944. Attended University of Wisconsin, Madison, 1962–64, 1965–67, B.S. in Fine Arts and Art Education, 1967; Slade School of Art, University of London, England, 1964–65; Eastern Michigan University, Ypsilanti, M.A., 1969. Taught at Eastern Michigan University, Ypsilanti, 1969–73; School of the Art Institute of Chicago, 1984; University of Ottawa, Ontario, Canada, 1974–present. Artist in Residence, Light Work, Syracuse University, Syracuse, New York, 1988, 1995; Centre d'Art Contemporain de Guérigny, France, 1991; Ecole des Beaux-Arts de Bordeaux, France, 1993, 1994, 1996, 1999; Ecole des Beaux-Arts de Paris, France, 1993; Ecole Nationale de la photographie, Arles, France, 1995; Nova Scotia College of Art and Design, 1996; Wexner Center for the Arts, Columbus, Ohio, 1996; Museum voor Fotografie, Antwerp, Belgium, 1998; Academie Sint Joost, Breda, Netherlands, 1999, 2000; Nationaal Hoger Instituut voor Schone Kunsten, Antwerp, Belgium, 2000, 2001, 2002; Bemis Center for Contemporary Arts, Omaha, Nebraska, 2001; Internationalen Sommerakademie für Bildene Kunst, Salzburg, Vienna, 2002, 2004. Awards received include: Logan Award, Art Institute of Chicago 1967; Ontario Arts Council, various awards, 1978–94; Canada Council, various awards, 1975–2003; Ontario Arts Council Senior Arts Grant, 1985, 1993, 2001; Canada Council Senior Arts Grant, 1986, 1989, 1997, 2002; Canada Council Victor Martyn Lynch-Staunton Award, 1991; National Magazine Awards, Canada, Gold award, 2001. Resides in Montréal, Canada.

### Individual Exhibitions

- 1973 A Space Gallery; Toronto, Ontario, Canada
- 1975 ASA Gallery, University of New Mexico; Albuquerque, New Mexico; Yajima Gallery; Montréal, Québec, Canada
- 1978 Carpenter Center for Visual Arts, Harvard University; Cambridge, Massachusetts
- Futuristic Scientific Place and Other Spaces*; International Center of Photography; New York
- 1979 *Lynne Cohen*; Light Work Gallery; Syracuse, New York
- 1983 Brown University; Providence, Rhode Island
- 1984 *Nonfictions*; Nova Scotia College of Art and Design; Halifax, Nova Scotia, Canada
- 1986 *Matters of Fact*; Gallery 49<sup>th</sup> Parallel; New York
- 1988 Art Gallery of Windsor; Windsor, Ontario, Canada, Galerie Samia Saouma; Paris, France
- Interim Art; London, England
- 1989 Museum für Gestaltung; Zurich, Switzerland
- Occupied Territory*; Art 45; Montréal, Québec, Canada
- Sweger Konst; Stockholm, Sweden
- 1990 *D'un art l'autre*; Galerie Samia Saouma; Paris, France
- Galerie Gokelaere & Janssen; Brussels, Belgium

- Owens Art Gallery, Mount Allison University; Sackville, New Brunswick, Canada
- 1991 Mackenzie Art Gallery; Regina, Saskatchewan, Canada
- 1992 Anderson Gallery, Virginia Commonwealth University; Richmond, Virginia
- Art Gallery of York University; Toronto, Ontario, Canada
- Chinati Foundation; Marfa, Texas
- L'Endroit du décor*; F.R.A.C.; Limousin, Limoges, France (travelled to Hôtel des arts, Paris, France)
- Half Truths*; Carleton University; Ottawa, Ontario, Canada
- 1993 *Fort d'art actuel*; Galerie Rodolphe Janssen; Brussels, Belgium
- 1994 *Incriminating Evidence*; Louise Spence Gallery; Toronto, Ontario, Canada
- 1995 Galerie Rodolphe Janssen; Brussels, Belgium
- 1996 *Plus vrai que nature*; Galerie des Archives; Paris, France
- 1998 *Lynne Cohen*; Museum voor Fotografie; Antwerp, Belgium
- 2000 *Espais*; Galeria Visor; Valencia, Spain
- Centro de Fotografía, Universidad de Salamanca; Salamanca, Spain
- 2001 Galeria Fucares; Madrid, Spain
- Dalhousie Art Gallery; Halifax, Nova Scotia
- Signs of Life*; Galería des Àngels; Barcelona, Spain
- 2001 *No Man's Land: The Photographs of Lynne Cohen*; National Gallery of Canada; Ottawa, Ontario, Canada and Musée de l'Élysée; Lausanne, Switzerland
- 2002 National Gallery of Canada; Ottawa, Ontario, Canada Fotohof; Salzburg, Austria
- 2003 *Image/Imatge*; Orthez, France
- Musée de l'Élysée; Lausanne, Switzerland

### Group Exhibitions

- 1973 *Photography: Midwest Invitational*; Walker Art Center; Minneapolis, Minnesota
- 1974 *American Moods*; Whitney Museum of American Art; New York, New York
- 1975 *Exposure: Canadian Contemporary Photographers*; National Film Board of Canada; Ottawa, Ontario, Canada
- 1976 *The Photographers' Choice*; Witkin Gallery; New York, New York, University of New Mexico Art Museum; Albuquerque, New Mexico
- 1977 *Rooms*; Museum of Modern Art; New York, New York
- 1978 *Silences et Stridences: Lynne Cohen/Robert Walker*; Galerie Delpire; Paris, France
- 1979 CEPA Gallery; Buffalo, New York
- 1980 *The Magical Eye*; National Gallery of Canada; Ottawa, Ontario, Canada
- 1981 *Suite, Serie, Sequence*; Le Centre Cultural Graslin; Nantes, France
- Points of View*; Musée des Beaux-Arts à Montreal; Montréal, Québec, Canada
- Les Choix de l'Oeil*; Musée d'Art Contemporain; Montréal, Québec, Canada
- 1982 *New Vintage*; The Photographers' Gallery; Saskatoon, Saskatchewan, Canada
- 1983 *Latitudes and Parallels: Focus on Contemporary Canadian Photography*; Winnipeg Art Gallery; Winnipeg, Manitoba, Canada
- 1984 *Seeing People, Seeing Space: Contemporary Photography from Ontario, Canada*; The Photographers' Gallery; London, England

- La Photographie Creatif*; Bibliothèque nationale de Paris, Pavillion des Arts; Paris, France
- Responding to Photography*; Art Gallery of Ontario; Toronto, Ontario, Canada
- 1985 *Environments Here and Now: Three Contemporary Photographers, Lynne Cohen, Robert Del Tredici, Karen Smiley*; National Gallery of Canada; Ottawa, Ontario, Canada
- 1989 *Photography Now*; Victoria and Albert Museum; London, England
- 150 Years of Photography*; Manes Galley; Prague, Czechoslovakia
- 1990 *Living Evidence: Lynne Cohen and Roger Mertin*; Presentation House Gallery; Vancouver, British Columbia, Canada
- 1991 *Typologies: A Photographic Dialogue*; Newport Harbor Art Museum; Newport Beach, California (traveled to Akron Art Museum, Akron, Ohio; The Corcoran Art Museum, Washington, D.C.; San Francisco Museum of Modern Art, San Francisco, California)
- Un-Natural Traces: Contemporary Art from Canada*; Barbican Art Gallery; London, England
- L'Effet de Réel*; Galerie Art & Essai, Université de Rennes; Rennes, France
- 1992 *Beyond Glory: Re-presenting Terrorism*; Maryland Institute College of Art; Baltimore, Maryland
- Photography Without Apology*; Emily Carr College of Art and Design; Vancouver, British Columbia, Canada
- 1993 *Magicians of Light*; National Gallery of Canada, Ottawa, Ontario
- 1996 *Passions Privées*; Musée d'Art Moderne de la ville de Paris; Paris, France
- 1997 *Evidence: Photography and Site*; Wexner Center for the Arts; Columbus, Ohio
- 1998 *Le Donné, le fictive*; Centre national de la photographie; Paris, France
- The Light Factory; Charlotte, North Carolina
- Photography's Multiple Roles: Art, Document, Market, Science*; Museum of Contemporary Photography, Columbia College; Chicago, Illinois
- 2000 *Le Siècle du Corps*; Musée de l'Élysée; Lausanne, Switzerland
- 2002 Oberösterreichischen Landesmuseum; Linz, Austria
- Musée des Beaux-Arts de Rouen; Rouen, France
- 2003 *Confluence: Contemporary Canadian Photography*; Canadian Museum of Contemporary Photography; Ottawa, Ontario, Canada

### Selected Works

- Recreation Room*, 1971
- Model Living Room*, 1976
- Men's Club*, c. 1977
- Laboratory*, 1983
- Classroom*, mid-1980s
- Spa*, 1994
- Laboratory*, 1999

### Further Reading

- Bremner, Ann, ed. *Evidence: Photography and Site*, Columbus, Ohio: Wexner Center for the Arts, 1997.

- Cohen, Lynne. *L'Endroit du décor/Lost and Found*. Limoges, France and Paris: Fonds régionaux d'art contemporain Limousin and Hôtel des arts, 1992.
- Ewing, William, ed. *Occupied Territory*. New York: Aperture, 1987.
- Felshin, Nina. *No Laughing Matter*. New York: Independent Curators, 1991.
- Freidus, Marc. *Typologies: Nine Contemporary Photographers*. Newport Beach, California, and New York: Newport Harbor Art Museum and Rizzoli, 1991.
- Hall, Gary, et al. *Public Exposures: One Decade of Contemporary Canadian Photography, 1980–1990*. Toronto: Toronto Photographer's Workshop, 1990.
- Hanna, Martha. *Confluence: Contemporary Canadian Photography*. Ottawa, Ontario: Canadian Museum of Contemporary Photography, 2003.

- Museum of Contemporary Photography. *Photography's Multiple Roles: Art, Document, Market, Science*. Chicago: Museum of Contemporary Photography, Columbia College, Chicago, 1998.
- Phillips, Carol Corey. "Speaking Through Silence: Female Voice in the Photography of Nina Raginsky, Clara Gutsche, and Lynne Cohen." In *Thirteen Essays on Photography*. Ottawa, Ontario: Canadian Museum of Contemporary Photography, 1990.
- Robbins, Mark. *On the Table*. Columbus, Ohio: Wexner Center for the Arts, 1999.
- Thomas, Ann. *No Man's Land: The Photography of Lynne Cohen*. New York: Thames and Hudson, 2001.

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## VAN DEREN COKE

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### American

Van Deren Coke has contributed to the fine art of photography as an educator, editor, writer, collector, curator, historian, and photographer. From his days as a graduate student in art history at Indiana University, where his selected topic of the influences of photography on nineteenth-century painting was rejected by his thesis committee because "the subject did not exist," to his position of director of the department of photography at the San Francisco Museum of Modern Art, where he championed unknown, controversial artists, Coke helped carve photography's place as a fine art.

Coke taught the fledgling field of creative photography at a number of schools, including the University of Florida in 1958, Arizona State University in 1961 and again from 1988–1991, and St. Martin's School of Art in London in 1968. In 1962, he was appointed director of the art museum at the University of New Mexico, where he began collecting photographs for the museum's permanent collection, and the next year he began the university's creative photography department. After Beaumont Newhall joined the faculty in 1971, UNM became the first school in the country to offer a Ph.D. in photo history.

Coke said he created the UNM graduate program in photography to acquaint students with photography as a means of self-expression on a par with painting, sculpture, and printmaking. It was designed, he said, to "open students to an understanding of the responsibilities of the creative person and what was expected from one who seriously practiced photography as an art and a means of philosophic communication." His students have included Ralph Meatyard, Meridel Rubenstein, and Harold Jones. Curators of a 1991 group exhibition titled *Patterns of Influence: Teacher/Student Relationships in American Photography Since 1945* at the Center for Creative Photography in Tucson, Arizona, said, "Coke's students are not limited to those who have attended the universities where he has taught but can be counted as anyone who attended an exhibition he organized or read a book he wrote."

Coke left UNM to take Beaumont Newhall's place as director of the George Eastman House in Rochester, New York, when Newhall decided to retire. An old friend of Newhall's, Coke began his duties at the Eastman House in 1970 to be trained during Newhall's final year as director. After visiting the Southwest, Newhall changed his mind about remaining in Rochester after retirement, and at Coke's suggestion and Nancy Newhall's

urging, he joined the faculty at UNM in 1971, where, by special agreement, Coke was still regarded as a part-time lecturer.

Coke was initially greeted enthusiastically by the board of trustees at Eastman House. Newly independent of Eastman Kodak Company, the museum was growing rapidly. The board hoped that Coke's business and management experience as president of his family's hardware company in Kentucky, where he worked from the time he was discharged from the US Navy at the end of World War II until he began graduate school in 1954, would help them survive as an independent arts institution. As director, however, Coke soon discovered that Kodak still had significant control of Eastman House and did not agree with his vision of the museum as a prominent center of fine art photography. Coke resigned the position in 1972. His legacy was a name change to the International Museum of Photography and Film at George Eastman House, and during his tenure, photo conservation procedures were researched and initiated. He also revived *Image* magazine, an Eastman House publication, after a six-year hiatus.

Coke returned to UNM as chairman of the art department and remained until 1979, when he was hired as director of the department of photography at the San Francisco Museum of Modern Art. Coke mounted many innovative shows in San Francisco that explored the new directions that the medium was taking. In 1985, he curated *Behind the Eyes: Eight German Artists*, the first American exhibition of photography by contemporary German artists who also worked in other media. In 1983, he gave former student Joel-Peter Witkin his first solo exhibition in a major American museum. The same year, Coke also mounted the first in-depth show of Edward Weston's Mexico photos.

Coke had first met Weston in the summer of 1938, when as a teenager he drove his father's Ford from Lexington, Kentucky to Carmel, California to meet his idol. Ten years later, still under Weston's influence as a photographer, Coke studied art in San Miguel de Allende, Mexico. Coke's photographs tend toward the surreal; he was described in a 1992 review in the *New York Times* as "an idiosyncratic photographer with a morbid eye." He experimented with "flashing prints" that involved darkroom manipulation in the 1970s before returning to straight Cibachromes in the 1980s. He demonstrated an interest in photographs that pushed the traditional limits of the medium; "but after finding it," he has said, "I got tired of looking for things that were strange." His students, however, give testa-

ment to his enthusiasm for blurring the lines between photography and other media.

"I always court enigma," Coke has said, adding that he believes enigma is the essence of art. His photographs have been exhibited internationally, and he has championed the fine art of photography in books published in Europe, Central America, Hawaii, and the American Southwest. He has written text to accompany catalogues, both of photo shows he has curated and as a guest contributor, and has compiled and edited essays on diverse subjects relating to photography as fine art. A book of his own photography, *Secular and Sacred: Photographs of Mexico*, has been published.

Coke remained at the San Francisco Museum of Modern Art until 1987, when he retired to Santa Fe. He died on July 11, 2004.

RENATA GOLDEN

*See also:* **Meatyrd, Ralph; Newhall, Beaumont; Schools of Photography: United States; Weston, Edward**

### Biography

Born Frank Van Deren Coke in Lexington, Kentucky on July 4, 1921. Had taken courses in sculpture and design as a boy; received a degree in history and art history at the University of Kentucky, Lexington in 1942. Studied photography with Nicholas Haz in 1939; at the Clarence White School of Photography in New York in 1940; and with Ansel Adams in 1952 and 1955. Worked in the wholesale hardware distributing business founded by his grandfather, Van Deren, in the 1940s. Served as a naval officer during World War II, returned to family business after discharge and resigned as company president in 1954. Received MFA in art history and sculpture from Indiana University, Bloomington in 1958. Assistant professor of photography and photo history at the University of Florida, 1958–1961; assistant professor of photography and photo history at Arizona State University, Tempe, in 1961–1962. Appointed director of the art museum at the University of New Mexico (UNM), Albuquerque in 1962. Served as art museum director and professor of art until 1966 and again from 1973–1979; chairman of the UNM Department of Art 1962–1970. From 1970–1972 served first as deputy director and then director of the International Museum of Photography and Film, the George Eastman House, Rochester, New York. Director of Photography at the San Francisco Museum of Modern Art, 1979–1987. Received the Photography International Award, 1955, 1956, 1957; International Prize, *U.S. Camera*, 1957, 1958, 1960. John Simon Guggenheim Fellowship, 1975; Senior Fulbright scholar, Elam School of Fine Arts, University of Auckland, New Zealand, 1989. Awarded the E. Leitz, Inc. Medal of Excellence "Educator of the Year Award," 1988; Distinguished Career in Photography award from the Friends of Photography in San Francisco, 1992. Gal-

## COKE, VAN DEREN

lery in his name dedicated at the University of New Mexico, Albuquerque in 1986. Retired to Santa Fe, New Mexico in 1987. Died Albuquerque, New Mexico 11 July 2004.

### Individual Exhibitions

1940 University of Kentucky; Lexington, Kentucky  
1961 George Eastman House; Rochester, New York  
1975 Galerie Die Brucke, Vienna; Galerie Nagel; West Berlin  
1976 *Van Deren Coke*; Susan Spiritus Gallery; Newport Beach, California  
1977 *Van Deren Coke*; School of Art and Architecture, University of Southwestern Louisiana; Lafayette, Louisiana  
1981 *Retrospective*; University of New Mexico; Albuquerque, New Mexico  
1985 Instituto Nacional de Bellas Artes; San Miguel de Allende; Mexico  
1991 *Streets of Mexico*; University of New Mexico Art Museum; Albuquerque, New Mexico, and traveling  
1993 *Van Deren Coke*; Vision Gallery; San Francisco, California  
1997 *50 Years of Photography*; Howard Greenberg Gallery; New York, New York

### Group Exhibitions

1957 A Photographer's Gallery; New York (with Ralph Meatyard)  
1962 *Les Grands Photographes de Notres Temps*; Versailles, France

1973 *Light and Lens*; Hudson River Museum; Yonkers, New York  
1992 *Patterns of Influence: Teacher/Student Relationships in American Photography Since 1945*; Center for Creative Photography, University of Arizona; Tucson, Arizona  
2000 *Florida Photogenesis: The Works of Creative/Experimental Photographers in Florida*; Florida State Museum of Fine Arts; Tallahassee, Florida

### Selected Works

*Brett Weston*, 1950  
*Homage to Derain*, 1968  
*Homage to the Dada Constructivists (from the New Mexico Portfolio)*, 1975

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# COLOR TEMPERATURE

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Color temperature is the overall measure of the coloration of light. A glowing filament emits this temperature in most light sources from the center of the light bulb. The color of light is dependent upon the temperature of the heated filament, and the range of color temperature moves from low intensity, which is red, through yellow, white, and blue at the highest and most intense setting. This temperature and corresponding color difference is measured on the Kelvin scale, a scale similar to the Fahrenheit or Celsius scales but with 273 degrees added to the Celsius temperature range. On the Kelvin scale, absolute zero is placed at 0°K and the freezing point of water is 273°K.

The color temperature of skylight (bright blue sky) is 11,000°K, an electronic flash 6,000°K, daylight 5,000°K, a flash bulb 4,000°K, a photo flood-

light 3,200°K, a household or tungsten light bulb 2,800°K, and candlelight 1,900°K. The more intense the light source and higher the amount of heat, the cooler and bluer the color cast of the light that is produced from the light source. The lower the intensity of the light source and amount of heat produced, the redder the color cast. This goes against common sense notions of hotter objects having a redder color and cooler objects having a bluer tone because the intensity measured is that of heat and light rather than object and its color hue. Two types of film are available for photographing in all light sources: tungsten film, which is 3,200°K and daylight film, which is 5,500°K. These two types of film provide color balance options that match the colorcast of the light to an appropriate range in the film used for photographing in that

type of light. Using filters on the camera to adjust and color balance can also be used instead of changing the film color temperature to make color-cast corrections.

Daylight film is the most widely used film for photographing indoors and outdoors. It is color balanced for skylight, daylight, and most types of on-camera and off-camera flash units. It is balanced for high heat and intensity on the Kelvin scale, and when used in tungsten light that is lower in heat and intensity, it will produce a blue cast in photographic images. Tungsten film is used for photographing indoors with household or tungsten lights or with photoflood lamps, and is available in two types: Type A and Type B. Type A is balanced for the 3,400°K photoflood lamp, which is the standard lamp, and Type B is balanced for the 3,200°K photoflood lamp. As tungsten film is balanced for low heat and intensity on the Kelvin scale, when used with daylight and flash units it will produce a red cast in photographic images.

Digital cameras, which use CCD sensors (charged-coupled device) and thus do not offer the photographer a choice of tungsten or daylight film, have settings for either daylight or tungsten light. The digital photographer must manually “white balance” the camera or set the camera to check the color cast of the light source or set the sensors to balance automatically. This procedure is called white balancing because the tone white is checked for neutrality in the camera: if the whites of an image have an orange or blue cast, the camera is incorrectly white balanced and must be calibrated to the light color temperature. Often there is a combination of both indoor tungsten light and outdoor daylight or photographic flash lighting, and the most abundant light source will be chosen for calibration purposes.

Fluorescent light is an anomaly in color balance because it does not fit into the red or blue range of the Kelvin temperature scale. Fluorescent tubes emit a discontinuous spectrum, which randomly varies the intensity of colors, and fluorescent tubes are not standardized to a specific color balance or cast but produce a number of slightly varying color shades. Filters can help correct the green cast generally characteristic of fluorescent lights, and a magenta filter (30M) will block the green color cast from the film or digital sensors when placed on a camera lens. Filters can also be used to color balance daylight and tungsten light with

the opposite type of film. To correct the red color cast made when using daylight film in tungsten light, a blue filter (80A) will absorb the red light and balance the resulting scene. Tungsten film used in daylight can be balanced with a yellow filter (85B) and this will absorb the blue light and maintain the neutral white in the image. Images that are incorrectly color balanced can also be corrected through manipulating color printing processes and digital software such as Adobe Photoshop, but these changes are often labor-intensive and difficult. Correcting improper color balance in color slide film is not possible after the film has been exposed and processed because the transparency is the final product, unlike photographic negatives and digital files that are manipulated in the traditional or digital darkroom.

Color and white balance is important when taking photographs to accurately reproduce the color of a specific scene, but can also be used for creative and artistic purposes. The cool blue color cast created when tungsten film is used in daylight is utilized by fine art and fashion photographers, and the warm interior light produced by daylight film in tungsten light is often manipulated by photographers who are capturing architectural or interior shots. The color casts present in reversing the standard film and lighting specifications are not the only creative changes that are used to manipulate the quality of light. Natural daylight changes color as the day progresses, and daylight balanced color film is the most accurate when used between ten in the morning and three in the afternoon, the most neutral time for natural daylight and the color temperature closest to daylight balanced film (daylight at noon is balanced to 5,000°K.) In the early morning the colors of daylight have a cool cast and less saturation, and in the late afternoon and evening daylight is characterized by warm, saturated hues.

JENNIFER HEADLEY

*See also:* **Color Theory; Natural and Synthetic; Digital Photography; Film; Filters; Lighting and Lighting Equipment**

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# COLOR THEORY: NATURAL AND SYNTHETIC

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Photographic color theory is based on light and specific colors of light in the visible spectrum, which combine together to form what we call white light. Color can be broken down further into three elements: hue (the wavelength of color), saturation (the intensity of color), and value (the lightness or darkness of a color, sometimes also referred to as brightness). These components make up all photographic light. Black and white photography records light based only on value or brightness, and color photography records light based on two color sets: the additive primaries and the subtractive primaries. These sets are groupings of color that register in the human eye and on the surface of photographic materials. These two color groupings, when mixed together, make up all of the color combinations in photographic imaging.

The color wheel is made up of six colors, and red, green, and blue are placed directly inverse of cyan, magenta, and yellow. The additive primaries are red, green, and blue (also called RGB colors), and when mixed together form white light. The subtractive primaries are cyan (bluish-green), magenta (purplish-pink), and yellow (also called CMY primaries), and when mixed together form black or the absence of light. The six colors in the photographic process create a color wheel with complementary pairs: blue and yellow, green and magenta, and cyan and red. On the color wheel, a triangle is created by both the RGB primaries and the CMY primaries as they are spaced alternately in the six color slots of the color wheel. Mixing the colors on either side of that hue creates each color in the wheel: for example, mixing green and blue creates

cyan. These three-color pairs are linked through all traditional film and digital photographic processes. Each set of three primaries can form all six colors, and the additive primaries are used when taking a picture and affect the film, while the subtractive primaries are used for color printing. This is also true in digital imaging: the RGB primaries are used when reproducing color with light, such as a computer screen or television. The CMY primaries are used for printing with the addition of black.

Early color experimentation consisted of photographic material sensitive to red, green, and blue light. Antoine and Louise Lumière invented the Autochrome process in 1907, based on additive color theory. They covered a glass plate with potato starch grains sensitive to three layers of color: red-orange, green, and violet. When light passed through the glass, it was recorded on emulsion sensitive to only the specific color of the potato starch grain that the light passed through and its corresponding wavelength. This created a color transparency, but the process was labor-intensive and unstable. The subtractive color process was introduced into film with the invention of the Kodachrome process in 1935, developed by Eastman Kodak and Leopold Mannes. This process was popular with professional photographers for advertising and portraits, and rarely used by consumers because of its technical sophistication and expense. The consumer photographic market and fine art photography relied heavily on black and white film and developing until the 1970s, when color film was significantly improved by manufacturers such as Eastman Kodak and Fuji. Aesthetic photographic history also changes in the late 1960s as

photography is combined with other mediums such as silkscreen, and color is more readily accepted as a vehicle for photographic artists from the 1970s to the present.

Kodachrome film was made up of three layers of emulsion on the film, each sensitive to red, green, and blue light. This process was the origin of all subsequent color film. Color film has three layers of emulsion, each sensitive to one-third of the spectrum (red, green, and blue). When the film is exposed, a latent image is created on each layer and the development process of color film produces a multi-layered negative.

The development process of color film creates the colors in the negative or positive image, negative if the film is to be used to create a photographic print; positive if the film is to serve as a slide or larger-format transparency. Color developing of film occurs when the developing agent is added to the film and dye couplers are activated for each color layer: the area sensitive to red light forms a cyan image, the area sensitive to green light forms a magenta image, and the area sensitive to blue light forms a yellow image. These three layers are then bleached to remove excess silver, and a color composite of all three subtractive hues is formed in the film emulsion. This process is similar in photographic paper and both positive and negative color film. The most widely used process for color negative film is Kodak's C-41, which produces a chromogenic color negative created by dye couplers. Color transparency film has a step that reverses the color process and the tonal range of the film. The standard process for transparency film is Kodak's E-6, but Kodachrome film is processed in a slightly different manner, Kodak's K-14 process.

Color film is affected by exposure, and over- or underexposing slides or positive as well as negative film will change the saturation and value of color. Transparency or slide film has less exposure latitude than negative film, and is affected more by exposure variations. Overexposing slide film will desaturate and lighten the colors in the image, while underexposing slide film will saturate and darken the color range of the image. Color negative film has greater exposure latitude than transparency film, and quality color prints can be produced from under- and overexposed negatives that display little difference in hue and saturation from that of a properly exposed negative. Different film types and brands can also skew color balance, and some films produce a warm tone while others lean more to the cool side of the color spectrum. Color is also affected by film speed. Fast films have

less saturation, color contrast, and smoothness than slower color films. Graininess is also an issue with fast film and this texture increases as the film's speed (also known as ISO and ASA) increases. Slow color film has a richer color palette, smoother color forms, and a higher contrast than high-speed film.

Color printing is also a subtractive process. A negative is placed in a color enlarging head, and light is projected through the image onto photographic paper. The filter set of a color enlarging head allows for different amounts of cyan, magenta, and yellow to be adjusted for color balance. The strength of each filter is indicated by its density: the higher the filter number the denser the filter and the less light permeating through that filter. Color balance is achieved by adjusting the filter pack on an enlarger to create an image with neutral shadow and highlight areas. Viewing filters are useful for assessing color balance in color prints and are available in sets of six colors with varying densities for viewing color prints from transparencies and negatives. The subtractive primaries are the only colors used for printing because they make up the rest of the color scale and also merge to form black or the absence of light. In color darkroom printing, yellow is a combination of red and green, magenta is a combination of red and blue, and cyan is a combination of green and blue. Thus, the subtractive printing process in the darkroom allows for all six colors in the photographic spectrum to be created in color prints from negatives or transparencies. Color prints from negatives are often called chromogenic color prints and use a RA-4 color process, and color prints from transparencies use similar processes called Type R, R-3000, or Ilfachrome (formerly Cibachrome). Printing from transparencies produces a higher contrast image with more color saturation than printing from color negatives. Additional color printing processes used in the color darkroom include dye diffusion and dye sublimation prints. Color photographic paper has a variety of qualities, and the paper type instead of the filter pack used in black and white printing affects the contrast range of color paper. Papers are available in a range of subdued to bright and saturated tones, and the photographer can choose the type of paper needed based on his subject matter and vision. By combining color film types and printing papers, a vast color range is available for photographers.

Digital imaging follows a similar process utilizing the additive and subtractive primary colors. The additive primaries correspond to the CCD (charged-coupled device) sensors in a digital cam-

era or scanner and the subtractive primaries, with the added color black, are used for printing digital images. Digital cameras and scanners have CCD sensors that each register red, green, or blue through a grid of translucent image elements. A combination of these three colors will create any of the 256 color possibilities available on a digital screen or computer monitor. RGB colors are transferred to a binary number that is associated with a specific pixel or picture element for each piece of the scanned document or image area, and along with binary information on brightness, value, and tonal range are reassembled by a computer to make a digital picture. The individual red, green, and blue areas are seen together on the screen on a monitor and have a similar breakdown in television broadcasts. Editing digital images with software such as Adobe PhotoShop usually takes place in two color spaces or modes of calibration: RGB mode (red, green, and blue) and CMYK mode (cyan, magenta, and yellow.) CMYK mode is often called process color because black (represented by K) is added to the printer pack. Black is abbreviated by K, which stands for key color, because it is the tone by which all other colors are aligned in the printing press.

Individual color layers called channels make up each mode with the appropriate color breakdown and these channels are displayed as layers of color in a digital imaging program. RGB mode is used for viewing images on the screen, and digital information is captured in this mode through a scanner or digital camera. Most scanners and digital cameras use CCD sensors sensitive to red, green, and blue, but a drum scanner is also capable of creating a digital composite with PMT (photo multiplier tubes) that record more information than traditional CCD film sensors. CMYK mode is used for printing and mimics the cyan, magenta, and yellow tones projected through an enlarger by a filter pack in traditional darkroom color methods. However, in CMYK mode the color black is added because combining cyan, magenta, and yellow does not produce a true black with inkjet pigments. Color balance in digital imaging is also done by using three color pairs in the same manner as traditional darkroom methods: yellow and blue, green and

magenta, and cyan and red are all linked together and manipulate the overall color of a digital image. Hue, saturation, lightness or brightness, and exposure can also be manipulated through advanced imaging software applications.

Color in photography is used for a variety of purposes, including emotional and symbolic reasons and has an effect on the viewer's perception of an image. Color is subjective and arbitrary in many photographic images, and seeing a specific color or group of color hues can affect the mood and composition of an image. Juxtaposing color combinations can also change the reception of specific hues and neutral areas of white or black can take on a colorcast: if a green object is placed next to a white area in a photograph, the white area will take on some of the green hue of the adjacent space. The amount of white and black in an image can also alter how the brightness of specific colors are perceived, and brightness is often an arbitrary and subjective interpretation which is also influenced by the type of light in which an image is viewed. The amount of perceived difference in adjacent colors is called color contrast, and is often separate from an individual color's value. Warm colors, which range in the spectrum from red to yellow, and cool colors that range from green to purple or violet, are called analogous hues. Analogous hues are also seen as having similar qualities, and when used together in a color image lower that image's overall color contrast.

JENNIFER HEADLEY

*See also:* **Digital Photography; Dye Transfer**

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# COMPOSITION

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Successful composition in a photograph depends on a set of finely tuned responses to an image captured in a moment of time in a format predetermined by the choice of film and equipment. How well a photographer engages the viewer's attention in the image by setting up camera angle, distance, and placement of objects in a film frame is based on the photographer's understanding of the elements of good design. These elements work together to create a harmonious and effective composition that captures both the intent of the photographer's vision and the viewer's imagination.

These elements: placement, line, shape, texture, pattern, scale, perspective, focus, color, contrast, and balance follow basic rules. A deep understanding these rules is the basis of good composition and the intuited speed of a "photographer's eye."

## The Rule of Thirds

This is a traditional rule for placement. The picture frame is divided into horizontal and vertical thirds and the subjects and subordinate elements of the picture are grouped near the intersections of those horizontal and vertical section lines. In landscapes, for instance, the horizon line would appear in the top third or bottom third of the image area. If there is an additional subject, such as a tree or house, it would be placed left or right of center, on the vertical thirds intersection.

## Lines

Lines are often invisible connections made by the eye to different points in the picture. They often define shapes such as squares or triangles. They can direct the eye far into the scene and establish distance and a sense of depth in an otherwise flat, two-dimensional plane. Lines also establish links between near and distant areas and help direct the viewer's gaze towards an important element in the photograph. Placing an object or the subject near the camera, but off to the side of receding lines adds a strong dynamic to the image. Lines can underscore movement or stability in a scene. For instance: diagonal lines add motion or drama, parallel or perpendicular lines create a sense of serenity

or classic stability, curved lines indicate grace. However, lines, such as a road or a fence, that run parallel to the picture plane can set a different mood by creating a sense of distance and isolation from the subject.

## Shape

The basic outline of an area, sometimes subtle, defined only by the intersection of lines, (as in the spaces between tree limbs) or more clearly by the light falling on an object (such as the limbs of the trees) is the first element recognized by the viewer. Shapes are the basic building blocks of an image. Isolating a shape by moving in close and photographing it can create a striking, graphic image. Juxtaposing shapes can create patterns, a sense of scale or distance, and add texture or even tension to an image. The repetition of shapes, through similarly shaped objects or the spaces around them, can reinforce an image or resonate the underlying photographic vision.

## Planes

The surface upon which the subject lies is referred to as the picture plane. It is the point of visual contact between the viewer and the picture. Lines, shape, and contrast define planes. For instance, receding mountains are defined by their planes of fading color or contrast. Angled and intersecting planes, such as in aerial photographs, with their vast network of patterns and intersecting lines can provide stunning views. Planes also define perspective.

## Perspective

In a two-dimensional picture, perspective can express the depth and vastness of a three-dimensional scene, by establishing the scale and distance of the objects in the scene. The pictorial elements of framing, scale, planes, line, and tonal range (the degree of contrast between light and dark areas) can provide a sense of depth to a photographic image.

### **Framing**

The frame of the image is formed by the edges of the film. Framing is a device that forms a frame within that frame, or using an object or shadow to create a visual direction for the viewer. Overhanging branches in the foreground of a blank sky can help to highlight a distant horizon. The contrast between the near objects and the distant subject can help to establish distance. Following the gaze of a person or an animal in the foreground towards a distant point or the prime subject is another framing device. Using archways and portals to surround an object is an effective means of drawing attention to it. Selective focus, through the choice of lens and aperture can also frame a subject by sharpening the focus on the subject in an unfocused environment.

### **Scale**

Similar to framing is the general use of objects in the foreground as subjects for scale to measure the background or relative size of the subject and to create a sense of distance.

### **Gaze**

Faces and, especially, eyes always lead the viewer through the picture. We will follow the gaze, whether it is human or animal. The eyes do not have to be in focus to follow their gaze, but if the subject is human or animal, focus is critical around the eye area. Another magnet in a photograph are words. They draw the viewer's gaze almost as effectively as faces and eyes. However, they will not redirect the gaze unless carefully placed within the image as elements of pattern or texture.

Strong contrast in black and white, and opposite colors (such as green and red) create tension and drama in a photograph. When photographing in

color, look to see where bright or opposite colors are in the image. They will pull the viewer's eye and are one of the most powerful forces in a composition.

### **Lighting**

The color of the light, its direction, and contrast are all part of the elements of design. Motion and blur, sharpness and vantage point are also devices used in the elements of design.

### **Balance**

A completely balanced, harmonious composition can be very easy to view, but ultimately boring and just as easy to dismiss. Understanding the elements of design and using them to insert drama, asymmetry, tension, point of view, mystery, and emotional resonance will draw the viewer's gaze again and again. If the image has a powerful impact, try analyzing the elements of design within its frame.

KAY KENNEY

*See also: Image Construction: Perspective*

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## CONCEPTUAL PHOTOGRAPHY

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Conceptual photography places singular emphasis on the idea or message conveyed by a photographic image, rather than on conventional issues of aesthetics or narrative as they have tradition-

ally been applied to photography. This approach to the photographic image privileges its status as a method of documentation, drawing upon its singular ability to faithfully reproduce elements of

the world around us. It developed in the mid-1960s as a result of artists' interest in deemphasizing the work of art as an object and foregrounding its function as a method of communication. Conceptual photography often employs the use of text and/or the serial presentation of images to articulate a particular premise or make a specific statement. Ironically, the use of the documentary potential of the photograph in conceptual photography has resulted in its acceptance and current ubiquity in the fine arts.

In the early 1960s, artists began to question the material basis of the work of art. The paintings of Andy Warhol and Robert Rauschenberg introduced a level of distance from the artist's physical involvement with the work of art to create a more pictorial continuation of Marcel Duchamp's critique of art's objecthood. These works used photographic reproductions of everything from astronauts, street scenes, and art works to celebrity icons such as Elvis Presley, John F. Kennedy, and Marilyn Monroe to suggest the growing mediation of everyday life by popular culture. In Germany, Bernd and Hilla Becher resurrected the use of photography as typology perfected in the 1920s and 1930s by such photographers as August Sander and Albert Renger-Patzsch, presenting works that examined the similarities and differences between particular architectural forms. Joseph Kosuth's *One and Three Chairs*, 1965, incorporated a photograph of a chair placed alongside a textual description of the chair and the chair itself, demonstrating how photography might be utilized in a work of art not for its own sake but in the service of the articulation of a philosophical principle or ideal. This understanding of the photographic medium as a documentary means towards the expression of a concept, as an infinitely reproducible (and therefore somewhat "dematerialized") image that resisted the status of a precious art object, characterizes conceptual photography.

Conceptual photography flourished in the 1960s, beginning with Ed Ruscha's seminal photo-based books *Twenty-six Gasoline Stations*, 1963, and *Some Los Angeles Apartments*, 1965, now recognized as progenitors of the artists' books genre, and continuing with Dan Graham's photograph and text-based work *Homes for America*, 1965–1970. These works privileged photography's more basic and essential properties to focus on everyday forms of architecture as mere categorical types in the world rather than evoking their individual particularities. Artists such as Bruce Nauman, Douglas Huebler, Jan Dibbets, and Ger Van

Elk employed the photograph towards a different end, creating situations to be documented by the camera towards the expression of ideas about the body and its role in the work of art or the changes that occur within a given situation over a certain period of time. The photograph's ability to record a performance, a given sequence of events, or a linear progression of time or space, resulted in its becoming a central medium for conceptual art practice.

Other conceptual artists approached the circulation of the photograph in popular culture as a means of further distancing the work of art from material production and locating it within a wider cultural sphere. John Baldessari's montage works of the late 1960s and early 1970s, for example, employed images culled from film stills that were arranged to create clever and at times humorous relationships between various cinematic icons or situations. Baldessari also combined banal photographic images with text in his dry, ironic paintings of the 1960s, which contained deadpan observations on everyday life. Many of Gerhard Richter's paintings employ specific photographs as source material, such as his haunting series *Eight Student Nurses*, 1966, (using the portraits of the eight young women slain by Richard Speck in 1965) or *48 Portraits*, 1972, consisting of portraits of prominent composers, writers, scientists, and intellectuals from the late-nineteenth to the mid-twentieth century.

In the early 1970s, conceptual artists such as Vito Acconci, Chris Burden, Gilbert and George, William Wegman, and Bruce Connor focused on performances in the studio, the gallery, and in the expanded field of the world outside, using photography and video to capture these activities. This work often focused on the body in terms of its limits and endurance, its presence as a sexual signifier, and its general role in society. Acconci's *Stretch*, 1969, for example, employs text and photographs taken from the positions described in the text to create a sense of the body's position and physicality even though one never sees the artist himself. Other artists from the 1960s and 1970s, such as Robert Smithson, Richard Long, Hamish Fulton, and Lothar Baumgarten used documentary photography to record their conceptual projects, which concentrated on their personal interactions with the environment. The resulting photographs served to bring the art that was experienced or created in the natural world into the cultural setting of the gallery or museum.

At roughly the same time, a number of women artists used photography to explore identity and

female issues and greatly added to the expansion of the notion of photography, notably the Austrian performance and body artist Valie Export, and American performance and video artists Hannah Wilke, Eleanor Antin, Martha Rosler, Adrian Piper, and Cuban-American sculptor Ana Mendieta.

Towards the end of the 1970s, the influence of feminist theory and poststructuralist philosophy began to make its presence felt in the work of artists such as the Americans Cindy Sherman, Richard Prince, and Sherrie Levine, and Canadian Jeff Wall. These artists followed their 1960s predecessors in viewing the photographic image not as a precious object, but as a cultural “text” which they would re-frame and re-contextualize to make incisive observations about how the mass media and cultural production constructs our sense of reality. Sherman’s landmark 1977 series *Untitled Film Stills* and Wall’s photographic lightboxes address the pervasive impact of cinema on our view of everyday life in their presentation of seemingly “real” scenes, which have been staged for the camera through the kind of meticulous preparation and direction characteristic of mainstream filmmaking. Levine, Prince, and other artists such as Americans Barbara Kruger, Louise Lawler, and Annette Lemieux appropriated pre-existing images from commercial and art culture, furthering Duchamp’s radical use of ready-mades by extending this idea into the world of images. Levine was especially notorious for her “rephotographing” in 1981 of iconic Depression-era Farm Security Administration images by Walker Evans that were identical in every way to the originals except that they had been photographed from book reproductions and titled “*After Walker Evans.*”

The emergence of artists such as Thomas Struth, Thomas Ruff, Candida Höfer, and Andreas Gursky from Germany in the early-to-mid 1980s marked an important shift in the conceptual photograph in terms of subject matter and formal appearance. The artists of this generation had all been students of the Bechers and focused on such time-honored subjects as architecture, everyday people, and landscape. They distinguished themselves through their combination of the rigorous precision and clarity of their mentors and the seductive visual presence of painters such as Richter and Sigmar Polke. Struth’s images of crowded museum interiors, Ruff’s immense head-shots of ordinary German people, and Gursky’s technically dazzling images of crowds, landscapes, and built structures transformed the conceptual photograph into a genre that could at once present images taken to impart a specific meaning while retaining a painterly sense of composition.

Conceptual photography in the late 1980s and early 1990s took the visual style and idea-based intent of the genre to address political issues of gender, race, and sexual identity. Artists such as Americans Glenn Ligon, Catherine Opie, Lorna Simpson, Cuban-American Felix Gonzalez-Torres, and the Canadian collective General Idea often used photography to make provocative, confrontational work about topics that ranged from hardcore gay subcultures, to the position of African-Americans in contemporary society, to the ongoing crisis resulting from the spread of the AIDS virus. Other artists during this period, such as the Americans Cindy Bernard, Sharon Lockhart, and Christopher Williams and English video artist Gillian Wearing, synthesized the interests in documentation, performance, popular culture, sequential presentation, and rigorously aesthetic composition, which have characterized the progression of conceptual photography from its inception in the 1960s. Lockhart’s 1994 series *Auditions*, for example, presents a series of five images of young children embracing for a “first kiss” in a scene taken from the end of Francois Truffaut’s 1976 film *L’Argent Poche (Small Change.)* The work combines the documentation of a “performance,” an inquiry into the cinematic process and experience, and a use of serial presentation to define the children’s acts categorically as “auditions” in a way that brings the histories of the conceptual photograph together in a single work. Her complication of this history, and the subsequent reinterpretations of the conceptual photograph by younger artists into the present day, demonstrates how multifaceted the use of photography in idea-based work has become since its beginnings in the early 1960s.

DOMINIC MOLON

*See also:* **Artists’ Books; Becher, Bernd and Hilla; Export, Valie; Feminist Photography; Graham, Dan; Gursky, Andreas; Kruger, Barbara; Photographic “Truth”; Photography and Painting; Postmodernism; Prince, Richard; Rauschenberg, Robert; Renger-Patzsch, Albert; Representation and Gender; Representation and Race; Ruff, Thomas; Sander, August; Sherman, Cindy; Simpson, Lorna; Struth, Thomas; Wall, Jeff**

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Bruce Nauman, *Self-Portrait as a Fountain* (from the portfolio *Eleven Color Photographs*), 1966–1967/70, Collection Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection. Original in color.

[*Photograph* © Museum of Contemporary Art, Chicago]

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# CONDÉ NAST

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After emerging as the brainchild of New York publisher Condé Montrose Nast (1873–1942) in the early 1900s, by the end of the century Condé Nast Publications became one of the largest consumer magazine companies in the world. Its earliest publications, *Vogue* and *Vanity Fair*, were among the first to use studio and portrait photography as illustrations. The rise of fashion and product photography, as well as its evolving marriage with graphic design, also influenced the aesthetics and production of images appearing in media and advertising. Condé Nast has been credited with pioneering the editorial format of fashion and lifestyle periodicals, as well as launching and promoting the careers of numerous prominent photographers from the United States and abroad.

The publishing empire known as Condé Nast established its name on the newsstand in 1909, when Nast acquired The Vogue Company and began revamping *Vogue* magazine, which had debuted as a New York society weekly in December 1892. *Vogue* remained the company's flagship publication as Nast purchased *Dress* and *Vanity Fair* (initially merged then shortened to *Vanity Fair*) in 1913, and *House & Garden* in 1915. In 1922, Nast renamed the company Condé Nast Publications, and five years later, it went public. *Glamour of Hollywood* (renamed *Glamour*) joined the Condé Nast magazine roster in 1939, and by 2000, more than a dozen new titles appeared, including: *Allure*, *Architectural Digest*, *Bon Appétit*, *Bride's*, *Condé Nast Traveler*, *Details*, *Gourmet*, *Gentleman's Quarterly* (renamed *GQ*), *Lucky*, *Mademoiselle*, *Self*, *The New Yorker*, *W*, and *Wired*.

Born in New York and raised in the Midwest, Condé Nast studied math and philosophy at Georgetown University, then went on to receive a law degree from Washington University in St. Louis. Through a highly successful stint as the advertising and business manager for *Collier's Weekly* in New York from 1900–1907, Nast created and refined what became his blueprint for marketing and positioning periodicals in an increasingly competitive marketplace. While targeting circulation to an audience of consumers willing to pay more for magazines featuring color covers and double-page layouts, he

aggressively pursued high-end advertisers to fill out more and more pages, thereby maximizing revenue with each new issue. With Nast at the helm as the new publisher of *Vogue*, the magazine's readership expanded from 30,000 in 1910 to 100,000 in 1918.

As Edna Woolman Chase became the *Vogue* editor-in-chief in 1914, she worked closely with Nast throughout its transformation into an internationally visible, fashion-focused, photo-illustrated monthly. Chase's influential tenure with the magazine lasted from 1895 until her retirement in 1952, at the age of 75. The editor-in-chief post of American *Vogue* was subsequently held by Jessica Daves (1952–1962), Diana Vreeland (1963–1971), Grace Mirabella (1971–1988), and Anna Wintour (1988–). In 1916, *Vogue* became the first magazine to spawn international editions, which were published in each country's official language. British *Vogue* debuted in 1916, Spanish *Vogue* in 1918, French *Vogue* in 1920, and German *Vogue* in 1928. Since then, *Vogue* has launched editions elsewhere, including Australia, Brazil, Greece, Italy, Mexico, Russia, Japan, Korea, and Taiwan.

In 1913, Paris-born photographer Adolph de Meyer signed on to contribute exclusively to *Vogue* and *Vanity Fair*, in what was deemed the most generous contract of its kind at the time. In the mid-1920s, *Vogue* opened a photo studio in Paris that served as the source for most of its photographic illustrations. European and American photographers alike brought their artistic concerns to the nascent field of fashion photography. Avant-garde approaches to portraiture, lighting, and composition began to eclipse the tenets of Pictorialism. From the 1920s to the 1930s, the work of photographers such as de Meyer, Horst P. Horst, André Kertész, Man Ray, and Edward Steichen made it into the pages of *Vogue*, by way of the magazine's Paris studio.

Early on, Nast shaped the visual resonance of his fledgling periodicals by approving each photograph for publication. His affinity for and commitment to the photographic medium was further exemplified in a *Vanity Fair* series on modern photographers, which ran in the early 1920s under the art direction of Heyworth Campbell. On the

editorial side, *Vogue* fashion editor Carmel Snow worked collaboratively with photographers like Steichen, who became the chief photographer for *Vogue* and *Vanity Fair* in 1923. Steichen created the first color photograph to appear on a *Vogue* cover in 1932, and Nast hired Horst for the New York edition of *Vogue* that same year. Nast soon began replacing fashion drawings on the covers with photo-illustrations.

One of his favorite artists was John Rawlings, who shot more than 200 cover photographs for *Vogue* and *Glamour* from the mid-1930s up until the 1960s.

*Vanity Fair* also began bringing a wide audience to photographers who went on to become well-known, as editor Frank Crowninshield published work by Gertrude Käsebier, Alfred Stieglitz, and Clarence White in 1915. Seven years later, Paul Outerbridge, Jr., Steichen, and others produced still-life shots for the magazine. Cecil Beaton, Anton Bruehl, and George Hoyningen-Huene, already established photographers, also began shooting for *Vanity Fair*. Nast's magazines began regularly commissioning fashion, lifestyle, and portrait photography by women in the field in the 1920s, when German photographer Antonie "Toni" von Horn began shooting for *Vanity Fair* and *Vogue* in New York. Von Horn officially joined the Condé Nast staff in 1930. Photographers such as Toni Frissell in the 1930s, Frances McLaughlin Gill in the 1940s, and Diane Arbus and Karen Radkai in the 1950s, created their earliest published work for *Glamour*, *Vogue*, and *Vanity Fair*.

Early on, the Condé Nast publications integrated photography, typography, and editorial themes into a boldly influential blend of content and imagery. As art directors began directly hiring photographers, the fusion of color photography and glossy magazine pages fueled their experimentation with publication layout and design. After joining the company as the art director of *Vanity Fair* in 1929 and *Vogue* the following year, Mehemed Fehmy Agha established a stylistic preference for larger photographs over other illustrations, such as line drawings. As a stable of photographers became an editorial necessity and grew for each magazine under the Condé Nast umbrella, *Glamour* art director Cipe Pineles hired photographers such as Cornell Capa and Herbert Matter. Alexander Liberman, who began as the *Vogue* art director in 1941 and was later the Condé Nast editorial director from 1962 until 1994, brought in Richard Avedon, Gordon

Parks, William Klein, Helmut Newton, and Irving Penn.

Penn was initially an art director at *Vogue* and later became a still life and fashion photographer for the magazine, from 1950 onward. His voluminous body of work has been highlighted in museum exhibitions, as many arts institutions began showing the work of fashion photographers in the 1970s. In 1977, a touring exhibition called *The History of Fashion Photography* opened at the International Museum of Photography at the George Eastman House in Rochester, New York. For the next year, the show traveled to large venues within the United States, including the San Francisco Museum of Modern Art. In 1985, the Victoria and Albert Museum in London held the exhibition *Shots of Style*, curated by *Vogue* and *Glamour* photographer David Bailey. Seven years later, *On the Edge: Images from 100 Years of Vogue* opened at the New York Public Library.

After an acquisition by S.I. Newhouse in 1959, the Condé Nast magazines became part of Advance Publications, Inc., one of the largest media conglomerates in the United States. The company launched CondéNet, the Internet counterpart to its magazine group, in 1994. *Vogue* became the first Condé Nast magazine with a parallel Web site in 1999. The site transformed into Style.com, along with content from *W* magazine, in 2000. Condé Nast also has established an archive of thousands of images from its magazines, spanning nearly a century of fashion, celebrity, candid, still-life, and travel photography. By the time the entire collection is catalogued, more than one million photographs and illustrations will reside in the Condé Nast Archive.

KELLY XINTARIS

*See also:* **Archives; Beaton, Cecil; de Meyer, Adolph; Fashion Photography; Horst, Horst P; Liberman, Alexander; Lighting; Newton, Helmut; Portraiture**

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## LINDA CONNOR

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### American

Depictions of landscape are usually interpreted in the United States within the framework of manifest destiny, which declares human dominion over the dense and bountiful wilderness. Since the late 1960s, however, Linda Connor has been the main female photographer redirecting these views of landscape. Her photography makes reference to the spiritual and symbolic in a manner that overrides American notions of land ownership. Rarely working in a series or sequences, her individual works are worldly and engage in a touristic attraction that ultimately belies the experience of the religious pilgrimage. Trips taken to the American West, India, Turkey, and Hawaii materialize photographically as rare proof of the necessity of preserving the phenomenon of the natural world.

During the 1960s and 1970s, as conceptual art was on the rise, a number of photographers migrated to the Southwest, where they began to redefine photography's visual role within the fine arts and larger culture. Earthworks such as Robert Smithson's *Spiral Jetty*, Great Salt Lake, Utah (1970) influenced conservationist sympathies towards the natural environment and generated new practices in the visual arts, including developing the notion of pilgrimage as a fine-arts experience. Known mostly through photography, earthworks depended heavily upon such documentation.

Within the larger sphere of society, in places like Arizona, Utah, California, and New Mexico, where modern subdivisions intersected desert environments, awkward change accompanied the growth of cities such as Albuquerque. No longer standing in for the divine or the sublime, contemporary photographers of the landscape captured instead deformity, an overtaking of nature for corporate

and urban development. Gathered in the famed exhibition organized by William Jenkins, *New Topographics* (1975), photographers (among them Lewis Baltz, Robert Adams, Nicholas Nixon, and Joe Deal) exhibited a new breed of itinerant photographers far removed from the heroic recording of nature's grandeur accomplished by nineteenth-century figures such as Timothy O'Sullivan and others. This is the historical background against which Linda Connor emerged, and bridging these two tendencies, she worked in a style not easily grouped with others. While her photographs insinuate a mythology that is symbiotic with New Topographics photographers' ideals of conserving geological areas, her images tend to be strikingly personal and evocative. Her influence extends to the success of students, including Larry Sultan, William Mebane, and Anthony Aziz, as well as the founding of PhotoAlliance, a member organization based in San Francisco that encourages artistic production and collecting.

Born in New York in 1944, an adopted child, which informs her later work, Connor studied at Rhode Island School of Design with Harry Callahan and moved to Chicago to study under Aaron Siskind and Arthur Siegal, receiving a Master of Science degree from the Institute of Design at Illinois Institute of Technology in 1969. Since then, Connor has resided in San Francisco, and she teaches at San Francisco Art Institute. Although she studied with Callahan and Siskind, known for their crisp, highly detailed styles, Connor predominantly uses a soft-focus lens (sometimes mentioned as a family heirloom) and a view camera. Her 8 × 10 inch negatives are contact printed onto printing out paper and exposed by the sun. Her photographs thus harken back to the early years of the century both in the method of taking the image as well in

their look, which attempts to duplicate that of the platinum print, rich in silver and sepia tones. Lights and darks are not in strong contrast; gray tonalities soften white and black areas.

Rebecca Solnit writes of the notion of the oblique portrait, Connor's ability to materialize spiritual energy to get to the invisible—the energy that reveals a truth, either in the form of ritual offerings, physical environments, or through human activity. In this regard, Connor's work is often compared to the poetic photography of Frederick Sommer. The all-over field of Sommer's eccentric landscapes, often shot in close-up details, creates a similar surreal tonal atmosphere.

Whereas earlier work was mostly romantic, collaging dream-like vignettes in exterior environments to invoke a type of reverie, from the late 1970s onward her work shifted to capturing the petroglyphs and other Native American spiritual sites of the West and Southwest. *Great Gallery, Horseshoe Canyon, Utah* (1982), *Dots and Hands, Fourteen Window Ruin, Utah* (1987), or *Petroglyphs, Sears Point, Arizona* (1985) insinuate the physiological relationship between human existence and nature, which became Connor's main subject. The photographs are reminders of the ancient and continuing life forces that underlie contemporary experience. Images of overlaid and intertwined hands, "Family" (1988) and "My Hand with My Mother's" (1987), are from the same period, a period in which she found her birth family.

Working more in the vein of her colleague Mark Klett, with whom she published a 1986 portfolio *Nepal*, and his Rephotographic Project, Connor's projects such as *Critical Mass* (1993), which tied the New Mexican birthplace of the atomic bomb, Los Alamos, to the landscape of the Pueblo Indians or the National Endowment for the Arts-funded photographic survey *Marks and Measures: Pictographs and Petroglyphs in a Modern Art Context* (1988) stress the effects of human incursion upon natural landmarks.

*Entwined Buddha, Ayuthaya, Thailand* (1988), one of her best-known images, demonstrates this tendency in Connor's work. Her titles typically read as anthropological notations where subject and location are inseparable because the two are more than just related; together, they are evidence of the human (endeavor) projected as nature incarnate. *Petroglyphs and Star Trials, Sonora, Mexico* (1991) is demonstrative in this regard. A long exposure from a stationary angle causes a streaked star pattern. Light and lens supply the frame of her camera, which is a material space for gathering

this information, these spiritual and unifying truths that Connor's Buddhist training underscores.

Photographer Jack Welpott once stated that the definition of self in nature is within the bounds of the universe, necessarily transforming many landscape photographers into philosophers. Connor's trip to India in 1979 and later trips to Nepal, Taiwan, and Hawaii, reveal such religious longings. Initially arriving in India as an observer, Connor was intrigued by yogin religion and their common practices. Aware that Connor is but a visitor to most of the sites she photographs, her work may seem to reflect the romantic leanings of nineteenth-century photography seen in the work of Felix Teynard, Gustave Le Gray, or Johnathan Greene. Most of her photographs, however, are about the modern traveler in search of religious grounding, the reason for the pilgrimage being enlightenment or the search for the sacred, which is not necessarily revealed by the photographer. Her photographs capture these sites as potent moments for significant experience rather than merely securing the picturesque.

Connor's cosmological and spiritual interests are conflated in the 1997 work *The Heavens*, shown at the San Francisco Art Institute. The exhibition included five glass-plate negatives of lunar solar eclipses taken between 1893 and 1922 from the archive of the University of California's Lick Observatory in San Jose that Connor reprinted, original scratches and handwritten notations intact. These vintage works were flanked by a series of diptychs—prints of astronomical occurrences juxtaposed by photographs of religious figures photographed by Connor. Egypt, Tahiti, Chile, the United States, Zimbabwe, and France were cited as locations, but *The Heavens* emphasized cosmic relationships rather than the exotic. Linda Connor provides the best summation:

Our minds seem to be wired for some kind of beliefs or rituals, or superstitions, some way of formulating experience that is far greater than we can deal with. To mitigate that experience, we ritualize it into forms that we can relate to. And my form is photography.

(Webster 1992, 5)

SARA L. MARION

*See also:* Adams, Robert; Baltz, Lewis; Institute of Design; Klett, Mark; Nixon, Nicholas; Sommer, Frederick

### Biography

Born 1944, New York City, New York. Bachelor of Fine Arts, Rhode Island School of Design, 1967; Master of Science, Institute of Design at the Institute of Technology, 1969. Professor of Photography, San Francisco Art

## CONNOR, LINDA

Institute, 1969–Present. Received National Endowment for the Arts Individual Artist Grant, 1976/1988; the John Simon Guggenheim Memorial Foundation Fellowship, 1979; Friends of Photography Photographer of the Year Award, 1986; Individual Artists Grant, Marin Arts Council, 1987; Charles Pratt Memorial Foundation Award, 1988; Cypress Award, Center for Photographic Art, 1994; Life Time Achievement Award, Marin Arts Council, 1996; Best Contemporary Monograph for *On Music of the Spheres*, Photo-Eye, Santa Fe, New Mexico; Flintridge Foundation Award for Visual Artists, 2001. Trustee for Friends of Photography, San Francisco, California; Founding member PhotoAlliance, San Francisco, California.

### Solo Exhibitions

1973 *Linda Connor*; Light Gallery; New York, New York  
1977 *Linda Connor*; M. H. de Young Memorial Museum; San Francisco, California

1982 *Linda Connor*; The Corcoran Gallery of Art; Washington, D.C.  
1987 *Linda Connor*; Falkirk Cultural Center; San Rafael, California  
1988 *Linda Connor*; Art Institute of Chicago; Chicago, Illinois  
1990 *Linda Connor: Spiral Journey, Photographs 1967–1990*; The Museum of Contemporary Photography, Columbia College; Chicago, Illinois  
1992 *Earthly Constellations*; San Francisco Museum of Modern Art; San Francisco, California; Museum of Photographic Arts, San Diego, California; Contemporary Museum of Art, Honolulu, Hawaii; National Museum of American Art, Washington, D.C.; Jocelyn Museum, Omaha, Nebraska; International Center of Photography, George Eastman House, Rochester, New York  
*Linda Connor and Harry Callahan*; Light Factory; Charlotte, North Carolina  
1996 *Stones of Faith, Stones of Peace*; The Jewish Museum; San Francisco, California  
*Linda Connor, Diptychs*; Photo-Eye Gallery; Santa Fe, New Mexico



Linda Connor, *Entwined Buddha*, Ruuthaya, Thailand, 1988.  
[Courtesy Haines Gallery, San Francisco, California]

*Visits*; Light Works; Syracuse, New York  
 1998 *The 7<sup>th</sup> Annual Lifework Award: Linda Connor*; Falkirk Cultural Center; San Rafael, California  
 1998/1996 *The Heavens*, San Francisco Art Institute; San Francisco, California; G. Gibson Gallery, Seattle, Washington

**Group Exhibitions**

1971 *Figure in Landscape*; George Eastman House; Rochester, New York  
 1977 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art; New York, New York  
 1982 *Form, Freud, and Feeling*; San Francisco Museum of Modern Art; San Francisco, California  
*American Images—New Work by Twenty Contemporary Photographers: 1979–1981*; Corcoran Gallery of Art; Washington, D.C. and International Center of Photography; New York, New York  
 1992 *Mexico Through Foreign Eyes*; Museo Contemporaneo; Rufino Tamayo, Mexico City, Mexico; Interna-

tional Center of Photography; New York, New York; Armand Hammer Museum of Art and Cultural Center, UCLA; Los Angeles, California  
 1995 *An American Century of Photography: From Dry-Plate to Digital, The Hallmark Photographic Collection*; International Center of Photography Midtown; New York, New York  
 1998 *Israel Through American Eyes: A Century of Photography*; Skirball Cultural Center; Los Angeles, California  
*Degrees of Stillness: Photographs from the Manfred Heiting Collection*; August Sander Archive; Cologne, Germany  
*Photography's Multiple Roles: Art, Document, Market, Science*; Museum of Contemporary Photography; Columbia College, Chicago, Illinois  
 1999 *India*; SEPIA International, Inc. and the Alkazi Collection of Photography; New York, New York  
*Photographie in Una Collezione Privata*; Galleria Gottardo, Museo Cantonale d'Arte; Lugano, Italy  
 2000 *Beyond Boundaries: Contemporary Photography in California*; University Art Museum, California State University; Long Beach, California; Santa Barbara Con-



Linda Connor, Banares, India, 1979.  
 [Courtesy Haines Gallery, San Francisco, California]

## CONNOR, LINDA

temporary Arts Museum; Santa Barbara, California;  
Ansel Adams/Friends of Photography Center; San Francisco, California

2002 *Night Skies and Imaginary Coordinates: The Artist as Navigator*; Palo Alto Art Center; Palo Alto, California

### Selected Work

*Confirmation, Chicago*, 1968

*Banares, India*, 1979

*Petroglyphs, Sears Point, Arizona*, 1985

*Kapo Kohe Lele, Ancient Ceremonial Cave for Pele, Goddess of the Volcano, Puna, Hawaii*, 1986

*Entwined Buddha, Ayuthaya, Thailand*, 1988

*My Hand with My Mother's*, 1987

*Stones, Kau Desert, Hawaii*, 1991

*Petroglyphs and Star Trials, Sonora, Mexico*, 1991

*April 16, 1893 (eclipse)*, 1995–6

*Dots and Hands, Fourteen Window Ruin, Utah*, 1987

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## CONSERVATION

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Since its invention in 1839, photography has been practiced using numerous techniques and processes, some of which lasted for many decades and some that survived only for a brief period. Photography has become so commonplace that it is easy to take it for granted and treat photographs casually and with little respect. Whether one is looking after holiday snaps, caring for professional photographs, or working as a professional conservator in charge of historical material there are important considerations for prolonging the life of images and preventing unnecessary deterioration. Some of the most basic and effective methods of preserving images are often the most obvious and the most often overlooked: namely correct handling, good housekeeping, and proper storage.

Photographic materials consist of complex physical and chemical structures, each of which reacts differently to temperature, humidity, environment, and handling. Conservation procedures must take into account all these factors, and knowledge of the image type—platinum print, silver gelatin, and so on—and its particular physical and chemical make-up is essential.

In general terms the conservation of photographs, whether amateur or professional, is problematic and conservation treatment should only be undertaken by a qualified conservator. While some companies offer restoration services for old photographs, these services are generally pointed at the amateur market and should be engaged with caution. Restoration is not conservation. Restoration techniques often use powerful oxidizing agents and extremes of pH in the form of reprocessing, refixing, bleaching, and redevelopment. These processes are irreversible, introduce contaminants, and can permanently damage the image.

Photographs are made up of three main layers: the base; the light sensitive image forming material; and the medium or matrix used to bind the light sensitive material to the base. Together, the light sensitive material and binder make up the emulsion, named after the fluid nineteenth century photographers used to coat glass and metal plates. The most common bases in use in the twentieth century are glass, plastic, and paper, with paper being standard for prints. For negatives glass was in widespread usage from 1851 until the 1950s, although flexible bases for film were introduced as early as the 1880s.

Today the most usual emulsion consists of gelatin with silver as the basis for the most common light sensitive compound, including dyes and filters for color materials, but others include platinum, iron, and carbon. Some processes are identifiable with the naked eye or under a microscope, but professional advice from a trained conservator is the safest course of action. Incorrect identification and treatment can make the problem worse and even destroy the object being conserved.

### Common Conservation Problems

#### *Exposure to Light*

The processes of developing and fixing have a direct effect on the permanence and durability of the finished image, whether in the form of a negative or the finished print. As inadequate fixing will leave the image prone to deterioration from exposure to light, correct processing is the first step in good conservation practice. Even so nearly all photographs continue to be light sensitive to some degree and prolonged exposure will eventually fade or selectively darken the image (some color pro-

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cesses will even deteriorate in the dark). This must be taken into account when exposing negatives, viewing transparencies, and displaying prints. The brightness of light, the length of time the image is exposed, and the type of light can all have an adverse affect. Brightness and duration are related as prolonged exposure in low lighting can be as harmful as a brief flash of bright light. Sunlight contains the most damaging type of light in the form of ultraviolet (UV) rays. These should be filtered out where possible and tungsten lamps are preferable for display and exhibition. Resin or plastic coated prints are more susceptible to light than archivally processed fiber prints. In order to maximize the life of a black and white print, illumination at 50 lux is recommended during display; there should be a maximum intensity of no more than 100 lux. Color photographs are particularly vulnerable to light and are ideally illuminated at 30 lux and never more than at 70 lux. Light meters should be used to check ambient light levels. In museum and gallery settings light levels are strictly controlled, and the length of time photographs are on view carefully observed.

Transparencies in the form of slides can fade after only 10 minutes in a projector, and it is advisable to preserve the original by using good quality duplicates for viewing.

### *Heat and Moisture*

Heat and moisture both affect photographic materials. Too much moisture in the air can produce chemical changes in the emulsion and encourage the growth of mould—too little can cause emulsions, and papers and plastics to become brittle, flake, and crack. High temperatures also promote chemical changes, particularly in color film. Again there is a link between moisture content of the air, known as relative humidity (RH) and temperature. A stable RH of 20% to 50%, (20% to 30% for color stock) is most desirable combined with a consistent temperature of no more than 21 C, and even lower (8–12 C) for color, but any reduction is helpful. Fluctuations in temperature and RH are extremely damaging as they constantly stress the materials and maintaining a stable environment is essential. Cold storage, including freezing, is increasingly used for preserving photographs. The photographs are placed in tightly sealed bags or containers to avoid fluctuations in RH. When taken out of cold storage the package should be left at room temperature to acclimatize before opening to prevent condensation forming in the

cold image surface. However this is only really suitable for photographs that are not often accessed.

Collections should be checked for signs of deterioration. Once every five years is appropriate, more often in the case of nitrocellulose film stock. Things to check are: physical damage including tears, cracks, and flaking emulsion; chemical changes such as discoloration and pungent odors; and environmental problems from air pollution, mould, and insect or rodent attack. Damaged items should be stored separately until treated, as mould and gases and pollutants from chemical changes can quickly spread to adjacent images. Temperature and relative humidity should also be carefully and regularly monitored.

### *Handling*

One of the most overlooked, and yet simplest, aspects of preservation is correct handling. In an ideal world photographs would never be handled at all. Obviously this is impractical but a general goal should be a reduction in the handling of both negatives and prints. As fingerprints leave perspiration and oily stains that can permanently mark the image and also cause chemical changes in the emulsion, it is recommended that photographs and negatives be handled with clean hands and preferably lint free cotton gloves. The emulsion surface should be avoided (in negatives the emulsion is the shiny side) and prints should be supported with two hands. Transparent plastic sleeves allow prints and transparencies to be viewed while safely protecting them from direct contact.

Prints should never be rolled as this puts a strain on the emulsion. Conversely attempts to unroll and flatten rolled or curled prints should be avoided, as this can cause the surface to crack or wrinkle. If prints or negatives are stuck together attempts to separate them should be left to the conservator, as should flattening curled prints.

Although historically, many fine art photographers sign their works in ink directly on the photograph, generally it is preferable to keep ink pens, especially felt tip and other water based inks, away from photographs. Ideally any information should be written on the mount or enclosure. If it is necessary write on the back of the print, a soft pencil should be used, and care taken not to mar the print. Paperclips, pins, rubber bands, and pressure sensitive tape should never be used. They can only result in physical damage, rust stains, chemical damage from sulfides in the rubber, and staining from glue residues.

### *Housekeeping*

Good housekeeping is also essential in preventing deterioration. Work areas should be kept clean and dust free as dust can cause scratches on the surface of film and prints. Cover work surfaces with newsprint, which can be replaced when it becomes dirty. Use a soft brush or a vacuum with the nozzle covered with gauze for dusting storage areas. Do not use cleaning agents and solvents—they contain harmful chemicals, and wet cleaning such as mopping can cause fluctuations in humidity levels. Obviously do not place photographs near heat sources such as radiators and pipes. Freshly painted or varnished surfaces can give off harmful peroxides for up to two or three weeks and all but the very latest photocopiers and laser printers emit ozone and should be kept away from photographic materials. Food and drink should never be allowed near photographs—an accident is destined to happen! Even nicotine from cigarette smoke can cause staining.

### *Storage*

Poor storage of negatives and prints is the most common cause of deterioration. Prints, transparencies, and negatives should be stored separately and good quality archival storage materials should be used. Paper should be impurity free and unbuffered, i.e., pH neutral, (pHoton and Silversafe are recommended brands). Some papers and cards are described as ‘acid free’ but still contain alkalines, which can damage photographs. Polyester is the best material for plastic enclosures, but uncoated polypropylene and high-density polythene are acceptable, cheaper alternatives. Polyvinyl chloride (PVC) should be avoided as it contains plasticizers that can migrate to the object. For similar reasons do not use coated, translucent, or opaque plastics. Despite their long tradition as a photographic storage medium, glassine sleeves are not suitable.

Polyester and conservation papers are available as sheets, rolls, and ready-made sleeves and envelopes. Hanging files, museum card boxes, and conservation ring binders make good storage systems, especially for prints, roll film, and transparencies. Cabinets should be made from baked enamel or anodized aluminum finish. Boxes and cabinets made from new wood or freshly painted or varnished wood should be avoided.

Ideally, prints should be stored in transparent sleeves, with unbuffered board if extra support is required, and then placed in folders or museum card boxes. Plastic sleeves should not be used where the emulsion is fragile or flaking, or there is

extensive mould damage or images have been hand colored. Platinum prints should be stored flat in archival boxes.

Glass negatives are most at risk from physical damage resulting in chipping, cracking, breakages, and scratches. The plates should be wrapped in pH neutral conservation paper and stored in museum board boxes vertically along their long edge, adding a board separator every fifth plate to give support. Plates larger than 12 × 10 inches are best stored horizontally, at no more than four per box to prevent the weight crushing the bottom plate. The original wooden boxes for storing lantern slides are usually fine, but do check the condition of the box and its lining material.

Cellulose nitrate film base, invented by the Eastman Kodak Company in the 1880s was quickly copied by others and allowed the development of sheet, roll, and cine film. It was in turn replaced by cellulose acetate and later, polyester supports. Nitrate and acetate bases are both prone to serious chemical deterioration and should be checked regularly for signs of deterioration, as this can quickly spread to affect the entire collection.

Nitrate film stock is the most notorious. Introduced in the 1880s it was in use until the 1950s (although still manufactured abroad in 1960s). It breaks down into harmful and dangerous elements that are very acidic and can fade silver, soften the gelatin emulsion, and rust film cans. Nitrate film is also combustible and gives off highly toxic fumes, a by-product of which is oxygen, making fires difficult to extinguish. In the early days of cinema there were many fatal fires in theatres when the nitrate cine film ignited in the projector. The first stage of deterioration can be seen as an amber brown staining, the film then softens and becomes tacky, producing gas bubbles and gives off a ‘sweet’ odor before the film finally breaks down into combustible powder. Some nitrate can be easily identified by the word “Nitrate” along the edge of the negative but this is by no means conclusive. If nitrate film is suspected, a conservator should be engaged to test a small sample—nitrate film will sink in trichloroethylene. Deteriorating nitrate film should be handled under a fume hood or wearing a respirator. Cold storage in a flameproof lab freezer in a paper enclosure is ideal but be aware that, due to its combustible and toxic nature, storage of nitrate film often invalidates insurance policies. Nitrate film stock is best copied under supervision and either destroyed through the fire department or local authority or stored off-site in specialist facilities.

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Cellulose acetate film, sometimes known as safety film, was introduced in the early 1930s to replace flammable cellulose nitrate stock. It does not burn easily, however, warmth and moisture cause chemical breakdown producing acetic acid with its telltale vinegary smell, known as “vinegar syndrome.” The film base becomes brittle and starts to shrink while the gelatin layer is softened but remains otherwise unchanged and the two start to separate, causing reticulation—channeling and bubbling in the emulsion layer. For small amounts of film stock or particularly important images a professional conservator can remove the emulsion layer and transfer it to a new support, thus saving the image. However prevention is better than cure—low temperatures and recommended RH levels should be maintained and negatives kept away from acids, especially those found in unsuitable enclosures. Material that is deteriorating should be removed for treatment as vinegar syndrome can rapidly spread to adjacent negatives.

Polyester supports are the most physically and chemically durable—in fact the emulsion is more likely to degrade—and simple to identify. Sandwich the image between two linear polarizing filters (available from camera shops) at right angles to one another. Polyester film produces a “rainbow” effect similar to oil on water but acetate film does not.

Film based negatives most often take the form of single sheets in various sizes or strips, cut into lengths of 4–6 frames. Storing negatives together in a single envelope or box can cause scratches and should be avoided. Negatives should be stored in suitable paper or plastic enclosures, with the exception of nitrate film stock. As there is a danger that toxic gases can be trapped in plastic sleeves, speeding up the process of deterioration, paper enclosures are preferable. Dampness in the air can be trapped as moisture when sleeving negatives, and care should be taken that this procedure is carried out when the relative humidity is low.

### *Color Photographs and Negatives*

Modern color photography was introduced in the 1930s although earlier experiments, mainly in additive processes, have been developed in the nineteenth century. With the exception of the dye transfer, color photographic materials are more sensitive to high RH and temperature than black and white photographs. Color materials are also generally more susceptible to damage during handling and lint-free cotton gloves should always be

worn, with the image protected by plastic sleeves for both casual viewing and storage. Hanging file systems are ideal for transparencies as long as the cabinets are not packed too tightly.

### *Mounts and Albums*

People have lovingly mounted their print collections in albums from the earliest days of photography. Historically albums can be viewed as an integral part of the photographic object and should be treated with equal respect as the photographs they house. Acid free tissue paper can be interleaved between pages to protect images on adjacent leaves, but take care that this does not put additional strain on the binding. The album should be wrapped in conservation paper and stored flat in a museum board box. Albums should not be stacked on top of one another, as the pressure will damage the lowest album. Neither is storing upright on a bookshelf ideal as clasps and raised decorative work can cause scratching and abrasion to adjacent albums. Use a cradle to support the album and prevent damage to the spine when viewing. Most commercially available modern albums are not suitable for storing photographs, especially the type with plastic adhesive sheets, PVC sleeves, or acidic boards. Only conservation photo-corners and hinges should be used for mounting prints.

### *Conclusion*

All of the above are essential in the prevention of deterioration of photographic objects, however, it is inevitable that objects will require treatment at some stage. A qualified conservator should always be consulted before treatment is carried out. Surface dirt can be removed using a soft brush, however, remember that dry cleaning is abrasive and can result in scratches and image loss. If absolutely necessary a Mars Staedtler rubber can be used gently to remove dirt from the surrounds and support, but do not attempt to clean the image surface in this way, especially with processes such as platinum prints where there is no binding layer. The housewife’s tip of using bread is definitely not recommended as bread contains damaging oils. Wet cleaning processes should be approached with caution. Silver-based images deteriorate in moist atmosphere and gelatin emulsions become sticky. Because of this mounts often have to be removed dry; however, this destroys the mount, which can be an integral part of the object. Alcohol based cleaning is also suspect as the gelatin emulsion can swell. Profes-

sional film cleaning fluids are available and can be used carefully with a swab to gently remove dirt. Tears and rips in prints can be repaired with conservation tape, which should always be applied to the back of the picture. Pressure sensitive tapes such as Sellotape or Scotch brand "magic" should be avoided, as they will become brittle with age and leave brown stains that can be virtually impossible to remove. Retouching vintage prints is controversial on ethical grounds, and pigments used in retouching can cause damage from sulfur and other contaminants.

Good processing, a stable environment, and conservation standard storage materials are essential aids for the preservation of photographic objects, supported by common sense, careful handling, and respect. Observation of these rules can ensure that modern photographs should last long after the lifetime of the originator with little recourse to the professional conservator, and will greatly reduce the deterioration of older images until a conservator can assess them. Conservation of photographic images is now entering a new phase with the introduction of digital media. In some cases the image does not exist outside of the computer's hard drive or other storage medium such as CD-ROM or memory cards, until the image is digitally printed. Technical advances mean that both hardware and software quickly become out of date and valuable images may not be retrievable if stored in older formats. In general terms the good conservation practices already mentioned should be followed. CDs should be stored in stable, cool, dark, dry, dust free conditions away from UV radiation, in acid free sleeves. They should be handled with lint-free gloves, avoiding touching the information carrying sur-

face, and cleaned with a lint free cloth from the middle outwards. However only time will tell how stable these 'new' image carrying devices are, and the longevity of digital inks and papers, and only trial and error by the conservator will lead to good care and conservation practices.

SARAH McDONALD

*See also:* **Darkroom; Developing Processes; Film; Non-Silver Processes; Toning**

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## CONSTRUCTED REALITY

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Generally, there are two types of constructed realities: those that are fabricated and photographs, which are the result of photographing a specifically constructed stage. Fabricated imagery is produced by techniques like combination printing, montage, and photomontage to invent a scene or event that

never existed or took place. "Set-up" or staged photography, also referred to as *tableaux* or directorial photography, involves the artist creating a 'reality' or 'stage' upon which they organize and arrange subjects and/or props in a particular way for the intention of photographing it. While all

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photographs are set up or produced in some manner, a key distinguishing feature of fabricated and staged images is the reason for the construction: to express the artist's subjective experiences rather than producing objective photographic documents of the world.

There are many historical (nineteenth century) precedents for the both the staged and fabricated image. Julia Margaret Cameron (British, 1815–1879), as part of her leisure activities, staged and photographed specific events, moments, and characters based upon religious, literary, poetic, and mythological sources. She became the director and producer of her images in various ways: creating costumes for her sitters (such as fashioning angel wings from paper), selecting and arranging props, and using dramatic lighting to heighten the theatricality of her tableaux.

In addition to constructing the final image, other photographers, such as Oscar Gustave Rejlander (Swedish, active in England; 1813–1875) fabricated their realities through combination printing where many different negatives were used to produce a photograph of an imaginary event. In *The Two Ways of Life* (1857), Rejlander used as many as 30 negatives layered in his combination print to depict the Victorian notion regarding the choices between good and evil. Henry Peach Robinson (British; 1830–1901), on the other hand, only used five negatives in *Fading Away* (1858) to create a romantic notion of a young woman upon her deathbed. These techniques were particularly evocative of a pictorialist approach that pursued painterly aims in the service of photography.

Early commercial studios, such as the William Notman Studio, offered their patrons a unique type of image in addition to standard portraiture—those created by collage and photomontage. During the 1860s, the Notman studios, whose headquarters were in Montréal (with studios in Toronto, Ottawa, St. John, Halifax, and Boston), became well known for their ambitious indoor studio images that reconstructed winter activities. Dressed in the appropriate attire, clients were positioned in front of elaborately painted backdrops and posed with props to stage sledding, skating, and hunting scenes. Additionally, Notman studios also created complex group scenes consisting of many people participating in, for example, huge skating parties. With a preconceived idea of the final image that was worked out in sketches, separate photographs of people arranged in particular groupings were taken in his studio, and through

combination printing and/or collage, an image of an event that never took place was fabricated.

During the twentieth century, artists and scholars increasingly questioned and challenged traditional photographic practices. Photographers were viewed as more than mediators of the material world, they were constructors of it. Their goal was not limited to making literal translation of the world, capturing the “decisive moment” on film to produce artistic images displaying nature's beauty, or providing documents that supplied information, evidence, or proof. Rather, it was argued that photographs were directly connected to the political, the psychological, and ideology among other aspects of the social world. Photographs were interpreted as a form of representation rather than valued only for their verisimilitude.

In various ways during the first half of the twentieth century, artists used photography to challenge its very definition as well as how their viewers perceived photographs. Disruptions to the image can be seen in the work of Russian Constructivist El Lissitzky, notably *The Constructor* (1924) where a photographic self-portrait is combined with images of the tools, diagrams, and lettering related to architectural design. From the title and the imagery, the man depicted seems to be the creator of his own image rather than simply having his portrait taken. The Dadaists, believing that modern society was essentially irrational thus its art should be equally irrational, used photography in ways that challenged traditional and conventional definitions and uses of photography, including the way that photographs were taken. Rejecting the use of a camera, film, and traditional photographic working methods, Man Ray created “Rayographs” (also known as photograms) arranging objects on photographic paper that were exposed to light. The resulting images were nonrepresentational and characterized by spatial and visual ambiguity. German Dadaist John Heartfield selected and arranged pre-existing photographs into new and specific narratives. His photomontages were accompanied by scathing captions that satirized Nazi Germany as they raised leftist political consciousness.

Since the early twentieth century, particular schools of artists have used staged and fabricated photography within various genres such as portraiture, landscape, still life, and reportage photography. Within these genres, they have addressed various social concerns including issues of gender, class, race, and history. Although staged, manipulated, and artificial images fell out of favor among many modernist photographers at mid-century,

others continued to acknowledge its creative uses. Since the 1960s and to the end of the century, staged photography was resurrected by numerous influential and disparate artists who exploited in particular the political and social uses of this approach.

In contemporary art circles of the 1960s and 1970s, staged photography became a common, at times even preferred working method. Artists turned to creating their subject matter for different reasons: this type of photography provided more time and control to compose the image and make the necessary technical and aesthetic decisions. Additionally artists could enhance the initial image by re-working the elements upon the stage and re-photographing the set. Another reason for using this approach is linked to the aesthetic: staged photographs revealed the ways the image can be un-true, highlighted the constructed and even relative nature of reality and photographic "truth." Revealing and incorporating the artifice of photography and photographs, and using it as an important element to express the artistic message, the photograph is no longer an authorless text, to use the language of philosophers Roland Barthes or Claude Levi-Strauss. By highlighting artifice, artists can create their own narratives and realities based upon their personal experiences drawn from any number of sources including memories, fantasies, and politics, as well as in relation to (or reaction against) external influences such as history, economics, patriarchy, and so forth. Staged (and fabricated) images thus challenge photographic realism, conventions, genres, or disrupt how photography is perceived and interpreted.

To foreground the artifice, clues are incorporated within the pictorial frame to signal the photo is a product of the photographer-artist's imagination. Although this can be accomplished in a variety of ways several techniques predominate. Some photographers allow the signs of the medium, including the equipment or signs of the camera, remain in the image. Having the studio lights, extension cords, or backdrops visible and a part of the photographic composition reveals how the image is technically produced. Conventionally, evidence of the photographic production is disguised or hidden because exposing the production interrupts the seamless realism expected from photographs. A second way to challenge photographic realism is the artist's treatment of the subject matter: having the image somehow defy the laws governing the universe (such as time, space, and gravity), the improbability hence incredulity of

the photo is made apparent. Third, distortions or inconsistencies in scale or volume, playing with horizon lines, the use of unconventional camera angles and perspectives, or cropping the subject matter in a way that inhibits immediate understanding of the imagery prevents the audience from quickly and easily recognizing specific objects. Such ambiguous or obscure imagery places demands upon the viewer: it requires him or her to use imagination to formulate meanings rather than looking to the photograph for information or answers. It should also be mentioned that the context in which the final photograph is viewed (in an art gallery or in a fine art photography book) also contributes to interpreting it as constructed for a specific purpose.

Although various characteristics of the staged photograph are available to the contemporary photography, it is not necessary that all of the aforementioned be present in each image. Furthermore, these elements can be used in an overt or subtle manner; for example, the viewer knows that Sandy Skoglund has constructed her sets prior to be photographed. In *Fox Games* (1989), all the elements in the restaurant (walls, tables, chairs, bread loaves, etc.) are painted in the same monotone gray, which signals that the restaurant itself is not part of the viewer's phenomenal or optical reality. However, it is the many brightly colored red foxes running, walking, or hopping into the frame that simply look unnatural even though they were modeled on actual foxes, but even more from their coloring. From this, the audience quickly recognizes the constructed nature of the image. On the other hand, the work of Jeff Wall uses a subtler approach to his tableau, and sometimes it is difficult to discern his tampering. In the images he made without the use of digital technology, such as *Untangling* (1994), the photo appears more like a snapshot of a garage worker untangling huge blue ropes rather than an obviously constructed image. However, Wall's working method is based on constructing a theatre with all the necessary props and people in place before he captures the decisive moment.

One way that staged photography has been used to comment on its use within scientific circles is found in the work of American artist Patrick Nagatani. Using the field journals of Japanese archeologist Ryoichi, Nagatani created *Excavations*, (2001) in which he stages an archeological dig. The viewers are given glimpses of the top of Volkswagen "Beetle" cars as they are unearthed at Xi'an, Necropolis of Mt. Li, Shanxi Province, China 1988. Nagatani's series uses photography and con-

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structed realities to draw attention to our perception that historical time is linear.

Working in a similar way, Spanish artists Joan Fontcuberta and Pere Formiguera devise species of fauna and flora, and using scientific documentation such as field notes in conjunction with photographic documents, the artists present the fake plants and animals in a scientific manner—even going so far as to exhibit the ‘evidence’ in museums or museum-like settings. In this ‘mockumentary,’ trust in written evidence supported by photographic documents is challenged.

Tableaux photography has also been used to draw attention to contemporary political issues, as in the work of the Canadian team, Carole Conde and Karl Beveridge, whose collaboration extends to working directly with unions and community groups. Working with nuclear plant workers to produce their 1985–1986 series *No Immediate Threat*, Conde and Beveridge challenge society’s notion that nuclear energy is a safe and clean energy source. In carefully arranged tableaux in which every prop and gesture is meaningful, they articulate the problems of nuclear energy, and bring to the fore the health problems that these plant workers face.

Staged photography has also proven effective for dealing with issues of gender. In her *Tourism* series (1983), Laurie Simmons uses small toy figures of females set against projections of tourist attractions such as the Tower of Pisa, Stonehenge, and the Parthenon. These stiff plastic figures remain outside of the surface of the “picture perfect” images and this is analogous to the place of women in relation to culture.

Cindy Sherman and many other artists, turn the camera upon their own body within a staged environment. Sherman’s early black and white *Film Stills* (1977–1980), quote various female stereotypes from B-movies through costume, posing, and stylization. Sherman shoots the sometimes grainy, filmic images against specific backdrops (outdoors or projected images) that reference already existed cultural images. In these recreations, she draws attention to the female stereotypes in popular film, television, and advertising.

Swiss artists Peter Fischli and David Weiss have been working together since 1979. Among their collaborations, they have created *Wurst-series* (*Sausage series*), which uses a small scale tableaux to recreate and reinvent scenes from everyday life. In *The Accident* (1980), they have used cardboard, cigarette butts, and cold cuts to stage a “car” accident between two sausages complete with “human” victims in the form of cigar-

ette butts. While the content is humorous, the accident scene provides a darker comment on disasters caused by humans.

Other contemporary artists who have worked with constructed reality in photography include Jo Ann Callis (American), Lorna Simpson (American), Carrie Mae Weems (American), Sarah Charlesworth (American), Boyd Webb (British), Evergon (Canadian), Brenda Francis Pelkey (Canadian), Janieta Eyre (Canadian), Diana Thorneycroft (Canadian), Holly King (Canadian), Yasumasa Morimura (Japanese), William Wegman (American), Lucas Samaras (American), and Pierre et Gilles (French).

Although constructing a “reality” enables artists to manipulate photographic elements to create specific readings while simultaneously drawing attention to their role in this production, equally significant is the final form of the photograph. The translation of the installation/stage from its three-dimensional form into the two-dimensional photograph creates new understandings and interpretations of the elements and relationships displayed within the image. The conversion of the actual into the photographic turns the environment and/or actions into photographic codes and conventions, that is, into a visual language that is interpreted in a different manner than if one was viewing the set-up or set *in situ*. The transformation from the actual elements into the pictorial is key for artists: understanding the ways in which a photographed object, relationship, or action can be interpreted by viewers allows artists to arrange the elements to position the audience to create certain understandings. Artists, as manipulators of these representational codes, are able to create and express subjective information. It should be noted that the fabricated pieces or installations were important only insofar as they served the artist’s purposes, that is, for the production of a photograph. Many artists dismantle their constructions after the photo shoot because it was the image and not the installation that was considered the final art work to be exhibited in galleries.

NANCY YAKIMOSKI

*See also:* Barthes, Roland; Conceptual Photography; Deconstruction; et Gilles, Pierre; Fischli, Peter and Weiss, David; Heartfield, John; History of Photography: the 1980s; Levi-Strauss, Claude; Lissitzky, El; Man Ray; Manipulation; Photogram; Photographic “Truth”; Postmodernism; Representation; Sherman, Cindy; Simpson, Lorna; Skoglund, Sandy; “The Decisive Moment”; Wall, Jeff; Webb, Boyd; Morimura, Yasumasa; Weems, Carrie Mae

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Oscar Rejlander, *Hard Times*, ca. 1860, albumen print, Museum Purchase, ex-collection A. E. Marshall.  
 [Photograph courtesy of George Eastman House]

# CONTACT PRINTING

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A contact print is a print made from positioning a negative in direct emulsion-to-emulsion contact with the photographic paper rather than projecting the negative via an enlarger. This process creates a print that is the same size as the negative. While this might seem, at first, only applicable to being used with large- and some medium-format negatives, there are ways to get an enlarged film negative even from 35-mm or smaller negatives. Both film and paper negatives (thus called even though a positive print can be used to make contact prints) can be used to create contact prints. Contact prints can go through many generations, with each iteration being manipulated or modified between prints.

Contact prints can be made with or without a specific “printing frame” easel. Printing frames are used to hold the negatives firmly against the photographic paper. They are built so that the top side is clear (either plastic or glass), and the base side is opaque. One can accomplish the same result by simply placing the unprocessed photographic paper on the base of the easel and then pressing the negative to it with a heavy piece of smooth glass. In either case, the negative-and-paper stack is then exposed to white light to make the print. One should make sure that the white light is uniformly distributed over the entirety of the photographic paper to ensure consistency in exposure across the whole sheet.

Just like other darkroom uses of unprocessed photographic paper, the paper needs to be handled carefully to avoid fogging or otherwise prematurely exposing it to light. When using black and white paper, a red or orange photographic safelight can be utilized to allow the photographer to see and move around in the darkroom while setting up a contact print. While admittedly limited, the sight allowed by the use of a safelight can help a photographer ensure that his negative-and-unprocessed-paper sandwich is set up neatly. Lowering the top piece of glass must be done carefully so as to avoid disrupting the arrangement of negative and paper.

When making contact prints, one can utilize test strips, which are small strips of photographic paper exposed for different lengths of time in

easily-remembered intervals, processed, and examined in order to determine the best exposure time for the print. In order to make a test strip, the negative is positioned on top of a small strip of unprocessed photographic paper. Shielding most of the strip with something opaque (often, a piece of heavy cardboard or opaque plastic), the unprotected small portion of one end of the strip is exposed to light for a short amount of time (say, two or three seconds). The process is then methodically repeated by moving the opaque shield along the length of the strip as it is exposed in consistent increments of time. The test strip is then developed for approximately the same amount of time judged necessary to develop the final print. At the end of the developing process and after it has been “fixed,” the test strip can be examined under white light to see which exposure time is most desirable to produce the final print. Test-strips are invaluable for allowing the photographer to make an educated guess as to what the correct exposure time for the overall print might be both in making contact prints and in creating enlarged prints as well.

## Common Uses for Contact Printing

Most photographers first become acquainted with contact printing when making a contact (or “proof”) sheet of film negatives in order to have a better notion of what the images look like in order to choose which ones to print. This is accomplished by cutting the roll of exposed negatives into manageable lengths (photographic suppliers offer a variety of negative-holding sheets or sleeves, which often require the negatives to be cut into strips of between three and seven frames for insertion) and then placing these negatives together directly atop a piece of photographic paper. If contact printing is regularly used to make proof sheets, after one establishes the best position and exposure time, this same position and time can often be used for subsequent sheets without the need to make test strips each time, especially if the negatives are consistent.

Proof sheets offer a number of advantages. They are especially helpful in cataloging images. Since

the film negatives are laid emulsion-side down onto the unprocessed photographic paper, the information that identifies frame number and film type come out right-side up on the print, which aids in their usefulness as categorizing tools. As well they allow the photographer to use a loupe or magnifying glass to examine the images for focus, composition, and contrast. Proof sheets can also function as a medium for note-taking by photographers, who often mark on the sheets to designate negatives chosen for enlargement or indicate cropping.

Contact printing for final photographic prints is most often practiced with large format negatives, usually  $8 \times 10$  inch or larger. The resulting prints are extremely detailed and maintain a much higher degree of faithfulness to the negative than enlarged-negative prints do. Also, since the negatives are not being enlarged at all, the prints do not show any of the graininess that can result from over-enlarging a small negative. Many associated with the  $f/64$  group in the 1920s and 1930s, including Ansel Adams and Edward Weston, used contact printing to create their photographs; in the late twentieth-century, Sally Mann and Emmet Gowin are among many using the technique. Smaller view camera formats, including  $5 \times 7$  inch and  $4 \times 5$  inch, are also occasionally contact printed to create the final work. And while contact-printing 35-mm negatives might seem foolish or gimmicky, the amount of detail available in even such a small print is remarkable.

Contact printing can also be done with paper negatives—which are often, actually, positive prints. This method of achieving the final presentation image is common with pinhole photography. Just as with film negatives, the paper negative is pressed emulsion-to-emulsion with the unprocessed photographic paper, and the resulting sandwich is exposed to white light. Sometimes, the paper negative is dampened before being pressed to the unprocessed photographic paper. Doing so and then squeegeeing it against the unprocessed paper helps ensure good contact across the whole area of the print. When the negative and the unprocessed paper are not in good contact, areas of blurry soft-focus and loss of detail will occur.

When a contact print is made from a paper negative, each successive generation of the film-negative print will show degradation, much like successive generations of photocopies. This can be used to the photographer's advantage, as it can be interesting to experiment with the loss of detail and

areas of soft focus that can occur with contact printing with paper negatives. Also, the first generation of paper-negative contact prints is most often negative prints, since they are usually made from a paper positive. If a positive print is desired, another contact print would need to be made to turn the image positive again.

Contact printing with paper negatives can also be a way to manipulate photographs without permanently altering the negative itself. One could make a positive print (with either an enlarged or a contact-printed negative) and then draw, paint, scratch, or otherwise manipulate the print. If this paper is then used to make a contact print, those manipulations will transfer to the new print, which may itself then be manipulated and used to create another contact print. It is interesting to see the differences in opacity of pigments. Often, what appears to be a similar shade of black as the black parts of a black-and-white image will, when contact printed, turn out to be much more opaque than the rest of the black area, resulting in a very noticeable white border or outline on the new print.

### Limitations of Contact Printing

Contact printing has a number of limitations. A significant drawback is that, since the negative is in direct contact with the unprocessed photographic paper, the photographer is very limited in his ability to selectively expose areas of the print through such darkroom techniques as dodging and burning-in. It is possible to work in a limited way with dodging and burning tools, but their usefulness is reduced by the fact that the negative and positive are in direct contact with one another. Dodging and burning are especially difficult when using paper negatives to make contact prints. Given that most photographic paper is too thick to see through from the back, it is very hard to dodge or burn a specific area of an image except through trial and error. Paper-negative contact prints are also unaffected by colored filters intended to increase or decrease contrast in black and white photography.

Another drawback with paper-negative contact printing is that some photographic papers come printed with the logo of the manufacturer across the back of the paper. This logo, like the image on the front of the paper, will transfer to the non-processed photographic paper once the sandwich is exposed to white light, and will appear on the final print if used as a paper negative.

## CONTACT PRINTING

A third limitation is that photographers making contact prints cannot easily crop the image because the entire negative is pressed onto the unprocessed photographic paper. It is possible to construct some sort of mask to block out areas of the image deemed unnecessary to the final print, but it is much more difficult to crop with contact printing than it is with regular projected/enlarged negative printing.

### Contact Printing and Alternative Processes

Contact-printing techniques are used in some alternative-processing photographic techniques, such as gum bichromate printing. In gum bichromate printing, a sheet of otherwise non-photographic paper (or other surface, such as cloth) is coated with a photo-sensitive emulsion of gum arabic and ammonium or potassium bichromate and then exposed to the sun (or other source of white light). Since no type of projector is used, gum bichromate prints are made as contact prints with negatives the same size as the desired final prints.

If one does not have access to a large-format camera, but would still like to use large negatives for contact printing (especially for use in alternative processes like gum bichromate printing), a small- or medium-format negative can be enlarged onto sheet film (such as Ortho or Kodalith films), which is then processed in regular (though often much more-diluted) paper developer and chemistry. After processing, the film's emulsion is, like

regular black and white negatives, black and clear. Rather than the unexposed areas remaining white, as they do on black and white photographic paper, the unexposed areas on Ortho film rinse to clear in the developer. Since the first-generation Ortho film print is usually a positive print (since it is achieved by enlarging a negative), a photographer who is interested in ultimately having a positive end-product contact print will first need to make a contact print with Ortho-on-Ortho to achieve a large-size negative. This large sheet film, which can be gotten fairly reasonably-priced in sizes up to 20" × 24", is an affordable halfway-point for photographers interested in working with contact prints with film negatives, but who do not have access to a large-format camera.

A photographer can use contact-printing techniques to make prints from things other than negatives or photographic positives; he can, for instance, contact-print anything that is fairly translucent, such as other papers or vellums. Opaque black (or other dark-colored) ink on those surfaces will appear white on the contact print.

JENNY ALLRED REDMANN

*See also:* **Burning-In; Darkroom; Dodging; Manipulation; Safelight**

### Further Reading

*International Center of Photography Encyclopedia of Photography.* New York: Crown Publishers, Inc., 1984.

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# CONTRAST

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If it were not for contrast, our visual world would be blank. It is the difference between the color and shade of two things that allows us to separate one from the other. One can regard this as positive versus negative space, changes in tone, or extent of color separation, and the appearance of simple texture. In photography this works out to offer three opportunities to address contrast. The first

is that of subject brightness and the degree of change of this brightness across the area being photographed. The second opportunity comes with the negative. Negative contrast can be controlled by changes in exposure and development as well as other more specialized techniques like masking, chemical reducing, or chemical intensification. Print contrast and the techniques of print-

ing give the third opportunity to influence contrast. This is a complex field and a specialty unto itself. Here one deals with the entire array of darkroom techniques that vary from choice of paper, paper grade, color filtration, light filtration, and a host of specialized "salvage" procedures.

When one views a picture, painting, drawing, sculpture, or whatever the eye is initially drawn to the area of sharpest contrast. Some might say to the brightest area, but there may not be a bright area only an area of relatively sharp contrast. After seeing this, then one moves the eyes about and views the remainder of the subject. It is paramount that the photographer not be drawn to the sharpest contrast in the subject to the exclusion of the background and the other details in the periphery of the photograph. It is often these aspects, which determine the range of contrasts throughout the image, that are essential to consider when exposing the film. The range of contrasts helps determine shape, location, and texture of the various things in the field of the photograph, and is as important in color photography as it is in black and white.

The negative contrast is influenced by the range of tones in the subject being photographed as well as the development of the film. Altering developers and altering the development time are both straightforward methods of changing negative contrast. The speed of the film, that is its sensitivity to light, and its brand also influence both contrast and sharpness of image. Some films produce more grain in the image than others, and the presence of this grain may reduce both sharpness and apparent contrast. The various densities throughout the negative determine the overall contrast of the negative. These can be seen and estimated by eye or they can be measured using a transmission densitometer. The negative is the opposite of the print (the positive), so the lightest area of the negative produces the darkest area of the print. The darkest area of the negative is the most exposed and thusly produces the brightest highlight area in the print. A low contrast negative will have a short or small density range between the highlights and the shadows. It will typically have a sort of flat look and print gray appearing highlights and shadows unless special attention is given in printing. A negative with a large or long density range will conversely print with dark shadows and very light highlights producing a "high-key" image. If the average density range negative is printed, it will appear with bright, detail-contain-

ing highlights, and dark shadows without either appearing in extremes. Unless one is doing research, really enjoys testing film and chemistry, or is working in alternative processes using a densitometer is rarely necessary. Most photographers deal with these issues visually and intuitively.

Photographic print paper contains in the emulsion the elements that determine its contrast. Photo paper may be obtained both in fixed grades of contrast or as variable-contrast paper, variable-contrast papers being more widely available in the late twentieth century than are fixed grade papers. Variable contrast papers depend upon the use of filters or variations in the mixture of colored light being beamed through the negative to expose the print. The filters are typically numbered in a fashion as to approximate the various paper grades. Each photographer must work out the nature of their system, as all of the factors that determine the final output are variables. The enlarger light source, the type or brand of printing paper, the particular set of filters, and the chemical developing process all affect the final print contrast.

The changing of filters or the color of transmitted light is the way in which print contrast is adjusted. There are parts of the paper's emulsion that are sensitive to green light and others that are sensitive to blue light. By changing the amount of blue in the light with filters or by adjusting the light source, silver particles attached to these various dyes are variably activated and different contrasts print during development.

The presence or absence of contrast is what gives a photograph its character and its ability to interest or move the viewer. Highlights without any contrast are just stark whites, often simply the color of the printing paper. As small areas of contrast appear, they impart detail into the highlights and this sense of texture or something being there is, more often than not, desirable. As more color or tone appears, the mid-tones appear and various shapes can be seen. These shapes or objects are defined by the contrast between them and surrounding items. The shadows are the dark areas. The print areas without any contrast are maximum black. The darkest shadows are those that are just discernible from total or maximum black. It is the beginning of contrast that creates this separation and as contrast increases, detail appears in the shadows. As with starting with the highlights, one moves toward the mid-tones so that from darkest

## CONTRAST

gray to more medium gray, shadows appear, again imparting detail, shape, and content to the photographic image.

Finding a style is just that. Deciding what contrast a photograph should contain depends upon the tastes of the photographer, the purpose for which the photo will be used, and the methods employed to produce the photo. Currently there is a huge transition to electronic or digital photography, which allows for contrast adjustment, hue and saturation changes, and brightness or darkness to be infinitely altered by computer. This should be seen as a new and powerful tool, just as the advent of variable contrast paper must have seemed to those darkroom technicians limited to one grade of paper.

Regardless of the techniques employed to create and adjust the contrast and tonality of the print, awareness of contrast and how it affects the viewer is essential. Whether in color printing, black and white printing, alternative process printing, or in digital printing the attractiveness and beauty of the final product will rest on contrast and how it is employed.

LAMBERT MCLAURIN

*See also:* **Darkroom; Digital Photography; Emulsion; Film; Film: High-Contrast; Filters**

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# JOHN COPLANS

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## American

After a long and influential career as a writer, curator, and founding editor of *Artforum* and *dialogue* art magazines, John Coplans turned to the medium of photography in the early 1980s to create a series of stark, nude self-portraits. He continued to photograph himself in the decades following his sixtieth birthday. His photographic work has become an integral part of contemporary discourse on the subject of the human body in art, culture, and society.

Born on a visit to London by his South African parents in 1920, Coplans was schooled in Cape Town and Johannesburg. He dropped out of high school and made his way to England, where at the age of 18 he volunteered for military service, becoming a pilot in 1939 at the outbreak of World War II. After suffering a head injury, he volunteered for ground duty in 1940 and was stationed in Africa and later Burma and India. His military career continued with three years in Ethiopia and leading African troops as an infantry captain. Coplans lived and fought alongside the African soldiers, learning to speak Swahili and acclimating to the customs and traditions of their

culture. Later in his life, he would cite these experiences as contributing to his attaining what he described as a sublime understanding of humanity. But when the war ended, he was a young man of 26 who found that his eight years spent in the military had robbed him of his youth and any trace of a formal education.

Coplans turned to artistic endeavors in postwar London and took up painting. After seeing an exhibition of contemporary American painting at the Tate Gallery in 1956, he came to the conclusion that artistic innovation in Europe had stalled. Coplans relocated to the United States in 1960, moving first to New York and then to San Francisco. In America, he would embark on a multifaceted career as a painter, museum director, art critic, and writer.

While living in San Francisco, Coplans painted, exhibited, and taught, but critical neglect of the West Coast art scene led him in 1962 to co-found *Artforum* magazine, which was to become in the 1970s the premier contemporary art journal. Eventually, he abandoned his career as a painter, and moved to Southern California accepting an appointment as the Director of the art gallery at the University of California, Irvine in 1965 and later Senior Curator of the Pasadena Art Museum

in 1967. He was an integral part of the group around the now-legendary Ferus Gallery that introduced the emerging group of Los Angeles-based artists including Ed Ruscha. He also taught at the California College of Arts and Crafts and the Chouinard Art Institute, and he wrote for numerous art journals. In his role as a curator, he organized the first museum exhibitions of work by Roy Lichtenstein, Richard Serra, Judy Chicago, and Andy Warhol. His book on this latter figure is a classic of contemporary art scholarship. He also published monographs on contemporary artists, including Ellsworth Kelly, Donald Judd, and Roy Lichtenstein.

In 1971, Coplans took up the mantle of Editor-in-Chief at the magazine he'd founded, *Artforum*, which had relocated to New York City. Working at the publication during what might be termed its Postminimalist phase, he published seminal essays by critics and scholars including Rosalind Krauss, Max Kozloff, and Annette Michelson. Dismissal from the magazine in 1976 led Coplans to a position in the Midwest as director of the Akron Art Institute, Ohio, an appointment he held from 1977 to 1979. While he mounted a variety of exhibitions featuring the work of major contemporary artists, in an attempt to appeal to the region's working class audience, Coplans exhibited forms not thought of at that time as suitable material for exhibition in art museums, including Amish quilts and antique jukeboxes.

As he had done in California, Coplans saw the need to establish a forum for artists, curators, and art critics in the Midwest to discuss and promote their work and exhibitions, particularly the work of regional artists. He founded the Midwest arts magazine, *Dialogue*, with the help of artist Don Harvey, who was gallery director at the University of Akron. Coplans asked museums, arts centers, and universities with galleries to publish essays and reviews of their exhibitions in *dialogue*. The publication gave curators an opportunity to write about regional artists who were not covered by major east- and west-coast publications.

Coplans' interest in photography expanded in the 1970s. Earlier in his career, he had rediscovered the work of nineteenth-century landscape photographer Carleton Watkins, becoming an avid collector and promoter of his work. Coplans' continuing interest in photography led him to organize several exhibitions in addition to teaching himself about the technical aspects of the medium with some assistance from his friend Lee Friedlander. He organized the first American exhibitions of John Heartfield's photomontages and of sculptor Constantin Brancu-

si's photographs, and organized a retrospective of Weegee's photography for the International Center of Photography, New York in 1978. Coplans jettisoned his writing and curatorial career to exclusively pursue the art of photography. His last critical essay about the work of Philip Guston was published in 1980.

By the early 1980s, Coplans had turned to the subject for which he is best known: his own body. With the help of an assistant, Coplans creates compositions featuring large-scale, close-in shots—of his hands, fingers, and feet, back, and so on (but never his head)—that set such formal properties as line, surface, texture, and shape front and center. These qualities can be seen in an early work entitled *Self-Portrait (Feet, Frontal)*, 1984, from his first group of photographs published under the title *A Body of Work* in 1987. Coplans would further explore the formal qualities of the human figure, and he often revealed the body's abstract qualities as well as the sheer mass and weight of the figure as seen in *Self-Portrait (Torso Front)*, both from 1984.

Coplans, however, transcends the mere formal investigation of the human form in his photographs. He presents his body as a subject that is timeless, simultaneously subverting the Western art tradition of the nude as the embodiment of beauty and youth. Coplans' *Self-Portrait (Frieze No. 4, Three Panels)*, 1994, includes nine separate photographs that present an overview of his body from shoulder to knee, in three different angles, right side, back side, left side. Coplans presents his own physical topography in an attempt to reveal humankind in its most primal sense. He noted:

I got the idea that my body was everybody's body. Like my genes were the genes of the whole human race, shared with them.... My photographs became raceless and timeless and about the whole of human beings. It's not (just) about the exterior. It's also about the genetic past of mankind and what we share together.

The images also pose critical questions about social reactions to age, and Coplans commented:

The principal thing is the question of how our culture views age: that old is ugly. Just think of Rodin, how he dealt with people of all ages. I have the feeling that I'm alive, I have a body...I can make it extremely interesting. That keeps me alive and vital. It's a kind of process of energizing myself by my belief that the classical tradition of art that we've inherited from the Greeks is a load of bullshit.

After a career as a writer, curator, and editor, Coplans, in later life, evolved into photography and focused on the commonality of the human form,

shared by all. By greatly enlarging only one portion of the human body surface in his photographs, he emphasized the similarities shared by everyone, rather than their distinctions (such as the face). Coplans developed this technique to de-emphasize youth, (in particular) beauty, race, and the prevailing idea of perfection by never photographing the entire body. In his pictures, Coplans expressed his beliefs that a detailed picture of himself was really a picture of every human, all joined together by shared genetics, with age not a significant factor.

NANCY BARR

*See also:* **Heartfield, John; Krauss, Rosalind; Nude Photography; Weegee**

### Biography

Born London, England, 24 June 1920; raised in South Africa with frequent trips to England. Served in the British Armed Forces, 1938–46. Moved to San Francisco, California, 1960. Co-founder *Artforum* magazine, 1962. Appointed Director of the art gallery at the University of California, Irvine, 1965, and Senior Curator of the Pasadena Art Museum, 1967. Moved to New York City and became Editor-in Chief of *Artforum* 1971. Recipient of the Frank Jewitt Mather award of the College Art Association, 1974. Moved to Akron, Ohio, after accepting position as Director of the Akron Art Museum, and founded the Midwest arts magazine *Dialogue*, 1978. Recipient of three National Endowment for the Arts fellowships, 1975, 1980, 1992. Awarded two John Simon Guggenheim Memorial fellowships 1969, 1985. Recipient of Officier de l'Ordre des Arts et des Lettres, 2001. Died in August 2003.

### Individual Exhibitions

- 1981 *John Coplans: Recent Portraits*; Art Institute of Chicago; Chicago, Illinois
- 1982 *John Coplans: Recent Photographs*; New Gallery of Contemporary Art; Cleveland, Ohio
- 1984 *John Coplans: Photographs*; Emily H. Davis Gallery, The University of Akron; Akron, Ohio
- 1985 Clarence Kennedy Gallery; Cambridge, Massachusetts  
*John Coplans: Photographs, 1980–85*; The Fine Arts Gallery, University of California; Irvine, California  
*John Coplans: Photographer*; Madison Art Center; Madison, Wisconsin
- 1986 *John Coplans: Photographies*; Musée du Nouveau Monde; La Rochelle, France
- 1988 *A Body of Work: Photographs by John Coplans*; San Francisco Museum of Modern Art; San Francisco, California (traveled to Museum of Modern Art, New York, New York; University of Missouri Art Gallery, Kansas City, Missouri; Art Institute of Chicago; Chicago, Illinois [1989])  
*A Body of Work: Photographs by John Coplans*; Sala de Exposiciones de la Fundacion "la Caixa,"; Barcelona, Spain

- John Coplans: Autoportraits*; Centre de Kerpape, Ploemeur, Rencontres Photographiques en Bretagne; Bretagne, France
- 1989 *John Coplans: Mains*; Salon d'Angle de la Régionale des Affaires Culturelles; Nantes, France (traveled to Abbaye de Bouchemaine, Angers, France; Centre d'Art Passages, Troyes, France)  
*John Coplans: Autoportrait, 1984–89*; Musée de la Vielle Charité; Marseille, France
- 1990 *Self-Portraits*; Frankfurter Kunstverein; Frankfurt, Germany  
*John Coplans: Self-Portraits, Hand and Foot*; Museum Boymans-van Beuningen; Rotterdam, The Netherlands
- 1991 *John Coplans: Self Portraits*; Matrix Gallery, Wadsworth Atheneum; Hartford, Connecticut  
*John Coplans*; Joseloff Gallery, University of Hartford; Hartford, Connecticut
- 1992 *John Coplans: A Retrospective*; Gulbenkian Foundation; Lisbon, Portugal
- 1994 *Self-Portraits*; Musée National d'Art Moderne, Centre Georges Pompidou; Paris, France
- 1998 *John Coplans: Retrospective*; P.S.1 Contemporary Art Center; Long Island City, New York
- 1998 Paco das Artes; Sao Paulo, Brazil
- 1999 National Galleries; Edinburgh, Scotland

### Group Exhibitions

- 1982 *Counterparts: Form and Emotion in Photography*; The Metropolitan Museum of Art; New York, New York  
*Lichtbildnisse: Das Portrait in der Fotografie*; Rheinischen Landesmuseum; Bonn, Germany
- 1983 *Whitney Biennial Exhibition*; Whitney Museum of American Art; New York, New York
- 1984 *Face to Face: Recent Portrait Photography*; Institute of Contemporary Art; Philadelphia, Pennsylvania
- 1985 *Self-Portrait: The Photographer's Persona 1840–1985*; Museum of Modern Art; New York, New York  
*Nude, Naked, Stripped*; Hayden Gallery, List Visual Arts Center, Massachusetts Institute of Technology; Cambridge, Massachusetts
- 1986 *Staging the Self*; National Portrait Gallery; London, England (traveled to Plymouth Arts Center, Plymouth, England (1987); John Hansard Gallery, Southampton, England (1987); Ikon Gallery, Birmingham, England (1987)).
- 1987 *The Other Man: Representations of Masculinity*; New Museum of Contemporary Art; New York, New York  
*The Body Politic: Representations of Sexuality*; Photographers' Gallery, London, England (traveled to Impressions Gallery, York, England; Triangle Media Center, Birmingham, England)
- 1988 *First Person Singular: Self Portrait Photography, 1840–1987*; The High Museum of Art at Georgia-Pacific Center; Atlanta, Georgia  
*Le Corps Figuré II*; Fondation Nationale de la Photographie; Lyon, France  
*The Second Israeli Photography Biennale, 1988*; Mishkan Le Omanut Museum of Art; Ein Harod, Israel
- 1989 *The Photography of Invention: American Pictures of the 1980s*; National Museum of American Art; Washington, D.C. and traveling



John Coplans, *Self Portrait: Feet Frontal*, 1984.  
[*Tate Gallery, London/Art Resource, New York*]

## COPLANS, JOHN

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- 1990 *The Indomitable Spirit*; International Center of Photography; New York, New York
- Body Language: The Figure of Art in Our Time*; Rose Art Museum, Brandeis University; Waltham, Massachusetts
- 1991 *Whitney Biennial Exhibition*; The Whitney Museum of American Art; New York, New York
- John Coplans/Chryste LeRisse*; Cardinaux; Chatellerault, France
- The Physical Self*; Museum Boymans-van-Beuningen; Rotterdam, The Netherlands
- 1992 *Persona*; Museum of Photographic Arts; San Diego, California
- De la curiosité: Petite Anatomie d'un regard*; Dazibao, Centre de Photographies Actuelles; Montreal, Canada
- Le Portrait dans l'art contemporain, 1945–1992*; Musée d'Art Moderne et d'Art Contemporain; Nice, France
- Medaljens Bakside: Pirouettes*; Lillehammer Art Museum; Lillehammer, Norway
- 1995 *Rites of Passage*; Tate Gallery; London, England
- 1996 *Prospect 96: Photography in Contemporary Art*; Schirn Kunsthalle Frankfurt and the Frankfurter Kunstverein; Frankfurt, Germany
- Une Aventure Contemporaine, la Photographie (1955–1995)*; La Maison Européenne de la Photographie; Paris, France
- Gender—Beyond Memory*; Tokyo Metropolitan Museum of Photography; Tokyo, Japan
- 2000 *Missing Link - Menschen-Bilder in der Fotografie*; Kunstmuseum; Bern, Germany

*Surface and Depth: Trends in Contemporary Portrait Photography*; Hood Museum of Art, Dartmouth College; Dartmouth, New Hampshire

### Selected Works

- Self-Portrait (Feet, Frontal)*, 1984
- Self-Portrait (Torso Front)*, 1984
- Foot, Dark Sole*, 1989
- Self-Portrait Upside Down #1*, 1992
- Self-Portrait (Frieze No. 4, Three Panels)*, 1994
- Self-Portrait: Hand, Palm*, 1999

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- Coplans, John, *A Body*. New York: Powerhouse Books, 2002.
- . *A Body of Work*. New York: Printed Matter, 1987.
- . *Hand*. New York: Galerie Lelong, 1988.
- . *Foot*. New York: Galerie Lelong, 1989.
- . *John Coplans: A Self-Portrait 1984–99*. Edinburgh, Scotland: National Gallery of Modern Art, Dean Gallery, 1999.
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## CORBIS/BETTMANN

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Otto Ludwig Bettmann was born on October 15, 1903 in Leipzig, Germany to Hans and Charlotte Bettmann. His father was an orthopedic surgeon in Leipzig with his own clinic and his mother was from a prominent and well-to-do Jewish family. As members of the educated upper class, both parents were part of the intelligentsia of Leipzig. Raised in a heady atmosphere of science, music, and the arts, Otto and his older brother Ernst were surrounded by affluence and a dedication to learning in which they thrived.

Early on, Otto Bettmann showed a keen interest in academics and a willingness and desire to learn. A somewhat precocious child, he studied piano with

Fraulein Schutze, a well-respected music teacher, and sang in the St. Thomas's Boys Choir, focusing on the intricate and precise works of J. S. Bach, an interest that persisted throughout his lifetime.

With Leipzig at the center of the European book trade, Otto's father began collecting rare books, eventually amassing a wide-ranging collection of books, manuscripts, and ephemera. Exposed at a young age to the illustrations found in the pages of his father's books, Otto showed an early proclivity in understanding the illustration as narrative. At the age of thirteen he salvaged discarded medical illustrations from his father's wastepaper basket and created a hand-made, one-of-a-kind 'art book' that

he presented to his father on his birthday. This tendency developed into a visual acuity organized with Bachian precision that later served as the basis for Bettmann's career as the well-tempered conductor of a repository of imagery.

At the age of 20 Bettmann enrolled in Leipzig University and majored in cultural history and art. In Germany at that time it was accepted practice to travel from university to university to study under important professors. With this intent, Bettmann travelled to Freiberg where he studied palaeontology, history and philosophy under Edmund Husserl, the famous theorist and proponent of phenomenology; the study of the psychic awareness that accompanies experience and that is the source of all meaning for the individual. Bettmann would admit to never understanding Husserl's teachings then or later.

Bettmann received his Ph.D. in 1927 at the age of 24 from the University of Leipzig for his dissertation *The Development of Professional Ideals in the Book Trade of the Eighteenth Century* (1927). After travelling to England, France, and Italy to pursue his post-doctoral work, he was offered employment with the music publisher C.F. Peters, still in business today. At C.F. Peters he was in charge of maintaining the music archive that, to Bettmann's delight, held many original scores and manuscripts by some of Europe's greatest composers.

He traveled to Berlin, which was then at the height of the modernist movement. Enthralled with the city and its flourishing cultural life, Bettmann was determined to return there to live. In 1932 after receiving a diploma in Library Sciences from the University of Leipzig, he was offered and accepted the post of Rare-Book Librarian at the Prussian State Art Library in Berlin. Once there, he mounted a popular exhibit entitled *The Book in Art* (1933). Organizing and mounting the exhibition gave him the idea of a picture archive organized by subject. He soon began taking 35 mm photographs of the paintings, prints, and illustrations from the rare books that were part of the Library's extensive collection.

In 1934, with Hitler's rise to power, all Jews that held state jobs were relieved of their posts. At the instigation of relatives in Cincinnati who offered to sponsor him, Bettmann decided to immigrate to America. He left Germany with two steamer trunks of the images he had been collecting and a vague idea of being able to do something with such a collection. On November 8, 1935 Bettmann, with his background in the arts and his Ph.D., was welcomed by the immigration authorities in New York City.

With \$200.00 from his Ohio relatives, Bettmann rented a one-bedroom apartment and began seeking and acquiring more images. He was very impressed with the accessibility of the New York Public Library system and began searching through the various libraries' holdings throughout the city in search of more imagery. His arrival in the United States had coincided with the rise of the picture magazines such as *Life* and *Look*. Although an academic by training, his enthusiasm for collecting images and disseminating them gave him the impetus to become an imagery entrepreneur. By literally 'pounding the pavement' with the images he had brought with him and collected since his arrival he began peddling his wares door-to-door. He soon received his first commission to supply 300 photographs for a book titled *The History of the World in Pictures* (circa 1937). Bettmann continued to add images to his archive by photographing old copies of *Harper's* and other magazines and by salvaging images from street vendors, flea markets, and used booksellers.

Bettmann had a 'grand plan' that gave shape to the archive as it was growing. He needed, above all, to develop a retrieval system for the images that he had, and to be able to edit pictures before he collected them, rather than after. His discerning eye, his acquaintance with the past, his awareness of the present, his thoughts on the future, and his Bach-like sense of organization allowed him to analyze images and place them within a context that could be easily accessed. Bettmann gathered a myriad of images, and not only straight photographs, but photographs of graphics from printed sources. He developed a multiple cross-referencing system so that they could be quickly retrieved for different uses when the occasions arose. By being aware of the present and the developing fads of the future, Bettmann was able to anticipate what images would be called for and have them in the archive ready to be extrapolated. His aim was to provide needed imagery to his clients within 24 hours of their request and charged a sliding fee-scale. His business flourished because he filled a niche even as the niche was developing. Using his uncanny sense of what was needed in the commercial world of visuals, his archive developed the niche as much as the niche developed his archive.

In 1936 he met his soon-to-be wife Anne Gray, a widow with three children, who complemented his professorial aura with her all-American forthrightness and practicality. They remained happily married until her death, just short of their fiftieth wedding anniversary in 1988.

Once the archive was on its feet and Bettmann had staff that understood its complexities and

could access it to its fullest potential, he was able to pursue in tandem his academic interests. He began to write more frequently and collaborate in publishing books. Because his mind was subject-oriented, he had always wanted to publish books that were subject-image oriented, and in the course of his lifetime he wrote, compiled, or contributed to 13 major publications.

Bettmann collected both singular images and entire archives. In 1967, Bettmann purchased the Gendreau Collection of Americana. In 1972 he bought the famous Underwood and Underwood Collection of negatives and prints from 1900 to World War II. By 1980 the Bettmann Archive housed over two million images for commercial and academic use.

Bettmann often purchased rare books just to photograph the contents. As he was not a rare book collector, he would then sell them on. In this capacity, he made the acquaintance of H.P. Krause, the famous rare-book dealer in New York who, in the late 1950s offered to buy Bettmann's entire archive. Bettmann at that time was not ready to sell, but he remembered the offer years later when he was considering retirement. Bettmann decided to accept the offer and in 1981 the Bettmann picture archive was acquired by the now Krause-Thompson Archive. By 1984 Krause-Thompson had also acquired the picture archives of the press agencies United Press International (UPI) and Reuters, bringing the number of collective images in the archive into the millions.

After the sale, Bettmann and his wife moved to Boca Raton, Florida, where Bettmann held an adjunct professorship at Florida Atlantic University for several years. At the age of 89 he became the rare-book librarian at FAU's newly constructed S.E. Wimberly Library. In 1992 he published his autobiography *Bettmann: the Picture Man* (1992), and in 1995 published his biography of Bach entitled *Johann Sebastian Bach, As His World knew Him* (1995).

Otto Bettmann died on May 3, 1998. The research files and manuscripts of his last years form the Bettmann Collection and are found in the Special Collections/Archives at the S.E. Wimberly Library at Florida Atlantic University and relate primarily to his tenure at FAU (1978–1996).

In the 1980s, with Microsoft Corporation consuming digitalized images for its software, Bill Gates founded Corbis, now an international picture agency with offices in New York, Los Angeles, Chicago, London, Paris, Düsseldorf, Vienna, Hong Kong, Kuala Lumpur, and Tokyo. The intent was to capture the globalization of advertising markets

using digital imagery. Corbis wanted to provide an agency that offered creative professionals such as filmmakers, publishers, advertisers, and designers, easy access to a wealth of images.

Corbis has access to many outside picture sources and partners itself with individual photographers, image companies, museums, and archives. For film footage Corbis works with Paramount Pictures, Metro-Goldwyn-Mayer, Sharpshooters, CNN, ESPN, Hearst Entertainment, Northeast Historic Film, and Universal Newsreel in addition to several sports-media companies. For illustrations they are partnered with Images.com and QA digital; and for fine art, Alinari, Christie's, the Louis K. Meisel Gallery, Inc., Archivo Iconiografico, S.A., the Philadelphia Museum of Art, the National Gallery in London, the State Hermitage, Russia, and the Brett Weston Archive.

In the mid 1990s Corbis acquired the news agency archives of Sygma, Saba, the celebrity archive 'Outline,' and other smaller photo-journalist archives, stock-houses, and photo agencies. In 1995, Corbis acquired the Thomas/Krause Archive with its holdings from UPI, Reuters, and the famed Bettmann Archive, bringing the Corbis image bank to approximately 70 million. As well, Corbis has access through various agreements, to the Hulton-Deutsche Collection, Newport, Condé Nast Archive, Brand X, and Image 100, the last two holding royalty-free imagery.

The acquisition of the historic Bettmann Archive brought with it, however, the problem of preservation, and in some cases, emergency preservation. Many of the 11 million physical objects housed in antiquated buildings with fluctuating temperatures, acid based filing materials, and water-damage were in danger of disappearing.

All photographic materials are organically based and biodegradable. At the turn of the twentieth century, gelatin, carrying light-sensitized silver, was used to produce individual glass plate negatives, which were the standard form of negative making. Gelatin is still the vehicle for the light-sensitive chemical used in both film and paper. George Eastman, in his entrepreneurial enthusiasm, wanted to simplify the picture making process for the amateur picture maker, and put a camera in everyone's hand by developing a flexible film. His success resulted in tremendous stores of photographs that accumulated in the twentieth century. However, the materials he used for the flexible film base were cellulose nitrate (first marketed in 1889 and very unstable) then cellulose diacetate, more stable than its predecessor but still biodegradable and most recently, a polyester base

film. With the development of colour photography, the impermanence of the colour dyes became an additional issue.

Corbis contracted Henry Wilhelm, the world-renowned photographic conservation expert and the author of *The Permanence and Care of Color Photographs, Traditional and Digital Color Prints, Color Negatives, Slides and Motion Pictures* (1993). Wilhelm produced a 21-page rescue report that advised minus 4 degrees Fahrenheit storage in order to slow the deterioration and extend the life of the material an estimated 5,000 years.

Meanwhile, 65 miles north of Pittsburgh there was an underground storage facility located more than 200 feet below the surface of the earth. Iron Mountain had been a thousand-acre mine supplying limestone to the steel industry. In 1950 it was opened as a storage facility utilizing 30 acres of storage connected by more than twenty miles of passageways. At this writing it is the largest commercially owned underground storage facility in the world and the largest privately owned sub-zero vault.

In 2002, 18 refrigerated trucks were used to transport the entire Bettmann Archive to Iron Mountain to much furor and relief from the opposing camps. On one side were researchers who felt that they would no longer be able to easily access the physical objects or browse through the files. On the other side were conservationists and preservationists who were relieved that the treasure-trove, which spanned virtually the entire visual history of the twentieth century, would be saved for future generations. According to long-time employees at the Bettmann Archive, however, researchers never had had direct access to the files. Files were brought to them by experienced staff who knew where to find and correctly re-file them. This aspect has not changed, and people wishing to do physical picture research are welcome to submit their search requests before visiting the Corbis underground vaults where a staff person will deliver the originals.

The original intent of Bettmann was the commercial licensing of reproduction images for profit and this has not changed, it has only become larger in scope and digitized. Interestingly, the staff at the Bettmann Archive have researched the number of hits made at the archive and noted that of the 7.5 million images (plus 3.5 million duplicates) only 100,000 images had been pulled from the files to be looked at and only 75,000 had been licensed for use.

From 1997 until the move in 2002, the Corbis staff searched the archive for those images most in danger in order to scan and then vault them. In

addition, of the negatives and photographs not in immediate danger, decisions were made about which images should be scanned for historical interest as well as which images might likely be selected in the relatively near future. These images include those that might become 'newsworthy,' such as those likely to die during the upcoming decade, or political figures likely be pushed into the news. With this in mind, 1.3 million images were slated to be digitized with, at the end of the century 225,000 already scanned, catalogued, and filed for instant retrieval.

The images are preserved through digital processes that lend the highest resolution and reproduction capabilities. Once the image or negative is scanned, the digital product is cleaned up, coded, catalogued, and electronically stored. As a library is only as good as its cataloguing system, a catalogue system had to be developed that had a sophisticated cross-referencing system, much like the one Bettmann himself had developed. This problem, however, was minor compared to the problem of "forward migration." As software becomes obsolete, the digital files must be translated into the next generation of software and to keep up with the development of hardware.

In addition to preserving images, Corbis is also attempting to identify the photographers, the subjects, and the events depicted. Corbis has a contact point on their website for people who may be able to identify themselves, the event, or the people in the photographs. Corbis will then add that information to the image.

Corbis has tried to achieve globally what Otto Bettmann achieved nationally—a source for images and the insight and foresight to know what images might be appropriate for which clients' needs. To access the Bettmann Archive or the image bank at Corbis, one need only log onto [www.Corbis.com](http://www.Corbis.com). If a professional has additional needs, Corbis also employs designers and consultants who are available 24 hours a day to assist clients in obtaining the right images and the rights to use those images.

LORRAINE ANNE DAVIS

*See also: Archives; Conservation; Digital Photography; Visual Anthropology*

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## CORPORATE COLLECTIONS

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The collecting of photographs began with the invention of the medium. In addition to individual collectors, museums and institutions soon added photographs to their collections and the first “corporate” collections were begun in France when the *Commission des Monuments historiques* formed the *Missions héliographique* in 1851 to photograph buildings and monuments. Baron James de Rothschild then commissioned photographs to be taken along the route of his new railway line between Paris and Boulogne in 1855.

With the constant formation of new companies, it follows that new art collections are forming in the corporate world. Corporations have been collecting art almost as long as there have been corporations, with a recent increase in collections that include photography. Most collections of the late decades of the twentieth century unlike collections of the past, made their acquisitions with the help of curators and art consultants rather than relying on the taste of the president or chief officer of the company. These collections, therefore, are more likely to reflect the ideas and image of the company, becoming an extension of and buttress to the corporation’s identity. In the 1980s and 1990s especially, corporations became very savvy about art, with many companies investing in contemporary artists and new ideas to position themselves as forward-looking companies, to provide a stimulating work environment, and as an investment. Perhaps the best-known corporate collection is that of the Kodak company, which was established as the George Eastman House as a public museum now known as the International Museum of Photography and Film in Rochester, New York.

A comprehensive compilation of corporate collections around the world would be impossible; the following is a selection of the better known North

American corporate collections. It should be noted, however, that there are many other corporations around the globe which have interesting collections that include photographs, many of which can be found in the *International Directory of Corporate Art Collections*. Other corporate collections include the archives of such publications as *The New York Times*, *Condé Nast* and *Time-Life*, among others.

### **The 7-Eleven Collection**

The Southland Corporation in California acquired photographs beginning in the early 1980s in conjunction with other works on paper to furnish a new corporate headquarters. The collection eventually grew to over 2,500 prints by the time Southland was bought out by the 7-Eleven Corporation and the active collecting of art was no longer a primary focus. Most of the photographs were placed in storage and are occasionally loaned to museum exhibitions. A decision was made by the company to decrease its holdings by selling a selection of works at auction. One hundred twenty-six lots of photographs were offered at Sotheby’s New York in April 2000, totaling \$3.6 million with 90% finding buyers. Some of the artists included in the collection were Eugène Atget, Margaret Bourke-White, and André Kertész.

### **Gilman Paper Company Collection**

In 1974 Howard Gilman of the Gilman Paper Company decided to collect and exhibit art in his new Manhattan office. He hired a former curator from the Museum of Modern Art, Pierre Apraxine, to bring his expertise to the collection. Although photography is the strongest part of the collection,

the collection is not exclusively photography. Gilman and Apraxine began the collection with contemporary photographs including those of Robert Frank. The collection then began to work backwards, acquiring more historical works, such as those of Eugène Atget, and nineteenth-century figures Carleton Watkins and Henry Fox Talbot. The company's initial objective, "to make a small selection of photographs that would acknowledge photography's place among other art forms" (*Photographs from the Collection of the Gilman Paper Company*, p. 15) was soon eclipsed by a grander vision.

The collection currently holds over 5,000 images and photographic albums, many of them unique objects. In 1993 a major traveling exhibition, accompanied by a lavish book highlighting the collection, was held at the Metropolitan Museum of Art in New York. In 1997, the Howard Gilman Gallery of the Metropolitan Museum was opened and now holds annual exhibitions showcasing parts of the Gilman collection. The company is no longer actively collecting, but the collection is available for viewing by appointment.

### **Hallmark Photographic Collection**

One of the first corporations to collect only photographs is the Hallmark greeting card company. The Hallmark Photographic Collection began in 1964 with the acquisition of 141 prints by Harry Callahan and currently includes more than 5,000 works by almost 900 artists. The Hallmark Collection is a span of American photography, with vintage works dating back to the late 1880s continuing to the present day. Although there is a focus on older processes, such as daguerreotypes, albumen prints, and salt prints, the many contemporary artists represented provide examples of more contemporary processes included as well. Some of the artists that are showcased in the collection are André Kertész, Dorothea Lange, Ralph Eugene Meatyard, and Todd Webb. The collection is still actively acquiring works.

The company has organized and financed many traveling exhibitions over the last 25 years, including the 1994 blockbuster, *An American Century of Photography: From Dry-Plate to Digital*, *The Hallmark Photographic Collection*, which originated at the Nelson-Atkins Museum of Art, Kansas City, and has printed numerous books and catalogues under the leadership of long-time curator Keith

Davis. The collection is presently held at the Hallmark Headquarters building in Kansas City, Missouri. More information on the collection is available at their website: [www.hallmark.com](http://www.hallmark.com).

### **JP Morgan Chase Collection**

David Rockefeller, president of the Chase Manhattan Bank, began collecting art in 1959. Corporate art collecting at the time was a relatively new concept. His idea was to adorn the Bank's headquarters with the work of contemporary artists. After over 40 years of collecting, as well as six corporate mergers, the company now has a broad international collection with over 20,000 works housed in over 350 locations. The collection consists of many different media with about 20% of the collection comprising photography. Contemporary artists include such well known names in photography as Cindy Sherman and Lorna Simpson. The collection has been shown in such institutions as the Milwaukee Art Museum, the Walker Art Center in Minneapolis and the Center for the Fine Arts in Miami. More information on the collection is available at their website: [www.jpmorganchase.com](http://www.jpmorganchase.com).

### **LaSalle National Bank Collection**

One of the first corporate collections to specialize in collecting photography was LaSalle National Bank, beginning in 1967. Its stated mission is to enrich the lives of those people who visit the bank as well as those who work there. The collection has tried to cover the history of the medium and consists of many important photographers from the early roots of photography, from Henry Fox Talbot to the present with photographers emerging in the 1980s and 1990s, such as Thomas Struth. Some of the important photographers in the collection include Alfred Stieglitz, Walker Evans, and Harry Callahan, among many others. In addition to many important historical photographers, the collection also supports photographers living and working in the Chicago area, including virtually all of the figures associated with the Institute of Design, as well as Dutch artists (due to the affiliation with a Dutch parent company, ABN AMRO). The collection was originally put together with the help of Beaumont and Nancy Newhall as well as the photographer and historian Joel Snyder. The collection has been published in books that highlight various strengths of the collection. More information on

## CORPORATE COLLECTIONS

the collection is available at their website: [www.lasalle.com](http://www.lasalle.com).

### Microsoft Collection

The computer giant Microsoft began collecting art in 1987, when the company only occupied six buildings in Redmond, Washington. Today the collection represents mostly contemporary artists in many different media. Microsoft began collecting art to put in their offices to represent the idea of a contemporary corporation, as well as to educate customers and employees. The collection currently holds over 4,000 works (not including the over 20 million photographic images purchased as part of the Bettmann Archives by Corbis) and is housed in more than 90 buildings throughout North America. As the company continues to grow, so does the collection. The collection currently holds over 750 photographs by more than 200 artists, approximately 20% of the entire collection.

The photographs in the collection are all twentieth-century and with an emphasis on post-war and contemporary photographers, and represent a broad range of photographic media, such as photomontages, digital prints, and photo transfers. Some of the artists represented include Cindy Sherman, Laura Larson, Eva Schlegel, and Louis Stettner. There are many American artists, as well as artists from around the world, including Mexico, China, Brazil, Cuba, and Japan. Works from the collection are often loaned to institutions, such as the Art Museum at the University of Washington, and the collection is shown in many traveling exhibitions. In addition to exhibitions, the company also hosts educational programs for the general public. More information on the collection is available at their website: [www.microsoft.com](http://www.microsoft.com).

### The Polaroid Collection

Polaroid began hiring photographers to test their new instant films in the late 1940s, beginning with Ansel Adams. The company trusted that the opinions of artists would give a point of view from the field, rather than the lab. In the 1950s and 1960s, many more photographers were hired in addition to Adams, including Paul Caponigro, William Clift, John Benson, and Nick Dean. In the late 1960s, the company began acquiring the works that the photographers made during the field tests. Simultaneously, in Europe, the company was acquiring the works of David Bailey, Sarah

Moon, Helmut Newton, and Josef Sudek, beginning the International Polaroid Collection.

The two separate collections were combined in 1990 and the complete collection now holds more than 23,000 images by over 1,000 different artists, and is the most diversified collection of original Polaroid instant images. The collection is housed in Waltham, Massachusetts, and many of the works have been added to the permanent archives of such museums as La Maison Européenne de la Photographie in Paris and Le Musée de l'Elysée in Lausanne, Switzerland.

The company continues to give grants to artists to test its films in exchange for providing images to the collection. Under the supervision of long-time curator Barbara Hitchcock, parts of the collection are frequently exhibited around the world, and the corporation produces books and catalogues on its collection and artists represented in the collection. More information on the collection is available at their website: [www.polaroid.com](http://www.polaroid.com).

### Safeco Collection

Safeco, an insurance company, began collecting art for their Pacific Northwest offices in 1973. Their idea was to enrich the workplace while supporting local artists. The collection focuses on contemporary art with a strong local presence and holds over 2,600 works located in over 70 offices in Washington and across the United States. Within the collection is a significant holding of over 500 photographs by 100 artists. The photography collection is quite diverse, having works by many well known artists like Eliot Porter, Berenice Abbott, and Imogen Cunningham, and also including well-regarded Northwest regional artists such as Marsha Burns and Arthur Aubry. The collection also has several early works, including the work by Myra Albert Wiggins, which dates back to 1898. More information on the collection is available at their website: [www.safeco.com](http://www.safeco.com).

### Seagram Collection

The Seagram Company began collecting art in the late 1950s after their landmark building was erected on Park Avenue in Manhattan. Phyllis Lambert, daughter of Samuel Bronfman, the founder of the company, along with photographer Richard Pare, were the principal curators of the collection until the 1980s. In 1972, they began collecting photography. The collection as a whole was put together to adorn the building's executive

offices, lounges, and the Four Seasons bar in its Grill Room. Ms. Lambert had the idea to collect pieces of artwork that the average person, not involved in the art world, could appreciate. The photography collection held works by over 130 artists, including Walker Evans, Garry Winogrand, Berenice Abbott, Weegee, and Robert Frank. The theme of American urban life was apparent in the collection. The complete collection had a total of 2,500 works, of which there were over 700 photographs. When the Seagram Company was acquired by the Vivendi Company in 2000, the entire collection went to auction in 2003, and 100% of the photographs were sold. The total sale price of the photography collection came to over \$2.8 million.

PENELOPE DIXON

See also: **Archives; Polaroid Corporation**

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## CREATIVE CAMERA

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In Britain, photography was not established as a distinct artistic medium until the late 1980s. Technical leanings and camera club alliances still dominated photographic interests in Britain during the twentieth century that printed magazines struggled to overcome. Photography was still succumbing to editorial influences and the social commentary that a printed photograph could offer. *Creative Camera* (London) closed its operation in 2000. Founded in 1966, the magazine was the foremost magazine that demonstrated concern about photography's artistic discourse, which placed Britain in an international debate about photography's progression since World War II.

In 1966, the original magazine *Camera Owner* was bought and redeveloped as *Creative Camera Owner* and then as *Creative Camera*, changing its title to suit a readership with interests diversified from the technical magazine's roots and to establish a site for artistic innovations in British photography. Colin Osman was the second editor after Bill Jay's founding, beginning his tenure in 1968 and leading the magazine's mission until roughly 1986. Located originally on Charles Dicken's

Doughty Street *Creative Camera* established a three-dimensional presence, offering a gallery site and bookstore for its book-order company that mirrored the magazine's spreads. Coo Press Limited distributed *Creative Camera* to an international readership and later purchased Mansfield Books International, enlarging *Creative Camera's* mail-order business to one of the largest book holdings in photography during the late 1960s and early 1970s.

In addition to the mail-order section, the magazine also functioned as a gallery guide and open forum. The front page was Osman's editorial voice, which addressed issues raised about the production of the magazine or responded to letters to the editor. In crisis and reconstruction since the end of the Churchill era, Britain searched for an identity that the legacy of World War II provided, which was mainly through photographic war communication. A public consciousness aware that the war era was the beginning of an unknown start was reflected in public projects such as the Mass Observation project beginning in 1937. The *7 Up* film series (1962), and *The Family* (1974) were media-

related searches intended to question Britain's postwar social and economic developments. The Realist Movement sparked by France's Cinema Verité also echoed this need for identity politics to hit the heart of local interests. Magazines were a central distribution point supported by the thoughts of editors who witnessed much of this public forum. Photography proved crucial. Osman was dedicated to reinterpreting this role for the negotiation of photography's artistic value.

Initially resembling a published newsletter in design with a signature broad-bordered silver cover, *Creative Camera* stood apart from other publications aimed at the fine-arts photography audience such as *Camerawork*, *Aperture*, and *History of Photography*. Spreads featured aspiring British photographers, but many of the photographers were not of international repute and the magazine struggled against international politics of quality. Funding was an additional struggle given its mission to disclaim a technical practice in favor of artistic directions. Still trying to abate commercial aesthetics, the magazine struggled for innovative advertising that could support its artistic aims. Sponsorship rested mostly on subscriptions, individual contributions, gallery and museum announcements, and its mail-order business. Articles were separated from spreads and varied from press releases to commentaries from the editorial staff and internationally written responses about developments in photography and exhibitions.

The photography of Bill Brandt, which was shown by Museum of Modern Art, New York curator John Szarkowski in a landmark exhibition at London's Hayward Gallery (1970) and traveled throughout England, proved inspirational for two decades of photography that *Creative Camera* featured. Among the published artists, Chris Killip and Martin Parr emerged as the most prolific. Straight photography was the main aesthetic among British photographers, causing *Creative Camera* to align in the 1970s with Szarkowski's famous curatorial vision for a defining emphasis of twentieth century photography. His book, *The Photographer's Eye* (1966) and probably his closing exhibition at MoMA, *Photography Until Now* (1989), established modern photography's appeal as having a critical eye that was wholly pluralistic by being unfettered by societal distinctions. The magazine also reflected other areas of interest. In England, nineteenth-century photography was renewed in collections such as the Victoria and Albert Museum's collection during the 1970s and

was part of the quest to examine photography's artistic dimensions. As a result, articles in *Creative Camera* about William Henry Fox Talbot and Julia Margaret Cameron were keenly anticipated. The popularity of American photographers Diane Arbus, Garry Winogrand, and Lee Friedlander initiated a second modernist style of straight photography that assuaged aesthetics with a kind of street smarts that matched the grain and "stylistic grit" of Bill Brandt's legacy and became another following for many photographers displayed in *Creative Camera's* pages.

One of the main issues working against the magazine's success was the separation between the magazine's articles and photographs. *Creative Camera's* readership rose and fell with changes in critical thought. The magazine's editorial bent was initially shaped by ideas based on Henri Cartier-Bresson's aesthetic of "the decisive moment." A synthesis of the theories of John Tagg and Szarkowski about societal systems then dominated the magazine, which was followed with notions based on Victor Burgin's *Thinking Photography* (1982) and French philosophical concerns revolving around deconstruction and semiotics. Burgin's highly influential conceptual photography and writing, as distributed through *Creative Camera* and other venues, inspired a new generation of artists who found their consciousness diversified by greater immigration into England, which read-dressed Britain's colonial roots.

Rather than featuring genres like landscape or street life, or the focusing on black and white photography, in the pages of *Creative Camera* artists such as American James Casebere, known for his deserted interiors, Rineke Djikstra, Ratimi Fani-Kyode, and Uganda-born Zarina Bhimji grew in critical importance. Changes in social politics in general allowed the full effects of Burginian and Foucaultian ideas to take affect upon the magazine by 1986, when Colin Osman negotiated his resignation in exchange for full revenue support by The Arts Council of Great Britain. Redesign of the magazine included transferring decisions from the editorial staff to a board of directors. Selected critics—Ian Jeffrey, Jo Spence, Rebecca Solnit, and Geoffrey Batchen—exemplified this shift in editorial perspectives to supplant newsboard aesthetics. By the 1990s, *Creative Camera* resembled more general art world publications like *Art in America* with its leading critical edge.

*Creative Camera* honored its founding mission its last issue: the February/March 2000 was a sour-

cebook for photographers. The basic question that had shaped the magazine's history still persisted: How to represent British art photography. Mark Durden's February/March 1998 article "Defining the Moment" reveals that despite the changing opinion, the magazine's subscription base was still true to British photographic traditions. Conceptual and contemporary practices pinned theoretical multimedia practices against straight art photography. The latter was still difficult to define, as explored in articles written by photography critic and professor, David Green. An open forum for debate to the end of its funding reliance, exhibitions such as the Victoria and Albert's *British Photography: Into the 1990s* (1988) and Museum of Modern Art's *British Photography from the Thatcher Years* (1990) paid homage to *Creative Camera's* participation in attempts to decipher the question. David Brittain, the final editor, rechristened the magazine as *DPICT* after its close, which aimed to increase critical influence.

Ultimately, the evidential question for its readership was "what is art photography?" given the succession of movements, theory, attention to certain types of artists, the question of social use, and changes in technology that *Creative Camera*

had championed. Both questions proved amorphous. Discourse and discussion over the photograph as object was still the main topic fueling *DPICT* until its closing in 2002. A cumulative book, *Creative Camera: Thirty Years of Writing* (1999), edited by Brittain, is a demonstrative publication voicing significant British perspectives on such questions.

SARAH L. MARION

*See also:* **Burgin, Victor; Cartier-Bresson, Henri; Killip, Chris; Parr, Martin; Spence, Jo; Szarkowski, John**

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## GREGORY CREWDSON

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### American

Gregory Crewdson came to the forefront in photography during the 1990s. His photographs—richly detailed yet uncanny color images of American suburbia—build on a tradition of documentary photography that looks closely at quotidian events in the lives of ordinary people. Intrigued by the tension that exists between domesticity and nature, Crewdson transforms his real, suburban settings into entirely fictional worlds, creating single moments in an absurd, fantastic narrative revealing the hidden underbelly of everyday life. "Photography...is not at all about an exact representation of the truth," Crewdson has said, "but is rather a dramatization of something which ought to have remained hidden" (Moody, 2002).

Born in Brooklyn, New York in 1962, Crewdson first learned of Freudian analysis from his father, a psychologist who conducted sessions with his patients at home. As a child, Crewdson would overhear fragments of these conversations through the floorboards in the living room, inventing entire stories based on excerpts of people's dreams, an experience that would later prove essential to Crewdson's use of narrative in photography. It was Crewdson's father who first introduced his son to the medium, taking him to see the 1972 retrospective exhibition of Diane Arbus at the Museum of Modern Art. Arbus' photographs of New York City, which she explored as both familiar and foreign territory, and her use of the camera to challenge preconceived ideas of the city's reality made a

lasting impression on Crewdson and helped shape his concept of photographic truth.

As an art student at State University of New York at Purchase from 1981 to 1985, Crewdson studied photography in a suburban community, an environment that would later serve as the focal point for the majority of his images. During this period, he worked at *Aperture* magazine and did an internship at the Daniel Wolf Gallery in Manhattan. It was at this point that he met Joel Sternfeld, whose photographs of the American landscape he greatly admired, along with those of William Eggleston, Robert Frank, and the paintings of Edward Hopper.

Like these artists, Crewdson developed his aesthetic and artistic technique in response to place. A primary source of inspiration is the natural landscape of western Massachusetts where his family purchased a tract of land on which to build a log cabin when he was a teenager. This area of pristine terrain, which lies adjacent to towns of vinyl siding and subdivisions, has served as a retreat for Crewdson throughout his career. It has also provided him with a model of American life in which an ideal nature collides with ever-encroaching urban blight.

Crewdson first began to photograph suburban life while working on his Master of Fine Arts thesis at Yale University between 1986 and 1988, asking local residents from the nearby town of Lee, Massachusetts to participate in a series of theatrically composed genre scenes. Crewdson orchestrated disquieting, ambiguous situations located within his subjects' homes, with the aim of capturing a furtive moment that usually goes unnoticed.

Crewdson acknowledges that this split second, what he calls "the uncanny aspect of the photograph," is fleeting (Moody 2002). To capture this moment, Crewdson needed to gain greater control over the arrangement and lighting of his compositions. In the late 1980s, he abandoned real life situations to create still-lives and dioramas of natural environments, which he built in his studio and then photographed. Crewdson tightened his focus to feature animals and birds as the protagonists in these vivid, color photographs, which he titled the *Natural Wonder* series (1989), thus creating startling scenes of macabre moments in the underbrush.

The use of minutely detailed, constructed environments, staged events, and theatrical lighting to reveal the unknown aspects of his subjects' lives recurs throughout Crewdson's work. Crewdson cites numerous film directors and several films among his strongest influences. These include David Cronenberg, David Lynch, and Alfred Hitchcock, whose 1958 psychological thriller *Ver-*

*tigo*, together with Steven Spielberg's paranormal film, *Close Encounters of the Third Kind* (1977), stimulated Crewdson's interest in combining everyday reality with the extraordinary. Often compared to a movie director himself, Crewdson presents a complete yet ambiguous narrative within one photograph, condensing an entire movie into a single frame.

In the late 1970s, Cindy Sherman began taking a series of photographs in which she re-created the promotional stills from Hollywood B-movies. Photographing herself as an actress, a housewife, a prostitute and the like, she created new archetypes from well-honed film stereotypes. In the 1990s, photographers like Crewdson and Jeff Wall expanded on Sherman's concept, creating extensive and elaborate staged tableaux in which they too created a new fiction by subjecting ordinary North American life to intense scrutiny.

Crewdson regularly works with crews of 30 or more production assistants and technicians to fabricate intricate sets and lighting designs, often installed within a rural, suburban environment. In the *Twilight* series (1998–2002), for example, which includes 40 large-format, untitled photographs, Crewdson transformed a quiet neighborhood street lined with 1950s-style houses into a bustling film set. Photographed at the twilight hour, when both natural and artificial lights are available, these pictures present a hybrid space that is at once real and invented.

Despite the enormous scope of his productions, Crewdson's carefully composed scenes and controlled lighting recall the intricate arrangements of early photographic still lifes. In nineteenth century daguerreotypes, for example, objects were positioned with a scientific sensitivity to depth of field and the play of light and shadow within a composition. Crewdson maintains this traditional approach to photography but magnifies it to the largest possible scale. In this way, he turns the real world into a fictional stage, creating complex images of a choreographed reality. As a professor of photography at Yale University since 1994, Crewdson has profoundly influenced a group of artists who combine documentary photography with fictional, staged elements. Crewdson summarizes his aesthetic vision as follows: "In part I see what I'm doing as exploring the American psyche through the American vernacular landscape" (Grant, 2004). Rather than passively observe the world and record the reality he encounters, Crewdson actively creates a world as he imagines it and photographs it for us to see.

LINDSAY HARRIS

*See also:* **Conceptual Photography; Constructed Reality; Documentary Photography**

### **Biography**

Born in Brooklyn, New York, 26 September 1962. Attended State University of New York, Purchase, B.A., 1985; studied photography at Yale University, New Haven, Connecticut, M.F.A., 1988. Teaching positions include State University of New York, Purchase, New York, 1988–93; Sarah Lawrence College, Bronxville, New York, 1990; Cooper Union, New York, 1990–93; Vassar College, Poughkeepsie, New York, 1993; Yale University, New Haven, Connecticut, 1994 to present. Received The Aaron Siskind Fellowship, 1991; Visual Artists Fellowship from National Endowment for the Arts, 1992. Resides in New York City.

### **Individual Exhibitions**

1988 Yale University Art Gallery; New Haven, Connecticut  
1991 BlumHelman Warehouse; New York (traveled to Portland School of Art, Portland, Maine; Ruth Bloom Gallery, Los Angeles, California)  
1992 Houston Center for Photography; Houston, Texas  
1993 Feigen Gallery; Chicago, Illinois  
1994 Palm Beach Community College Museum of Art; Palm Beach, Florida  
1995 Galleri Charlotte Lund; Stockholm, Sweden  
*Les Images du Plaisir*, Frac des Pays de la Loire, Galerie des Carmes; La Flèche, France Jay Jopling / White Cube; London  
1996 Ginza Artspace, Shiseido Co.; Tokyo, Japan  
1997 Cleveland Center for Contemporary Art; Cleveland, Ohio  
1998 Espacio Uno, Museo Nacional, Centro de Arte Reina Sofía; Madrid, Spain (traveled to Salamanca in 1999)



Gregory Crewdson, *Untitled (beer dream)*, 1998, C-print. Original in color.  
[© Courtesy of the artist and Luhring Augustine, New York]

## CREWDSON, GREGORY

- 1999 *Surreal Suburbia*; John Michael Kohler Art Center; Sheboygan, Wisconsin  
*Twilight*; Emily Tsingou Gallery; London
- 2000 *Gregory Crewdson: Disturbed Nature*; Charles H. Scott Gallery, Emily Carr Institute of Art; Vancouver, Canada
- 2001 *Gregory Crewdson: Photographs*; SITE Santa Fe; Santa Fe, New Mexico
- 2002 Luhring Augustine Gallery; New York
- 2003 *Gregory Crewdson: Photographs*; Mass MoCA; North Adams, Massachusetts

### Group Exhibitions

- 1991 *Pleasures and Terrors in Domestic Comfort*; The Museum of Modern Art; New York
- 1994 *Recent Photography Acquisitions: Selections from the Permanent Collection*; Whitney Museum of American Art; New York  
*New Work, New Directions 2*; Los Angeles County Museum of Art; Los Angeles, California
- 1995 *La Belle et La Bête*; Musée d'Art Moderne de la Ville de Paris; Paris, France
- 1996 *Everything That's Interesting is New*; The Dakis Joannou Collection, organized by the DESTE Foundation. Athens School of Fine Arts, "The Factory;" Athens, Greece
- 1997 *Gothic*; Institute of Contemporary Art; Boston, Massachusetts
- 1997 *Kwangju Biennale*; Kwangju, South Korea
- 1998 *Where: Allegories of Site in Contemporary Art*; Whitney Museum of American Art; New York
- 1999 *Making it Real*, a traveling exhibition organized and circulated by the Independent Curator's International, New York. Traveled from 1997–99 to the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Reykjavik Municipal Art Museum, Reykjavik, Iceland; Portland Museum of Art, Portland, Maine; Bayly Art Museum, University of Virginia, Charlottesville, Virginia; Bakalar Gallery, Massachusetts College of Art, Boston, Massachusetts; Emerson Gallery, Hamilton College, Clinton, New York

- 2000 *Open Ends: Sets and Situations*; Museum of Modern Art, New York
- 2001 *Settings and Players: Theatrical Ambiguity in American Photography*, White Cube, London; City Gallery of Prague, Czechoslovakia

### Selected Works

- Natural Wonder* series, 1989  
*hover* [sic] series, 1996  
*Twilight* series, 1998–2002  
*Dream House* series, 2002

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# CRIME PHOTOGRAPHY

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On April 20, 1865, "Wanted" posters were put up all over the United States. Unlike the illustrated ones of the old west, these particular "Wanted" posters featured the photographs of John Wilkes Booth and his two supposed partners in crime, John Surratt and David Harold. Photography, still a fairly new science, had entered the realm of criminal investigation in the 1840s, but the photographs of John Wilkes Booth brought a national legitimacy to this new form of investiga-

tion. Since that time, photography has continued to play a key role in the recording, processing, and prosecuting of criminal activity. There are many different types of crime photography, all of which serve some functional purpose, aiding in the gathering or documenting of evidence either for testimony, records, or for later investigation. There is a distinct division between the actual genesis of the crime photograph (photographs which are usually taken at the scene of the

crime) and the analysis of the photograph (often conducted at highly specialized laboratories).

Perhaps the most common sub-area in criminal photography is the standard "crime scene photograph." From murder to much less serious crimes, investigators typically take photographs in order to aid later investigation. Photographs are used to reconstruct crime scenes at later dates; it is therefore vital that each object even tangentially related to the crime be photographed by itself (a close-up, frame-filling shot), but also in its spatial relationships to the other objects in the crime scene. If this "completeness of scene" is accomplished, when presenting evidence to judges or juries, two groups who did not benefit from witnessing the original crime scene, a prosecutor can either focus on the minutia of the criminal case by showing a picture of the isolated object (such as the murder weapon), or by giving an impression of the scene as a whole. A general philosophy adhered to by most careful criminal photographers is that of thoroughness. For instance, in the case of a murder, the dead body is certainly photographed, but there are other possible clues that could aid the investigators and are therefore just as important to photograph, such as footprints, potential murder weapons, or parts of the room that have clearly been tampered with. A traffic investigator working for the highway patrol does not just take pictures of the accident, but also looks for indicator signs to photograph, such as skid marks and broken glass. Typically, crime scene photographers are tremendously thorough, presenting every possible angle of the scene. The power of an investigator to recall will never be perfect, and it is impossible for a jury to completely picture how a crime scene would look without some form of visual aid. Therefore, many rolls of film are typically exposed, ensuring that absolutely everything of potential importance be portrayed from every possible angle.

In cases of foul play, after the initial crime scene photographs are taken, another arm of criminal photography comes into play: the autopsy record. Autopsies are typically documented in several different ways, one of which remains the photograph. All autopsies are photographed, but this is particularly true of ones where homicide is suspected. The coroner searches for potential causes of death, taking photographs of any exterior markings (bruises) or interior markings (punctured organs) that seem suspicious or may suggest a potential cause of death. Just as with crime scene photographers, coroners attempt to collect as much evidence as possible by using photographs, which could also become valu-

able evidence in court. Victims of crime need not always die in order to have their body photographed, however. In cases of sexual, spousal, or child abuse, various regions of the body that were struck or violated are photographed by specialized police photographers, again in order to ensure a record of the crime, which can be used as evidence at a later date.

A final type of crime photography is surveillance. In 1924, the Federal Bureau of Investigation (FBI) was formed, and J. Edgar Hoover was placed at its helm. Within a decade, the FBI had become a large and powerful force in American crime prevention, due in large part to the freedom of action Hoover was accorded. A large part of Hoover's success was due to his everyday and widespread use of surveillance, a style of investigation that sought to analyze the criminal before he struck. Hoover's personal philosophy of "overkill" when it came to surveillance filtered down through the FBI ranks. Files on suspected criminals often contained pages or pieces of evidence numbering in the thousands. A large component of these substantial files was the photographs, which derived from almost constant surveillance of suspected wrongdoers. If a potential criminal was under surveillance by the FBI, every aspect of that person's life was captured on film, including every place he went and every person he met with. This form of documentation was extreme, but it laid the cornerstone for the contemporary "stakeout," which is used by many different law enforcement agencies. Again, thoroughness is encouraged, as there is no predicting when the important event that needs to be photographed might occur. Surveillance is an arm of photography that takes place before the key event, in anticipation that the camera can be used to capture more than just the aftermath of the crime, but the actual crime itself.

Not all crime photography is conducted by employees of law enforcement agencies, however. There is quite a rich tradition of private photographers who "ambulance chase," who tune their radios to police frequencies hoping to arrive at crime scenes in time to take photographs. Some of the more renowned photographers of all time, such as Weegee, have done their best and most famous work within the field of crime photography. And some of the more shocking and disturbing photographs of all time fall within this genre, including photographs of the murder scenes of Dutch Schultz, the St. Valentine's Day Massacre, the Black Dahlia, and Malcolm X, to name a few.

ANDREW HOWE

## CRIME PHOTOGRAPHY

See also: Weegee

### Further Reading

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Runyon, Esther L. *Photographic Evidence*. New York: Carlton, 1991.



Weegee, Booked on suspicion of killing a policeman, Anthony Esposito, Accused “Cop Killer”  
January 16, 1941, gelatin silver print.  
[Weegee (Arthur Felig)/Getty Images]

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# CROPPING

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Cropping is a technique for focusing the eye upon any particular image by means of reduction. The term is commonly used to describe the removal of extraneous visual data (such as unnecessary background or individuals) from photographs or other kinds of images. Often cropping eliminates partial and extra images not germane to the composition, visuals that cannot be fully read or contextually understood (i.e., any out-of-frame, blurry, or rogue image).

Cropping can be as simple as rounding- or squaring-off corners, or can require cutting and shaping images into other forms. In journalism cropping is one technique of “layout and design” involving, as in traditional newspaper layout, the carefully measured addition of strips of black line delineated by width. The layout technician creates columns, boxes, large and small headers, or simply white space, usually in order to market page space, demarcate advertisements, and draw readers’ attention to image or text.

Cropping is also a technique used for building and maintaining scrapbooks, or “scrapbooking,” where photos often assume the fanciful shapes of circles, stars, and hearts, or project-specific shapes such as teddy-bears for a baby album, and horse shapes for an equestrienne’s album. Aiding in the shaping process, templates include squares, rectangles, circles, triangles, hearts, stars, bells, dolls, and animals. Paper piercing patterns, stamps, mattes, and scraps may add information or provide pure decoration by coordinating colours that help to “bring out” or emphasise an element for aesthetic effect. Scrapbookers select photos, determine what constitutes suitable background, what is unimportant and how best to display the desired image by cutting. Background is important as it may provide useful contextual information, particularly if creating an album as an historical record.

Traditionally, cropping was achieved by means of scalpel, Exacto-blade, razor blade, paper-trimmer, *guillotine*, scissors, paper trimmer, box cutter, punch, or some other sharp cutting tool. Nowadays, cropping is accomplished virtually prior to its concrete appearance on paper. Many of these tools are still used professionally in print journal-

ism and advertising. Nowadays cropping is as likely to be thought of as the virtual correction or alteration to an image prior to its concrete or material appearance; computer software programs perform this kind of operation. Thus page-cropping abilities are to be found in Adobe Acrobat, Adobe Photoshop, PageMaker, and other software publishing programs. Many scanners (machines dedicated to “reading” texts as images or symbols, and transporting them onto computers as binary data) have built-in capabilities of automatic image-cropping.

One of the newer associations with cropping occurs in online editing. Microsoft Picture IQ<sup>(TM)</sup>, a product of software giant Microsoft, allows fades, morphs, texturizing, artistic auto-rendering, and 3D, in addition to the removal of red-eye glare from flashbulbs, scratches, wrinkles, and other unwanted marks on the image. Picture IQ<sup>(TM)</sup> PhotoTools<sup>(TM)</sup> Version 2.0, a set of online photo editing and enhancement tools, is a product of global digital imaging network company PhotoChannel Networks Inc. PhotoTools<sup>(TM)</sup> integrates online advances with cropping controls as well as the standard controls for brightness, contrast, and the omnipresent “clip art” catalogue for illustrating straight text. In addition to permitting cropping changes to the image online (without the interim step of adjusting composition with another software platform), this program enables users to “undo,” removing changes made. (For instance, when using the justifiably popular Adobe Photoshop to combine images one might enable the program by clipping a TIFF image before importing it into QuarkXPress.) This adds a degree of flexibility not found in all photo composer packages. According to the industry’s news release (Seattle Times, 7 Feb. 2001), PhotoIQ features include user controlled “freeform” cropping, one click cropping to industry-standard print-aspect ratios, red-eye removal, online clipart, customized user interface skins, and addition of photo card templates, borders, and clipart. Most photographic platforms now offer “one-click” cropping, making images even more ephemeral. Other methods for image cropping are found in digital imaging map programs.

## CROPPING

Cropping originally concentrated on placing the primary image in a central position, either in the middle of the frame or in the “golden triangle” classically perceived as an aesthetically strong position, clearly adhering to classical concepts of painting, especially portraiture, architectural design, and sculptural technique. A general principle for the use of space is that it should not occupy more than a third of the photo. Under the influence of graphic design and advertising, and the quickly changing visual bytes of cable television, in particular MTV, cropping techniques have altered radically. Cropping has become an art

form in itself, drawing attention to an artist’s method and personality, and is now widely accepted as a means of delivering a postmodern point of view with any image. Dislodging the image from a hierarchically powerful position in the centre of any given frame, the desired image might be cropped so severely that the subject (for instance, a person’s face) is only partially revealed, dominated by the matrix, or removed altogether.

ROY BAUM

*See also:* **Architectural Photography; Composition**

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# IMOGEN CUNNINGHAM

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## American

Imogen Cunningham’s photography spans 70 years of the twentieth century during which photography became the new way of seeing and interpreting the world. As a master photographer whose compelling portraits of diverse personalities such as Herbert Hoover and Martha Graham appeared in *Vanity Fair* and *Aperture*, she was not interested in developing a philosophy or theory of photography, but was an extremely talented and innovative female artist who strove to search for reality through her lens. Her involvement with her art is reflected in her prolific portfolio, which displays her important role in the history of twentieth-century photography.

Cunningham was born on April 12, 1883 in Portland, Oregon. During her youth, her parents nurtured her artistic talents by paying for summer art lessons. Her interests turned toward photography, and she began experimenting while studying chemistry at the University of Washington in Seattle in 1903. Although there was no official photography department, she learned chemistry as a basis for further study of photography. In 1905, she began experimenting with a 4 × 5 inch format camera that she ordered from a mail order correspondence school. She made her first portraits in 1906—one of which was her own nude body in a field on the university

campus, “Self-Portrait” (1906). To pay for her expenses, she worked as a secretary and made slides for botanists. Her father continued to encourage her, and he built a darkroom for her in a woodshed in which the only light was a candle in a red box. She graduated in 1907 with a major in chemistry; her thesis was entitled “The Scientific Development of Photography.” She then worked for two years for Edward S. Curtis, known for his photographic study *The North American Indian*; from him she learned platinum printing techniques and how to retouch negatives.

Two events that led her to focus on photography as a career occurred between 1907 and 1910. The first was an article she read in April 1907 about the work of New York photographer Gertrude Käsebier in a periodical called *The Craftsman*. Käsebier’s studies of mother and child deeply moved Cunningham, and the article’s point that photography could capture an emotional moment—that it was more than just a scientific chemical process—affected the young artist immensely. The second event was a trip she took to Dresden in the fall of 1909 after receiving a fellowship from her university sorority. In Germany, she studied with photo chemist Robert Luther at the Technische Hochschule and viewed the *International Photographic Exposition* where she had her first chance to view some of the best European and American photographic art of the time. Although she took

few photographs on her travels, she was inspired by the great museums of Europe and by the artists that she came into contact with in Paris and London. After a stop in New York, she returned to Seattle in September 1910, opened a portrait studio, and began to exhibit her work, which was often portraits of close friends.

As a female photographer, Cunningham took some risks early in her photographic career. One risk was her avid interest in nude photography in an era in America still suffering from the conservatism of the Victorian era. In support of the idea of the modern, independent female, she also published an article called "Photography as a Profession for Women" in her sorority's journal *The Arrow* in 1913 in which she urged women to develop their own style in photography and other professions rather than merely trying to copy what men were doing. This conviction—risky for its time—she held throughout her life.

One of the most notable influences on her work during this early formative period was the art she viewed in the avant-garde periodical *Camera Work* published by Alfred Stieglitz. In this quarterly, she was introduced to many of the new young, experimental photographers that Cunningham would later come to know personally. Although Stieglitz discontinued publishing *Camera Work* in 1917, and she never made it into the journal herself, the type of photographic work illustrated—the beginnings of the clean, modern style—influenced her work throughout the 1920s and 1930s. In addition to *Camera Work*, *Vanity Fair* also drew her attention during her mid-teens with its progressive studies of nudes and its pages portraying avant-garde culture.

In 1914, her first solo exhibition was displayed at the Brooklyn Institute of Arts and Sciences. In February the following year, she married Seattle etcher Roi Partridge, with whom she had corresponded by letter for two years while he was in Europe studying art. When the war forced him to return to the United States, he became Cunningham's husband and model. Their first son, Gryfyd, was born in December of that same year. The following year, she published what was then considered a risqué nude photograph of her husband in the Christmas issue of Seattle's *The Town Crier*.

The family moved to San Francisco in 1917, where Cunningham gave birth to twin sons Rondal and Padraic; she spent the next few years with her three young children, restricting herself to photographing close friends, family, and the plants in her garden, which would be a focal point of her experimental work throughout the 1920s.

She returned to commercial portraiture in 1921 after her family moved to Oakland and her husband took a teaching position at Mills College. During these years, she and Partridge became part of a group of artists that included Edward Weston, Dorothea Lange, and Anne Brigman. Cunningham stretched her artistic horizon toward avant-garde experimentalism; and, like many other young artists, she was greatly influenced by publications such as *Vanity Fair*'s October 1922 issue which included Man Ray's now infamous portrait of the Marchesa Casati. This double exposure influenced Cunningham's portraiture and turned her focus to more abstract details apparent in photographs such as *Two Callas* (1929). She was also affected by Marcel Duchamp's famous Dada painting *Nude Descending a Staircase (No. 2)*.

By the end of the 1920s, her works were routinely made as double-exposures, and she experimented with different techniques, using plants and portraiture as her subjects. She also continued her studies of the nude—often using her husband Partridge and three children as models.

The end of the decade was punctuated by a local exhibition at the Berkeley Art Museum, in which she showed works from her plants series, and, more importantly, by her participation in the seminal *Film und Foto* exhibition in Stuttgart, Germany, in which she displayed 10 prints of what have become some of her best-known photographs, including studies of fleshy, spiky agave, aloe plants, and calla lillies.

In the 1930s and 1940s, Cunningham moved away from the close-up, sharply focused studies of plants and avant-garde experimentalism of the 20s toward celebrity portraiture and then street photography. In 1931, she exhibited at the M.H. de Young Memorial Museum, and after two photographs of the dancer Martha Graham were published in the December 1931 issue of *Vanity Fair*, the editors asked her to take assignments photographing personalities including actors Spencer Tracy, Cary Grant, Joan Blondell, and James Cagney, and President Herbert Hoover. She divorced Partridge in 1934 and moved to New York for a short time to shoot more for *Vanity Fair* including photographs of President Franklin Delano Roosevelt's mother, Mrs. James Roosevelt, but she soon returned to California to her to be closer to her sons. She continued her portraiture, which included such varied personalities as the writer Gertrude Stein, Mexican painter Frida Kahlo, and writer Upton Sinclair, who was then seeking the California governorship.

She joined Group f/64, organized by Willard Van Dyke in 1932 and including Edward Weston

and Ansel Adams as members. This group was a very casual gathering of members primarily interested in realism and truth in their work. This aim is reflected in the name Group f/64, which represents the aperture setting on a camera which yields both the most depth and the sharpest focus. In the late 1930s, she began what would become a later life focus on street photography as her work shifted to subject matter concentrating more on the social circumstances of America in the mid-century and the civil strife of the postwar years in the urban and rural centers.

Cunningham opened her own studio on Green Street in San Francisco in 1947, and for the next 13 years her work was exhibited across America as she continued taking street photographs when not hired to take portraits. In these postwar years, she began teaching intermittently at the California School of Fine Arts (San Francisco Art Institute). At this time, she befriended Lisette Model, a photographer for *Harper's Bazaar*, who greatly influenced her portraiture. Together, the two women searched for radical and unusual imagery in the backstreets of San Francisco. Unlike Model's often unforgiving and stark photography, Cunningham's images reveal a mutual respect between her and her subjects, often the homeless or the downtrodden who inhabited San Francisco's seedier neighborhoods.

By the 1960s, Cunningham was running a portrait gallery, teaching portrait classes and photographing the beat generation and flower children in the Bay area. In her work at this time, Cunningham not only reveals the everyday life of this counterculture, but also considers the role of interracial relationships in the time of segregation, as demonstrated by a photograph of a couple in a San Francisco cafe in *Coffee Gallery, San Francisco* (1960). This same year, she was recognized by The International Museum of Photography and Film at the George Eastman House in Rochester, New York, which purchased a collection of her work. She used the money to travel and photograph in Western and Eastern Europe.

In 1964, Minor White devoted an entire winter issue of *Aperture* to her work and reproduced 44 images from her early work and several new portraits. She was elected a fellow of the National Academy of Arts and Sciences in 1967, and near the end of the decade she was awarded an honorary Doctor of Fine Arts by the California College of Arts and Crafts in Oakland.

In 1973, Cunningham turned 90, and these last years seemed to have been the busiest in her life. She received a Guggenheim fellowship to reprint her early glass plate negatives, was given a major

exhibition at New York's Metropolitan Museum of Art, and was declared Artist of the Year by the San Francisco Art Commission. During the last year of her life, she made a guest appearance on Johnny Carson's *Tonight Show*, and CBS produced a documentary celebrating her work and life.

Although she became a celebrity, she still worked, and her last and perhaps most intriguing project was a series of work called *After Ninety*, which was a study of the lives of nonagenarians. For this project about old age, she re-photographed people from her own past, including her ex-husband, Roi Partridge, and Ansel Adams. The most moving portraits in this last series are her intimate portraits of women such as *Irene "Bobbie" Libarry 3* (1976)—a nude of a former carnival woman whose entire body had been tattooed—and melancholy studies of the inhabitants of convalescence homes and convents, such as the pensive woman depicted in *Woman in Convalescent Center, Berkeley* (1975). Cunningham died on June 23rd, 1976 at the age of 96 in San Francisco while still working on this final project.

STEPHENIE YOUNG

*See also:* **Group f/64; Käsebier, Gertrude; Lange, Dorothea; Man Ray; Model, Lisette; Pictorialism; Stieglitz, Alfred; Street Photography; Weston, Edward**

### Biography

Born in Portland, Oregon, 1883. 1903–1907 attended University of Washington, Seattle; 1909 studied in Dresden; 1907–9 worked in the Seattle portrait studio of Edward S. Curtis; 1918 worked in San Francisco studio of Francis Bruguière; 1921 resumed commercial portrait business; 1931–1934 photographed for *Vanity Fair*; c. 1940 began working for *Sunset* magazine. Taught at the California School of Fine Arts, San Francisco (San Francisco Art Institute) 1947–1950 and 1965–1967; 1968 taught summer session at Humboldt State College; 1973 taught at San Francisco Art Institute. Awarded fellowship to the Technische Hochschule, Dresden 1909; elected fellow of the American Academy of Arts and Sciences 1967; received honorary Doctor of Fine Arts degree from the California College of Arts and Crafts 1968; Guggenheim Fellowship 1970; declared "Artist of the Year" by The San Francisco Art Commission, 1973; created the Imogen Cunningham Trust 1975. KRON-TV documentary 1952; appeared on the *Tonight Show* 1976; CBS documentary 1976. Died on 23 June 1976.

### Individual Exhibitions

1912 *Imogen Cunningham*; Brooklyn Institute of Arts and Sciences; New York

- 1932 *Imogen Cunningham*; Los Angeles County Museum; Los Angeles, California  
 1935 *Imogen Cunningham*; Dallas Art Museum; Dallas, Texas  
 1936 *Imogen Cunningham*; E.B. Crocker Art Gallery; Sacramento, California  
 1951 *Imogen Cunningham*; San Francisco Museum of Art; San Francisco, California  
 1953 *Imogen Cunningham*; Mills College; Oakland, California  
 1956 *Imogen Cunningham*; Cincinnati Museum of Art; Cincinnati, Ohio; Limelight Gallery; New York  
 1957 *Imogen Cunningham*; Oakland Art Museum; Oakland, California  
 1959 *Imogen Cunningham*; Oakland Public Museum; Oakland, California  
 1961 *Imogen Cunningham*; George Eastman House; Rochester, New York  
 1964 *Imogen Cunningham*; San Francisco Museum of Art; San Francisco, California  
 1965 *Imogen Cunningham*; Henry Gallery, University of Washington; Seattle, Washington  
 1967 *Imogen Cunningham*; Stanford Art Gallery, Stanford University; Palo Alto, California  
 1968 *Imogen Cunningham*; California College of Arts and Crafts Gallery; Oakland, California  
*North Beach and the Haight-Ashbury*; from *Rolling Renaissance Group Show*; Focus Gallery; San Francisco, California  
 1969 *Women, Cameras, and Images I*; Hall of Photography, Museum of History and Technology, Smithsonian Institution; Washington, D.C.  
 1970 *Imogen Cunningham*; M.H. de Young Memorial Museum; San Francisco, California; Seattle Art Museum; Seattle, Washington  
 1971 *Imogen Cunningham*; Friends of Photography Gallery; Carmel, California  
 The San Francisco Art Institute; San Francisco, California  
 1973 Metropolitan Museum of Art, New York  
 1983 *A Centennial Selection*, California Academy of Arts and Sciences; San Francisco and traveling



Imogen Cunningham, *Nude*, 1932, Gelatin silver print, 6  $\frac{5}{8}$   $\times$  9  $\frac{3}{8}$ "', Gift of Albert M. Bender.  
 [Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY,  
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## CUNNINGHAM, IMOGEN

### Selected Group Exhibitions

- 1929 *Film und Foto*; Deutscher Werkbund; Stuttgart, Germany  
1932 *Group f/64*; M.H. de Young Memorial Museum; San Francisco, California  
1937 *Photography 1839–1937*; Museum of Modern Art; New York  
1940 *A Pageant of Photography*; Golden Gate International Exposition; San Francisco, California  
1954 *Perceptions*; San Francisco Museum of Art; San Francisco, California  
1955 *San Francisco Weekend*; Bay Area Photographers Show; San Francisco, California  
1959 *Photography at Mid-Century*; George Eastman House, Rochester; New York  
1960 *The Photograph as Poetry*; Pasadena Art Museum; Pasadena, California  
1970 *Platinum Prints*; Friends of Photography Gallery; Carmel, California  
1972 *The Multiple Image*; Massachusetts Institute of Technology; Cambridge  
1973 *Images of Imogen: 1903–73*; Focus Gallery; San Francisco

### Selected Works

- Self-Portrait*, 1906  
*Family on the Beach*, 1910  
*Twins by the Window*, 1919  
*Two Callas*, 1929

- Nude*, 1932  
*Herbert Hoover with His Dog*, 1935  
*Alfred Stieglitz, Photographer, at His Desk*, 1934  
*Theodore Roethke, Poet*, 1959  
*Coffee Gallery, San Francisco*, 1960  
*A Man Ray Version of Man Ray*, 1961  
*Irene "Bobbie" Libarry 3*, 1976

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## DADA

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Dada was a visual and literary arts movement known for promoting an anti-art agenda that began in Zurich, Switzerland, during World War I. However, there were many independent Dada groups in other cities, particularly Berlin, Paris and New York. In 1916, Hugo Ball and Emmy Hennings founded the Cabaret Voltaire in Zurich and quickly attracted the participation of Richard Huelsenbeck, Tristan Tzara, Hans Arp, Marcel Janco, and Hans Richter. Later that year, a periodical sharing the name, *Cabaret Voltaire*, published the first use of the term Dada. Huelsenbeck claimed that the term was selected by the random act of stabbing a dictionary with a knife and adopting the pierced word. Tzara emphasized the term's polyglot appeal in his "Dada Manifesto 1918":

We read in papers that the negroes of the Kroo race call the tail of the sacred cow: DADA. A cube, and a mother, in a certain region of Italy, are called: DADA. The word for a hobby-horse, a children's nurse, a double affirmative in Russian and Romanian, is also: DADA.

(Huelsenbeck 123)

At its essence, Dada initiated an anti-art aesthetic. The dehumanizing violence of World War I forced these artists to question the rationalism of European culture and call for a radical revolution,

informed by both Anarchism and Communism. Expressing revulsion with socio-political ideologies that justify reactionary nationalism and rampant materialism, Dada artists sought to shock the bourgeoisie by questioning the values and motives of dominant social institutions. To accomplish these goals, many Dadaists experimented with photographic materials and processes.

In 1917, Christian Schad, associated with Dada in Zurich, used photomechanical materials to contest conventional art-making strategies. By placing various textured materials onto photosensitive paper and exposing the arrangements to light, Schad made cameraless images that defied artistic conventions. These art works embraced chance and recalled the sudden shifts in scale and abrupt juxtapositions associated with Cubist and Futurist collages. Tzara, who acquired many of these works, named them "Schadographs," which exemplifies the Dadaists' penchant for word play; the term is both a homophone for "shadowgraph," a process used by William Henry Fox Talbot, and an echo of the German word "schaden," which means damaged and thereby epitomizes the group's despair (Marien 247).

The Berlin Dada group, more than other manifestations of Dada, embraced the technique of montage. By cutting, arranging, and pasting frag-

ments of photographs published in magazines and newspapers, artists such as Hannah Höch, Raoul Hausmann, John Heartfield, and George Grosz illustrated the pace of the machine age and the uncertainties of modernity. Using mass-produced images in a technique borrowed from folk traditions—recombinations of photo fragments in family albums is a custom that began in the 19th century—the Berlin Dadaists undermined the aura of aesthetic elitism. These artists hoped that their startling compositions of fragments of reality would provoke responses from spectators inured by mass media's propagandistic use of photographs.

Claims for the origins of this art form were hotly debated: Hausmann and Höch claimed to have been inspired by a composite image of the Kaiser and his ancestors they saw in 1918; Heartfield and Grosz asserted they began making photomontages on postcards they sent from the warfront in 1915 and 1916; the Russian constructivist George Klutis also claimed to invent the form. Regardless of who first used cut photographs in their art, the technique clearly resonated with numerous artists seeking ways to effectively critique social institutions. By bringing together disparate photographic shards, the Berlin Dada Group conveyed distortions in time and space that defined the modern city. Given that photographs expose the immediate and fragmentary nature of urban life, photomontages enabled practitioners to produce satirical social commentaries rich with sardonic irony. Although Hausmann and Grosz both produced compelling photomontages, the works of Heartfield and Höch have received the greatest scholarly attention.

John Heartfield created photomontages to counter the veil of veracity ascribed to photographs: "I found out how you can fool people with photos" (Pachnicke, 14). Heartfield's photomontages were used by the Malik Verlag, his brother Wieland Hertzfeld's publishing house. The earliest of these was "Everyone his own Football," the cover image for the first issue of *Illustrierte Halbmonatsschrift*. Published in 1919, the cover included images of German political figures arranged on a paper fan below the caption "Who's the Prettiest of them All?" Heartfield quickly dispensed with this straightforward approach and adopted a more sophisticated technique during the 1920s and 1930s. From 1929–1939, Heartfield contributed 237 full-page photomontages to *Workers' Illustrated Newspaper*, a Communist publication. These images were sharply critical of Hitler and the National Socialist party as typified by works such as *Adolf, the Superman: Swallows Gold and Spouts Junk* (1932), which uses a photo

of Hitler speaking at a political rally with an image of gold coins delineating his esophagus and stomach; in *Hurray, the Butter is All Gone!* (1935) Heartfield depicts a German family eating a bicycle in a dining room wallpapered with the swastika emblem and a portrait of Hitler looming in the corner. Heartfield did not take photographs himself, but used images from newspapers, magazines, books, and photograph archives and occasionally had photographs taken when he could not find an image that met specific needs.

Hannah Höch's photomontages were more intuitive and startling in their random shifts in scale and eclectic assortment of source material. She sought to reveal the superficiality of the images she used by suggesting possible alternative realities. Höch's photomontages challenged the seductive surface of photographic reality and thereby the status quo of the bourgeoisie. Her *Cut with the Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany* (1919–1920) typifies this effort. The image, far larger than most photomontages, is densely packed with images of political leaders, athletes, Dada artists, and leading cultural figures, including Albert Einstein. Consistent with Höch's concerns regarding women's rights, females are granted prominent roles. For instance, an exotic dancer tickles Wilhelm II under the chin, and the central figure around which the composition oscillates is an amalgamation of a dancer's body and Käthe Kollwitz's face, which has been pierced by a spear. The playfulness of the dancing body adjacent to the pain implied by the penetrating spear exemplifies a dialectic between hostility and joy that resonates throughout Höch's work. In an effort to liberate women from their limited societal roles, Höch's work often juxtaposes fashionably dressed females with machinery to achieve a metonymic effect, whereby women are presented as something other than a sexual object, mother, or wife (Lavin 19–22). From 1924 to 1934, Höch worked on *From an Ethnographic Museum*, which combined images from German ethnographic collections with contemporary women. Although Höch was not critical of contemporary ethnographic attitudes, she used these images to continue her critique of European gender definitions.

The New York and Parisian Dada groups also used photography, if not photomontage, specifically. Notable among these artists were Man Ray and Marcel Duchamp. In 1921, these two figures met in New York and collaborated on the only issue of *New York Dada*. The cover depicted a perfume bottle to which a photograph by Man Ray of Duchamp dressed as his female alter ego Rose Sélavy had been affixed. The magazine was a commercial failure

and both men went to Paris in the same year to work alongside other Dada artists. The Paris Group included many who went on to establish Surrealism, notably André Breton, Louis Aragon, Frances Picabia, and Max Ernst. While in Paris, Man Ray adopted a cameraless practice similar to Christian Schad's "Schadographs" in the early 1920s. However, unlike Schad, Man Ray used three-dimensional objects to produce his "Rayographs," or photograms. These works typify the Dada spirit by effecting an unexpected dialectical synthesis between abstraction and figuration.

Man Ray later was associated with Surrealism, whereas Duchamp continued exploring chance operations typifying Dada anti-art irreverence. In this effort, Duchamp created numerous enigmatic self-portraits. One such image showed the artist's face covered in shaving cream arranged to suggest the beard and horns of a satyr. This photograph was montaged with a photographic detail of a roulette table to create thirty fake 500 franc bonds. These "bonds," described as "artificial drawings" by Duchamp, were issued in an elaborate, half-joke, half-serious effort to win money gambling at Monte Carlo (1924). Such works illustrate many of the strategies and techniques of Dada. The photomontaged "bonds" were attempts to destabilize and undermine the status quo upon which the bourgeoisie's social dominance relied. Although

Dada's anti-art efforts were short-lived, their influence persists to this day.

BRIAN WINKENWEDER

*See also:* **Futurism; Heartfield, John; History of Photography: Interwar Years; Höch, Hannah; Manipulation; Man Ray; Montage; Photogram; Surrealism**

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## LOUISE DAHL-WOLFE

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### American

When Louise Dahl-Wolfe joined the ranks of *Harper's Bazaar* in 1936—a professional association that would last 22 years—fashion photography was still a fledgling field. At the turn of the century, publishers had only begun to realize the benefits of magazines geared towards women. The lavishly illustrated monthlies were equally slow to accept photographs in their pages. Moreover, of the handful of commercial photographers who focused on fashion at the time—from Baron de Meyer, Edward Steichen, and George Hoyningen-Huene to Horst P. Horst—there were few women. During her long career, Dahl-

Wolfe recorded highly modern visions of feminine apparel and, by extension, sophisticated glimpses into society's mores at a time when the role of the "American woman" was undergoing radical change.

The youngest of three daughters, Dahl-Wolfe was born in Alameda, California in 1895. Believing it was lucky to have initials that spelled a word, her mother named her Louise Emma Augusta Dahl. The Dahls had come to America from Norway in 1872. A marine engineer, Dahl-Wolfe's father had taken her to shipyards, fostering in her a sense of adventure and the knowledge that there was no place a woman couldn't go. Desiring to be an artist from an early age, Dahl-Wolfe was urged by her sister to attend the

San Francisco Institute of Art. Beginning in 1914 and over the next six years, Dahl-Wolfe studied drawing, anatomy, design, and painting—subjects that would form the foundation for her subsequent career in photography. She learned the nuances of color arrangement, which she later put to use in her work with Kodachrome, one of the first commercially available color films. Her studies with the figure would also pay off, helping her to realize how the body's form behaves beneath clothes.

During the early twentieth century, California was undergoing a cultural renaissance and San Francisco was its epicenter. Besides a cadre of fellow Californian painters, Dahl-Wolfe was exposed to masters such as Pablo Picasso and Henri Matisse at the 1915 Panama-Pacific International Exposition held in San Francisco. A year later, she attended a performance of the experimental Ballets Russes, featuring sets by Picasso, Georges Braque, and Andre Derain, music of Claude Debussy and Igor Stravinsky, and choreography by Vaslav Nijinsky. This fertile cross-disciplinary climate seemed to foster in Dahl-Wolfe an appreciation of all art forms that would later manifest itself in her work: she posed models in front of avant-garde artworks and the leading visual, performing, and literary artists—including Isamu Noguchi, Jean Cocteau, and Colette—numbered among her portrait sitters.

It was in 1921, however, that Dahl-Wolfe was first introduced to the power of photography as an art form. She had been working as an electric sign designer when a friend introduced her to Anne Brigman, a photographer whom had been a member of Alfred Steiglitz's Photo Secession. Dahl-Wolfe visited Brigman's Oakland studio and was "bowled over" by Brigman's daring images of nude female figures posed in harmony with nature. Subsequently, Dahl-Wolfe and a few other art students made their own "Anne Brigmans" using a Brownie box camera.

Inspired, Dahl-Wolfe practiced photography whenever and wherever she could, even producing a makeshift enlarger from a Ghiradelli chocolate box as well as a darkroom light powered by a Ford Model A car battery. She wandered the streets of San Francisco with photojournalist Consuela Kanaga, meeting other Bay Area photographers of import, including Francis Bruguière, Dorothea Lange, and Edward Weston. Some of her best training involved photographing store models from a friend's showroom. "Those girls were at least forty years of age," she wrote in her autobiography *A Photographer's Scrapbook* (1984), "I practiced lighting on them, to get them to look chic, elegant, beautiful, and yet natural—and that took work."

In 1923, Dahl-Wolfe left for New York to study interior design and architecture, returning to work in a California decorating firm. At Kanaga's insistence following her mother's death, Dahl-Wolfe left for an excursion abroad. While in North Africa, she spotted Tennessee sculptor Meyer (Mike) Wolfe from a train window and was immediately enamored. The couple wed a year later and spent time in the Great Smoky Mountains. Some of Dahl-Wolfe's most moving portraits were taken during her time in Tennessee, including *Mrs. Ramsey—Tennessee Mountain Woman* (her first published photograph in 1933 in *Vanity Fair*) and sensitive images of African-Americans. Indeed, her observant portraits of Nashville self-taught sculptor William Edmondson helped him to secure a 1937 exhibition at the Museum of Modern Art, New York, as the first African-American to have a solo show at that institution.

While other designers and photographers translated the machine aesthetic into fashion or sought to capture Greek statues anew, Dahl-Wolfe preferred to show active women who paralleled the increasing freedom they (and she) found in society; what was dubbed the "New Woman" in public became the "New Look" in fashion. Together with her husband, Dahl-Wolfe created sets that she wove into daring, sometimes surrealistic, compositions. At the same time women were leaving the home and entering into the workforce, Dahl-Wolfe also pioneered the practice of photographing in exotic locales, including Guatemala, Cuba, Brazil, and Spain.

Throughout her career, Dahl-Wolfe repeatedly turned down offers to work for *Vanity Fair* and *Condé Nast*, accepting only *Harper's Bazaar's* situations because it offered her the freedom to work in her own studio. In fact, when a newly hired art director peered through her viewfinder to check on a shot in 1958, she promptly quit, retiring altogether in 1960. All told, *Harper's Bazaar* published over 600 of her photographs, plus the 86 that graced their covers. Nonetheless, Dahl-Wolfe never believed photography to be equal to painting. "Photography's not a fine art," she explained, "though you can use it to interpret in artistic ways....Some people are just better at it than others." Dahl-Wolfe certainly was; she was the living example of the daring forthright women she captured with her camera. As Richard Avedon, the leader of the next generation of fashion photographers, put it, "She was the bar we all measured ourselves against."

LESLIE K. BROWN

*See also:* **Brownie; Bruguère, Francis; de Meyer, Baron; Fashion Photography; Horst, Horst P.; Hoyningen-Huene, George; Lange, Dorothea; Museum of Modern Art; Nast, Condé; Photo Secession; Steichen, Edward; Stieglitz, Alfred; Weston, Edward**

### Biography

Born in Alameda, California, 19 November 1895. Attended San Francisco Institute of Art, studying design and color with Rudolph Shaeffer, painting with Frank Van Sloan, 1914–1920; studied interior decoration, design, and architecture, New York, 1923. Worked as electric sign designer, California; assistant to Beth Armstrong of Armstrong, Carter, and Kenyon, San Francisco, 1924; photographed food for *Woman's Home Companion* and fashion for Saks Fifth Avenue, New York, 1933; staff photographer for *Harper's Bazaar* 1936–1958; freelanced for *Sports Illustrated* 1957–1960 and *Vogue*, 1959; retired from photography, 1960. Major holdings of work are at the Center for Creative Photography, Tucson, Arizona; National Museum of Women in the Arts, Washington, D.C.; and Cheekwood Museum of Art, Nashville, Tennessee. Died in Allendale, New Jersey, 11 December 1989.

### Individual Exhibitions

- 1980 *The Fashion Photography of Louise Dahl-Wolfe*; Cheekwood Fine Arts Center, Nashville, Tennessee
- 1984 *Louise Dahl-Wolfe*; Cheekwood Fine Arts Center, Nashville, Tennessee  
*Louise Dahl-Wolfe*; Staley-Wise Gallery, New York, New York
- 1985 *Louise Dahl-Wolfe: A 90th Birthday Salute*; Museum of Contemporary Photography, Chicago, Illinois
- 1987 *Louise Dahl-Wolfe: A Retrospective Exhibition*; National Museum of Women in the Arts, Washington, D.C.
- 1994 *Louise Dahl-Wolfe: The Harper's Bazaar Portraits 1938–1958*; Society of the Four Arts, Palm Beach, Florida
- 2000 *Louise Dahl-Wolfe: The American Image*; Fashion Institute of Technology, New York, New York, and the Center for Creative Photography, Tucson, Arizona

### Group Exhibitions

- 1937 *Photography: 1839–1937*; Museum of Modern Art, New York, New York
- 1955 *Louise Dahl-Wolfe and Meyer Wolfe*; Southern Vermont Art Center, Manchester, Vermont  
*Fashion: Seven Decades*; Hofstra University, Hempstead, New York
- 1965 *Louise Dahl-Wolfe: Photographs/Meyer Wolfe: Sculpture and Drawings*; County Art Gallery, Long Island, New York
- 1975 *Women of Photography, An Historical Survey*; San Francisco Museum of Modern Art, San Francisco, California
- 1977 *The History of Fashion Photography*; International Museum of Photography and Film, George Eastman House, Rochester, New York (traveled to San Francisco Museum of Art, California, Cincinnati Art Institute, Ohio, Museum of Fine Arts, St. Petersburg, Florida)
- 1979 *Recollections: Ten Women of Photography*; International Center of Photography, New York, New York

- 1979 *Fashion Photographs*; Cheekwood, the Botanical Gardens and Fine Arts Center, Nashville, Tennessee
- 1982 *Color as Form: The History of Color Photography*; International Museum of Photography and Film, George Eastman House, Rochester, New York and the Corcoran Gallery of Art, Washington, D.C.
- 1983 *Louise Dahl-Wolfe and Paul Outerbridge*; Grey Art Gallery, New York, New York
- 1984 *Style: An Exhibition of Fashion Photographs*; Vision Gallery, Boston, Massachusetts
- 1986 *Fifty Years of Modern Color Photography*; Photokina, Cologne, Germany
- 1993 *A Second Look: Women Photographers from the Collections of the HRHRC*; Harry Ransom Humanities Research Center, University of Texas, Austin, Texas
- 1999 *The Art of William Edmondson*; Cheekwood Museum of Art, Nashville, Tennessee, and traveling

### Selected Works

- Mrs. Ramsey—Tennessee Mountain Woman*, 1931, published in *Vanity Fair*, 1933
- William Edmondson, Sculptor*, 1933
- Night Bathing, Harper's Bazaar*, June 1939
- Lauren Bacall for the American Red Cross Donor Service, Cover of Harper's Bazaar*, March 1943
- Cover, Harper's Bazaar*, September 1949
- Suzy Parker in Christian Dior Hat*, 1950, published in *Harper's Bazaar*, April 1953
- Colette*, 1951



Louise Dahl-Wolfe, *Suzy Parker in Christian Dior Hat*, Tuileries, Paris, 1950, Gelatin silver print. [Collection Center for Creative Photography, The University of Arizona © 1998 Arizona Board of Regents]

*Isamu Noguchi*, 1955  
*Jean Cocteau*, 1955

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## DARKROOM

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Film photography's science is about the interplay of light, emulsion, and chemicals working in unison, with the aid of the human hand and eye, to create a masterful print ready for framing and mounting. To understand the history of photography it is also important to grasp the craft and science behind creating a photography print from negative film. Yet at the end of the twentieth century, many were bidding farewell to photography's traditional darkroom techniques, welcoming the world of digital photography and its computerized darkroom.

The darkroom is the setting for two processes: developing film and printing and developing photographs. The pleasure that can be experienced in producing—from start to finish—a perfect negative and a perfect photographic print is one that has driven photographers since the medium's inception. Some photographers, like Ansel Adams, earned a reputation as being obsessive about creating the perfect photographic print and preached technical perfection as the highest form of photographic artistry, creating systems (the zone system) and a school (Group f/64) dedicated to the pursuit of photographic perfection.

There are of course opportunities for myriad frustrations in the darkroom as well and a wide range of practices that reflect photographer's relationships to

the darkroom can be noted. Many professional photographers specialize in shooting film only, send to commercial laboratories for development, and supervise the printing of their photographs by the same labs or by an assistant. Some gladly give over the developing of film to commercial labs, yet create their own prints in the darkroom.

Even if one is never going to use a darkroom, in order to understand and appreciate all facets of photography, it is helpful to understand basic darkroom equipment and how this equipment is utilized. If one is a photographer, it is essential knowledge. Setting up a darkroom comes with no short supply of equipment or expense. Film processing and print processing require specialized equipment and spaces. Chemical mixing, film processing, the creation of proof sheets, the enlarging process, and print processing, fixing, drying, and finally, mounting are the steps required to turn the exposed film into a finished photograph.

### Film Processing

A pitch-black closet or space is needed to process film. This space cannot be penetrated by even the smallest amount of light or undeveloped film will be ruined. Even a safelight suitable for print proces-

sing offers too much illumination and will wreak havoc on unprocessed film.

Traditional black-and-white film processing requires a sink with a faucet, processing tanks for roll film, trays for sheet film, timers (with a second hand), thermometers for the processing tanks, chemicals, sponges, scissors, a negative carrier, a squeegee, and a drying cabinet. To develop roll film, a bottle opener is generally used to open the film cartridge. In complete darkness, the photographer carefully and gently extracts the film and rolls it onto a reel, which fits inside a light-tight processing tank. The reel is a small stainless steel spiral. Hand placement is very important to avoid scratches or fingerprints on the negative, and the film must be touching only along its sprocket hole edges when transferring from cartridge to steel reel. The film should rest as smoothly as its original position within the cartridge, as lumps in the film will be developed irregularly by the developing agent. Black streaks, blotches, rows of spaced marks, transparent negatives, and streaks indicate problems when the developer touched (or did not touch) the film. These problems may also indicate that light reached the negative during the loading, light leaked in the developing tank, the temperature of the developer was miscalculated, or the film was not left in the developer for the proper length of time. Student photographers practice loading a roll of old negative film onto the reel in daylight until the motion and task become easier.

After transfer to the reel, the film is inserted into the sealed, lightproof development tank. The film developer generally provides instructions regarding chemical ratios, the number of times to agitate the tank, and the amount of time in each stage of development, none of which is strictly standard. For example, a photographed subject might lend itself nicely to cross processing for intensity of contrast. "Cross processing" is the use of color slide film chemicals to develop negative film and vice versa. So called "push processing" is used for overexposed or underexposed film, increasing graininess and contrast, and decreasing details in shadows. "Pull processing" intentionally overexposes the film to bring out details in the dark areas. Cross, push, and pull processing are experimental techniques to consider once one is confident in processing film. After processing with the developer, it is discarded and the film is washed with water introduced into the tank until all developer has been removed. Sheet film is similarly processed, using trays instead of tanks.

Upon the completion of film processing, the negatives are no longer light-sensitive and generally are

placed in a dust-free cabinet to dry, with roll films weighted to prevent curling. Once the negatives are dry, a light box and a loupe are helpful to decipher the quality of the negatives. "Thin" negatives with little detail indicate that the film was underexposed, underdeveloped, or both; "thick" negatives with dense areas of blackness and few fully transparent (white) areas indicate the film was overexposed, overdeveloped, or both. Recognizing the quality of the negative suggests adjustments available through further darkroom techniques to create the optimum print from that negative. Roll negatives are traditionally cut into strips of five or six frames and stored in archival sleeves (traditionally waxed paper, which has been supplanted by plastic), then placed in an indexed book of some sort. Larger format films are also stored in archival sleeves.

### Print Processing

During the print process, light projected through the negative film strikes the surface of the light-sensitive photographic paper, most commonly silver bromide and gelatin. The simplest way to make a print, however, is by direct exposure to light, which results in a photogram. Most photographs, however, result from the transfer of the image on a negative to the photographic paper, either through direct contact (contact printing) or enlargement, which requires a relatively complicated piece of equipment that combines changeable lenses with a built-in light source.

Yet no matter what method is used to expose the photographic paper, the developing process is consistent: the exposed paper is placed in a bath where the chemicals react with the silvers in the papers, producing patterns of light and dark that must be stabilized with further chemical treatments.

Most darkrooms for processing prints are painted white to reveal chemical stains, which show up as brownish, indicating areas that have been contaminated. Ideally a darkroom has both hot and cold running water, good ventilation, a minimum of natural light, and electricity, although many a fine photograph was created under less than optimal darkroom conditions, including many early photographs, which were developed literally "in the field." Black paper is generally sufficient to block out light remnants and light leakage can easily be accessed by standing in the darkroom for about five minutes. Many photographers work at night if light control is a problem. For the home darkroom, while bathrooms or kitchens provide many of the necessary features, these areas should be avoided for obvious health reasons: the chemicals used in traditional

## DARKROOM

photography can be toxic if not properly handled, are corrosive, and emit fumes. A properly ventilated darkroom continuously extracts fumes and brings in dust-free air, has proper plumbing to handle the corrosive chemicals, and stands apart from everyday activities to prevent contamination.

Most home and all professional darkrooms feature “dry” and “wet” areas. The dry area of the darkroom ideally is dust-free and contains the enlarger, timer, paper trimmer, and cabinet for negatives and paper storage. The wet area houses the mixed chemicals, including developer, stop bath, fixer and toners, water, various trays, a sink, and drying racks.

For print processing, the entire darkroom can be illuminated with the safelight. This light is generally a red or a low-wattage amber filtered bulb, which relies on the fact that most photographic papers are not sensitive to this end of the light spectrum. Yet any safelight too close to photographic paper will fog it to some degree, and papers left exposed for prolonged time periods will also fog.

When working with film, most photographers' first step is to create contact or proof sheets, which provide a one-to-one record of the image on the negatives. Specialized holders are available to flatten the negatives against a glass frame into which is inserted a sheet of photo paper; the holder is then placed under the light of the enlarger. A short burst of light from the enlarger exposes the paper, which then is processed. The contact sheet is not only used to better judge which frames are best to be printed, but provides a record of the exposed film.

When working with films that require enlargement (generally 35 mm and 2 ¼ and 4 × 5 formats, although any film can be enlarged), the negative is inserted into a holder, which is placed between the enlarger's light source, a large lens called a condenser that focuses or diffuses the light, and its interchangeable lens with an aperture to control sharpness and depth-of-field. The photographic paper is generally placed in an easel frame, which holds the paper flat, preventing distortion of the image as it is projected through the enlarger. Many modern enlargers have built-in timers, or an independent timer is coordinated with the manual switching on and off of the light source. Many photographers use trip strips where a piece of paper is exposed in increasingly longer settings through the same negative in order to determine the optimal exposure for the final print.

Enlargers traditionally have been manufactured as “diffuser” or “condenser” enlargers. The diffuser enlarger spreads the light more evenly across the negative; hence, the contrast is not as apparent.

A diffuser enlarger is used to make color prints, but offers satisfactory black and white capabilities, whereas the condenser enlarger offers excellent capability for sharp, high contrast images. The condenser enlarger focuses the light, directing it straight through the negative to the lens. Among the enlarger's capabilities is changing the distance between the lens and the paper and thus controlling the size of the final image. A sharp, well-exposed negative allows a greater range of size of the final print, yet even a perfectly-exposed negative becomes “softer” as the distance between the negative and the photographic paper is increased.

As well, during the enlargement exposure, dodging, burning-in, and cropping can be employed. The aperture of the enlarger can be set at a smaller opening requiring a longer light exposure, and thus allowing further manipulation of the amount of light falling on any given area of the photo paper.

All manner of specialized filters and screens to create specialized effects may also be employed, such as filters that increase contrast or provide textures (such as “stone-washed”) or patterns (such as “herringbone”). Fogging or solarization can also be affected before the paper has been further processed.

After the paper has been exposed, it is “fixed” generally in a bath of commonly called “hypo” that stops the developing process by dissolving any remaining sensitive silver from the print. Some photographers use a stop bath between the developer and fixer. The stop bath neutralizes the developing agent. Advanced darkroom printmakers often mix their own chemicals for effects rather than adhere to the prepackaged instructions. Darkroom photography is about experimenting with the science of light and chemical reactions.

As these chemicals break down in the light they must be stored in tightly sealed and lightproof plastic jugs. Disposal of used or unneeded photographic chemicals should be done with extreme care. Kodak offers helpful information on its web site.

Once the print is chemically processed, it must be carefully washed to remove all traces of the various chemicals in which it has been bathed. Further manipulation by toning agents may be employed while the print is still wet. While some of these effects are strictly aesthetic, some, like gold-toning, increase the final print's archival qualities. The print is then dried in a dust-free environment.

The color darkroom follows the same basic procedures, with added attention on the variety of chemicals used, their optimal specific temperatures and use of filters to achieve and modulate the color. Commercial darkrooms feature all processes in

fully automated systems, which generally allow for less intervention for various artistic effects.

TRICIA LOUVAR

**See also: Adams, Ansel; Burning-in; Conservation; Contact Printing; Cropping; Developing Processes; Digital Photography; Dodging; Dye Transfer; Exposure; Film; Filters; Group f/64; Hand Coloring and Hand Toning; Image Construction: Perspective; Manipulation; Non-Silver Processes; Photogram; Print Processes; Safelight; Sandwiched Negatives; Solarization**

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## JUDY DATER

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### American

Judy Dater's career in photography as an artist and teacher spans nearly 40 years. Beginning with black-and-white portraits in the 1960s, Dater's work has richly evolved alongside the changing technologies of photography. Although primarily known for nude portraiture, Dater's work inherently defies narrow classification due to the complexity and range of her subjects, the emphasis she places on the photographic event itself, and the mental exchanges between artist and subject. These aspects of physical and psychological dialogues turn the traditional posing of portrait photography into an event or performance that is memorialized in the photograph. Throughout the 1960s and 1970s, Dater's cutting-edge style and impulse for an image to act as something or someone, rather than to merely represent it, led to comparisons to artists such as Diane Arbus and Richard Avedon.

Born in Hollywood, California in 1941 to a middle-class family, Dater's exposure to image and performance in Hollywood coincided with her father's work as a movie theater owner. To pursue her interest in the arts, Dater attended the University of California, Los Angeles as a student of drawing and painting in 1959. Three years later, she transferred to San Francisco State University where she studied under photographer Jack Welpott, and by 1966, Dater graduated with a mas-

ter's degree in photography. Welpott and Dater worked very closely together, and in 1964, Welpott introduced Dater to Imogen Cunningham, a photographer noted for her pioneering male nudes. Cunningham would prove to be a singular inspiration in Dater's life and work. During this period of study, Dater had her first exhibition at the Aardvark Gallery and Bindery in San Francisco, where her nude portraits addressed America's questioning of cultural values and norms in the 1960s.

Dater's work gained widespread recognition following her 1972 exhibition at the Witkin Gallery in New York. The open and direct confrontation or relationship between Dater and the subjects of her portraits bore evidence that her work inspired reactions. The nude portraits expressed personal confrontations and an intense self-awareness that led Dater to expand her understanding of the portrait, and she began a quest to further expose the psychological aspects of her subjects. Two of her most recognizable photographs include several characteristic elements of Dater's work. In *Twinka* (1970), a photograph of the model Twinka Theibaud, the image implies that the nude in the sheer dress has been caught in some sort of urgent exchange with the camera. Dater also photographed the woman whom she most admired, Imogen Cunningham, as one of her subjects in *Imogen and Twinka* (1974). This photograph documents the tenuous relationship between artist (Cunningham)

and nude subject (Twinka) as the model hesitantly peeks out from behind a tree, encountering or confronting the photographer.

In 1971, Dater and Welpott married, and their professional and personal lives intertwined further with their most significant collaboration: the 1975 publication of photographs, *Women and Other Visions*. This collaboration occurred amidst the 1970s feminist movement and culminated in a series of photographs of women taken by both Dater and Welpott. This event resulted in identifying the differences between the two artists' styles and effects on their nude subjects, read specifically in the socio-sexual context of the time. Dater deduced that when she was the photographer, the female subjects emitted a certain self-realization. Focusing vigilantly on the photo shoot's time and place, Dater selected the photograph's precise moment while also carefully observing her subjects' expressions and body language. She aimed to reveal an inner emotion in her women sitters; an image that could invoke what the sitter felt about her relationship to the photographer. This project reinforced that Dater's style focused on the psychological elements of a portrait rather than the aesthetics or singularity of the subject. The clothes, environment, face, and body appeared to disconnect with the subject's inner psyche. Dater's interest in the action of revealing reduced the body to a part, rather than the whole, of the image. This implied that the whole could not be viewed without acknowledging the exchange between the viewer and the subject.

In contrast, the women of Welpott's photographs have been described as noticeably aware of their bodies. For Dater, this self-awareness reduced the possibility of expressing psychological elements that do not stem from the sexual or sensual. Welpott's subjects appeared to project an image of themselves, rather than exposing the reality of themselves.

After divorcing Welpott in 1977, Dater began exploring the use of color photography. Her first color photographs were taken during a trip to Egypt between 1979 and 1980. The resulting images placed emphasis on the aesthetics of color and contrast in relationship to the subject's psyche. The images from this period included many of daily life and landscape, while others are portraits of surprising depth in Dater's exchanges with unfamiliar faces. While focusing on the changes that color photography brought to her work, Dater continued to draw inner emotion from her spontaneous encounters with Egyptian subjects.

The 1980s welcomed strong recognition for Dater throughout the United States and Europe.

Her consistent inquiry into the elements of performance and character studies continued to broaden her body of work. She moved to New Mexico in 1980 with her partner, artist Sam Samore, and began looking at herself as a subject, developing works that portrayed herself as a variety of female archetypes. Like Cindy Sherman, Dater's self-portraits examined the full embodiment of social stereotypes, acknowledging the body's role in social exchanges. The series of photographs from 1982 includes *Ms. Clingfree* as the sexy housewife, *Leopard Woman* as the carnal vamp, and *The Magician* as the woman who works miracles. Studying these female archetypes, Dater engaged in an exchange of control as both the photographer and as the subject. Dater performed in a self-designed environment, offering her body and character only as much as, or possibly as far as, the camera and photographer would allow. Other self-portraits depict a nude Dater, returning to the idea that the body is only a part, not the whole, of any exchange, event, or environment. Her nude self-portrait sequence, also from 1982, shows Dater's body as an active object among the desert landscape of New Mexico, recalling the earth performances of artist Ana Mendieta. In acknowledging the complex psychological elements of self-realization and the relationship between photographer and subject, Dater produced photographs of unshakable character. In 1983, she returned to San Francisco and continued exploring new technologies of photography. In 1996, Dater toured the world for her 30-year retrospective, *Cycles*.

HEATHER BLAHA

*See also:* Cunningham, Imogen; Nude Photography; Portraiture; Welpott, Jack

### Biography

Born in Hollywood, California, 21 June 1941. Studied drawing and painting at University of California, Los Angeles, 1959–1963; Studied photography at San Francisco State University, 1963–1966; Received MA in Photography, 1966. Instructor at University of California Extension, San Francisco, 1966–1974; Instructor at San Francisco Art Institute, 1974–1978; Guest Instructor at Kansas City Art Institute, 1985; Instructor at International Center of Photography, New York, 1987–1990; Instructor at San Francisco Art Institute, 1992–1994; Instructor at University of California Extension, San Francisco, 1996–1997; Instructor at San Jose City College, San Jose, California, 1996–1997. Dorothea Lange Award, Oakland Museum, Oakland, California, 1974. Associated with Witkin Gallery, New York, early 1970s. National Endowment for the Arts, Individual Artist Grant, 1976; Guggenheim Fellowship, 1978; Marin Arts Council Individual Artist Grant,

1987; National Endowment for the Arts, Individual Artist Grant, 1988. Lives and works in San Francisco Bay area.

### Individual Exhibitions

- 1965 Aardvark Gallery; San Francisco, California  
 1972 Witkin Gallery; New York, New York  
 1973 George Eastman House; Rochester, New York (with Jack Welpott)  
 1975 Spectrum Gallery; Tucson, Arizona  
     Silver Image Gallery; Seattle, Washington  
 1976 Musée Réattu; Arles, France (with Jack Welpott)  
 1979 G. Ray Hawkins Gallery; Los Angeles, California  
 1982 Lightworks/Film in the Cities; St. Paul, Minnesota  
     Kathleen Ewing Gallery; Washington, D.C.  
 1984 *Portraits of Disabled Artists*; San Francisco Museum of Modern Art, San Francisco, California  
 1986 *Judy Dater*; Webster University, St. Louis, Missouri, Victor Hasselblad Aktiebolag Gallery; Göteborg, Sweden  
 1988 *The Spirit of Woman: Judy Dater Photographs*; Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County, Maryland  
     *Recent and Rarely Seen Photographs: Judy Dater*; Images Gallery, Cincinnati, Ohio  
 1989 *Judy Dater: New Works*; Blatant Image/Silver Eye, Pittsburgh, Pennsylvania  
 1990 Options Gallery; Odessa College, Odessa, Texas  
 1991 *Judy Dater Photography*; Stockton State College Art Gallery, Pomona, California  
 1992 *Cycles*; Matsuya Department Store, Ginza, Tokyo, Japan  
 1993 *Judy Dater: Photographs & Installations 1988–1992*; Smith Andersen Gallery, Palo Alto, California  
 1994 *Cycles*; Galeries Arlesiennes, Arles, France  
     *Cycles*; International Center of Photography, New York, New York  
 1996 *Judy Dater Photographs*; Fotogaleria del Teatro General San Martin, Buenos Aires, Argentina  
     *Judy Dater: A Selected Survey*; California College of Arts and Crafts, Oakland

### Group Exhibitions

- 1969 *Vision and Expression*; George Eastman House, Rochester, New York  
 1970 *California Photographers 1970*; Pasadena Art Museum, Pasadena, California  
     *Being Without Clothes*; Massachusetts Institute of Technology, Cambridge, Massachusetts  
 1972 *Photographic Portraits*; Moore College of Art, Philadelphia, Pennsylvania  
     *Photographs of Women*; Museum of Modern Art, New York, New York  
 1974 *Photography in America*; Whitney Museum of American Art, New York, New York  
     *Private Realities: Recent American Photography*; Museum of Fine Arts, Boston, Massachusetts  
 1975 *Women of Photography: An Historical Survey*; San Francisco Museum of Modern Art, San Francisco, California  
 1977 *Great West: Real/Ideal*; University of Colorado, Boulder, Colorado

- 1978 *Forty American Photographers*; Crocker Art Museum, Sacramento, California  
     *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art, New York, New York  
     *Tusen Och en Bild*; Moderna Museet, Stockholm, Sweden  
 1985 *Self as Subject*; Honolulu Academy of Arts, Honolulu, Hawaii  
     *The Nude in Photography*; Stadtmuseum, Munich, Germany  
     *Attitudes: Photography in the Seventies*; Santa Barbara Museum of Art, Santa Barbara, California  
 1986 *Staging the Self: Self-Portrait Photography 1840s–1980s*; National Portrait Gallery, London, England  
 1988 *Behold the Man: The Male Nude in Photography*; Stills Gallery, Edinburgh, Scotland  
 1990 *Suburban Home Life: Tracking the American Dream*; Whitney Museum of American Art, New York, New York  
 1991 *Exploring the Unknown Self: Self-Portraits of Contemporary Women*; Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
 1994 *Portrait of My Mother*; Institute Francais d'Ecosse, Edinburgh, Scotland and Institute Francais du Roy-aume-Uni, London, England  
     *NUDE*; Spiral Hall, Tokyo, Japan  
 1996 *A History of Women Photographers*; The New York Public Library, New York, New York  
     *Fields of Vision: Women in Photography*; Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore, Maryland

### Selected Works

- Maggie Wells, Painter*, 1970  
*Twinka Thiebaud, Actor, Model, Writer*, 1970  
*Imogen and Twinka*, 1974  
*Pepsi Stand and Pyramid*, 1979  
*Ms. Clingfree*, 1982  
*Leopard Woman*, 1982  
*The Magician*, 1982  
*Self-Portrait Sequence, No. 3*, 1982

### Further Reading

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 Dater, Judy. *Cycles*. Pasadena: Curatorial Assistance, Inc., 1994.  
 Dater, Judy. *Imogen Cunningham: A Portrait*. Boston: New York Graphic Society, 1979.  
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 Senti, Richard. "Masters of Photography: The Many Faces of Judy Dater." *Darkroom Photography* 5:7 (November 1983): 22–25, 27–31.  
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 Sobieszek, Robert A. "Ms.: Portraits of Women by Judy Dater and Jack Welpott." *Image* 16:1 (March 1973): 11–12.

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# BRUCE DAVIDSON

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## American

Although *Life* had already published Bruce Davidson's work, his position within the photography world truly solidified with the publication of four of his photographs in the June 1960 issue of *Esquire* under the title "Brooklyn Minority Report" and supplemented with an essay by novelist Norman Mailer. Through this work, Davidson revealed his early interest in the photo-essay as well as his use of photography to intimately study a group of people from the "inside." Both themes have continued to preoccupy him throughout his photographic career.

Motivated both by his disillusionment with photojournalism and his desire to move beyond Robert Frank's seminal book *The Americans*, in the summer of 1959 Davidson turned to a group of "troubled" youth in Brooklyn as a means of making a new photographic statement. With the help of a social worker, he contacted a gang of teenagers who called themselves "the Jokers" and whose "rumbles" frequently appeared in the newspaper headlines. For 11 months, the gang members agreed to let Davidson photograph their daily lives, and the resulting images provide both an intimate portrait of the teenagers as well as a probing examination of the restlessness and alienation of youth culture in 1950s America. Davidson explains:

What I was photographing was not the gang, but a sense of isolation and tensions within teenagers.... I never felt a separation between myself and what I was photographing because I was really down to the feeling. But that doesn't mean that I didn't feel guilty because I could go home to a motel and they were sleeping on the ground. I just never felt apart. With the gang, I was in the same mood as they were.

(Livingston 330)

Born in Oak Park, a suburb of Chicago, in 1933 to a Jewish family of Polish origins, Davidson developed an early interest in photography; he owned a Brownie camera and had a rudimentary darkroom set up by the age of ten. In high school, he continued to involve himself with photography, working weekends and summers as a stock boy in a camera shop and later as an apprentice to

a commercial photographer. In 1951, Davidson entered Rochester Institute of Technology where he studied under Ralph Hattersley. In 1955, he decided to pursue graduate studies at Yale University, studying philosophy, painting, and photography under graphic designer Herbert Matter, photographer and designer Alexey Brodovitch, and painter Josef Albers. A class project at Yale led to his first publication in *Life*, "Tension in the Dressing Room," which Davidson photographed at one of the Yale football games and submitted to the editors at *Life*. The photo-essay appeared in the October 31, 1955 issue.

After one semester at Yale, the U.S. Army posted Davidson to Supreme Headquarters Allied Powers in Europe, just outside Paris. Working as a photographer for the army gave Davidson the opportunity to spend many weekends in Paris, and he soon befriended the widow of the impressionist painter Leon Fauché, a contemporary of Paul Gauguin, Henri de Toulouse-Lautrec, and Pierre-Auguste Renoir. For this project, Davidson devoted weekend after weekend photographing Madame Fauché while she walked to the market or sat in her garret surrounded by her husband's paintings. The images became the subject of his second photographic essay entitled "The Widow of Montmartre," published in *Esquire* in 1958. In Paris, Davidson also met Henri Cartier-Bresson whose work he had been introduced to while at Rochester and who would become not only his mentor but also a personal friend.

In 1957, the army discharged Davidson and he returned to New York to begin working as a freelance photographer for *Life*. In 1958, Magnum Photos offered him an associate membership and a year later he became a full member. He liked the open atmosphere of Magnum much better than the magazine industry, and, in 1961, he accepted an assignment given to him through Magnum by *The New York Times* to cover the Freedom Riders in the South. As a result of this job, Davidson began a documentary project on the Civil Rights movement, and, in 1962, he received a Guggenheim Fellowship to assist him with his work. John Szarkowski at the Museum of Modern Art included photographs from the project in a 1966 one-man exhibition, and they were also included in *The Negro American* (1966), a

collection of essays dealing with the situation of African-Americans in the United States.

Davidson's interest in the position of African Americans continued with his project *East 100th Street*, a photographic work that explored one city block of Spanish Harlem. He began the two-year project in 1966 using a large format 4 × 5 inch view camera mounted on a tripod instead of a hand-held camera in order to avoid being perceived as an "intruder" who seized images without interacting with his subjects. For the project he made over 1,000 negatives and in March 1968, *Du* published a portfolio with a text by Davidson. On August 15, 1969, *Life* published a four-page spread on the project. Davidson chose the block largely for its reputation of being one of the worst blocks in the city, and, since its inception, the project has elicited a great deal of controversy. Critics such as A. D. Coleman accused Davidson of exploiting a repressed subculture while supporters like Hilton Kramer praised him for elevating his subject matter to the status of high art. In 1970, the Museum of Modern Art held an exhibition featuring 43 photographs from the project.

Having photographed "inner space" in his *East 100th Street* project, in 1980, Davidson began to document "underground space" through his color photographs of the New York subway, and from 1991–1995 he worked on a project of "open space" with his photographs of New York's Central Park shot with a panoramic camera. Although most of Davidson's work centers on human isolation, *Portraits*, published in 1999, focuses on a diverse range of celebrities, many of whom Davidson photographed while on assignment for magazines and newspapers.

Photography, however, was not the only medium to attract Davidson. From the late 1960s until the mid-1970s Davidson turned to filmmaking, shooting documentaries *Living off the Land* (1969) and *Zoo Doctor* (1971) as well as a fiction film, *Nightmare and Mrs. Pupko's Beard* (1972), based on short stories of Nobel Laureate Isaac Bashevis Singer. Davidson continues to practice photography today, and, although he prefers to work on personal projects, occasionally he still accepts commercial assignments.

ERINA DUGANNE

*See also:* **Cartier-Bresson, Henri; Documentary Photography; Life Magazine; Magnum Photos; Street Photography**

### Biography

Born Oak Lawn, Illinois 5 September 1933. Studied photography with Ralph Hattersley at Rochester Institute of

Technology, New York, 1951–1954; studied painting, philosophy, and photography under Herbert Matter, Alexey Brodovitch, and Josef Albers at Yale University, New Haven, 1955. Served in United States Army, 1955–1957; freelance photographer for *Life*, *Réalities*, *Du*, *Esquire*, *Queen*, *Look*, *Vogue*, and member of Magnum Photos since 1958; photography instructor, School of Visual Arts, New York, 1964. Received John Simon Guggenheim Memorial Fellowship, 1962; National Endowment for the Arts grant, 1967, 1970; American Film Institute grant, 1970, 1972; A.F.I. prize, 1971. Living in New York.

### Individual Exhibitions

- 1965 Art Institute of Chicago, Chicago, Illinois  
International Museum of Photography, George Eastman House, Rochester, New York  
San Francisco Museum of Modern Art, San Francisco, California
- 1966 Museum of Modern Art, New York, New York  
Moderna Museet, Stockholm, Sweden
- 1970 *East 100th Street: Photographs by Bruce Davidson*; Museum of Modern Art, New York, New York
- 1971 San Francisco Museum of Modern Art, San Francisco, California
- 1976 Addison Gallery, Andover, Massachusetts
- 1979 FNAC Gallery, Paris, France  
Galerie Delpire, Paris, France  
Galerie Fiolet, Amsterdam, Netherlands
- 1982 Douglas Kenyon Gallery, Chicago, Illinois
- 1983 *New York Subway Color*; International Center of Photography, New York, New York
- 1997 *Bruce Davidson: American Photographs*; Edwynn Houk Gallery, New York, New York
- 1998 *Bruce Davidson: The Brooklyn Gang, 1959*; International Center of Photography, New York, New York

### Group Exhibitions

- 1959 *Photography at Mid Century*; George Eastman House, Rochester, New York
- 1960 *The World as Seen by Magnum*; Takashimaya Department Store, Tokyo, Japan and traveling
- 1962 *Ideas in Images*; American Federation of Arts, New York, New York, and traveling
- 1966 *Contemporary Photography Since 1950*; George Eastman House, Rochester, New York  
*Toward a Social Landscape: Contemporary Photographers*; George Eastman House, Rochester, New York
- 1967 *12 Photographers of the American Social Landscape*; Rose Art Museum, Brandeis University, Boston, Massachusetts
- 1973 *The Concerned Photographer 2*; Israel Museum, Jerusalem and traveling
- 1974 *Photography in America*; Whitney Museum of American Art, New York, New York
- 1977 *Concerning Photography*; The Photographers' Gallery, London (traveled to Spectro Workshop, Newcastle-upon-Tyne, England)
- 1980 *The Imaginary Photo Museum*; Kunsthalle, Cologne, Germany
- 1982 *Color as Form*; International Museum of Photography, George Eastman House, Rochester, New York

## DAVIDSON, BRUCE

- 1985 *American Images 1945–1950*; Barbican Art Gallery, London, England, and traveling  
1986 *New York School, Photographs, 1935–1963, Part III*; Corcoran Gallery of Art, Washington, D.C.  
1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington, D.C., and Art Institute of Chicago, Chicago, Illinois (traveled to Los Angeles County Museum of Art, Los Angeles, California)  
1991 *Appearances: Fashion Photography Since 1945*; Victoria and Albert Museum, London, England  
2000 *Reflections in a Glass Eye: Works from the International Center of Photography Collection*; International Center of Photography, New York, New York

### Selected Works

- Negro American*; 1966  
*East 100th Street*; 1970  
*Subsistence U.S.A.*, 1970  
*Photographing Children*; 1973  
*Bruce Davidson: Photographs*; 1979  
*New York Subway*; 1986  
*Central Park*; 1995  
*Bruce Davidson: The Brooklyn Gang, 1959*; 1959  
*Portraits*, 1999

### Further Reading

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Coleman, A.D. *Light Readings: A Photography Critic's Writings 1968–1978*. New York: Oxford University Press, 1979.  
Doty, Robert, ed. *Photography in America*. New York: Random House, 1974.  
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Harbutt, Charles, and Lee Jones. *America in Crisis: Photographs for Magnum*. New York: Holt, 1969.  
Harrison, Martin. *Appearances: Fashion Photography Since 1945*. London: Jonathan Cape, 1991.  
Lassiter, Ken. "A Conversation with Bruce Davidson." *Photographer's Forum* (November 1996).  
Livingston, Jane. *The New York School: Photographs, 1936–1963*. New York: Stewart, Tabori & Chang, 1992.  
Mailer, Norman. "Brooklyn Minority Report." *Esquire* (June 1960).  
Szarkowski, John. *Mirrors and Windows: American Photography Since 1960*. New York: Museum of Modern Art, 1978.  
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Bruce Davidson, *Brooklyn Gang*, New York City, 1959.  
[© Bruce Davidson/Magnum Photos]

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# BARON ADOLPH DE MEYER

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## American, born French

Adolph (or Adolf) de Meyer, first a highly influential Pictorialist photographer, later a renowned fashion photographer, magazine editor, and tastemaker, cultivated an enigmatic persona. Many details of his life are obscure because he deliberately fabricated them. He even varied the style and spelling of his name, augmenting the uncertainties about his unusual life. According to the memoirs of the painter Jacques-Émile Blanche, Adolf Meyer was born in the Paris suburb of Auteuil of a Jewish mother and a Scottish father named Watson. Others said the father was German and that the family name was Von Meyer; alternatively, Cecil Beaton claimed that de Meyer was born in Austria. Yet other sources suggested a Finnish lineage. The 1905 *Who's Who* states that Adolf Edward Sigismund de Meyer, a baron of the kingdom of Saxony, was born in Paris, the son of Adolphus Meyer and Adele Watson. In a 1915 interview, de Meyer claimed that his father was Russian.

Adolf Meyer-Watson was raised in Paris by his mother, then studied in Germany at a time when photography was being energized both by technical advances and an increasingly dynamic and sophisticated artistry, on view in photographic salons and exhibitions. As a young man he was deeply inspired by the lifestyle and work of the painter James McNeill Whistler, and became accepted into high society largely because of his personal beauty, style, and manners and was both an example of and an exponent of the cult of beauty. Some have observed similarities between de Meyer and Marcel Proust's fictional Swann, in being both half-Jewish and a member of "café society" whose devotion to the "chic" was almost a religion. Panache, glamour, chic, and snobbery were born in a changing society in which aristocrats, artists, and celebrities intermingled.

De Meyer gained entry to the British royal circle (and photographed King Edward VII and his family), largely through his wife Olga Caracciolo, whom he married in either 1896, 1897, or possibly 1899, and who was the godchild of the king—if not also his illegitimate daughter. De Meyer's marriage to Olga was reputedly unconsummated and platonic;

he may in fact have been encouraged to marry because, in the wake of the Oscar Wilde scandal and the Dreyfus affair, he sought to disguise his homosexuality and his Jewish background, both of which had become unpopular and risky liabilities. Olga's mother was the Duchessa de Caracciolo and it was thought that the Prince of Wales, who became King Edward VII, was her father, as they were often seen together. De Meyer was granted the title of baron by the King of Saxony so that he and Olga could attend the coronation of Edward as members of the nobility.

Olga inspired him to learn from some of the great painters, and he was especially influenced by the Symbolists. The de Meyers were wealthy, sophisticated members of café society who had homes in Paris, London, Constantinople, Venice, and eventually New York City. Olga had been preceded as de Meyer's patron, favorite model, and close friend by Constance Gladys, Lady de Grey, who had helped introduce him to London society.

In 1898, de Meyer joined the Linked Ring Brotherhood. Beginning in 1903, he exhibited at their London Salon. Eventually he became bored with the group and helped form the Vienna Secession. During these formative years he enjoyed the friendships of a number of important photographers, especially Edward Steichen and Gertrude Käsebier, and it appears that the latter had a significant influence on his work. Other photographic friends included Frances Benjamin Johnston and Alvin Langdon Coburn. He corresponded with Alfred Stieglitz, and they enjoyed an intellectual and artistic intimacy.

In a 1906 letter to Alfred Stieglitz he insisted on showing his work only in solo rather than group exhibitions. Stieglitz published some of his work as photogravures in *Camera Work*, and reproductions of his color Autochromes could be found in *The Studio*. In 1909, after years of letters and business interaction, the two finally met. Although he had been praised by Cecil Beaton for his soft-focus Pictorialism, he told Stieglitz that he believed in "straight" photography, especially in the form of platinum and silver prints. Although he was briefly fascinated with the Autochrome process shortly after its 1907 introduction and exhibited his work

in the new medium, he lost interest by 1909 and returned to his silver and platinum imagery.

After King Edward died in 1910, the de Meyers began to make a transition. No longer just a society photographer, he emerged as a fine photographic craftsman, a skilled and highly paid professional. He was both a Symbolist and an Orientalist. He photographed ballet, one of his favorite subjects, and helped bring the Ballets Russes to England in 1911, where he photographed the great dancer Nijinsky.

In 1916 an astrologer gave the couple new names—Mhahra for her, Gayne for him, so sometimes he styled himself as Baron Gayne de Meyer.

When World War I broke out, de Meyer's German title meant that remaining in England would lead to his internment as a prisoner of war, so the couple emigrated to the United States, where Condé Nast had offered him a post as photographer for his magazines *Vogue* and *Vanity Fair*. Much of his fashion work was highly original and innovative, and he influenced other fashion photographers, as well as avant-garde artists like Man Ray.

De Meyer was staff photographer for *Vogue* and *Vanity Fair* magazines from 1913–1922; he also began writing editorials for *Vogue* in 1915. In 1922 he joined *Vogue*'s competitor *Harper's Bazaar* and put his distinctive imprint on the magazine until 1929. He not only had revolutionized fashion photography through his magazine work, but modified the look and format of the magazines themselves. Although he had greatly influenced other fashion photographers, the prevailing style of fashion photography was rapidly changing in the 1930s, taking on a more hard-edged realism, and his style, which had never really escaped soft-focus Pictorialism, became obsolescent.

The baron's photographs helped "establish" women in society. He photographed celebrities in a high-key, soft-focus style, which won him great notoriety. His pictures of Olga are elegant but superficial. Arthur Ollman wrote that "for de Meyer, Olga was a religious icon, an image of perfection, existing on a different plane, a transcendent goddess." She died in 1930.

After Olga's death, de Meyer felt free to move to Hollywood with his heir and lover, Ernst. He destroyed most of his original prints before he left Europe in 1938, but these casualties did not include his portraits of Olga. When preparing a 1940 retrospective at the home of actor Edward G. Robinson, however, he could locate only 40 prints. In 1988, however, the photography dealer G. Ray Hawkins bought a trunk containing de Meyer's belongings and discovered a trove of unpublished photographs of Olga.

In his final years de Meyer abandoned photography, and tried his hand unsuccessfully at writing, leaving behind unpublished novels, plays, and memoirs, but he never recaptured the brilliance of his years as both a photographer and guru of fashion and taste. He died of coronary thrombosis in Los Angeles in 1946. His obituary in the Los Angeles *Times* did not even mention his profession as a photographer.

DAVID HABERSTICH

*See also:* **Beaton, Cecil; Condé Nast; Fashion Photography; Linked Ring; Pictorialism; Portraiture; Stieglitz, Alfred**

### Biography

Parentage obscure, possibly born in Paris suburb of Auteuil or in Paris, 1868. Raised as Adolf Meyer-Watson in Paris by his mother; studied in Germany but largely self-taught as a photographer. Married Olga Caracciolo in either 1896, 1897, or 1899 and through her connections gained entry to the British royal circle and photographed King Edward VII and his family. Granted the title of baron by the King of Saxony. Joins Linked Ring Brotherhood, 1898. Emigrated to United States, 1913; worked for Condé Nast. Staff photographer for *Vogue* and *Vanity Fair*, 1913–1922. Worked for *Harper's Bazaar*, 1922–1929. Made portraits of wife Olga until her death in 1930; relocated to Hollywood but abandoned photography. Died of coronary thrombosis in Los Angeles, 1946.

### Solo Exhibitions

- 1909 *Photographs in color and monochrome*; The Little Galleries of the Photo-Seccession (291), New York, New York
- 1909 National Arts Club, New York, New York
- 1911–1912 *Photographs*; 291, New York, New York
- 1976–1977 *An Exhibition of Photographs by Baron Adolf De Meyer*; Helios, New York, New York
- 1994–1995 *A Singular Elegance: The Photographs of Baron Adolph De Meyer*; International Center of Photography Midtown, New York, New York

### Group Exhibitions

- 1900 *New School of American Photography*; Royal Photographic Society, England; and Photo Club-de Paris, Paris, France
- 1907 *Photographs by Baron A. De Meyer and George H. Seeley*; The Little Galleries of the Photo-Seccession (291), New York, New York
- 1910 *International Exhibition of Pictorial Photography*; Albright Art Gallery, Buffalo, New York.
- 1911 *Modern Photographs*; Newark Museum, Newark, New Jersey
- 2000 *The Model Wife*; Museum of Photographic Arts, San Diego, California

**Selected Works**

*Baroness Olga de Meyer*, c. 1900  
*Water Lilies*, 1906  
*Alfred Stieglitz*, c. 1910–1920  
*Marchesa Luisa Casati*, 1912  
*Mrs. Harry Payne Whitney*, c. 1912  
*Vaslav Nijinsky as the Favorite Slave in "Scheherazade,"*  
 1916  
*Helen Lee Worthing*, 1920  
*Josephine Baker*, 1925–1926

**Further Reading**

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 De Meyer, Baron Adolf. *Adolf, L'Après-midi d'un faune: Vaslav Nijinsky, 1912 | Thirty-three Photographs by*

*Baron Adolf de Meyer*. With an essay by Jennifer Dunning and contributions by Richard Buckle and Ann Hutchinson Guest. New York: Dance Horizons, 1983.  
 ———. *A Singular Elegance: The Photographs of Baron Adolph de Meyer*. Dedication by John Szarkowski; introduction by Willis Hartshorn; essay by Anne Ehrenkranz. San Francisco: Chronicle Books in association with International Center of Photography, 1994.  
 Hawkins, G. Ray, ed. *Of Passions and Tenderness: Portraits of Olga by Baron de Meyer*. Essay by Alexandra Anderson-Spivy. Marina del Rey: Graystone Books, 1992.  
 Ollman, Arthur. *The Model Wife*. Boston: Little Brown and Company, 1999.

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## JOHN DEAKIN

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**British**

The British photographer John Deakin died in relative obscurity at age 60 in 1972. His work was likely to have been forgotten if not for exhibitions and books assembled posthumously from the prints and negatives (many of them in very poor condition) left scattered with various archives, collections, friends, and clients. Since his death his importance as a photographer has been recognized and championed for two distinct reasons. The content of his work has been acknowledged as a perfect illustration of a time and place within British cultural history; the post-war 1940s and 1950s of artistic, bohemian London, while the stark, realist style of his photographs are now admired for their directness in execution and for the frank portrayal of his subjects, while still holding within their bleakness a cruel beauty. Coming from a tradition where photographers complemented their sitters, still at times airbrushing towards perfection, John Deakin reveled in portraying life as monochromatic, blemished, and very real.

He was born on May 8, 1912 in Cheshire. His parents had recently moved from Liverpool to be nearer his father's workplace in a soap factory. Not much is known or recorded about Deakin's early life. Later he was to embellish or fabricate the details of his formative years, often referring to himself as "the slum boy from Liverpool." However, records

show him to have been an excellent student at his grammar school, his behavior exemplary as well as being a keen swimmer whose chosen career was to join his father in the factory. Instead, by the time he was 18 he had moved to Dublin where he had a succession of jobs including window dressing and possibly a stint in the theatre as well as undertaking some art education. His first passion was for painting which he pursued on moving to London in the early 1930s hoping to make a career as an artist. A wealthy American collector, Arthur Jeffries, became his benefactor and the two traveled widely for several years to the United States, Europe, South America, and the South Seas, allowing Deakin the chance to live in relative luxury, paint, and eventually exhibit in London in 1938.

Deakin started to photograph in the late 1930s while living in Paris. At the outbreak of war he enlisted in the British army as a photographer and was stationed in Cairo, Syria, Malta, Palestine, and Lebanon, rising to the rank of Lieutenant. He enjoyed his military service and returned to London after the war starting his career as a photographer. He opened a studio shooting portraits for *Tatler* and *Lilliput* magazines but achieved little success. Again he drifted until his documentary work, notably his photographs of Paris, came to the attention of British *Vogue's* editor Audrey Withers who offered him the position of staff

photographer in July 1947. His work was divided between fashion, which he did not enjoy and portraiture, in which he was to excel. His photographs were direct and demanded attention through their unadorned simplicity. In most cases the contrast of the print increased the severity of his images. Deakin was entering his busiest and most creative period as a photographer though personally and health-wise he was starting a slow decline. His heavy drinking had inevitably led to alcoholism and he had thrown himself fully into London's Soho drinking culture, frequenting the bars and clubs populated by the artists, writers, musicians, and actors of the day as well as members of the vice and criminal fraternity. His list of friends (or often just acquaintances) included important painters such as Lucien Freud, John Minton, and importantly, Francis Bacon. Though defended by Withers, Deakin was not a popular member of the *Vogue* staff. His drunkenness, rudeness, and lack of regard for *Vogue* equipment led to his dismissal in 1949, after only 14 months' work. However, again he opened a studio, worked for various magazines, and had his first book, *London Today*, published, documenting his impressions of the city. Withers employed him once more in 1951, and he managed to stay with *Vogue* for three years concentrating on portraiture and documentary work, having shown little aptitude or admiration for fashion. His first commission on his return was to photograph Picasso and for the next three years he continued to photograph artists and celebrities.

In retrospect Deakin is now seen as a chronicler of Soho's artistic life of the late 1940s and early 1950s. He stopped photographing sometime in the early 1960s. He had become increasingly unreliable as his health deteriorated, and returned to painting in his last years. Though diagnosed with lung cancer, he continued to travel, accompanying Francis Bacon to the painter's retrospective exhibition in Paris in 1971. His links and friendship with Bacon were one constant in his life. Photographs were important to Bacon as a visual reference and inspiration for his work and he often employed Deakin to provide this source material, having a great admiration for the brutal qualities of the photographers work. John Deakin died of heart failure in May 1972, having been sent by Bacon to Brighton on the South Coast of England to recuperate from his last visit to hospital.

Deakin had originally wanted to be a painter and had died with little regard and care for his photographic work. When his first posthumous exhibition, *The Salvage of a Photographer*, was shown at the Victoria and Albert Museum in London in 1984, prints were selected from the little he had left to his friend, the art historian Bruce Bernard. The next year his archive of prints and negatives at *Vogue* was rediscovered, many frayed and damaged. When his work was next exhibited in 1996 at the National Portrait Gallery in London, these two collections were augmented by the creased, paint-spattered prints found within Francis Bacon's studio. The condition of these prints had not detracted from the content; indeed some critics have seen their deterioration and heritage as a supplement to their aesthetic value and given a new importance to the photography of John Deakin.

MIKE CRAWFORD

### Biography

Born in England, 18 May 1912. Lived and worked in Dublin, early 1930s before moving to London. Traveling during mid-1930s. Starts to photograph while living in Paris, 1939. Serves as photographer in the British Army during World War II, 1939–1945. Staff photographer for British *Vogue*, 1947–1948. Second employment with British *Vogue*, 1951–1954. Died in Brighton, England, May 1972.

### Individual Exhibitions

1938 Mayor Gallery; London, England, (Paintings)  
 1956 St. Georges Gallery; London, England (Paintings)  
 1956 *John Deakin's Paris*; Daniel Archer Bookshop, London, England  
 1956 *John Deakin's Rome*; Daniel Archer Bookshop, London, England  
 1962 *Collages by John Deakin*; Museum Street Gallery, London, England  
 1984 *The Salvage of a Photographer*; Victoria & Albert Museum, London, England, (Posthumous)  
 1996 *Photographs*; National Portrait Gallery, London, England

### Further Reading

Deakin, John. *London Today*. London. Saturn Press, 1949.  
 Farson, Daniel. *Sacred Monsters*. London: Bloomsbury, 1988.  
 Farson, Daniel. *The Gilded Gutter Life of Francis Bacon*. London: Century, 1993.  
 Muir, Robin. "John Deakin." In *Photographs*. London: Schirmer/Mosel, 1996.  
*The Salvage of a Photographer*. Exh. cat. London: Victoria and Albert Museum, 1984.

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# ROY DECARAVA

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## American

Personal expression shapes the modernist photography of Roy DeCarava. Raised in Harlem in the 1920s, the Harlem Renaissance—a period that called for the self-representation of the Black experience—profoundly influenced his photographs. By the early 1950s, DeCarava produced such poignant prints as *Graduation* (1949) and *Man Coming Up Subway Stairs* (1952), photographs that characterize his humanity and aptitude for juxtaposition. Their vitality aligned him early in his career with important figures in American photography, leading to inclusion in such monumental exhibitions as *The Family of Man* (1955), organized at the Museum of Modern Art (MoMA) by Edward Steichen. His inclusion exemplifies DeCarava's work as an overall expression of the human experience, told through the lives of New York's city laborers and the glimpses of life that are often taken for granted when passing through the urban landscape.

When discussing his work, DeCarava confronts the dilemma of categorization:

The major definition has been that I am a documentary photographer, and then...I became a people's photographer, and then I became a street photographer, and then I became a jazz photographer and oh, yes, I mustn't forget, I am a black photographer...and there is nothing wrong with any of those definitions. The only trouble is that I need all of them to define myself.

(Blue c. 1984)

In postwar America, focus on city living and advancements in the hand-held camera created a rise in photographic consciousness and the phenomena called "street photography." Attention shifted from the war's aftermath to changes witnessed on America's urban streets. Photographers Robert Frank, Helen Levitt, and Lisette Model grew to acclaim during the 1950s for this instantaneous snapshot that presented the fringe of American culture. For DeCarava, his urban vision was inspired by personal concerns to dignify his community, but also by the technical challenge of a given situation. Similar to Henri Cartier-Bresson, DeCarava was the man on the street, responding to

the conditions of his environment. He used the camera's mechanics to evoke particular responses to light and shadow. With suspended manipulation, his images allow for unfocused passages, as in *Coltrane on Soprano* (1963), where the camera's shutter has remained open long enough to capture the instrument in a blur from John Coltrane's rhythmic playing. Yet he also created strikingly intimate views of everyday family life, couples dancing in a kitchen, a father holding his baby.

DeCarava was born in 1919. His mother emigrated from Jamaica to New York during the Great Migration and raised her only son during a period when economic depression effected the optimism of the Harlem Renaissance. Despite the hardships, he attended lower Manhattan's Textile High School where his exposure to Vincent Van Gogh taught him expressionism, which he later applied to photography. In 1938, he entered the Cooper Union School of Art and studied painting and printmaking. He later transferred to the Harlem Community Center in 1940, a dynamic location for young African-American artists. His return to Harlem included participation in the Works Progress Administration's workshops and introduced him to painters Romare Bearden, Jacob Lawrence, Norman Lewis, and Charles White.

Initially DeCarava experimented with photography's formal abilities to crop and provide light contrasts to inform his silkscreens. By 1949, DeCarava solely fixed his camera, loaded with black and white film, on the streets of Harlem. In 1950, gallerist Mark Perper offered him a solo exhibition and introduced him to Homer Page, a seasoned technician and protégé of Edward Steichen. Page taught DeCarava to print with less contrast and to use a narrower range of blacks in favor of gray tonalities to enhance spatial relationships and evoke stronger expression. As a result, defined whites are separated from shadows to enhance the subject. *Hallway* (1953), one of his most acclaimed images, exploits these tonalities in favor of symbolic meaning. The range of grays contrast the softened glare of the single light bulb dangling in a narrow hallway, communicating the housing situation that many people emigrating to urban cities encountered. Page introduced him to Stei-

chen, head of MoMA's Department of Photography, who purchased three of DeCarava's prints for the collection. In 1952, Steichen sponsored DeCarava's receipt of the John Simon Guggenheim Memorial Fellowship, the first received by an African-American. The fellowship allowed him to work full-time as a photographer, resulting in the completion of some of his most renowned images.

The documentary aesthetic is often used to describe DeCarava's style, but his publications of photographic stories about the independent rhythms of cultural communities reveal his poetic interests. *The Sweet Flypaper of Life* (1955) is an international phenomenon in this regard. Published in English, German, and Czech languages, the book merged DeCarava's photographs and their characteristic straightforward, descriptive titles with Langston Hughes' fictional narrative that related issues of family, marriage, and individual experience in 1950s' Harlem. During a time when integration occupied the Supreme Court, DeCarava's images embodied a revolutionary spirit. During the 1950s, DeCarava also began the project of photographing the legendary figures of jazz and bebop, including Count Basie, Duke Ellington, Billie Holiday, Thelonius Monk, Elvin Jones, and Ornette Coleman. As an active participant, he saw jazz and his photography as improvisation—something you do all at once and that melds looking with listening. DeCarava envisioned this series as an intermeshing of prose and image bearing the title *The Sound I Saw: Improvisations on a Jazz Theme* (1962, 2001). The project first materialized in 1983 as an exhibition organized by the Studio Museum in Harlem and was later completed as a publication in 2001 through Phaidon Press.

During the Civil Rights Movement, DeCarava traveled to the March on Washington. Photographs such as *Mississippi Freedom Marcher, Washington, D.C.* (1963) demonstrate that despite the momentous event, capturing human promise rather than documentation was the main subject. As an activist, DeCarava was most vocal during the controversy of the New York Metropolitan Museum of Art's 1969 exhibition *Harlem on My Mind* (1969). The exhibition aimed to represent Harlem through documents and photographic enlargements yet included few African-American artists. Although he was asked to participate, DeCarava declined and wrote a statement in *Popular Photography*, voicing his concerns over misrepresentation and the lack of foresight in presenting photography.

Regardless of racial opposition, DeCarava pioneered organizations throughout his career. From 1955 to 1957, he opened A Photographer's Gallery,

one of the first photography galleries in New York City. Exhibited artists included Ralph Eugene Meatyard, Minor White, Van Deren Coke, Harry Callahan, and Berenice Abbott. In 1958, he began work as a freelance photographer for magazines such as *Sports Illustrated*, *Good Housekeeping*, and *Scientific American* and on film and television sets as a still photographer. In 1960, the actor Harry Belafonte produced a CBS television series "New York 19," which used DeCarava's expressionistic images to connect segments of the hour-long program. By the 1970s DeCarava's public presence influenced many younger black artists. He served on the board of American Society of Magazine Photographers, which fostered the Committee to End Discrimination Against Black Photographers. Frustrations with the committee led to the spearheading of the Kamoinge Workshop. The group effort opened a gallery on 125th Street in Harlem. This photography consortium provided an atmosphere of discussion and opportunity by producing group seminars and portfolios. Photography critic A. D. Coleman supported DeCarava for his mentoring and ability to surpass the exclusion that many non-White photographers received during the 1970s.

After his marriage to art historian Sherry Turner in 1971 DeCarava's work included domestic themes and botanicals. In 1975, DeCarava created his first major body of work taken outside of New York City when the Corcoran Gallery of Art in Washington, D.C. sponsored *The Nation's Capital in Photographs*, a series of solo exhibitions based on commissions. In 1981, the Friends of Photography in Carmel, California, mounted *Roy DeCarava, Photographs*, an important exhibition that highlighted Turner's archival research of her husband's work. The exhibition catalogue serves as a monograph and includes her authoritative essay, "Celebrations." The Museum of Modern Art organized, to international acclaim, the photographer's next major exhibition, *Roy DeCarava: A Retrospective* in 1996. DeCarava's editorial photographs, however, were excluded from this survey, which had the result that even greater interest focused on his contributions to and influence on commercial photography. Today, DeCarava's visions of urban communities are seen as foundational to the work of contemporary photographers such as Carrie Mae Weems and Nikki S. Lee. Production of his photographs are managed by Sherri Turner DeCarava, who presides as Executive Director of The DeCarava Foundation and The DeCarava Archive, which holds reproduction rights to his work. Since 1975, DeCarava has taught full-time at Hunter College of the City Uni-

versity of New York and currently teaches as a Distinguished Professor of Photography.

SARA MARION

**See also: History of Photography: Postwar Era; History of Photography: Twentieth-Century Pioneers; Street Photography; Weems, Carrie Mae; Works Progress Administration**

## Biography

Born in New York City, New York 1919. Attended Cooper Union School of Art, 1938–1940; Harlem Community Art Center, 1940–1942. Worked as sign painter and display artist, New York, 1936–1937; Technical draftsman, New York 1939–1942; Commercial artist and illustrator, 1944–1958; Freelance Photographer, New York, 1959–1968, 1975 to present; Adjunct Professor of Photography at Cooper Union Institute, New York, 1969–1972; Associate Professor of Art, Cooper Union Institute, 1975–1978; Professor of Art at Hunter College of the City University of New York, New York, 1975–1988; Distinguished Professor of Art at Hunter College, City University of New York, 1988 to present. Awarded John Simon Guggenheim Memorial Fellowship 1952–1953; Benin Creative Photography Award, 1972; Artistic and Cultural Achievement Award, Community Museum of Brooklyn, New York, 1979; American Society for Magazine Photographers, 1983; Distinguished Career Photography Award, Friends of Photography, 1991; Special Citation for Photographic Journalism, American Society of Magazine Photographers, 1991. Honorary Doctorates from Rhode Island Institute of Fine Arts, 1985; Maryland Institute, 1986; Wesleyan University, 1992. Established The DeCarava Archives and The DeCarava Foundation, New York.

## Individual Exhibitions

- 1947 *Roy DeCarava*; Serigraph Galleries, New York, New York  
 1950 Forty-Fourth Street Gallery; New York, New York  
 1951 Countee Cullen Branch; The New York Public Library, New York, New York  
 1954 *People of Harlem*; The Little Gallery, Hudson Park Branch, The New York Public Library, New York, New York  
 1956 Camera Club of New York; New York, New York  
 1969 *Through Black Eyes: Photographs by Roy DeCarava*; The Studio Museum in Harlem, New York, New York  
 1970 *Roy DeCarava, Photographer*; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska  
 1975 *Roy DeCarava: Photographs*; Museum of Fine Arts, Houston, Texas  
 1976 *The Nation's Capital in Photographs, 1976: Roy DeCarava*; Corcoran Gallery of Art, Washington, D.C.  
 1981 *Roy DeCarava, Photographs*; Friends of Photography, Carmel, California  
 1985 *The Sound I Saw: The Jazz Photographs of Roy DeCarava*; The Studio Museum in Harlem, New York, New York  
 1987 *Roy DeCarava: Between Time*; Museum of Photographic Arts, San Diego, California  
 1988 *Roy DeCarava*; The Photographers' Gallery, London, England  
*Fotografier av Årstider Roy DeCarava*; Fotografiska Museet in Moderna Museet, Stockholm, Sweden

- Black Photography in America: Roy DeCarava, "To Paris"*; Pavillon des Arts, Paris, France  
 1990 *Roy DeCarava: Recent Photographs*; Witkin Gallery, New York, New York  
 1996 *Roy DeCarava: A Retrospective*; Museum of Modern Art, New York, New York

## Group Exhibitions

- 1953 *Always the Young Stranger*; Museum of Modern Art, New York, New York  
 1955 *The Family of Man*; Museum of Modern Art, New York, New York, and traveling  
 1956 *Five Photographers: Harry Callahan, Roy DeCarava, Scott Hyde, Leon Levinstein, and Victor Ohsatz*; A Photographer's Gallery, New York, New York  
 1959 *Photography in the Fine Arts*; Metropolitan Museum of Art, New York, New York  
 1964 *Photographs by the Kamoinge Workshop*; Kamoinge Workshop Gallery, New York, New York  
*The Photographer's Eye*; Museum of Modern Art, New York, New York  
*An Exhibition of Work by the John Simon Guggenheim Fellows of Photography*; Philadelphia College of Art, Philadelphia, Pennsylvania  
 1967 *Photography in the Twentieth Century*; George Eastman House, Rochester, New York  
 1974 *Photography in America*; Whitney Museum of American Art, New York, New York  
 1980 *Photography of the Fifties: An American Perspective*; Center for Creative Photography, University of Arizona, Tucson, Arizona  
 1983 *A Century of Black Photographers, 1840–1960*; Museum of Art, Rhode Island School of Design, Providence, Rhode Island, and traveling  
 1990 *Photography Until Now*; Museum of Modern Art, New York, New York  
 1994 *American Photography 1890–1965 from the Museum of Modern Art*; Museum of Modern Art, New York, New York  
 2001 *Open City: Street Photographs, 1950–2000*; Museum of Modern Art, Oxford, United Kingdom

## Selected Works

- Graduation*, 1949  
*Man Coming Up Subway Stairs*, 1952  
*David*, 1952  
*Woman and Children at Intersection*, 1952  
*Sun and Shade*, 1952  
*Hallway*, 1953  
*White Line*, 1960  
*Coltrane on Soprano*, 1963  
*Three Men With Hand Trucks*, 1963  
*Mississippi Freedom Marcher, Washington, D.C.*, 1963  
*Pepsi*, 1963  
*Boy, Man and Graffiti*, 1966  
*Curtains and Light*, 1987

## Further Reading

- Blue, Caroll. *Conversations with Roy DeCarava*. Narrator Alex Haley. New York: The Television Laboratory at WNET Thirteen, distributed by First Run Features, 1984, vhs, col and b/w, ½ in., 28 min.

- Coleman, A. D. "This Person Passing Through." *Camera and Darkroom*, v. 14 n. 12 (December 1992): 32–41.
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- Isé, Claude. "A Conversation with Roy DeCarava." *Artweek* v. 28 (January 1997): 23–24.
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- Rachleff, Melissa. "The Sounds He Saw: The Photography of Roy DeCarava." *Afterimage* v. 24 (January–February 1997): 15–17.
- Roy DeCarava: A Retrospective*. New York: Museum of Modern Art, 1996.
- Stange, Maren. "Illusion Complete Within Itself, Roy DeCarava, Photographer." *Yale Journal of Criticism* v. 9 n. 1 (Spring 1996): 63–92.
- Storr, Robert. "Roy DeCarava." *Art in America* v. 71, n. 8 (September 1983): 174.

## THE DECISIVE MOMENT

Unlike many terms in the history of photography, the decisive moment has a clear definition and a precise origin. Most surprising is that the coining of the term occurred so late. It comes from the enormously influential book by Henri Cartier-Bresson, *The Decisive Moment*, published by Simon and Schuster in 1952. In the text he defined the term succinctly thus, "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

In a sense, every successful photograph is a decisive moment, from the first photograph made in 1822, reportedly a three-day-long exposure, to images made in the burst of a strobe light in a thousandth of a second in the 1930s. All are records of a particular moment in time. But implicit in the definition is that the photographer is capturing subjects in motion. Such images have been made since Daguerre's 1842 daguerreotype of a man having his boots polished on a busy Paris boulevard. By the 1860s, instantaneous photographs were being made regularly. In the early twentieth century, there were photographers such as André Kertész, active since 1912, who like Cartier-Bresson after him, used a small handheld camera loaded with fast plates or sensitive film to capture life on the move and usually in geometric compositions.

The term became a convenient handle for the kind of photography that Henri Cartier-Bresson had been practicing since 1929, which had been called variously over the years, "poetic accident," "anti-graphic photography," and "fleeting moments." But in the context of the book filled with Cartier-Bresson's own photography there is the further implication that "the decisive moment" is not only of perfect arrangements of peak moments with a strong underlying geometry but the final image is also printed full negative without cropping.

It would be two decades before Henri Cartier-Bresson would define in writing the type of photography that he and his colleagues had been doing all those years. His work gained notice in the 1930s and was exhibited at the Julien Levy Gallery in New York. The young curator of photography, Beaumont Newhall, befriended Cartier-Bresson at that time and later published the first collection of his work in the catalogue for his exhibition at the Museum of Modern Art in New York in 1947. Newhall wanted to publish a book of his friend's photographs. In a letter from Beaumont Newhall to Henri Cartier-Bresson dated 29 October 1949 he wrote,

I am thinking of doing a new book, to be called "Fleeting Image," which will deal entirely with what you so aptly call slices of 1/100 of a second.... I would like to use a good many of your things [photographs] to develop the thesis.

In another letter from BN to HCB dated 10 February 1951: "I haven't forgotten, and neither has [Richard] Simon, about our plans for a book." Richard Simon of Simon and Schuster, also an amateur photographer, collaborated with the art critic and publisher, Teriade, to realize the book. Teriade was a long-time friend and supporter of Cartier-Bresson. In the late 1930s, he had planned to publish a book of photographs by Cartier-Bresson and several other photographers including Brassã and André Kertész but the war made it impossible. In 1952, with the assistance of Marguerite Lang, Teriade compiled the photographs, prepared the layout, and published the book in Paris in a style and format similar to his deluxe art review, *Verve*. With the book in preparation, Teriade and Simon pushed Cartier-Bresson to put down in words his approach to photography. That lucid text has been nearly as influential as the photographs in the book.

In formulating his ideas, Cartier-Bresson drew on his studies in the 1920s with the cubist painter and theorist, Andre Lhote, who stressed the balance of compositions based on the golden section. He was also inspired by Maurice Tabard's texts on geometric composition in photography.

This book of photographs and its text had an immediate and far-reaching impact on numerous photographers ranging from Elliott Erwitt to William Eggleston. The book was reviewed by such disparate artists as Walker Evans and Aaron Siskind. In addition to being one of the most important influences on photography for decades, "the decisive moment" quickly became something to react against as well. After Cartier-Bresson's book, the next most important and influential publication of the mid-twentieth century was Robert Frank's *The Americans*. It is filled with images that, in opposition to Cartier-Bresson's, might be characterized as random moments, non-events depicted in ways that seem off-balance. Horizon lines are tilted, figures are cut off

at the edges of the frame or partially obscured by objects in the picture. The world appears to be glanced at quickly and without artifice. Frank believed that "the decisive moment" was an artificial way of seeing, that perfect arrangements of peak moments were removed from real life and were in some way dishonest. He said, "I don't want that in photography, the world moves very rapidly and not necessarily in perfect images." There are some skeptics who say that the only "decisive moment" occurs when the time comes to decide which one of the many exposures to make into the finished print. This term and the book's title owe their distinctive name to the fact that the original title selected for the simultaneous French publication of the book, *Images la sauvette*, is impossible to translate adequately into English. According to Cartier-Bresson it is roughly equivalent to, "Images on the Sly." Richard Simon of Simon and Schuster derived the English title for the book from the quote from Cardinal de Retz that Cartier-Bresson selected to be placed on the page before the beginning of his text: "There is nothing in this world that does not have a decisive moment."

STUART ALEXANDER

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## DECONSTRUCTION

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Over the last four decades, the term deconstruction has infiltrated academic fields, notably philosophy and literary criticism. Deconstructive thinking has partially transformed architectural practice, theo-

logical inquiry, and popular culture. The thinker responsible for the term, Jacques Derrida, argues that deconstruction occurs in the works of Karl Marx, Friedrich Nietzsche, and the myriad writers

Derrida queries to establish that deconstruction has been happening since and before Plato. For Derrida, deconstruction is simply what happens. This essay discusses three thinkers, Jacques Derrida (b. 1930), Roland Barthes (1915–1980), and Jean Baudrillard (b. 1929), to introduce some ways deconstruction intersects photography.

### The Photographic Text

Deconstruction intersects photography when one recognizes photos as texts. How are photos texts? Looking at a photo constitutes an act of reading. Photos solicit interpretations. A caption accompanying a photo attempts to direct reading toward a specific interpretation in part because interpretations might occur other than the interpretation the caption's author intends, even if the author is the photographer herself or himself. A photographer's intention might irrevocably control a photo's interpretation if, rather than texts, photos were windows opening upon existence. Neither does the reader's intention control the photographic text's interpretation. The illusion of such control requires the reader to ignore a photo's singular textuality.

One might argue that Ansel Adams's *El Capitan, Merced River, Clouds, Yosemite Valley* (c. 1952), requires little if any interpretation since the photo simply presents sublime nature: a spectacular cliff face towering in the background, clouds floating high to the distant horizon, and a turbulent river crossing the foreground. But such an argument forgets that the concept "nature" occurs in a nature/culture opposition laden with philosophical assumptions. The account of nature as a hallowed presence unpolluted by culture constitutes one such assumption. The impression that Adams's photo gives of presenting nature bears witness to an irreducibly textual effect: the persuasiveness of the nature/culture opposition.

Deconstruction involves the dismantling of major conceptual oppositions like the nature/culture opposition. In Adams's photo one reads an account of nature tied to the nature/culture opposition. Yet in reading the photo, when one remarks such an account's cultural specificity, the nature/culture opposition begins to dismantle. Adams's use of black and white film to conjure the impression of a starkly pristine natural landscape emerges as a cultural enterprise informed by a certain kind of preservationist environmentalism. Destabilizing the nature/culture opposition it evokes, the photo opens readers to questions that the nature/culture opposition muffles. This oppo-

sition supports narrating Yosemite Valley as a healing refuge free of urban stresses. Of course, tourists experience Yosemite Valley as such a refuge only by way of the tourist industry's urbanizing interventions: roads, public toilets, tour buses, a supermarket, a hotel, and so on. In deconstructing the nature/culture opposition, the photo moves one to ask: How can one's desire for the landscape to which the photo refers avoid being the desire for the consumer object Yosemite Valley threatens to become?

### Deconstruction: A Variety of Postmodernism?

Redefining philosophical systems, political circumstances, and cultural artifacts (photographs, for example) as irreducibly textual is a postmodern gesture. Is deconstruction a variety of postmodernism? A leading scholar of deconstruction, Christopher Norris, argues against confusing Derrida's rigorous engagement with philosophical tradition for what Norris calls postmodernism. For Norris, postmodernism's irresponsible relativism flees from the duty to make ethical and political distinctions and decisions. As Norris correctly points out, rather than voiding ethical and political decisions, Derrida elaborates their intricate conditions of occurrence, however daunting and complex Derrida shows those conditions to be. Derrida insists on rethinking the European Enlightenment; on Norris's reading, postmodernism urges the Enlightenment's abandonment. For Norris, postmodernists are pursuing a questionable aesthetic rather than anything comparable to what Derrida calls deconstruction.

Norris's partition of deconstruction from postmodernism has some validity. But photography's crossing from modernism to postmodernism does entail deconstructive processes. One relevant comparison would be between Walker Evans's *Brooklyn Bridge, New York City* (c. 1929) and David Hockney's photo-collage *Brooklyn Bridge, November 28 1982* (1982). Both photographers took advantage of the pedestrian walkway that centrally traverses the bridge. The walkway allows the camera's lens to follow the unexpectedly thin suspension cables as they sweep gracefully from the photographer's standpoint to their convergence at one of the bridge's monumentally solid Gothic-arched towers.

Influenced by Alfred Stieglitz's photographic aesthetic of Pictorialism, Evans aspires to a high-art image of an icon of American modernity celebrated as such by Joseph Stella's paintings *The Voice of the City of New York Interpreted: The Bridge* (1920–1922) and *Brooklyn Bridge: Night* (1922). Evans's photo depicts the walkway

scene Stella's paintings investigate. Evans produced his photo to be an illustration for his friend Hart Crane's poem *The Bridge* (1930). In Stella's, Evans's, and Crane's wake, Georgia O'Keeffe's modernist painting *Brooklyn Bridge* (1948) also offers a stylized rendition of the walkway perspective.

Evans helped to make the Brooklyn Bridge a must-see artwork. Amateur photographers often seek out the walkway scene inspired by Evans's photograph, by O'Keeffe's painting, or by popular images based on such modernist works. Countless visitors have meandered the walkway, snapped photos capturing a shot similar to Evans's, and framed their Brooklyn Bridge photographs for display in homes and offices worldwide. The frisson of "art" these framed snapshots provide amateur photographers stems from yet deconstructs the modernist aura Evans, Stella, Crane, and O'Keeffe gave the Brooklyn Bridge. However inadvertently, tourist photography quotes the Evans's photo, displacing it from the context of modernism to various contexts that open the walkway scene to divergent interpretations. In the process, the opposition between elite and popular culture deconstructs, raising questions concerning the socio-political values embedded in the distinction between "high" and "low" art. Postmodernism embraces the playful iteration of modernist works for democratized enjoyment.

Postmodern photographers investigate the modernist legacy in experimenting with and questioning representation. The postmodernism of *Brooklyn Bridge, November 28 1982* embraces amateur photography's deconstructive effects on Evans's photo. Hockney quotes the Brooklyn Bridge's modernist photographic representation in the idiom of casual tourist photography to produce an artistically ambitious work available to a popular audience. Standing on the walkway approximately where Evans stood, Hockney took dozens of photos: of the cables, of the tower, of the walkway, and of his own feet on the walkway. After having these "snaps" developed at a one-hour processing shop such as amateur photographers use, Hockney then assembled the photos into a collage. This "joiner," as Hockney calls his photo collages, evokes time and space, argues Hockney, in ways a single photo cannot but that a painting can. *Brooklyn Bridge, November 28 1982* playfully deploys the amateur iteration of Evans's modernist gesture while enacting Pictorialism's postmodern return.

Postmodernism and deconstruction do overlap in questioning representation. This questioning can have serious ethical and political implications. Cindy Sherman and Barbara Kruger are two photographers who make the postmodern inquiry

into representation sharply political. Sherman and Kruger mimic and satirize the representational conventions of painting, film, advertising, pornography, and fashion photography to interrogate issues of gender, power, and exploitation. But one would be mistaken to think that Sherman and Kruger are merely suggesting that justice demands more benign representations of women. These photographers implicitly raise a more difficult issue: How is one to evaluate the category "representation" itself?

### Derrida: Representation's Deconstruction

Is representation a value-neutral category? For Derrida, "representation" bears questionable philosophical assumptions that inform troublesome institutional practices. Rather than calling photographs representations, one should welcome representation's deconstruction.

The definition of representation as the recovery of presence emerges from "Western" philosophical tradition's dominant self-understanding. This tradition would found itself on a presence. Philosophy has claimed, among other entities, the good, spirit, and the human as foundational presences. (Notice that these presences assume their opposites: evil, matter, and the animal.) Philosophical texts want to recover a foundational presence for readers. When these texts ask, "See what I mean?," they are claiming to have represented a presence. Philosophy defines the text as a sign representing a presence that controls the sign's meaning. Paul, for example, knows Christ as the presence that controls what Paul's Letter to the Romans means.

For philosophy, one finally leaves signs behind in retrieving a presence that one sees, intuits, or knows. Knowledge arrives the moment reading ends. This is the "See what I mean?" moment. In this moment, signs recover a presence uncontaminated by signs. Signs, argues philosophy, are detours on the way to the full presence (say, of spirit) that is knowledge's origin and goal.

Philosophy grasps foundational presences as answers to the question: What is being? Philosophy's various answers to this question tend to conflate being with presence, yielding what Derrida calls the "metaphysics of presence." This metaphysics inheres in philosophy's understanding of language as representation. But Derrida finds that philosophical texts question this representational assumption in dismantling philosophy's binary oppositions. A metaphysic's coherence depends on an opposition that favors one term at the other's expense. To function as a founding presence, spirit

must exclude matter. The spirit/matter binary defines spirit in opposition to matter while privileging spirit over matter. Additional oppositions include soul versus body and male versus female.

Such binaries deconstruct when the opposed entities turn out to contaminate each other. When humanity includes animal traits and animals merit an ethical consideration previously reserved for humans, the human/animal binary has undergone deconstruction. Deconstructing the oppositions they posit, texts release the abject terms from subordination to the privileged terms and so redefine both. As the human/animal opposition deconstructs, humanity's relation to animals will never be the same.

In deconstructing themselves, philosophical texts undercut presence's foundational status. Presence emerges as interminably contaminated by representation, deconstructing the presence/representation opposition. When this opposition deconstructs, the sign becomes presence's trace. And presence reconfigures as a trace woven into a textual fabric that presence neither founds, controls, nor escapes. Rather than merely representing being as presence, traces refer to an alterity or otherness irreducible to presence and so unavailable for representation.

For the presence/representation binary, the only possible referent is presence. This binary's logic precludes reference to otherness, rendering alterity unthinkable. This whitening out of alterity's traces reduces others to the same, a homogenization that facilitates such institutional violence as "racial" profiling. Another example: In defining singular others as a presence's mutually substitutable representations, many but certainly not all "multiculturalisms" homogenize those others in the name of "diversity." A violence at work in educational, governmental, and corporate institutions seeking to know, govern, and manage "the diverse" profitably, such homogenizing reduction is virtually inescapable yet always deconstructable.

Understanding photographs through the presence/representation binary risks collaborating with such violence and closing thought to otherness. The trace underscores deconstruction's political implications. Photos refer to alterity in deconstructing representation. Reading photographs as singular others' traces, Barthes and Baudrillard dismantle representational assumptions about photography in quite distinct ways.

### **"Punctum": Roland Barthes on the Trace**

Roland Barthes's *Camera Lucida: Reflections on Photography* (1981) specifies how reading photo-

graphs with sensitivity to the trace departs from representational reading. Barthes describes his initial "'ontological' desire" to know what photography is (3). This philosophical craving seeks a foundational presence, an ontological basis, on which to ground knowledge of photography. But Barthes recounts how his "'ontological' desire [...] to learn at all costs what Photography was 'in itself'" gave way to the traces marking the photos he found intriguing (3).

Unthinkable in representational terms, these traces prompt Barthes to ask: "why mightn't there be, somehow, a new science for each object? *A mathesis singularis* (and no longer *universalis*)?" (8). Deconstructing "'ontological' desire," Barthes argues that to do justice to the singular trace of alterity marking a photo, one must invent a singular science. Barthes invents such a science to read what he calls the *Winter Garden Photograph*, a photo of Barthes's mother. Barthes relates how this photo "achieved for [him], utopically, *the impossible science of the unique being*" (71). With this "*impossible science*," the irreplaceable otherness to which the *Winter Garden Photograph* refers becomes thinkable.

In *Camera Lucida* Barthes names the trace a photo's "*punctum*" and distinguishes it from the photo's "*studium*" (26–27). The category *studium* defines photographs through a presence/representation binary. The *studium* entails any photographic content thinkable in representational terms. Reducing a photo to its *studium* reads the photo as a sign that represents a presence. For example, ethnographers read photos as representing "ethnicity." One can exchange any photo one reads as representing ethnicity for any other such photo in that one reads them all as representing substitutable instances of the same presence: being Irish, being Jewish, and so on. One homogenizes singular others in knowing them through the predicates that constitute one's answer to the question, for example: "What is Chicano being?" A general science of ethnographic photography may be inseparable from a representational understanding of photographs and the concomitant reduction of others to the same.

Barthes's "*impossible science of the unique being*" reads a photo as irreplaceable in that its utterly singular *punctum* evades representation's homogenizing logic. To read a photo's *punctum* may be impossible, but deconstruction traverses impossibility. As Derrida's *The Deaths of Roland Barthes* (2001) underlines, deconstruction happens in *Camera Lucida* as the other's impossible haunting of the same. A singularity's trace, the *punctum*

is nowhere photographable in a photo's *studium*, yet the *punctum* supplements and mobilizes every element of the *studium*. The border between *punctum* and *studium* deconstructs even as the *punctum* remains heterogeneous to and breaches the *studium*'s representational closure. *Camera Lucida* marvelously demonstrates how, in representation's deconstruction, otherness becomes thinkable as otherness.

### Jean Baudrillard: Hyperreality and the Trace

In the late 1960s, influenced by Marx, Baudrillard published sociological analyses of post-1945 consumer society. Baudrillard's analyses define objects, rather than commodities' producers, as sociological inquiry's locus. These objects form a "system of commodities" that is also a "system of signs" (Gane, Jean Baudrillard, 12). This concern with "the object" continues in Baudrillard's later writings but mutates dramatically in the 1970s as Baudrillard investigates contemporary societies characterized by global information technologies, biological cloning, and "reality" TV shows.

Baudrillard describes pre-modern societies as having engaged in symbolic exchanges characterized by semantic ambivalence and excessive, wasteful expenditure. The potlatch ceremony of the native peoples of North America's Pacific coast is an example. In contrast, Baudrillard correlates modern political economy with a subject-centered definition of reality as the representable. What one calls the real, Baudrillard argues, is largely European modernity's invention. For example, the gaze of Renaissance perspective "realized" the object in cleansing it of any symbolic dimension. Modernity relentlessly pursues the world's realization or objectification. The enchanting birds medieval hunting manuals depict become real in John James Audubon's disenchanting ornithological illustrations. While yielding exploitable knowledge, the real, the objective, is what the subject's gaze masters as representable. The real is an object's modern representational simulation, but in post-modern society the simulation of the real virtually subsumes reality.

In effect, Baudrillard understands the uneasy feeling that "if X is not on television X does not exist" as implying the following paradoxical answer to philosophy's "what is being?" question: what is the simulation of the real. Already an aggressive "take" on the object, reality now collapses into a hyperreality more real than reality. Digital photographic simulations of Audubon's illustrations posted on the World Wide Web are

hyperreal. Digitalization can cleanse marks of deterioration and enhance faded colors to produce a virtual replica of each illustration more real than any of them. If science takes the crow's genome to encode the crow's biological reality, the digital mapping of that genome renders it hyperreal. Modifying DNA to conform to digitally "perfected" model genomes, biologists may soon clone birds whose defining antecedents are hyperreal simulations. Even time itself becomes hyperreal. What cable news shows and high-tech military command centers call "real time" is a hyperreal co-presence that simulates a reality one never encounters in reality: One will never simultaneously be in Washington D.C., London, and Baghdad.

In simulating objects as more than real "virtual" realities, the hyperreal constitutes an almost "perfect crime." This crime attempts the world's complete and final realization as a hyperreality free of (reference to) otherness. Fortunately, the crime is never perfect: Singular traces of otherness remain. In the photo, Baudrillard finds a trace of the object's singular alterity that marks the disconcertingly smooth and claustrophobic hyperreal.

Photos register the object's singularity in bypassing the representational subject's imposition of an objective meaning. Objects do not pose themselves to meet the composing eye's expectations. Photography may give one a glimpse of the object when no one is looking at or objectifying it, suggesting one's disappearance as a subject and one's release from subjective identity's boundaries. Rather than simulating time or movement, the photo, unlike film, video, or computer animation, allows for an "objectality" distinct from subject-centered "objectivity." "Objectality" deconstructs the subject/object binary while seducing us into the vitally illusionary play of a world disillusioned by reality's hyperreal simulation.

For Baudrillard, by insisting on an aesthetic "vision" or a moralistic documentary purpose, photographers retreat from photography's seductive potential and impose a signification onto the photo. Baudrillard is himself a photographer, and several galleries have exhibited his photos. These photos tend to be of things or city scenes exhibiting their "objectality." For example, Baudrillard's *Covered by Hoarfrost* series includes color close-ups of a car coated with hoarfrost and backlit by the early morning sunlight glowing through the windshield and front window with tree trunks and branches in the background. Each photo lingers over the unique pattern of light and color that the chaotic variations in the frost's thickness and texture produce. With the windshield and windows

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covered with frost, the car is a useless object. In this uselessness, the car's "objectivity" emerges.

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**See also: Barthes, Roland; Conceptual Photography; Interpretation; Modernism; Postmodernism; Representation; Representation and Gender; Semiotics**

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# JACK DELANO

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## American

Jack Delano (1914–1997) was a documentary photographer who photographed social and economic conditions for the Farm Security Administration (FSA) through the 1930s, but later moved to Puerto Rico where he became a major postwar visual artist, working in illustration, photography, and film and as a composer. His photographic body throughout his career exemplify the FSA mission to use photography to make a social argument, to inform and educate, using the conventions of that documentary vision but also expanding them stylistically and thematically.

Schooled as a classical musician and as a fine artist, Delano's first photographic study of coal miners in Schuylkill County, Pennsylvania, for the Works Progress Administration (WPA) reflects his earliest attempt at critical engagement with his

photographic subjects. He became intimately involved in their lives and lived in the miner's homes and was thus able to photograph with compassion rather than detached objectivity. He knew about being an outsider from his experience as an immigrant born in the Ukraine and raised in Philadelphia where he learned to be "Americanized" including changing his name. This powerful exhibition, informed by the aesthetic values of the popular front highlighting the achievement of workers, was acclaimed by many, including photographer Paul Strand, and led to his hiring by Roy Stryker for the coveted job of staff photographer for the Historical Division in 1939. There, Delano worked closely with his wife Irene whom he married shortly after starting to work for the FSA until 1942. Irene assisted him with shooting scripts, making contact with subjects, and was a lifelong collaborator and artist in her own right.

Delano's work for the FSA was prolific, often focusing on workers' lives and detailing both work and leisure, expressing the mission of the FSA to create a repository of images of American life. His assignments included migrant workers, Portuguese fishermen in Rhode Island, Scandinavian communities in Minnesota, tobacco farmers in Connecticut, displaced persons as a result of the construction of military facilities and public works during World War II, industrialization in the Virgin Islands, and the economic conditions in Puerto Rico. Following the dictates of Roy Stryker, who provided photographers with shooting scripts, Delano also expanded and focused on racial injustice, a major theme in his work. For instance, his photographic study of the residents of Green County, Georgia, for sociologist Arthur F. Raper's *Tenants of the Almighty* feature rare images of inmates in Greene County jail, who while told to dance and sing for the photographer are also portrayed with dignity rather than exoticism or ridicule.

Delano sought to garner respect for his photographic subjects by highlighting their humanity through composition, framing, and careful lighting; he formed a relationship with the subjects rather than "stealing their image," and finally, included aspects of the person's material culture. His striking frontal portraits of families, workers, and farmers are shot from low angles to convey a sense of power or framing the subject against the sky. When asked, Delano cited Ben Shahn and Walker Evans as two influences on his work: Shahn for his artistic composition and Evans for his crisp attention to detail. Like other FSA photographers, Delano did not develop or print his own film; thus framing, composition, and lighting at the time of exposure were essential to the photographic narrative he constructed. Other influences on Delano's practice were formed during a Guggenheim Fellowship to Europe in 1946, which exposed Delano to religious iconography, some aspects of which found their way into his photographs. Some of his photographs have, for instance, a triptych-like composition or a strong internal narrative, made vivid by depth of field and the equal lighting of background and foreground. This strong depth of field was achieved by using various kinds of lighting, natural and artificial, including the use of bulbs in lamps.

Delano openly defended his decision to pose his subjects since photography was never neutral and always involved a number of decisions, large and small. Indeed, Delano carefully set up pictures, arranging family members, lighting the scene—often towards creating a sense of naturalism. In

some of his photographs he created a feeling of deliberate appeal to the viewer for sympathy or understanding by directing his subject's gaze at the viewer, for example, in the photograph of a preacher and his wife, *Greene County Georgia*. Delano did not feel that this technique detracted from the documentary value of the photograph. Rather, he felt that framing the photograph and attention to composition was an aspect of truth telling. A photograph of Polish tobacco farmers (1940) laughing has been accused of being posed, but Delano argues that he was not posing them rather he was interacting with them. He also used mirrors in unusual ways, such as to expand the visual horizon, as in his photograph at a Thanksgiving dinner (1940).

Working mostly with a 35 mm and occasionally with an 8 × 10 camera, Delano wanted foreground and background to be produced with equal clarity, to view the subject most fully in their environment for which he used a medium shot. He often chose photographs that had vivid singular elements, which could express a universal and shared meaning regardless of the social background of the viewer. Delano's concern with the reception of the image began with his first exhibition of coal miners in which he refused to use frames. He then expanded through his later television and film productions in which reception among the working people whose lives were captured was part of his political project towards the inclusion of people who had been historically marginalized. Although often shooting in black and white, on his assignment to document Puerto Rican sugar growers, he used the newly developed Kodachrome color transparency film.

An effort towards racial and cultural equality underpinned his work in Puerto Rico where he lived and served as director of the Puerto Rican government's radio and television network following the war and Puerto Rico's new status as a Commonwealth.

Delano was active in the country's arts and cultural programs, and is considered a major cultural figure. Specifically, Delano's photographs were used as part of a broad program for social reform enacted by Luis Muñoz Marín, the first elected governor of Puerto Rico. Delano's photographic series of the public mourning of the 1980 funeral of Marín is important as a private and public tribute. In 1998, Delano was honored with the first major retrospective of his work, *The Art of Jack Delano*, a traveling exhibition organized by the Smithsonian Institution accompanied by the publication of his autobiography, *Photographic Memories*.

DANIELLE SCHWARTZ

*See also:* **Documentary Photography; Evans, Walker; Farm Security Administration; History of Photography: Interwar Years; Lange, Dorothea; Lee, Russell; Office of War Information; Representation and Race; Rothstein, Arthur; Shahn, Ben; Social Representation; Stryker, Roy; Works Progress Administration**

### Biography

Born Jack Ovcharov near Kiev, Russia, 1 August 1914; emigrated to the United States in 1923; naturalized 1928; adopted the name "Delano" 1940. Educated at the Settlement Music School, Philadelphia, 1925–1933; Central High School, Philadelphia, 1928–1932; Pennsylvania Academy of Fine Arts, Philadelphia 1932–1937; photographer with the Works Progress Administration (WPA) Project, New York, 1936–1937; freelance photographer working mainly for the United Fund, New York, 1939–1940; FSA staff photographer 1939–1943; Office of War Information, 1942–1945; director/producer for educational film services, 1946–1952; program director for the education television station in San Juan, 1957–1964, general manager of TV and radio service of Puerto Rico, 1964–1969. Cresson fellowship, 1936–1937. Awards: John Simon Guggenheim Memorial Fellowship, 1946, 1960; UNESCO fellowship to study educational techniques used by television stations in Asia and Europe to see how they could be applied to Puerto Rico, 1961; National Endowment for the Humanities Grant in 1979; Composers Award Institute of Puerto Rican Culture, 1984. Died in Puerto Rico, August 1997.

### Individual Exhibitions

1938 *Anthracite Coal Miners*; Pennsylvania Railroad Station Gallery, Philadelphia, Pennsylvania  
1977 Sonnabend Gallery; New York, New York  
1978 Art Students' League; San Juan Puerto Rico  
1984 Daytona Beach Community College; Daytona Beach, Florida  
1986 *Before and After: The FSA*; Daytona Beach Community College, Daytona Beach, Florida (with Arthur Rothstein and Marion Post Wolcott)  
1998 *The Art of Jack Delano*; traveling exhibition organized by the Smithsonian Institution, Washington, D.C., and traveling to Rafael Carrion Pacheco Exhibit Hall, Old San Juan, Puerto Rico; Smithsonian Institution, Washington D.C.; El Museo del Barrio, New York, New York; Chicago Cultural Center, Chicago, Illinois; Orlando City Hall Public Art Program, Orlando, Florida; New Jersey State Museum, Trenton, New Jersey

### Selected Group Exhibitions

1955 *The Family of Man*; Museum of Modern Art, New York, New York, and world tour  
1962 *The Bitter Years*; Museum of Modern Art, New York, New York  
1976 *FSA Photographers*; Witkin Gallery, New York, New York  
1977 *Documenta 6*; Kassel, West Germany

1978 *Work*; Fine Arts Museums of San Francisco, San Francisco, California  
1979 F.S.A.; les Annees Ameres de l'Amerique en Crise, 1935–1942, Centre Georges Pompidou, Paris, France, and traveled to Galerie Municipale du Château d'Eau, Toulouse, France  
1981 *Farbe im Photo*; Josef-Haubrich-Kunsthalle, Colgone, Germany  
1982 *Floods of Light*; The Photographers' Gallery, London, England  
2004 *Changes: 50 Years of Transformation in Puerto Rican Life*; Casa de la culture, Chicago, Illinois

### Selected Works

*Mr. And Mrs. Andrew Lyman, Polish tobacco farmers and FSA clients, Windsor Locks, Connecticut, September 1940*  
*Pumpkin pies and Thanksgiving dinner at the house of M. Timothy Levy Crouch, a Rogaine Quaker, Ledyard, Connecticut, November 1940*  
*A preacher and his wife, who lived in a converted schoolhouse with their two grandchildren. Heard County, Georgia, April 1941*  
*In the home of an FSA borrower, Greene County, Georgia, June 1941*  
*The family of Russell Tombs moving out of their home, which was in the area being taken over by the army, Caroline County, Virginia, June 1941*  
*A farm laborer's widow living on a Farm Security Administration project near Manatí, Puerto Rico, 1941*  
*Boy in sugarcane fields bringing lunch to his father. Guánica, Puerto Rico, 1942*

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# DEPTH OF FIELD

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Depth of field refers to the area of critical sharpness within a photographic image. A lens can only focus on one area in an image at a time, and this area is also called the zone of focus and refers to the distance between the closest and farthest parts of an image that are reasonably sharp. Depth of field varies because of a number of factors such as the size of the aperture, the distance between the camera and the subject, and the focal length of the lens. Depth of field is used for creative control and allows the photographer to manipulate the area of focus in a photographic image to a small area of selective focus, a large area of overall sharpness, and any amount in between these two extremes.

A mechanism inside the lens called a diaphragm creates an opening in its center named the aperture, and the diaphragm allows the aperture to change in size creating a variety of aperture settings. The aperture setting is the most influential over depth of field; the larger the aperture in the lens the lower the area of critical sharpness, and the smaller the aperture in the lens the larger the area of critical sharpness. Aperture sizes on most lenses progress through a set of numbers called F-stops, which are numerical values for the opening's area and move from the largest to the smallest in a sequence:  $f/1.0$ ,  $f/1.4$ ,  $f/2$ ,  $f/2.8$ ,  $f/4$ ,  $f/5.6$ ,  $f/8$ ,  $f/11$ ,  $f/16$ ,  $f/22$ ,  $f/32$ ,  $f/64$ . Setting the aperture at the largest opening is sometimes called "shooting wide open," and the phrase "stopping down" is used to indicate the opening in the lens becoming smaller. If a lens has a variable focal length or a zoom function, the widest aperture may also vary as the focal length of the lens changes. On a darkroom enlarger, the aperture setting of the lens will also affect depth of field in a photographic print. If a print requires more overall sharpness, using a smaller aperture on the enlarger lens will increase the sharpness of the photographic print slightly, while using a large aperture on the darkroom enlarging lens limits the overall range of sharpness projected through the image.

The aperture affects depth of field in a photograph through the formation of small, round image elements called circles of confusion. These circles of confusion are created as light passes through the opening in a lens, and their size is dependent upon the aperture setting. A larger aperture will form big

circles of confusion, and a small aperture will create small individual image elements. Thus, using a small F-stop will create an image made up of small circles of confusion, and using a large F-stop will create an image area made of large circles of confusion. The smaller the circles of confusion, the sharper an image will appear on the photograph. The area in the image that is the sharpest is called the plane of critical focus, and depth of field is measured out from this plane. The larger the area on either side of the plane of critical focus, the wider the degree of sharpness; a large area of depth of field is referred to as wide, and a small area of depth of field is called shallow.

Depth of field can also be controlled by the focal length of a lens and the distance between the subject and the lens. A lens with a longer focal length such as a telephoto will condense space and produce a shallow depth of field, while a lens with a short focal length such as a wide angle or fisheye will produce an image with a wide depth of field. As the focal length of a lens increases in a telephoto lens, the magnification of the image will also increase and result in more image distortion that decreases depth of field. A wide angle lens has a very small amount of magnification and thus creates a minimum amount of distortion in the image, resulting in a wider depth of field. The distance between the subject and the lens will also affect depth of field: The farther the object is from the camera lens, the wider the depth of field. As an object moves away from a camera lens, the overall image area is increased and this allows for a larger area of sharpness in the image. The closer an object is to the lens, the shallower the depth of field.

Depth of field can be determined in a number of ways on a camera, such as using the depth of field scale on a lens, utilizing a depth of field preview function if it is available, and setting the focal distance of the subject through zone focusing or hyperfocal focusing on the lens. A depth of field scale is often placed on manual lenses, and will show the area of sharpness relative to the aperture chosen for an image. Many cameras include a depth of field preview function or show the area of critical sharpness through the lens and the viewfinder of the camera as the aperture, focal length, and distance to subject vary. Zone focusing sets the area of depth of field

## DEPTH OF FIELD

relative to the needed sharpness of a subject and the image composition in advance of shooting the picture, while hyperfocal focusing sets the focus of the lens on the hyperfocal distance (the minimum focal distance that will allow infinity to remain sharp in the image.) Selective focusing and manipulating depth of field is used in all photographic imagery to direct the impact of an image's visual composition and theme. Limiting depth of field to a shallow area will isolate a subject from a background, and using a wide depth of field will emphasize the entire image area. Photo-journalists and landscape photographers generally exercise extreme control over depth of field in their genres. Digital darkroom tools such as Adobe Photoshop can also alter the appearance of sharpness in an image through manipulation tools that increase or decrease image sharpness in selective areas.

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*See also:* **Camera: An Overview; Enlarger; Lens**

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# DEVELOPING PROCESSES

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## Overview

In order to make visible, stable images, exposed silver-gelatin plates, films, and papers must be processed through the use of various chemical solutions. Most consumer grade prints and fine art prints are made by the negative-positive system; a negative film or plate is exposed in a camera and processed to yield a negative image. This negative image is exposed onto printing paper by contact printing (1:1 size) or projection (enlargement). The exposed paper is processed in a procedure analogous to the film processing but typically with a separate set of chemicals. This printing process reverses the tonal scale again to yield a final positive image.

Processing of black-and-white negative plates, films, and printing papers is generally a sequence of five steps consisting of (1) develop, (2) stop, (3) fix, (4) wash, and (5) dry, but a number of auxiliary treatments may be added. The development step is where a visible image is developed from the invisible latent image contained in films and papers. Stop bath is used to arrest the development process as well as minimize the developer carryover to the next step. The fixing process removes unexposed and

undeveloped parts of photosensitive silver halide from the negative and papers, thereby making the material insensitive to further light exposure. The fixed material is washed to remove the processing chemicals, and then dried for storage.

In silver-gelatin processes, when an individual silver halide crystal (0.1 to 3  $\mu\text{m}$  diameter in size) in the sensitized layer of the photographic material (film or paper) is exposed to light, a tiny speck of metallic silver (photolytic silver) is created, called a latent image center. This speck can be as small as a few silver atoms and is not visible. The latent image is made visible or developed in the development step. Individual developed silver grains contain up to several billion silver atoms. Thus, development is a chemical amplification process with a gain factor on the order of a few billion.

On the other hand, there is a class of silver-gelatin material where development is not used. This is the printing out process (POP, which also stands for print out paper), which is extremely slow contact printing material, mainly used in the early years of silver gelatin photography. In POP, the visible image is formed entirely by photolytic silver, and therefore the exposure must be much more

intense and prolonged in order to create grains of metallic silver that are large enough to form a visible image without chemical amplification.

It is obvious, by comparing the developed out process and printing out process, that the development process is a major technological advance that greatly improved photographic sensitivity. Together with the various sensitizing techniques introduced to silver-gelatin emulsions and improved optics, increased overall photographic sensitivity in the twentieth century enabled the photographing of a far wider range of subjects, such as fast moving objects and dimly lit scenes.

### History of Developing Processes

Development is an electrochemical reduction process, where a silver ion gains an electron from a reducing agent, to deposit metallic silver selectively on exposed crystals having a latent image center. Historically, the silver ions were supplied from the developer solution, as in William Henry Fox Talbot's developer for the calotype. Calotype developer consisted of a solution of gallic acid fortified with silver nitrate. Silver ions are reduced by the gallic acid, and the metallic silver was deposited on the latent image to form a visible image. This type of developer is called "solution physical developer," which is very slow working and gives slow photographic speed, and therefore is rarely used in current practice. In modern developers, silver ions are supplied from within the silver halide crystals. This type of developer is called "direct developer" or "chemical developer." These two modes of development are not mutually exclusive, and in fact, solution physical development occurs to limited extents in many modern developer solutions, which predominantly use chemical development. Readers are warned that the terms "physical," "direct," and "chemical" are misleading.

Pyrogallol developer, introduced for the wet collodion process in the 1850s, had been used as a part of physical developer in acidic solutions, but it also started the era of direct development when J. Burgess recommended the alkaline developer pyrogallol in ammonia in 1973. This was soon adapted to development of silver gelatin dry plates, thus entering the years of chemical development.

The decade of the 1880s saw the first surge of intense searching for new developing compounds, with many compounds being introduced as developing agents. Developing agents are chemical reductants, but useful developers must have certain electrochemical properties as well so that the developer can act selectively on exposed crystals. In 1880, Abney introduced hydroquinone developer, and

Eder and Toth catechol developer. They were followed by *p*-aminophenol and *p*-phenylenediamine by Andersen in 1888, Eikonogen (1-amino-2-naphthol-6-sulfonic acid) by Andersen in 1889, Amidol (2,4-diaminophenol) by Andersen and Bogisch in 1891, Glycin (N-methyl-*p*-hydroxyphenylglycine) by Bogisch and Metol (N-methyl-*p*-aminophenol) by Bogisch and Hauff, both in 1891. These developing agents gave images of varying speeds and contrasts. The way images emerged in the developing plates also varied. In hydroquinone developers, the highlights emerged first and grew in density, while midtone and shadow areas after considerable lag slowly appeared. On the other hand, in Metol developers, shadows and highlights appeared almost simultaneously and grew in density together. Since various developing agents worked differently, many solutions were formulated with different agents for diverse applications.

As early as 1889, a developer solution containing two developing agents was formulated. It is quoted by Levenson (1991) that Henry J. Newton reported that he had added hydroquinone to an Eikonogen developer to boost the highlight density. His developer offered the best of both agents. Shortly after, developers of Metol-hydroquinone (MQ) combination were formulated, and it was noted that the MQ developer was more active than the sum of Metol and hydroquinone activities when used alone. There were several speculative explanations and partial proofs for this "superadditive" phenomenon, but convincing proof had to wait for Levenson's work in the late 1940s, indicating that the image is developed by Metol, and the reacted Metol is regenerated to become active again by hydroquinone, demonstrating the "regeneration theory" of superadditive development. However, without waiting for the science, various empirical data were gathered and practical MQ developers were made. One of the most important MQ developers is the Eastman fine grain (D-76) developer by Capstaff in 1926, which remains one of the most important black-and-white film developers today. The MQ combination was found to be very effective, versatile, and capable of producing high image quality, so that most other agents were made obsolete or spared for special purpose applications, with an exception described next.

Another wave of new developing agents came after the discovery of Phenidone (1-phenyl-3-pyrazolidone) by Kendal in 1940. Various chemical derivatives of Phenidone, as well as other compounds containing a similar heterocyclic ring structure were studied. Phenidone is much more potent than Metol and more rapid in developing images

when combined with hydroquinone. The combination of Phenidone and hydroquinone is called the PQ system. It was also less susceptible to accumulation of free bromide ions, a development reaction byproduct that retards further development when used in typical fine grain film developers. These advantages of Phenidone improved several aspects of the development process, especially in volume processing plants, once this compound became commercially available in 1953. Also, since Phenidone is used in such a small quantity, it enabled formulation of packaged developer concentrates, which are ready to use by simply diluting with water. However, original Phenidone (also called Phenidone A) was relatively unstable in alkaline solutions. Thus Phenidone B (4-methyl-1-phenyl-3-pyrazolidone) and Dimezone (4,4-dimethyl-1-phenyl-3-pyrazolidone) were introduced. These compounds solved the instability problem but they had a new shortcoming of not being very soluble in water. Ultimately, Dimezone S (4-hydroxymethyl-4-methyl-1-phenyl-3-pyrazolidone) was introduced, which solved both the stability problem in alkaline solutions and the solubility problem in aqueous solutions. In today's commercial developers supplied as liquid concentrates, Dimezone S is commonly used in a superadditive combination with hydroquinone, with PQ and MQ developer systems covering the majority of black-and-white film and print developers in contemporary use.

Another developing agent from the 1880s that is of current importance is *p*-phenylenediamine. Chemical derivatives of this agent are used in developers for color photography. When exposed silver halide crystals are developed with these agents, the developing agent is oxidized. An oxidized developing agent reacts with a dye coupler to form a dye *in situ*. Dye couplers are usually colorless, but when reacted with oxidized forms of *p*-phenylenediamines, they form dyes whose color depends on the dye coupler molecule. In other words, dye coupler provides one-half of a dye molecule, and *p*-phenylenediamines the other half; the developing reactions of the exposed crystals combine the two halves. The developed metallic silver is then removed, and the resulting image consists of the color dyes. This is the major difference of chromogenic (color) development from black-and-white development.

Practical chemical developer solutions usually contain developing agent(s), an alkaline agent, and a preservative. Many developers also contain an antifogging agent. The alkaline agent in early use was ammonia solution, but it was prone to inconsistent results, and was replaced with more

stable agents such as hydroxides, carbonates, and borates. Carbonates and borates form an effective buffering system in the pH ranges commonly used for developer solutions. Early chemical developers lacked a preservative and had short useful lives. Berkeley introduced sodium sulfite to the developer solution in 1882, which prolonged the useful life of the developer. Sulfite in various forms, including sodium sulfite itself, is extensively used in modern developer solutions. Developers of high developing power often cause fogging that does not appear in developers of lesser powers. This type of fog was suppressed by bromide added to the developer solution. The effect of bromide in developer was studied from the very early days of sensitometric investigation of silver-gelatin materials, and it remains one of the most frequently used antifogging agents today, along with newer agents such as benzotriazoles and 1-phenyl-5-mercaptotetrazole.

With numerous developing agents discovered, and many variables associated with them, a great many developer formulae were concocted and published for pictorial negatives and prints. It is conceivable that each new developer was hoped to improve the image quality, photographic speed, tonal range of the developed image, graininess, and perhaps other aspects of the image quality, as seen in all kinds of advantages claimed for the formulae. However, as photographic scientists and engineers accumulated knowledge and experience, it was realized that the entire range of developer solutions could be formulated with a few standard developing agents (Metol, Phenidone, and hydroquinone) and a few common agents. Today, pictorial photographic films and papers are manufactured to exacting photographic properties and technical specifications, to be processed in one of the standard developers. Modifying some properties of modern material through adjusting the developer formulation is possible only with often unacceptable costs in other aspects of the image quality.

As well, the technical requirement for developers changed over time as photography innovated with both photographic processes as well as equipment, particularly in advances in the camera. In the early years of dry plate photography taken with large-format view cameras, the negatives were printed on papers of generally low contrasts, by contact printing, or with low magnification factors. Therefore, high contrast negatives were preferred and graininess was unimportant. However, when high-contrast print emulsions became common, especially in combination with the 35 mm film format, a low contrast developer with improved fine grain quality became necessary. Eastman D-76 fine grain devel-

oper of Capstaff, previously mentioned in relation to the MQ developer, appeared just at the time this need was realized. Another important requirement was a developer suitable for consistent processing of a large volume of materials, especially in the processing of motion pictures.

Most amateur processing chemicals are used only once, but this practice is wasteful; a number of alternative processing technologies were developed. While small amounts of developing agents are consumed in the process, loss of the agent can easily be supplemented. The main cause of diminished activity in repeatedly used developer solution thus is accumulation of a development reaction byproduct, free bromide ions, and it is the removal of byproducts that presented a major challenge in reusable developers. In the early years of motion picture processing, two-bath development was studied, where the first bath contained developing agent and the second bath, alkaline buffer with no developing agent. The idea is that the film emulsion absorbs the developing agent in the first bath, and the actual development is activated in the second bath, where the byproduct is released. Since the film is not fully developed in the first bath, this more costly solution can be used repeatedly, while the second bath, could be inexpensively replaced.

Although the two-bath development technique yields acceptable results, it provides a limited range of contrast control. The more preferred technique is to replenish the working bath of the developer. The replenishing solution is designed to maintain a stable pH value and other critical parameters of the developer bath as well. The replenishing technique was a major improvement, but later, minilab machine processing increased the pressure to further reduce the amount of waste solution. A later technology takes part of the working developer bath and removes free bromide ions from it by an ion exchange resin, and puts the rejuvenated solution back into the bath, together with a small quantity of the replenishing solution to supplement for the spent agents, greatly reducing the amount of waste solution. This was very important for the convenience of machine operation as well as the cost of proper disposal of industrial waste solutions.

### **Stop Bath, Fixing, and Subsequent Handling**

Following development, the film or paper is usually immersed in an acid stop bath to acidify the adsorbed solution, thereby rapidly arresting the development reaction. In machine processing, adsorbed developer solution is sometimes removed by

a squeegee. In small scale darkrooms, this process is sometimes substituted with a plain water rinse. Despite its name, the stop bath does not literally end the development process. Its most important role is to prevent the developer from being carried over to the fixing bath.

The developed and stopped material is then fixed. The fixing bath contains thiosulfate, which dissolves undeveloped silver halide crystals. In black-and-white processing, acid fixer is traditionally used to minimize the risk of dichroic fog caused by developer carryover. Alum hardener is often added to the fixing bath to minimize the risk of emulsion damage while handling the wet material. However, modern films and papers have generally much more durable coating layers than the time these acid hardening fixers were designed, and therefore hardener is optional and often unnecessary in manual processing. Some fixing solutions are based on sodium thiosulfate and others, ammonium thiosulfate, or a combination of sodium thiosulfate and ammonium chloride. Those that contain an ammonium salt are called "rapid fixer" because they fix materials faster than traditional sodium salt. (Thiosulfates, especially sodium thiosulfate is often called "hypo" but this is a misnomer.)

Each time it is employed, the fixing reaction uses up a small amount of thiosulfate and releases silver-thiosulfate complex ions. The solution becomes exhausted when an excessive amount of silver accumulates in the solution. As in the case of enabling developer to be reused, it is the removal of the silver that is the focus of regenerating fixing bath. There are several practical methods in use for processing on various scales, but because silver is rather precious, methods that maximize its recovery and minimize the volume of waste solution are in widespread use in commercial photofinishing.

After successful fixing of the photographic image, the material must be thoroughly washed because high levels of residual thiosulfate is detrimental to the life of the photograph. The washing time necessary to achieve a level of residual thiosulfate that enables very long life expectancy varies widely, depending on the material, the fixer formula, and the washing water. Impermeable support materials such as polyester film and resin-coated paper can be sufficiently washed in a few minutes of running water. However, traditional fiber-based prints adsorb thiosulfate ions rather stubbornly in both their fibers and sizing materials, and adequate washing requires much longer time. Therefore, fiber-based prints are usually treated with a washing aid, which is a buffered sulfite solution, which

## DEVELOPING PROCESSES

accelerates desorption of thiosulfate by an ion exchange mechanism.

In the past, a “hypo eliminator” formula containing peroxide was recommended. This treatment chemically destroys thiosulfate to a harmless form, but this solution is no longer recommended because the treatment is now known to be harmful to the image. Since the necessary washing time to produce prints with good permanence is variable, it is recommended to run a quality control test in each darkroom. One test for residual thiosulfate is called “silver nitrate test” and is facile and sensitive enough for most purposes. The test should be run at regular intervals, emphasizing whenever the new printing paper, fixing solution, or washing water is introduced to the darkroom.

In past decades, conservation scientists or conservators found problems with the permanence of silver-gelatin prints and microfilms that had been properly processed and washed. The problems were attributable to improper storage and display conditions. Silver-gelatin materials enjoy very long life expectancy if they are properly processed, washed, and stored. Good storage conditions require low temperature, low humidity, and absence of environmental pollutants and other oxidizing agents, including those from the storage container materials, such as cardboard, wood, adhesives, and paints. The image is also susceptible to pollutants from industrial exhaust and oxidizing agents from the atmosphere, such as ozone. While it is difficult enough to keep valued photographs under ideal storage conditions, it is virtually impossible if the desire is to have easy access to them or indeed if they are displayed.

In order to make the image more permanent in less than ideal conditions, toning treatments of prints have been found to be effective. In particular, treatment with polysulfide toners (such as Kodak Brown Toner) is convenient as well as inexpensive and has been found to be highly protective in a number of studies. Prints should be toned after fixing and washing. Prints must be thoroughly washed again after toning to remove the toning solution, because residual toner is also detrimental to the image. Although polysulfide toned images have increased stability, proper storage conditions remain the key factor in a photographic print's longevity.

### Environmental Concerns

Concerns for preserving the environment have also been raised in recent decades. Volume processors use efficient processing methods where waste solution is minimized, which is important in terms of

minimizing chemical waste and the cost of disposal treatment. On the other hand, attempts were made to reduce environmental impacts from the effluents of small-scale darkrooms, which are discharged directly into municipal sewer systems, by replacing the rather harmful hydroxybenzene compounds (developing agents such as hydroquinone, catechol, and pyrogallol) with harmless ascorbic acid and its isomers. The developing action of ascorbic acid was known in the early 1930s and it was one of the preferred developing agents among modern researchers studying the mechanisms of development. It was known, however, to be difficult to make practical, robust developer solutions using ascorbic acid. Environmental awareness re-directed attention to these harmless compounds (ascorbic acid is in fact vitamin C), and attempts to use ascorbates are seen in patent literature for a range of applications from low contrast, fine grain film developers to high contrast medical imaging. Major manufacturers sold developers that employed ascorbates in place of hydroquinone in PQ developer systems. However at the beginning of the twenty-first century, this effort has lost importance as most standard solutions already have low environmental loads and most amateur, commercial, medical, and scientific photographers and photojournalists have rapidly migrated to digital imaging technology, leaving only a small population of fine art photographers in the world of traditional, wet-processed materials.

There are many ways to look at the developing processes and their history. It is important to note that many darkroom manuals and photography textbooks contain technical errors and repeat outdated misconceptions; interested readers are encouraged to consult original research publications and review articles written by experts in a particular branch of developing processes. Coote (1982) is a darkroom manual rather rich in technical aspects. Mitchell (1984) is an introductory textbook of photography as a general science class at college level. At a more technical level, Keller (1993) and Locker (1996) are encyclopedia sections giving concise accounts of the photographic process. Haist (1979) is a comprehensive book on the chemistry of photographic processing. Sturge (1977) and Proudfoot (1997) are handbooks for those interested in technical aspects of photography. The newer edition of Sturge (1977) has a considerably different content from the seventh edition. James (1977) is a highly specialized technical reference book for photographic chemists. Levenson's papers give overviews of development reactions with emphasis on superadditivity, for which he

made major contributions. Historiography of key technologies and applications in silver gelatin emulsions and processing is one area of void in literature. Jacobson (1991) gives an overview of the progress of the photographic process. Eder (1945) is a book on the history of photography by one of the early active contributors to the silver-gelatin process. Baier (1964) is another comprehensive book on the same topic. Early history is also described in older editions of Neblette (1930). Mees (1961) is a book describing the history of photographic research at Kodak Research Laboratories.

RYUJI SUZUKI

*See also:* **Camera: An Overview; Conservation; Darkroom; Film; Non-Silver Processes; Print Processes; Toning**

#### Further Reading

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## PHILIP-LORCA diCORCIA

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### American

New York-based Philip-Lorca diCorcia became an essential photographer on the international scene in a few short years in the 1990s. He emerged in the 1980s as conceptual photography had become a significant genre in contemporary photography with pictures that provided an interesting late-century look on the long-standing fiction–reality dialectic that characterizes photography. His work requires careful attention: At first glance his color pictures seem ordinary, not unlike snapshots or amateur efforts. People seem fixed in banality, suspended in their actions, and expressive of stereotypes or cultural prejudices. A closer look, however, reveals clues left by the artist that indicate this is not a captured slice of life, but a well-thought-through scenario, carefully set up and

composed both before the shot is taken and during the process of shooting.

His earliest work was based on his family experience; his best-known early photograph, *Mario*, 1978, was carefully staged by diCorcia and the forlorn young man looking into the refrigerator is in fact his brother. This photo was part of diCorcia's *Family and Friends* series, a fictional "documentary."

diCorcia moved to New York in 1984 to pursue commercial work, including fashion and advertising photography, which do not diverge greatly from his fine-arts work. A 1993 exhibition curated by John Szarkoski at the Museum of Modern Art (MoMA) heralded his international career.

The photographic universe of diCorcia is in tension between microcosm and macrocosm, the private and public worlds where what seems familiar

may not be, and where what seems intimate may, in fact, be artifice. His collection entitled *A Storybook Life* (consisting of pictures taken between 1975 and 1999 presented as a group in 2003) can be read as a retrospective tracing his career in 76 images. Those portrayed are engaged in trivial or everyday activities: a father with his daughter, a cook, a woman laying down on a bed, a man leaning on his elbow on a car door, having a discussion with the female driver. diCorcia, however, makes his subjects appear singular by his treatment of the scene. The woman who cooks seems removed from the reality of what she is doing; her gestures are suspended, the knife in her right hand, food in the other. Artificial and natural lighting is combined, blurring the photograph as a straightforward document a skill developed by diCorcia in his commercial work. The seemingly naturalistic but highly planned set up places his subjects inside a story, albeit an ambivalent or shifting narrative. With this method and the resulting image diCorcia proposes a new approach to Henri Cartier-Bresson's "decisive moment."

In his series *Hollywood* (1990–1992), composed of 20 handsome and haunting ektacolor prints, diCorcia chose those who have dropped out of mainstream society as photographic topics, including male prostitutes, drag queens, and drug addicts found on California's Sunset Boulevard and Santa Monica sidewalks. For this series, diCorcia initially chose sites (streets, motels, restaurant), planned the set up and the lighting, and then sought out models. These models are in the final work identified by their name or nickname, their age, and their hometown, and become "merchandise" in the strict sense of the word because diCorcia also added to the title the amount paid to the model, as in *Eddie Anderson; 21 Years Old; Houston, Texas; \$20*, 1990–1992. Unlike Nan Goldin or Jack Pierson, who incidentally were his classmates at the School of the Museum of Fine Arts, his pictures place each human being in solitude pregnant with a dramatic intensity. Yet diCorcia's working method was in fact subversive, for he paid his models from a grant he received from the National Endowment for the Arts, which at that time had set guidelines in reaction to the controversies that had erupted around Robert Mapplethorpe. diCorcia explained:

I started to think about that particular project in response to social antipathy towards gays and homosexuals at the end of the 80s and to a generally conservative backlash against that aspect of society. ...I was given a government grant on condition my work did not go against moral values. I protested by indicating in the legends how much I had paid the hustlers using money from this government grant.

The series *Two Hours*, composed of 11 large-scale images taken at the same location on the streets of La Havane, and the series *Streetwork*, depict passersby. But diCorcia does not so much take pictures of individuals as he focuses on a new species, the inhabitants of the street. The people photographed by diCorcia are strange hybrid beings characterized by their stereotypical humanity, like the businessman with his newspaper under the arm, umbrella in one hand and mobile phone in the other, yet becoming unreal archetypes that are barely recognizable as real humans. As always, diCorcia's shooting technique accentuates the fictional character of these photographic sequences. In these series the camera is placed level with the ground instead of at eye level, and he uses flash to augment the natural lighting. The mournful unreality of fiction that infuses his work expresses the alienation and dislocation of contemporary urban life in the United States and around the world.

THOMAS CYRIL

### Biography

Born 1953 in Hartford, Connecticut. Attended University of Hartford early 1970s; School of the Museum of Fine Arts, Boston, Massachusetts, Diploma, 1975; Post Graduate Certificate, 1976; Yale University, New Haven, M.F.A., 1979. Relocated to New York City; freelance magazine photographer, 1984–present day, shooting for *Esquire*, *Fortune*, *W*, and *Details*. *Strangers* series, shown at Museum of Modern Art, 1993. Recipient Artist Fellowship, National Endowment for the Arts Fellowship, 1980, 1986, 1989; John Simon Guggenheim Memorial Fellowship, 1987. Visiting Critic, Yale University. Living in New York.

### Individual Exhibitions

- 1985 *Philip-Lorca diCorcia, Photographies*; Zeus Arts, Milan, Italy
- 1991 *Philip-Lorca diCorcia*; The Photographers' Gallery, London, England
- 1993 *Philip-Lorca diCorcia: Strangers*; Museum of Modern Art, New York, New York
- Philip-Lorca diCorcia: Strangers and Others*; Galeria Palmira Suso, Lisbon, Portugal
- 1994 *Portraits of America*; Nikon Salon, Tokyo, Japan
- 1995 *Art & Public*; Geneva, Switzerland
- 1996 *Street work*; PaceWildensteinMacGill, New York, New York
- 1997 *Philip-Lorca diCorcia, Hustler/Street work*; Museo Nacional Centro de Arte Reina Sofia, Madrid, and University of Salamanca, Salamanca, Spain
- Streetwork*; Galerie Almine Rech, Paris, France
- 1999 *Philip-Lorca diCorcia*; Art Space Ginza, Tokyo, Japan
- 2000 Galeria OMR; Mexico City, Mexico
- 2001 Galerie Almine Rech; Paris, France

2004 *Philip-Lorca diCorcia*; Centre national de la photographie de Paris, France

### Group Exhibitions

- 1985 *Seduction: Working Photographs*; White Columns, New York, New York  
*Contemporary Photography VI*; Fogg Art Museum, Harvard University, Cambridge, Massachusetts
- 1987 *Arrangements for the Camera: A View of Contemporary Photography*; Baltimore Museum of Art, Baltimore, Maryland  
*New Photography 2*; Museum of Modern Art, New York, New York
- 1990 *Witnesses: Against Our Vanishing*; Artists Space, New York, New York
- 1991 *Pleasures and Terrors of Domestic Comfort*; Museum of Modern Art, New York, New York
- 1993 *Under Age: Photographs of Children*; San Francisco Museum of Modern Art, San Francisco, California  
*Prospect 93*; Frankfurter Kunstverein and Schirn Kunsthalle, Frankfurt, Germany
- 1995 *International Foto Triennale*; Galerie der Stadt Esslingen, Esslingen, Germany
- 1997 *Whitney Biennial Exhibition*; Whitney Museum of American Art, New York, New York
- 1998 *Emotions and Relations*; Hamburger Kunsthalle, Hamburg, Germany  
*Tell Me a Story: Narration in Contemporary Painting and Photography*; Centre National d'Art contemporain de Grenoble, Grenoble, Switzerland
- 1999 *In the City*; Exposition au FRAC Haute-Normandie, Rouen, France
- 2000 *Hybrid*; Fotomuseum Winterthur, Winterthur, Switzerland  
*The Shape of the World | The End of the World*; Comune di milano, Milan, Italy
- 2001 *Instant City: fotografia e metropoli*; Centro per l'Arte Contemporanea Luigi Pecci Prato, Italy  
*Setting and Players: Theatrical Ambiguity in American Photography*; White Cube, London, England
- 2002 *Chic Clicks: Creativity and Commerce in Contemporary Fashion Photography*; Institute of Contemporary Art, Boston, Massachusetts

2003 *Strangers: The First ICP Triennial of Photography and Video*; International Center of Photography, New York, New York  
*Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern, London, England

### Selected Works

*Mario*, 1978  
*A Storybook Life*, series, 1975–1999  
*Hollywood*, series, 1990–1992  
*Eddie Anderson; 21 Years Old; Houston, Texas; \$20*, 1990–1992  
*Streetwork*, 1993–1997  
*Two Hours*, 1999  
*Heads*, 2000

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## DIGITAL PHOTOGRAPHY

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"Digital photography" is a widely used term for the various computer-based technologies being employed to substitute for some or all of the chemical-based technologies of traditional photography. The term "digital imaging" is sometimes used interchangeably with "digital photography" but it

has a broader meaning, extending to images of non-photographic origination. An even broader term for the use of the computer with visual materials is "computer graphics."

Digital photography encompasses both direct "digital capture"—that is, the recording of photo-

graphic images by a camera employing an electronic sensor and digital data storage rather than film—and indirect “digital conversion” through the scanning of film-based photographic images or existing prints. Once created—by either method—digital image files (computer data that represent a photographic image) may be easily modified, duplicated, transmitted, displayed on screen, or “output” to printed form by a wide variety of means. Some of the printing technologies used within digital photography are fully digital themselves (computer-driven printers such as dye-sublimation or inkjet, or even mass-production offset) and some are hybrids (using computer-driven lasers, for example, to expose standard photographic printing paper that must then be chemically developed).

Traditional photographic technologies are now often referred to as “analog” to distinguish them from those that are “digital.” Analog recordings retain a physical relationship to the phenomena they record; the densities of film are proportional to the intensities of light that produced them in the same way that the grooves of a record emulate sound waves. Digital recordings, on the other hand—whether of light or of sound—maintain no analogous relationship to what they represent. An image is translated by the digital camera or scanner into a series of numbers (ones and zeros). To again become intelligible to human senses, digital data must be converted back into analog form; this happens as it is being displayed on a monitor or being printed.

In traditional photography, millions of microscopic grains of silver halide molecules dispersed through a film’s emulsion respond proportionally to the intensity of light striking them. In digital photography, millions of microscopic sensors in a grid respond proportionally to the intensity of light striking them. The sensitivity of either a film or a digital capture system may be expressed as an ISO (International Standards Organization) rating; this is a fixed value in the case of film but can be user-adjustable in digital cameras. Generally, the higher the ISO rating of a film, the higher its visible “graininess.” As the ISO rating of a digital sensor is increased, its “noisiness” generally increases. After film has been exposed, no visible image exists; a pattern of changed energy states in the silver halides, known as a “latent image,” must be chemically developed for the image to be revealed. Neither does a visible image exist in a digital sensor after it has been exposed; it is created through sets of calculations—or algorithms—performed within the circuitry of the camera or in a separate computer. After an image has been created using film, the image continues to reside in the film itself as a unique

deposit of silver and/or dyes. After an image has been created by a digital imaging system, it is “written” as a digital image file to some form of digital storage and may be identically reproduced at will.

A digital image is defined by the number of “pixels” (picture elements) that make it up and the numerical value for the brightness of each pixel (or three numerical values in the case of a typical “RGB” color image—one for red, one for green, and one for blue). A five “megapixel” digital camera (five million total sensing elements), for example, will typically produce an image file 2560 pixels by 1920 pixels. In the case of a standard monochrome—or “grayscale”—image, each pixel will be assigned one of 256 possible levels of brightness (represented by numbers from 0, which signifies absolute black, to 255, which signifies absolute white) and the image file will use approximately 5 Mb (megabytes) of computer memory. In the case of a standard RGB color image, there are three brightness values per pixel, each expressed as a number between 0 and 255 (yielding 16.7 million possible color variations at each pixel) and the image file will use approximately 15 Mb of memory. Many digital imaging devices can record an even higher number of tonal variations at each pixel, which may be helpful when photographing scenes of great contrast, but, currently, only 256 variations per pixel are used for screen display. It is worth noting that a higher density of pixels will generally produce an image of higher resolution, but there are other factors affecting image quality, just as in analog photography. Two different five-megapixel cameras may yield very different results, depending upon lens quality and the amount of noise and digital artifacts caused by the sensor and related electronics. To put digital resolution in a traditional photographic context: the largest truly “photo-realistic” color print that could be produced from an RGB image file created by a five-megapixel camera would be about  $8 \times 10$  inches.

One additional technical consideration is that of file formats. A digital image file, to be readable by more than just one computer, must be written to storage using widely agreed-upon protocols, or “formats.” The most universal file formats for digital images are PICT (from “picture”) and TIFF (“tagged image file format”). Also very popular—virtually ubiquitous—is the JPEG format (named for the “Joint Picture Experts Group” that developed it). JPEG files differ from most PICT or TIFF files in that they are significantly “compressed.” They take up less space in storage media and transmit more quickly across networks. Compression is achieved by using special algorithms to find pat-

terns within images whose compact definitions can substitute for a full pixel-by-pixel description. To decompress images, reverse algorithms are used to reestablish the original pixel structure. Because some of the original detail will be lost in this cycle—and some unwanted image “artifacts” generated—JPEG is counted as a “lossy” compression scheme (in comparison with the more moderate, but “lossless” compression schemes used in other formats). In general, as higher compression is employed, more loss occurs.

## History

Digital photography has its roots in wire-service image transmission (a precursor to “fax” technology originating in the 1920s), television (which first used electronic sensors to interpret a lens-formed light-based image), in unmanned space exploration (for which computer technologies were developed that could allow for the conversion of visual data into digital form both for visual enhancement and for its transmission over long distances with frequent interruptions), in satellite espionage photography (requiring extensive image enhancement) and in medical imaging (which developed technologies for interpretation and storage of complex visual data). The first crude computer-controlled image scanners were developed in the mid-1950s. NASA introduced digital image processing in the 1960s and transmission in the 1970s. The monitor screen became the primary computer control interface in the 1970s and was enhanced by graphical user interfaces in the early 1980s. The Associated Press wire service introduced its AP Electronic Darkroom—a digitally-based image transmission and storage system—in 1978. These all set the stage for the rapid development of digital imaging technologies during the 1980s and 1990s.

The first major photographically-based technology to become virtually entirely digital was that of mass-production offset printing. By the late 1980s, the vast majority of photographic illustrations appearing in books and magazines were being created by computer-controlled technologies rather than by traditional photo-process halftone plates. Large, powerful industrial computers, drum scanners and printing equipment were able to handle the daunting challenge of creating, handling, and outputting millions of bits of digital visual information well before home computer systems could do so.

Photojournalism was also at the forefront of the switch to digital technologies. The relatively low resolution requirements for newspaper photo-

graphs allowed digital capture technologies to be adopted earlier than in photographic fields with expectations of higher image quality. Simultaneously, the press’s needs for rapid transmission and distribution of images encouraged development of digital transmission systems. By the early 1990s, the marriage of digital capture and portable, satellite-based digital transmission allowed a newspaper to put a photograph on its front page less than an hour after a photojournalist had taken it in a remote part of the world. Things moved so rapidly in the industry that most major U.S. newspapers were closing their darkrooms by the late 1990s (the *Vancouver Sun* describes itself as the first to go all-digital, in 1995).

At the broader consumer level, two major milestones would be the 1984 introduction of the Apple Macintosh system—which brought a visually-oriented computer to many desktops (usually equipped with a graphically flexible though low-resolution printer)—and the 1990 release of the first version of Adobe Photoshop, the most powerful among a number of early “digital darkroom” programs. Photoshop would, in subsequent releases, go on to become the standard in digital photography software.

On the “capture” side of the developing technologies, Sony introduced its first “Mavica” electronic still video camera in 1981. It wasn’t technically “digital” since it used an “analog” video mini-disk recording system, but it heralded the move towards filmless photography. Most major camera manufacturers developed extensive still video photographic systems through the 1980s; these were precursors to truly digital systems. In 1986, Eastman Kodak introduced the first megapixel image recording sensor (incorporating one million individual sensing elements); in 1991 they released the first professional-level digital SLR, the DCS-100, incorporating a 1.3 megapixel sensor into a Nikon-built camera body. The compact Dycam 1 of 1990 was the first truly digital consumer market camera; it could store 32 compressed images in its 1 Mb of internal RAM and then transfer the images to a computer.

These technologies offered interesting insights into the near future, but desktop computing power and the quality of scanners and printers remained far from truly photographic. For anything approaching professional photographic quality, the early 1990s still demanded expensive computer hardware (such as Kodak’s half-million-dollar Premier System that came complete with a high quality drum scanner, film writer and mini-computer workstation, and was a relative bargain at the time).

Despite the initial limitations, many artist-photographers had begun experimenting with computer technologies in the early 1980s. Some worked with consumer-level equipment, “grabbing” low-resolution images from video cameras, processing them on low-cost but graphically capable Commodore and Atari computers and printing them on “dot matrix” printers. Others, such as Nancy Burson, obtained access to programmers and high-power academic computers, and began creating truly photographic-looking work, often with interesting conceptual aspects. One of her pieces, *Man-kind*, 1983, blended the faces of typical individuals of each of the world’s major “races” in proportion to that race’s portion of the world’s population. The resulting—quite believable—face, looked most strongly Asiatic, but had distinguishable traits of each race.

In 1991, an Eastman Kodak/Apple Computer partnership created the Center for Creative Imaging in Camden, Maine, where many artists went to learn the nascent technologies—and even occasionally get access to a Premier System workstation—until its closing in 1994. Nash Editions, founded in 1990 by musician/photographer Graham Nash and his associate Mac Holbert, with the help of expert print-maker Jack Duganne, modified Iris inkjet printers, originally designed for commercial print-industry proofing, for use as high quality fine-art photo printers. Printing options for photographic artists working digitally began to expand exponentially.

By the mid-1990s, desktop computers were beginning to have enough processing power, memory, and storage to accommodate truly photographic images of moderate size. Desktop scanners and printers were greatly improved and were becoming available at prices affordable to individual photographers (photo-resolution “dye-sublimation” printers, for example, came to be priced under \$10,000). In 1992, Kodak introduced its hybrid “Photo CD” technology that would allow photographers to have film images scanned at relatively high quality and low cost and returned to them—up to one hundred per disk—on the same kind of recording media that had previously been used primarily for music. Also being developed were systems for digital image “color management” that would allow some control over the accuracy of digitized color information and its consistency through the various stages of the digital photography process (capture, manipulation, storage/transmission, and presentation).

During roughly the same period, professional-quality scanning backs capable of near-film resolution and color fidelity had been developed for use on view cameras. Their application was limited,

however, to subject matter that remained perfectly still for several minutes at a time, and the camera had to remain tethered to a computer. The same was generally true for digital-capture backs developed for medium-format studio cameras. Some very high-end digital SLR cameras could capture instantaneous images acceptable for reproduction in newspapers, even magazines; Kodak’s DCS-460, introduced in 1995, raised the image-resolution bar for self-contained camera systems to 6 megapixels. These high-quality digital camera technologies remained very expensive, however, and subject to rapid obsolescence.

One artist who quickly adopted emerging large-format digital capabilities was Stephen Johnson, who married a 4 × 5 inch field camera with a scanning back, a laptop computer, and a van, and took to the back country, updating Ansel Adams’s practice for the digital age. Johnson eventually received official recognition from the National Parks Service and engaged in a five-year documentation of the parks system, from 1994–1999, using increasingly capable digital equipment whenever it became available.

On the professional/commercial side of photography, one of the areas to embrace digital techniques both in the studio and post-capture was that of fashion and glamour. This area had always relied heavily upon highly-staged photo shoots and heavy retouching of images to improve the perfection of its illusions of beauty. Digital technologies made it possible to put less effort into the initial staging, since the images could be easily manipulated in post-production, and made perfection—or even hyper perfection—in the final image more fully attainable. Their contemporary use is typified in the work of Patrick Demarchelier and David LaChapelle, who often push their fashion images into the realm of visual fantasy.

Through the rest of the decade, digital imaging equipment became increasingly powerful and increasingly affordable. Computer processing speed—crucial for the massive calculations required in handling high resolution images—doubled roughly every eighteen months (a pattern predicted by the well known “Moore’s Law” in 1964). The other components of digital imaging systems—from cameras and scanners through computer workstations and storage media, to monitors and printers—kept up a similar pace of improvement. The standard for quality amateur-level digital cameras moved from “VGA” resolution (roughly one-third megapixel) to one megapixel, to two megapixel, to three megapixel. Professional instant-capture systems (for medium-format studio cameras)

approached 20 megapixels and view-camera scan backs approached 100 megapixels. Inkjet printers were developed using increasingly smaller dots and more colors of ink, essentially matching analog photo printing methods. “Writeable” CDs became a common medium of digital image storage and exchange; other kinds of portable storage media evolved from 44 Mb Syquest cartridges to 2 Gb (gigabyte) JAZ cartridges.

One of the qualitative changes that the digital age has brought to photography is that of the mass distribution of images by electronic, rather than print, means. Initially, CD-ROMs were popular, but the rapidly increasing transmission speed of the Internet soon made the WorldWide Web the dominant mode. Mosaic, developed at the University of Illinois and publicly released in 1993, was the first Web “browser” capable of displaying photographic images; subsequent browsers featured increasingly sophisticated image capabilities. Within just a few years, Web-based photographic displays, galleries, auctions, and so on, were quite common.

The first widely acclaimed exhibition of digital fine-art photography was “Iterations: The New Image.” Curated by Timothy Druckery and Charles Stainback, it was mounted in 1993 at Montage ‘93 (an “International Festival of the Image”) in Rochester, New York, and in 1994 at the International Center of Photography in New York City. Included among its artists were MANUAL (a collaboration between Ed Hill and Suzanne Bloom), Michael Brodsky, Carol Flax, Esther Parada, Jim Pomeroy and several others. 1994 also saw the launching of the exhibition *Metamorphoses: Photography in the Electronic Age*, curated by the Aperture Foundation and including Barbara Kasten, Peter Campus, David Byrne, Pedro Meyer and Nancy Burson, among others. It opened at the Fashion Institute of Technology in New York City and then traveled in the United States to Houston, Tampa, Philadelphia, and San Jose, and then to Helsinki, Finland, and several other venues. These exhibitions featured images that displayed considerable digital manipulation. By the end of the decade, virtually all large-scale color photographic prints being displayed in galleries or museums were digitally produced. Sometimes the images were obviously manipulated (Patrick Nagatani, Aziz + Cucher); sometimes the possibility of manipulation lurked just below the surface (Jeff Wall, Andreas Gursky). Often, however, the digital nature of the print wasn’t an issue at all, as digital technologies were increasingly seen as simply another means of producing “photographs.”

### Concerns raised by digital photography

Along with the easy duplication and distribution made possible by digital imaging technologies and the Internet came serious concerns about property rights. While no traditional photographer would freely distribute his or her negatives, the digital files being made widely accessible, especially if they were of high resolution, could be seen as “source code” for endless digital copies and even for unauthorized prints. Although there have been ongoing revisions of copyright law and other efforts to protect the authors of images (and other creative materials) in the digital era, these have not been fully successful. Other steps that have been taken include restricting the resolution of digitally distributed images to levels well below the quality of the originals and embedding theoretically unremovable data within image files (“watermarks”—both visible and invisible) that would clearly indicate authorship.

An even more serious concern associated with digital photographic technologies—arising virtually at their inception—has been that of veracity. While traditional photographs have always been susceptible to a variety of manipulations that could distort or modify their apparent meaning, photography has, by and large, enjoyed the popular assumption of truthfulness. On the other hand, digital imaging technologies are widely known for facilitating virtually effortless and undetectable manipulation of the image. In the most extreme case—that of digitally captured photographs—there is not even the equivalent of the original negative to which there might be recourse in the case of claimed manipulation.

Through the 1980s, a number of infamous cases of photographic manipulation came to public attention, including the moving of the Giza Pyramids in a *National Geographic* cover photo, the implied presence of two celebrity actors in one room in a *Newsweek* image when in fact they were photographed separately in New York and Los Angeles, and the placing of one celebrity’s head on another’s body in a cover photo of *T.V. Guide*. In each of these cases, the publication claimed that the context of use did not imply—and therefore did not require—careful adherence to visual truthfulness. Significant movements arose, often involving photojournalists, news organizations, and public interest groups, seeking to establish clear guidelines for permissible use of image manipulation in the media. The importance of maintaining “truthfulness” as a quality of the documentary image was widely endorsed. Several European countries

adopted laws requiring that clearly distinguishable symbols signifying “montage” accompany all significantly manipulated photographs. Despite these movements and regulations, however, actual practice continues to be problematic—no presumption can now be made that any magazine cover image or image in an advertisement has not been manipulated. Even with “editorial” photographs, many cases of manipulation continue to be revealed.

A third area of concern in digital photography has been image permanence. Many digital printing technologies were never designed to produce anything but short-lived products. Early inkjet color prints often faded in a matter of months, to the disappointment of their producers. The printing technologies have matured substantially so that many digitally produced prints can now be expected to last at least as long as their traditional photographic counterparts, if they are kept under the right conditions. (Ink-based prints, especially, tend to be more susceptible to moisture, ultraviolet light, and environmental contaminants than are traditional silver-based photographs). Related to image permanence is the issue of data permanence and accessibility. Many digital image files encoded earlier in the development of digital photography are unreadable by current computers, and this trend towards obsolescence of file formats and storage-media technologies is likely to continue. In addition, the storage media are susceptible to eventual physical degradation, even breakdown. These are problems that the still-young practice of digital photography will have to solve.

In 2003, for the first time, more digital cameras than film cameras were sold in the world, and Eastman Kodak announced that it would no longer engage in film research. It appears that almost all photography will soon be fully or partially digital photography.

BLAISE TOBIA

*See also:* **Burson, Nancy; Camera: Digital; Developing Processes; Film; Gursky, Andreas; Photographic “Truth”; Wall, Jeff**

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# RINEKE DIJKSTRA

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## Dutch

Rineke Dijkstra’s *Beaches* (1992–1996) comprise large-scale, color portraits of adolescents standing in front of the sea. Dijkstra began the project in the Netherlands, and continued to photograph in a variety of locations: America, Belgium, Britain, Croatia, Poland, and the Ukraine. The contrast between her American and European subjects is subtle and poignant. The differences that distinguish the

young people are manifested in their clothing, their expressions, and their body language. For each photograph, Dijkstra provides a location and a date, and these confirm our suspicions and cultural stereotypes; the Eastern European children have less fashionable clothes, the American kids are better groomed and more practiced at posing like models. Nevertheless, what is most striking about these portraits is that, despite the obvious differences in appearance among the adolescents, they are united

through their self-conscious concentration on the camera/photographer. They share in the feelings of vulnerability that accompany such exposure. A photograph made at Hilton Head Island, South Carolina in 1992, depicts a young American in a peach-colored bikini. Her hair is long, blonde, and streaked. Her plump body is smoothly tanned. Her eyes are a deep blue. Everything is how it should be and, yet, her brow is furrowed as if the effort of looking perfect, or the worry of not, takes the pleasure out of life.

It is the tension between self-consciousness and inadvertent self-exposure that characterizes all Dijkstra's portraits: whether they are still photographs or (derived from) videos. Comparisons are often made between Dijkstra's practice and that of Diane Arbus. In an interview with Jessica Morgan (2001), and paraphrasing Arbus's famous statement, Dijkstra claims that she works in "the gap between intention and effect." In fact, Dijkstra's photographic practice acts as a textbook demonstration of Roland Barthes' description of photographic portraiture in *Camera Lucida* (1982). He refers to four competing "image-repertoires" that "intersect," "oppose," and "distort" each other: the person the subject thinks she or he is, the person the subject wants others to think she or he is, the person the photographer thinks the subject is, the person the photographer wants to make use of in his or her art. Each of Dijkstra's portraits is borne out of this intersection of expectations and desire. The significance of this observation is that it refutes a criticism that has been leveled at her portraiture: that her photographs exploit people's powerlessness. On the contrary, what Barthes' point, and Dijkstra's images, reveal is the necessary reciprocity of the gaze in the posed portrait. Photographer and subject confront each other, and it need not be antagonistic or disempowering. Dijkstra's portraits are insightful and empathetic. Hers is not a brutal stare, but a penetrating one. Unlike Thomas Ruff's photographs of young people, which deliberately emphasize surface details over psychological states, Dijkstra tries to get "beneath the skin" of her subjects.

A regularly cited influence on Dijkstra's practice is the German photographer August Sander. Like Sander, Dijkstra photographs types. In addition to the adolescents in *Beaches*, she has photographed bullfighters, new mothers, school children, disco-goers, and soldiers. In doing so, she sets up a further tension: that of the relationship between the general (category) and the specific (individual).

Take, for example, her *New Mothers*, begun in the 1990s. The young women in Dijkstra's portraits share a look of bemused wonder. They hold their babies protectively against their naked bodies. They behave in comparable ways. And, yet, the series of full-length photographs clearly marks each woman's individuality: different body shapes, different facial characteristics, different hairstyles. It is worth noting, here, that in stark contrast to the de-sexualized, idealized nude of western painting, Dijkstra's women are uncompromisingly corporeal. In *Tecla, Amsterdam, Netherlands, May 16, 1994*, a trickle of fresh, red blood runs down the woman's left leg. In *Saskia, Harderwijk, Netherlands, March 16, 1994*, the woman's caesarean scar is painfully apparent. The mothers' commonality and dissimilarity are emphasized formally by the locations in which they pose. Though each place is similar in terms of its neutrality (a plain wall and an uncarpeted floor), the details vary noticeably: wood, linoleum, tiles, an electrical socket, a light switch, the cropped edge of a doorframe.

As with *New Mothers*, Dijkstra's four head-and-shoulder portraits of bullfighters (1994) insist upon the comparative and contrasting signifiers of the individual within a category. Photographed immediately after a fight, with ripped clothes, bruised bodies, and blood-splattered faces, the matadors exhibit an intensity of emotion akin to the young women with babies: a mixture of bewilderment and self-containment.

In 1995, Dijkstra began making video-recordings at clubs in and around Amsterdam, and sometimes in collaboration with Gerald van der Kaap. *Buzz Club/Mysteryworld* (1996–1997) contrasts two venues, a disco in Liverpool, England, and a techno-club in Zandam, Netherlands. Dijkstra recorded the adolescents against a white background, in a storage cupboard, from where the music was still audible. The effect was to isolate the teenagers from the chaos and noise of the dance floor, without totally altering their mood. Her subjects smoke, drink, and kiss. They move their bodies to the music and play up to the camera. The video, which lasts 26 minutes and is played on two screens, juxtaposes the venues and the types of young people who attend them. Deliberately selecting adolescents who conform to peer groups, Dijkstra demonstrates national and gender stereotypes, while encouraging her subjects to differentiate themselves from the crowd. In another video piece, *Annemiek* (1997), a young blonde teenager with braces on her teeth, mouths along to a pop song. The video plays on a loop.

The visible oscillation between Annemiek's self-absorption and self-consciousness, in front of the camera, is what makes the work so compelling.

Rineke Dijkstra has exhibited widely in Europe and the United States. She has won several awards that cross the different photographic genres, including the Epica Award for Best European Advertising Photography in 1991 and the Citibank Private Bank Photography Prize in 1998.

JANE FLETCHER

*See also:* **Photography in The Netherlands; Portraiture; Sander, August; Social Representation**

### Biography

Born in Sittard, Netherlands, 1959. Studied Gerrit Rietveld Academie, Amsterdam, Netherlands, 1981–1986; worked as a commercial photographer. Awards: Kodak Awards Netherlands, 1987; Epica Award for Best European Advertising Photography, 1991; Art Encouragement Award Amstelveen, 1993; Werner Mantz Award, 1994; The Citibank Private Bank Photography Prize, 1999.

### Individual Exhibitions

- 1994 *Rineke Dijkstra*; Kunstaanmoedigingsprijs, Amstelveen, Netherlands
- 1995 *Time Festival: Rineke Dijkstra*; Museum van Hedendaagse Kunst, Ghent, Netherlands
- 1997 *Location*; The Photographers' Gallery London, United Kingdom
- 1998 *About the World*; Sprengel Museum, Hannover, Germany
- 1998 *Menschenbilder*; Museum Folkwang Essen and Galerie der Hochschule für Grafik und Buchkunst, Leipzig, Germany
- 1999 *The Buzzclub, Liverpool, UK/Mysteryworld, Zaandam, NL*; MACBA Barcelona, Spain
- 1999 *Annemiek*; Anthony d'Offay Gallery, London, United Kingdom
- 2001 *Rineke Dijkstra: Portraits*; Institute of Contemporary Art, Boston, Massachusetts
- 2001 *The French Foreign Legion*; Galerie Jan Mot, Bruxelles, Belgium
- 2001 *Israel Portraits*; Herzliya Museum of Art, Herzliya, Israel
- 2004 *Rineke Dijkstra: Historias*; PhotoEspaña 2004, Madrid, Spain

### Group Exhibitions

- 1993 *Every Child is Made of Marble*; Beurs van Berlage/Bloom Gallery, Amsterdam, Netherlands
- 1995 *The European Face*; Talbot Rice Gallery, Edinburgh, United Kingdom
- 1996 *Prospect 96*; Schirn Kunsthalle, Frankfurt am Main, Germany
- 1996 *100 Fotos uit dee Collectie*; Stedelijk Museum, Amsterdam, Netherlands
- 1996 *Colorrealisimea: Rineke Dijkstra, Wolfgang Tillmans, Inez van Lamsweerde, Nan Goldin*; Galleria Photology, Milan, Italy

- 1997 *New Photography 13*; Museum of Modern Art, New York, New York
- 1997 *Photowork(s) in Progress/Constructing Identity*; Nederlands Fotomuseum, Rotterdam, Netherlands
- 1998 *Global Vision, New Art From the 90s, Part III*; Deste Foundation, Athens, Greece
- 1998 *Sightings*; ICA, London, United Kingdom
- 1999 *Objects in the rear of the mirror may appear closer than they are*; Galerie Max Hetzler, Berlin, Germany
- 1999 *Children of Berlin*; PS 1, Long Island City, New York
- 1999 *Modern Starts: People, Places, Things*; Museum of Modern Art, New York, New York
- 1999 *The Citibank Private Bank Photography Prize*; The Photographers' Gallery, London, United Kingdom
- 2000 *Breathless! Photography and Time*; Victoria and Albert Museum, London, United Kingdom
- 2000 *How You Look at It: Twentieth-Century Photography*; Sprengel Museum, Hannover, Germany
- 2001 *From the Low Countries—Reality and Art 1960–2001*; Charlottenborg Exhibition Hall, Copenhagen Denmark
- 2001 *Uniform—Order and Disorder*; PS 1, Long Island City, New York
- 2002 *Performing Bodies*; Moderna Museet, Stockholm, Sweden
- 2002 *Remix: Contemporary Art and Pop*; Tate Liverpool, Liverpool, United Kingdom
- 2002 *Moving Pictures*; Solomon R. Guggenheim Museum, New York, New York
- 2003 *Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern, London, United Kingdom
- 2003 *Witness*; Barbican Centre, London, United Kingdom
- 2003 *Just Love Me: Post Feminist Art of the 1990s*; Bergen Kunstmuseum, Bergen, Norway
- 2003 *Strangers: The First ICP Triennial of Photography and Video*; International Center of Photography, New York, New York

### Selected Works

- Hilton Head Island, South Carolina, USA*, June 24, 1992
- Kolobrzeg, Poland*, July 26, 1992
- Saskia, Harderwijk, Netherlands*, March 16, 1994
- Tecla, Amsterdam, Netherlands*, May 16, 1994
- Annemiek*, February 11, 1997 (video still)
- Montemor, Portugal*, May 1, 1994

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# DISCURSIVE SPACES

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The discussion of discursive spaces in photography must deal with the ambiguity resulting from the mixing of heterogeneous families of concepts, namely the textual and the visual. This ambiguity is inherent to the concept of a discursive space in itself: is it the space created by a form of discourse or is it the space in which a form of discourse is created? The concept of discursive spaces in photography thus contains two angles, as the discourse *on* photography and the discourse *of* photography. Of course the discourse (as meaning or message) *of* photography is always framed by the place attributed to photography as a signifying practice, that is, by the discourse (as conceptualization) *on* photography.

A major shift in the conceptualization of photography between the nineteenth and the twentieth century happened because of an artistic interest in what had been so far a scientific curiosity. Conceptualized as a tool of scientific investigation because of its mechanical and physical (or *indexical*, in the taxonomy of the American philosopher Charles Sanders Peirce) relationship to its subject, photography is a door toward spaces that can then be inventoried and archived according to the logic of scientific discourse. Conceptualized as the expression of an "artist's" vision, the photograph becomes the site, the space of artistic creation functioning within the values of an aesthetic discourse. In a chapter entitled "Photography's Discursive Spaces" in her book *The Originality of the Avant-Garde and other Modernist Myths* (1985), Rosalind Krauss points out the tension between these two discourses in which photography keeps moving. She denounces an effort in the twentieth century to reinscribe photography within the paradigms invented by the discourses of art and its history and to eliminate the purely archival sphere to which nineteenth century photography belonged.

The fact is that photography always participates in a multitude of discourses. Roland Barthes described the photograph as "a message without a code" (as opposed to a textual message, which is an entirely coded way of communication), since it is a perfect analog of the object presented and one does not need an interpreta-

tion, a relay, that is a code, to understand it. As an "image without a code," the photograph becomes the receptacle for a variety of codes as it enters the discourses of many different domains, be it art, sociology, psychoanalysis, anthropology, etc. These discourses with their own jargon, methodology, and scope recuperate the photograph for their own purposes and define it in their own languages. With its cross-disciplinary vocation, the photographic image is thus the postmodern representation *par excellence*.

As an object, a physical space in itself, the flat surface of the photograph follows the vicissitudes of the varying degrees of importance attributed to the cultural concept of depth. The twentieth century opened with the Freudian revolution and the discovery of the unconscious. Any surface became suspect and pregnant with underlying signification. Entering into the modern age of introspection, depth became the warrant of truth as opposed to the deceptiveness of appearances. The belief in the possibility of access to a latent layer of meaning slowly dwindled in the course of the twentieth century. New psychoanalytic frameworks, like Jacques Lacan's reinterpretation of Freud, while recognizing the existence of an unconscious and even the evidence of its structure, denied its readability. Postmodern thinkers like Jean Baudrillard brought the attention back to the surface of things, including images, by searching for working strategies rather than for truth: what works is what is true, and appearances are what we work with. Similarly, the photograph as a space of signification, a place from which meanings are inferred, oscillates between conceptions of it as a flat space or as a deep-layered space. A photograph as a layered space becomes a place of interpretation, of discovery, a space where not only the subject but also the subjectivity of the photographer can be seen, a place of meaning readable like a text. Freudian critics like Victor Burgin see the photograph as being all text, to be deciphered. As a flat surface, the photograph is just a silent reflection and a critic like Roland Barthes tries to see it as just that, all image, purely denotative. Both approaches al-

ways recognize the limitation of their angles and acknowledge the paradox of photography as a silent discourse or a visual text.

The fascination with photography as a discursive space, a locus of meaning, comes from its direct physical link to the reality it represents. It is the presence of the real without being the real itself. Any other type of representation filters the real through conventions and styles; photography frames and reduces the real without changing it. There is always the possibility for the beholder to see something in a photograph that the photographers themselves have not seen. Photographs always function as a window onto a piece of reality, an ever searchable space.

The privileged link to the real bestowed on photographic representation also carries the unique capability of stopping time. A photograph is always a moment of the past extended into the present of the beholder. These two characteristics account for a fascinating and well documented relationship between photography and literature. The art of narrative is, indeed, constantly reworking its treatment of time and space, which are, in a way, always its primary subjects. Photography as the raw space for a variety of discourses receives here, probably, its most extensive exploration. Indeed, literature addresses photography in a number of ways, as an element both external to the text and inherent to it. Photography can be an archival source of inspiration used as a precursor to the text. The French naturalist writer Emile Zola thought that things are not truly seen before they are photographed. The photograph can also become a more intimate part of the text while still not being reproduced in the text. One can conceive of a narration stemming from specific uses of photography: technical achievements like the decomposition of movement, or social practices like photo displays and photo albums can become models for the organization of a narrative. A text then acquires photographic qualities because it borrows practices attributed to or reminiscent of a photograph.

]Narrative texts also add new dimensions to the photographic concept by reinventing or extending its possibilities. Marguerite Duras's best known novel *The Lover* (1984) is organized around a photograph that does not exist but that could have been taken, had one then understood its photographic importance: the photographic moment emblemizes the workings of memory, and photography becomes pure discourse, the space of writing itself. Rarely does one see actual photographs included in a narrative without being reduced to the rank of illustra-

tion, that is, an addition rather than a necessity. An equilibrium between photograph and text in the creation of a narrative is arguably impossible to achieve. Few narrations have been made that necessitate the collaboration of the accompanying photographs. A most famous one in the history of literature is possibly *Nadja* (1928) by the leader of the surrealist movement, André Breton. But, in this case, the use of photographs in the book stems from a desire to annihilate language and literature; the book is therefore staging the heterogeneity of the mediums rather than creating a collaborative space. A narrative discourse that tips the balance in favor of the photographs would be the photo-novel, a genre still striving for respectability. In the only extensive study on this genre, Jan Baetens hopes for the development of a narration in photographs increasingly free of text and for a re-education of the reader. Here again we read the malaise in front of mixed media created by the opposition between text and photograph. To become their own narrative space with a fairly consistent reading, the photographs in a photo-novel need to make concessions, such as being inscribed in a codified layout, and softening their time and space referentiality since the referent is replaced by a staging serving the narrative. The photographs' own discourse possibilities are silenced for the purpose of the narrative since the codes of the expected or recognized staging replace the immediacy of the photographic message.

Any discursive practice in which the photograph seems to inscribe itself as an interpretable text tends as a rule to obscure the photograph. Writing about the uses of photography in discourse will always easily be unfair to the visual hence irreducible and immediate quality of the photograph. Expository prose is by nature non-visual; it explains rather than it shows. One needs to be aware of all the limitations inherent to treating photographs as texts. If we carefully consider the metaphors we live by, such as "you see what I mean," we realize that the plea for visualization is actually an acknowledgement of one's incapacity to explain. The "image" to be seen, as a metaphor for global intuitive comprehension, is supposed to stand for the text, the explanation that should advantageously replace it. The image, thus, only serves as a fix when the formulation proves difficult. Expository prose in the same logic shuns images since they are crutches when the art of elucidation fails. A text is a site of manipulations that one endeavors to disentangle as one deciphers a code. On the other hand, the image is a site of possible illusions and it functions outside of the mechanisms of comprehension, outside of a

text; one can see an image without necessarily making anything out of it. In other words, the image does not explain but opens to explanations.

The theoretical discourse on photography keeps re-articulating the terms in which a photograph enters any type of discourse. W.J.T. Mitchell semi-irritatedly introduces his essay on “pictorial texts” in *Picture Theory* reflecting on the fact that the interpretation of images happens through the medium of different forms of verbal discourse but the interpretation of text is never done by means of pictures (p. 209). Rosalind Krauss, in her preface to *Le Photographique, pour une théorie des écarts* (1990) (a collection of articles written between 1977 and 1984 and only published here as a body, in their French translations with an introduction by Hubert Damish) denies that photography can possibly be, or ever has been, an object of research *per se*. It always becomes an access to something else, a kind of grid or filter through which one can organize the data of another field. She finishes this analysis by peremptorily stating that there is nothing to say, at least on photography, a position which explains her title, *Pour une Théorie des écarts* [for a theory of discrepancies/displacements]. The *on* of “on photography” has more and more become an object of reconsideration since Susan Sontag’s celebrated essay, *On Photography* (1977). The foreword of Abigail Solomon-Godeau’s *Photography at the Dock* (1991) presents the scope of this collection of essays on photographs as a displacement similar to the one advocated by Krauss. It is a sort of metacriticism that “focuses for the most part not on the photographs themselves but on the discourse of photography as it has been constructed in recent past” (p. xiv). In the discursive space of theory, metacriticism or metalanguage, photography seems to be literally always the thing “next to” which there is something to say. The theoretical discourse on photography, a discourse that tries to conceptualize the place and the essence of photography independently from, but also within, all the other discourses (of history, art history, science, sociology, psychology, anthropology, literature, literary criticism) is the only discourse that

repeatedly places photography outside of its scope, outside of the realm of the text, but enacting then in the texts that it produces the very paradox that it seems to denounce. W.J.T. Mitchell who wants to find a way out of the pure image concept or the pure language which both appear at the same time lacking and irreducible comes to this solution in *Picture Theory* (1994): “What if the only adequate formulation of the relation of photography and language was a paradox: photography both is and is not a language” (pp. 281–283). The paradox is however an acceptable state of being when you value appearances, surfaces, strategies above the search for a latent explanation for all things.

Discoursing *with* photography resembles the excitement and vitality of staging a combat. The creation of oppositions and paradoxes fuels the energy of their own discourses. As Baudrillard points out in *Les Stratégies Fatales* (1983), oppositions never resolve themselves, they call each other *ad infinitum*. The discursive spaces of photography are thus ever expanding.

YVES-ANTOINE CLEMMEN

*See also:* Barthes, Roland; Burgin, Victor; Conceptual Photography; Deconstruction; Krauss, Rosalind; Postmodernism; Representation; Semiotics; Sontag, Susan

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# DOCUMENTARY PHOTOGRAPHY

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Photography's inclination for documentation was recognized since—or even before—its inception, and even though documentary photography as a genre originated at the end of the nineteenth-century, the term was first widely applied in the 1930s when it in fact dominated the photographic scene. Developed mainly in the United States during the second half of the decade, the style was influenced by the emergence of documentary cinema and several government-sponsored projects, most centrally the Farm Security Administration (FSA), which engendered a style that then became widely imitated. As most of those projects were socially oriented, this contributed to the misconception that documentary photography necessarily embraced a social aspect as a basic precept.

Most literature on the topic also deals with the work of this period and introduces a variety of classifications in an attempt to conceptualize the genre based on the peculiarities of this historical moment. Nevertheless documentary photography did evolve throughout the twentieth century, as did its definition, which today involves a broader sense and direction than mere recording of life with the aim of objectivity in order to educate others or elucidate a truth.

Despite being perceived early on as a tool to explain different cultures, until the end of the nineteenth century photography was most frequently used to simply respond to an interest in the picturesque. Those images were common idealizations composed in tableaux-like scenes with backdrops, often presented on a *cartes-de-visite* form—a sort of predecessor of the postcard. Displaying laborers, street people, and views of distant foreign lands, they served mostly as souvenirs. Some long-term projects were initiated and even though they cannot be truly called documentary, they can be seen as establishing the tenets of its traditional approach. Among them are David Octavius Hill's and Robert Adamson's fishermen images from 1845 made in Newhaven, Scotland; Henry Mayhew's and Richard Beard's *London Labour and London Poor* (1851–1864); Mathew Brady's photographs of the American Civil War (1861–1865); Timothy O'Sullivan's and William Henry Jackson's geographical and geological surveys of the American West in the 1870s, and

John Thompson's *Illustration of China and Its People*, from the same decade.

With the coming of the twentieth century, photographers became more concerned in capturing vanishing customs as well as in tracing a parallel between past and present, embodied in numerous projects carried out in the United States that focused on Native Americans. Edward Curtis's project, begun in 1900, consumed 30 years of his life with trips throughout the United States to Indian settlements. Yet his work is controversial in terms of documentation both for romanticizing the Indians as the “other” as well as for staging his photographs to capture aspects, such as the costumes or ceremonies, of these communities that were long gone at the point that he photographed them.

In 1889, the *British Journal of Photography* stated that a comprehensive photographic archive of the world should be created for its valuable future as documents. Historically seen as evidence and a means of investigation, fused with a growing social reform movement in the late 1800s, photography became an essential element in these campaigns, which were often played out in the fast growing arena of the illustrated press. Its development as a tool for social reform, however, was directly related to its technical evolution. As drawings and wood engravings were not realistic enough, the urgency for further and inexpensive advances of photo reproduction resulted in the invention of halftone printing in the 1880s. The invention of the handheld camera and their increasing availability in 1870–1880 enabled the capturing of candid photographs; from then on photography gradually integrated the printed media.

The Danish immigrant Jacob Riis was one of the first in the United States to put photography at the service for social betterment. Disturbed by the living conditions of immigrants in the 1870s in New York, Riis, a police news reporter, wrote long and detailed articles. Accused of exaggeration, he started to use photography as proof of his claims and as a way to influence public opinion. Yet to reproduce these photographs, photogravures had to be made, and the “documents,” still appearing to be drawings, were received with the same skepticism. It was only

when Riis used his photographs in slide projector lectures and his publication *How the Other Half Lives: Studies Among the Tenements of New York* (1890) came out—in which 17 of the images were halftones—that he convinced Americans to take action. Even though Riis was a photojournalist, his work can be considered social documentary as he developed a straightforward and methodical, recording of a subject with humanitarian concern.

Especially famous for photographing immigrants in the beginning of the twentieth century, specifically children and youths put to backbreaking labor, Lewis Hine began his involvement in photography when teaching natural science at a New York school. It quickly became clear to Hine that photography could be a powerful tool to fight prejudice against immigrants. In 1904, he began his first documentation on the immigrants of Ellis Islands. Three years later and for a decade he concentrated his efforts on child labor; his celebrated images of children, often dirty and with forlorn expressions on their faces, standing close to machinery generated, through their sense of scale, a feeling that they were indeed very young. Hine called his images “photo-interpretations” referring to his creative decisions and to the dual aim to inform and move the viewer. Published as “human documents” and widely distributed in pamphlets, magazines, and books, as well as shown in slide projections and exhibitions, Hine’s photographs in fact achieved the institution of federal legislation regulating child labor. Riis and Hine together are considered the pioneers of social documentary photography.

The photographic scene was dominated by Pictorialism from the end of the nineteenth century until the first years of the 1920s, a movement that produced highly manipulated images intended as fine art. Some photographers, largely overlooked at the time but who took exception to this style, later became emblematic documentarians. After brilliantly documenting his homeland of Hungary during World War I, André Kertész moved to Paris in 1925, where he joined the artistic community and began a photojournalistic career. He then relocated to New York in 1936 where he worked for the next 25 years as a commercial photographer. Kertész’s contemporary reputation is mostly as a street photographer, since he never stopped documenting the ordinary in street life during his spare time, and it is for this work he is one of the most admired photographers of the twentieth century. Eugène Atget’s life is little known but his oeuvre is legendary. His records of the streets, shop windows, and historical buildings of Paris were initially sold as “*documents pour artistes*” (documents for artists) to painters who used them as guide-

lines for their work. When discovered by the Surrealists—who saw his images as fragments of reality free of cultural intentions and thus open to subjective interpretations—Atget saw a few of his images published in 1926 in *La Révolution Surrealiste* magazine. A year later, when he died, the American photographer Berenice Abbott bought his complete work, introducing and promoting it in the United States in the 1930s. In 1968, it was purchased by the Museum of Modern Art of New York (MoMA), and finally, in the 1980s, Atget was definitively established as a leading master of photography.

The German August Sander, a commercial studio photographer, had already started, in the very beginning of the 1920s, his ambitious project *Menschen des 20 Jahrhunderts*. This self-assigned project consisted of documenting people of all classes and occupations, and including some of his early commissioned portraits dating from the 1910s when he first developed the idea. Yet acknowledgment of his achievement came much later with the publication of his book *Antlitz der Zeit* (Face of Our Time) in 1929. A selection of 60 portraits, it inspired enthusiastic critics who ranked him at the top of documentary photography. Influential philosopher Walter Benjamin for one regarded Sander’s photographs highly and wrote about them in his *Kleine Geschichte der Photographie* (1931), a milestone for photography theory.

In the 1920s, as the dominance of Pictorialism began to fade, photographic practice in general moved closer to the idea of document, denying manipulation, soft focus, or retouching, and seeking to explore the purity of the medium. As modernism spread around the world, a straightforward approach in photography became the rule, but not without engendering contradictory interpretations.

Influenced by the Russian Constructivists, the Hungarian-born László Moholy-Nagy, then teaching at the Bauhaus in Weimar, Germany, in the late 1920s, theorized in his book *Von Material zu Architektur* (1929, translated as the *The New Vision* 1932), which would expand and free human perception through pure photography. The recommended wide angles, innovative perspectives, and innovative use of materials, however, did not inspire a documentary, but a more experimental outlook. The *Neue Sachlichkeit* (New Objectivity) of the German avant-garde, as exemplified by Albert Renger-Patzsch, and the American “straight photography” of Paul Strand, Alfred Stieglitz, Edward Steichen, and Edward Weston, among others, tried to rediscover simplicity and austerity as a descriptive tendency. Renger-Patzsch, already known for his book *Die Welt ist Schön* (1928)—

extremely sharp close-ups of natural and man-made things of beauty—received recognition and became the new model of the serious photographer for his apparently impersonal description of the world. At the same time, some American straight photography was shown in the seminal *Film und Foto* exhibition of 1929 in Stuttgart, allowing German critics to project the aspiration of objectivity onto this work as well. In fact, several years earlier, the ideals of directness and simplicity had already been pointed out in European journals as an American issue; many American photographers had been turning away from artifice and creating simpler forms of expression based on sharpness and elegant geometry as evidenced by the publication of Paul Strand's photographs as early as 1916 in Stieglitz's influential journal *Camera Work*. This journal, which had been a proponent of Pictorialism for many years and had in fact helped spread this style worldwide, now helped disseminate the notion that "straight photography" was the new, modern mode.

Although none of the achievements of the practitioners of this new style had at that time been thought of as documentary, later many were, like Weston's Mexican folk art images, and their importance remains as a significant step in the direction of documentary photography. The discovery and wider distribution of Atget's oeuvre in the second half of the 1920s and, a bit later, of Sander's, also worked to question existing photographic ideology.

Another factor decisive for the establishment and growth of the documentary form was the launching of documentary films. *Nanook of the North* (1922), a diary of the lives of Canadian Eskimos by the American filmmaker Robert Flaherty, encountered great success, motivating the big studios to produce films of this kind. Soviet Dziga Vertov, creator of *Man with a Movie Camera* (1929), stated that he was the "film-eye," suggesting that his films showed what and how the eyes see, that is, life as it is. The term "documentary" as a definition of a genre appeared in 1926 in a review on Flaherty's *Moana* (1926) written by the British theorist and filmmaker John Grierson. Similar usage of the term in photography was first applied in 1928 in France and Germany, as affirmed by the French historian Olivier Lugon in his meticulous book *Le Style Documentaire: D'August Sander à Walker Evans—1920–1945* (2001), and around 1930 in the United States.

"Documentary" in fact became a tendency in diverse fields such as the social sciences, literature, and art throughout this era as one legitimated the other. Gisèle Freund asserts in her classic book *Photographie et Société* (1974) that although the

official recognition and public announcement of photography was in January of 1839, this was thirteen years after Joseph Nicéphore Niépce's development of a primitive photographic process. She argues it was only then that photography met a "social element," that theretofore had been absent, which allowed its successful reception; in other words, it was when society was ready to accept it that photography was "invented." It can be argued that the 1930s were the equivalent moment for documentary photography, meeting its social element in the form of the economic disaster of 1929 known as the Great Depression.

As part of President Franklin Roosevelt's New Deal, the Resettlement Administration (RA), later named Farm Security Administration (FSA), was founded in 1935. Its Historical Unit, a small photographic group, had the aim of providing visual documentation that justified the Government's relief and make-work programs and helped the urban public to understand the poverty and difficulties of the rural populations. Roy Stryker, a former economics teacher with little experience of photography, was named director of the project. Although Stryker wrote "scripts" directing what he expected the assignments to achieve, the FSA photographers including Walker Evans, Dorothea Lange, Ben Shahn, Russell Lee, and Arthur Rothstein, had a great deal of freedom in the manner in which they photographed. Evans and Lange, who have been pointed out by historian John Szarkowski as being responsible in great part for FSA's success, used the agency structure to develop their own projects and documentary ideals. Lange's work was clearly humanitarian, centered on people's presence and emotional expressions, which she believed could be socially and politically useful. Evans used the opposite tack with his highly impersonal style to document ordinary things and when he did photograph people, they were presented as anonymous and interchangeable.

Walker Evans's style came to dominate the idea of what documentary photography should be, as "purist" ideas began to dominate photography circles and extend the prohibitions on manipulation of the photographic image to the act of shooting the photographic image. After a short stay in Europe, Evans returned to New York in 1929 willing to employ the experimental precepts of the New Vision, but soon after, influenced by Atget's work, he took up a simpler aesthetic. He concentrated on vernacular architecture, first independently and then by commission, the results comprising the first solo photography exhibition mounted at MoMA in 1933, and in 1938 a selection from it was integrated into his

*American Photographs* book and exhibition, also at MoMA. Hired by the FSA in 1935, Evans pursued his idea of documenting American society through the everyday environment that gave evidence of but showed no human interaction, like shop windows, advertising signs, and the vernacular architecture.

Evans's work, along with Sander's, thus constitutes a distinct style within documentary photography, presenting images as "types" meant to evoke larger thought rather than inviting the viewer to concentrate on particularities and develop empathy for the individual or circumstance depicted. Evans himself considered the term "documentary" deceiving and suggested in the 1970s that the right term should be "documentary style." By presenting an aesthetic frequently identified as "anti-aesthetic," these bodies of work set up their own theoretical concepts. Embodying the ideals of neutrality and "straight photography's" formal qualities, such as frontality, emphasis on sharpness and brightness, presentation of static elements and balanced compositions with each detail of equal importance to another, the ability of the image to stand on its own without captions or explanations, and presentation of images in series, Evans and Sander created a documentary approach that perhaps too closely mimics actual photo documents. For example, they have been accused of creating works with no more quality than passport pictures. John Grierson clarified, albeit in relation to film, that "documentary was from the beginning...an 'anti-aesthetic' movement...what confuses the history is that we had always the good sense to use the aesthetes. ...We mastered the techniques necessary for our unaesthetic purposes."

As John Szarkowski, whose vision of what photography should be powerfully shaped the postwar aesthetic, wrote "pictures that would look ingenuous and free of guile, that would seem not merely honest but artless...[were] of course an aesthetic choice and an artistic strategy." While the photo document has a strict informational value that was long used to deny that these sorts of photographs could be art, often by the photographers themselves, the documentary style embodies the idea of documentary photography having different possibilities of use and interpretation. Atget's work is a common example of this attitude, even though it is almost certain he was not aware of its potential as an artistic expression and captured his Parisian images because he felt they would not be available for him to enjoy in person as the years passed and progress inevitably changed the face of the city he so loved.

Yet the notions of what constitute a "documentary style" or aesthetic in the realm of fine-arts

photography are not necessarily what documentary photography signifies to the larger public, nor were the finer points of the debate of particular interest as photographs continued to be exponentially consumed by society. In mid-century, it was commonly held that all photographs tell the "truth" and some photographs tell stories, and that the stories as presented in the photographs were in fact accurate and fair, a covenant of faith that was developed by the social documentarians early in the century. After Lange and Evans left the FSA, in 1940 and 1937, respectively, they continued documenting their own projects. While Lange worked on the unjust internment of Japanese-Americans in camps following the attack on Pearl Harbor, Evans embarked on a project with the writer James Agee that resulted in the notorious book *Let Us Now Praise Famous Men* (1941). A study of Alabama tenant farmers, this project became a basic text of the civil rights movement later in the century. The FSA project continued to produce the most comprehensive documentation of America to date, despite its propagandistic intentions, contributing to the establishment of documentary photography as a genre and inspiring countless other projects.

Whereas initially documentary photography called up images of rural life, the urban scene was being documented concurrently by Berenice Abbott and the photographers of New York's The Photo League. Abbott, who had a commercial studio in Paris, returned to New York in 1927, initially shooting, as did Evans, under the influence of the New Vision. Later she adopted Atget's path, and attempted to do in New York what Atget did in Paris. The resulting *Changing New York, 1935–1939* was developed under the auspices of the Art Project of the Works Progress Administration.

The Film and Photo League was formed in 1930, and reorganized in 1936 as The Photo League. A group of politically committed photographers who idealized Lewis Hine joined together in order to support working-class rights—an extension of the German worker photography movement—through the documentation of the life and everyday struggles of the common man. Its board of directors included luminaries such as Berenice Abbott, Paul Strand, W. Eugene Smith, and Nancy and Beaumont Newhall. One of its most extensive projects was The Harlem Document, photographed by various Photo League members under the direction of Aaron Siskind between 1932 and 1940 that captured life in this changing African-American neighborhood. In the 1940s, when there was a general tendency toward a personalized approach, the themes considered acceptable to the goals of The Photo League broadened

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and subjects with greater aesthetic appeal were incorporated, attracting photographers known for their advanced fine-art aesthetics like Ansel Adams and Edward Weston. In 1947, The Photo League was harassed as a subversive Communist organization, and was disbanded in 1951.

In Germany as the political situation in the Weimar Republic grew more complex, the admiration of American straight photography transformed, in the eyes of some, a figure such as Renger-Patzch into someone who had sold out and adopted a foreign tendency. The conservatives, who idealized the representation of an authentic German “soul,” criticized the New Objectivity movement for being modernist and internationalist. The leftists decried the same movement as superficial and reflecting bourgeois triviality and called for more socially relevant photographic work. At the end of the 1920s, Renger-Patzch turned to documenting open views of industrial landscapes. This more systematic approach that demonstrated a greater distance from the subject with the idea of thus being more “objective” struck a receptive chord. A peculiarly German style of documentary photography was emerging. Sander surfaced as its epithet in early 1930. Atget’s oeuvre was, as in America, pointed out as a model.

The rise of the Nazis in 1933 immobilized free debate and artistic expression with its pernicious ideology and its adaptation of an exaggerated documentary style as propaganda (Socialist Realism). The development of the documentary genre was not completely stopped, however. Roman Vishniac, exiled in Berlin from the Soviet Union, documented the Jewish Ghettos of Poland. Sander, who saw his book *Antlitz der Zeit* removed from the market and his plates destroyed, persisted with the documentation of landscapes.

In the 1920s and 1930s, leftist European and Russian photographers concerned with their countries’ economic-political scenes and inspired by the “documentary truth” or agitprop of Alexander Rodchenko and El Lissitzky photomontages, turned to urban documentation. In an attempt to make the working classes aware of their deprived conditions and political power, they formed the worker photography movement, which operated in countries like the Netherlands, Belgium, and England in a diversity of styles. This movement was particularly successful in England and is known as the Mass Observation project (MO), which had the intention of producing anthropological-like documentaries. In the 1930s, the British photographer Bill Brandt, despite not taking part in the MO movement and having been involved with

Surrealism, effectively documented the contrasts among classes and the lives of mine workers.

During this same period, Mexico’s capital was an international center for artistic and intellectual exchange, benefiting from the political turmoil in Europe by welcoming its artists, writers, and intellectuals. Encouraged by governmental support and the presence of Edward Weston, Paul Strand, and Tina Modotti, a number of photographers embarked on a series of documentary projects in the modernist style. Mexico’s most famous photographer, Manuel Álvarez Bravo, at the beginning of his career in the 1920s, had experimented with abstraction. During the 1930s, he created Modernist images and documented Mexican life, religious culture, and landscapes. Bravo’s photographic journey was duplicated by others all over the world. In Olivier Lugon’s words, the “growing dominance of the genre was an institutionalized form of political and social reaction.”

During the 1930s and 1940s, the definitions of documentary approach were malleable and varied according to personal or cultural tendencies and interests of the moment, and at times were even contradictory. Documentary photography was thought to be impartial and simply instructive yet able to convince and move the viewer. After moving toward a cooler, nonauthoritative approach, it was supposed to become more emotional and personal, preferably compassionate and humanistic; when capturing social conditions it first was meant to focus on its hardships and later on its positive aspects; it shifted also from presentation with no supporting text to an almost compulsory pairing of image with text, as documentary photography began to be merged with the notion of the photo essay, coming closer to photojournalism and progressively losing its dominance. The rising demand for photojournalistic-based projects fueled by the flourishing of magazines such as *Life* and the decline of governmental sponsorship and commissioning of documentary projects in the 1940s forced many documentarians to shift to news photography. Documentary photography receded in production and importance throughout the 1940s and 1950s.

There remains a common misunderstanding about what divides documentary photography and photojournalism. Both produce documents in a historical sense and are based on existing (“real”) circumstances and issues. Photojournalism, however, is basically factual and has supposed testimonial status as a matter of its own ethics while the documentary image can also be allegorical and not

limited to an informative function. As the name indicates, photojournalistic images are made to fulfill the visual needs of the news, and are severely restricted by time and space restraints. Photojournalists tend to work under short deadlines, having little opportunity to become familiar with, never mind truly understand, their subject matter, and as the flow of information has radically increased with the advent of the internet, these deadlines are virtually instantaneous, with photojournalists downloading images almost literally as they are shot. Documentarians typically spend a great deal of time, even when commissioned, methodically researching, observing, and photographing the chosen theme in order to achieve an in-depth depiction. As FSA Chief Roy Stryker said, “the job is to know enough about the subject matter to find its significance in itself and in relation to its surroundings, its time, and its function.”

Another difference is that photojournalism always relies on words, and often presents only one image that is subjectively judged to best summarize the story. When a photo-essay is presented, its storytelling approach dictates the choice of photographs to tell the best story-in-pictures, but not necessarily the most accurate or in-depth story on the topic. Documentarians’ work is not necessarily accompanied by text or captions, being generally presented as lengthy series. This does not mean, however, that individual photographers cannot be simultaneously photojournalist and documentarian. An example is W. Eugene Smith. Expected to take only weeks, his *Life* magazine assignment *Spanish Village* (1951) took several months to complete and resulted in a revolutionary work as it eliminated the traditional subordination of pictures to words.

Despite its lack of economic viability in the postwar era, documentary photography continued to evolve in America and around the world. Disturbed by growing Americanization, Latin American photographers directed their creativity towards the construction of a visual identity and the exposure of social injustices. Cuban Raúl Colares, for example, documented the evolution of the 1959 Cuban Revolution. A great number of photographers focused on the indigenous peoples of South America, like Brazilian Claudia Andujar who documented the Karajá people in the 1950s and began in the 1970s her Yanomami project. Spanish-born Pedro Mayer and Mexican Graciela Iturbide, among others, photographed Mexican folk rituals and culture, respectively, in the 1960s, and in the 1970s to 1980s.

Japanese photographers, as well, were questioning their identity after defeat in the war. Themes related to devastation surfaced in works such as

Shomei Tomatsu’s and Ken Domon’s *Hiroshima-Nagasaki Document* (1961). Influenced by Harry Callahan, the 1960s street photographs of the American-naturalized-Japanese Yasuhiro Ishimoto transmit the sensation of self-delusion and frivolousness. In Africa, the cameras were often pointed toward political causes. South African Ernest Cole and Peter Magubane exhaustively documented the struggles of apartheid and Ricardo Rangel, from Mozambique, documented Maputo’s nightlife during guerrilla resistance against colonization in the 1960s. In the same decade, Czech photographer Josef Koudelka composed a major documentary on the gypsies of Slovakia.

One of the best-known and highly influential postwar documentary projects, Robert Frank’s *The Americans*, had no overt political or social aspiration. It was amassed by the Swiss-born Frank who traversed the United States documenting various mundane aspects of American society living off a Guggenheim Fellowship he’d received in 1955. The “American dream,” which had been institutionalized during immediate postwar years as a reward for the sacrifices of World War II and used in advertising and other cultural messages to fuel the engines of postwar economic recovery, was not depicted positively. Frank’s images, which featured harsh lighting and scenes dense with grain and evidence of their making, also harshly pointed out a nation alienated in its own rampant consumerism. His resulting book, *The Americans* (1958), was shocking to critics and the American public alike and received an overwhelming negative response. Yet his snapshot aesthetic and critical vision opened a new path for younger generations.

William Klein’s 1954–1955 *Life is Good and Good for You in New York* (1956) was another highly influential private documentary project that found little initial support. An expatriate American living in France with a background in painting, Klein returned to his homeland and started frenetic camerawork throughout the streets of Manhattan. Disregarding the traditional ideals of sharpness, brightness, and composition, Klein produced highly contrasted and grainy images, with obvious blurring due to movement, and radical cropping in his attempt to represent the anxieties of modernity. Although Klein’s achievement was recognized in Europe, it took a very long time for it to be appreciated in America. In different ways, Frank and Klein launched a more subjective and corrosive manner of depicting society that remains a powerful force in both documentary and fine-arts photography.

The 1960s was the decade during which documentary photography regained strength and achieved a

wider distribution. In 1962, Edward Steichen, still curator of photography at MoMA, organized *The Bitter Years 1935–1941: Rural America Seen by the Photographers of the FSA*, introducing this work to a whole new generation. John Szarkowski, who replaced Steichen that same year, quickly demonstrated his predilection for a subjective kind of documentary photography. One of the milestones of the documentary revival was his 1967 exhibition *New Documents*, which showcased the works of Diane Arbus, Garry Winogrand, and Lee Friedlander. According to Szarkowski, their similarity resided in the blending of street documentary photography and psychological investigation. This tendency is at its most dramatic in the photographs of Diane Arbus. Producing most of her work in the 1950s and 1960s, Arbus's large oeuvre did not obey any thematic structure, but is remembered mostly for her images of subcultures considered odd by traditional society, like transvestites, homosexuals, and dwarfs. Inspired by Weegee and with a nod to Brassai, Arbus projected her own internal conflicts through her images by choosing subjects that were opposed to the institutionalized glamour of those decades. She, like Frank and Klein before her, enhanced her expression through technical means by use of hard flash. Although personal and subjective, her portraits at the same time captured certain cultural behaviors.

Greatly influenced by Robert Frank's work, Lee Friedlander's imagery was seen as a "merciless mirror" of American society. His television photographs, juxtapositions, and self-portraits—mostly presented by shadows and reflections—transmit a feeling of displacement, reflecting the distancing and anonymity of modern time. On the other hand, the inclusion of his own representation was meant to remind the viewer that a photograph is a constructed image. Garry Winogrand considered a photograph to be a new fact in the world, not a mere restatement of an existing fact. Also admiring Frank's *The Americans* and making wide use of the snapshot aesthetic, Winogrand shaped, through a massive project of recording of seemingly insignificant moments and ordinary subjects, a psychologically complex oeuvre that goes a long way toward capturing the intangibles of culture.

The depiction of subtle ambiances and ordinary people or situations in a casual, almost sterile way so championed by Szarkowski, had been defined earlier in 1967 in an exhibition at the Rose Art Museum, Brandeis University in Waltham, Massachusetts, *12 Photographers of the American Social Landscape* and the George Eastman House, Rochester, New York 1966 exhibition *Toward a Social Landscape*, which included Lee Friedlander, among

others. "Social landscape" derived from the idea of "private realities," a highly subjective approach toward social issues that is present in the street documentations of Harry Callahan of the 1940s, and was quickly codified as a new documentary approach by which the individual projected his or her own psychological reality onto society, finding resonances between private and public that were valuable to others seeking to understand their own relationship to society.

In the 1970s, the capturing of "social landscape" evolved into an impersonal documentation of the suburbia landscape in a sort of modern echo of nineteenth century American West imagery. This tendency was presented at Eastman House's influential 1975 exhibition *New Topographics—Photographs of a Man-Altered Landscape*. As demonstrated by the works of Lewis Baltz, Frank Gohlke, and Robert Adams, among others, this tendency connected documentary photography to Conceptual Art. The genre was further expanded by William Eggleston. Inspired by Friedlander and Winogrand, Eggleston used color photography, long considered the realm of the amateur or the advertising image, to capture banal images of everyday life and represent, among other things, the loss of identity of American cities. His MoMA exhibition in 1976 strengthened the style and affirmed color photography's potential in the documentary realm.

A totally diverse kind of documentary photography that utilized snapshot-family photography-like images appeared in the 1970s and 1980s in what were literally private pictures with no claim on the part of their makers to connect private with public in an instructive manner. Including graphic violence and sexual imagery, Larry Clark's book *Tulsa* (1973), a portrait of drug-addicted teenagers among whom were friends, acquaintances, and those with whom he had grown up, and Nan Goldin's slide show, *The Ballad of Sexual Dependency* (1986) of her friends, lovers, and her own troubled relationships, after initially shocking became cult items and later mainstream classics.

Social documentary also gained in the 1960s with new sources of governmental funding, especially the National Endowment for the Arts, founded in 1965. Increasing foundation and private support and a larger involvement by photojournalists, who proceeded on their own to develop projects that sometimes they started covering for the press continued to expand the field. Danny Lyon and Bruce Davidson, for example, recorded the civil rights movements of the 1960s on assignment and continued independently to document related subjects. Lyon concentrated on the lives of those excluded

from mainstream society, as in *The Bikeriders* (1968) a study of the Chicago Outlaw Motorcycle Club to which he belonged, and *Conversations with the Dead* (1971), which depicted the inmates of the Texas State Prison. Davidson transited through different aspects of society, notably Black life as captured in *East 100th Street* (1966–1970), the peculiarities of “underground life” in *Subway* (1986), and *Central Park* (1995), which explored open space within urban life.

Yet independently of the financial or social circumstances, certain photojournalists will always seek to develop their work to a greater extent and depth than allowed by news photography. Americans Gor-

don Parks and Eugene Richards, British Philip Jones Griffiths, Czech Antonin Kratochvil, French Henri Cartier-Bresson and Raymond Depardon, Russian Georgi Pinkasov, and Indian Raghubir Singh, are some other remarkable photojournalists and documentarians, who engendered numerous self-motivated projects. The Brazilian Sebastião Salgado, one of the most renowned contemporary photographers, first received international distinction through his dramatic news shot of the attempted assassination of President Ronald Reagan in 1981. Salgado is primarily, however, a social documentarian very much in the tradition of Riis and Hine who exhaustively documents what he believes to be the great



Lewis Wickes Hine, Young knitter in Tennessee knitting mills, 1912, gelatin silver print, 12.6 × 17.7 cm., Gift of the Photo League, New York: ex-collection Lewis Wickes Hine.  
[Photograph courtesy of George Eastman House]

## DOCUMENTARY PHOTOGRAPHY

problems of the twentieth century—the ravages of war, the brutality of life in poorly-developed countries, and the plight of children.

Today, documentary photography's definition comprises a multiplicity of directions ranging from portraiture to landscape, factual to allegorical, clearly sharp to darkly grainy, social to psychological, neutral to authorial, with major implications for Conceptual Photography and other contemporary art forms. This is particularly demonstrated by the acceptance of certain photographers in the realm of contemporary art that supersedes their reputations within the world of photography. Examples include the Germans Bernd and Hilla Becher with their cool industrial photographs (and who were included in the *New Topographics* exhibition in 1975) or Thomas Struth's clinical urban landscapes. What is common in all trends and a basic tenet of the genre is the figurative and systematic recording of a subject through reality-found images that yet are not reduced as proof or absolute truth.

DANIELLA GEO

*See also:* Bauhaus; Conceptual Photography; Farm Security Administration; Life Magazine; Modernism; Photographic "Truth"; Portraiture; Representation; Stryker, Roy; The Photo League; Visual Anthropology; Worker Photography; Works Progress Administration

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## DODGING

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Dodging is a technique employed by photographers to fine-tune the tone and highlights of prints in the darkroom. After using a test strip to establish what the overall exposure of the image should be, the photographer makes a print with that exposure time. After the print is developed, however, there might still be one or more small areas in the image that the photographer wishes were lighter than the rest of the print. Dodging is a way of reducing the amount of light a certain area of the print receives, in order to make that area lighter.

It is important to remember that dodging occurs during the overall exposure of the print—the photographer wants to reduce the amount of light received

by a specific area of the image, and so must be able to selectively reduce light in one area while still allowing the rest of the photographic paper to be exposed. Dodging is usually accomplished with a small tool, simply called a “dodging tool.” A dodging tool can be any small piece of opaque board attached to a thin, stiff wire handle. The photographer uses the handle to move the tool rapidly back and forth between the light and the easel, causing a shadow to fall onto the paper. He should direct this shadow to fall on the place that needs less light, and should continue to move the tool back and forth for the duration of the dodging time to “feather” the light, or prevent hard-edged lines from appearing on the

print where the edges of the shadow fall. The thin wire handle allows the photographer to dodge anywhere on the image—even in the center—without creating a thick shadow that falls to the edge and obstructs more of the image than the photographer intends. The dodging tool can be held closer to the light, which will create a bigger shadow, or closer to the easel, which will create a smaller shadow, depending on the photographer's needs. Dodging tools can be created specific to each print, but a few dodging tools with various-sized pieces of board will generally suffice for any dodging needs.

Dodging is often done to increase the amount of detail seen in dark or shadowed areas of a print or to reduce the darkness of an area of the print. Too much dodging, however, can make an area too light, too grey, or murky. In black and white printing, over-dodging turns black into grey, which can decrease the contrast and make the overall print less appealing. Dodging requires practice, and the dodging time is different with each print.

Once a photographer has decided that an area in a print needs to be dodged, he places an unexposed piece of photographic paper into the easel and exposes the negative again, this time using his dodging tool to block the light in the area that needs dodging for a portion of the overall exposure time. The print is then developed as usual. Dodging often takes more than one try to figure out exactly what portion of the overall exposure time needs to be reduced from the dodged area. One way to make the trial-and-error of dodging easier is to make a test strip only in the area that needs to be dodged, making educated guesses as to what the exposure time in that area would be based on the overall exposure time. If, for instance, a photographer figures out that while his overall exposure time is 16 seconds, the area in question only needs to be exposed for 12 seconds, the photographer would then set his timer for 16 seconds and then simply use a dodging tool to cover the area for four of those seconds. Dodging can be done at the beginning, the end, or in the middle of the exposure time.

The technique of dodging can be used for darkroom effects other than simply fine-tuning a print. If a photographer is double-printing, or blending two negatives into one print, he might use dodging tech-

niques to lighten an area on one negative so that the information on the second negative will show through in that area. Or, if a photographer is printing half of one negative and half of another on the same print, he might use his hand to shade half of the image and create a soft, light border where the other image will overlap. Dodging can also be used to create haloes, if, for instance, the photographer dodges a thin outline and then feathers it outward from a subject in the image.

In most digital image manipulation software, there is a variable-sized dodging tool that can be moved across the image to a similar effect as the dodging tool used in the darkroom. The digital dodging tool will lighten parts of the image, but often results in quickly de-saturating or “washing out” the color in those areas. Even in black and white digital images, the dodging tool often results in turning areas a dull grey. Like its use in the darkroom, the digital dodging tool should be used limitedly, and in small areas.

Generally, the photographer intends that the dodged area blend in with the rest of the image—it is for this reason that it is so important to have continuous movement with the dodging tool, so that a line does not appear at the edge of the shadow. Dodging can be a very useful technique to decrease harsh shadows and increase the amount of information that translates from the negative to the print in dark areas. Dodging is also useful when working with thin or uneven negatives to even out tones in the final print.

JENNY ALLRED REDMANN

*See also:* **Burning-In; Darkroom; Enlarger; Exposure; Manipulation; Multiple Exposures and Printing**

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## ROBERT DOISNEAU

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### French

Despite a career in commercial photography that included a wide range of industrial, advertising, fashion, and reportage work, Robert Doisneau's true subject was the life of ordinary people on the streets of Paris. About this work he said:

If you're going to work in a life teeming with people you must have a few rock-hard principles to anchor you and you mustn't dissipate your efforts. So I decided to stick to ordinary, everyday life for my source material and steer clear of picturesque effects. When I had to choose between a member of some lunatic sect and a French polisher, I'd choose the French polisher.

(Doisneau, *Three Seconds of Eternity* 1979 & 1990; Paris: Contrejour)

Doisneau held the popular Parisian view that Paris is a theatre. He was a *flâneur*, someone who walks and observes. His method was to immerse himself in street life, strolling and waiting for the photograph to happen. He said that he worked instinctively and was motivated by a desire to share the visual delights he experienced. He knew Paris intimately and for him the streets were full of familiar pleasures.

I only feel at home in the sort of streets where you come across an old-age pensioner with a little white dog, a flower lady, a kid on roller skates, and a fat man, all at the same time' he said. 'I shall always be the last person left sauntering in the street.

However, the Paris he immortalised is the Paris of the popular imagination, and one which had largely disappeared by the end of Doisneau's life. This vision of Paris lives on as a romantic dream in his imagery, which is widely used in advertising and is sold in postcard and poster form. As a result, Doisneau is arguably the most popular and best known of French photographers.

Doisneau was born in Gentilly, a banlieue (suburb) of Paris. His father was a plumber. On leaving school at 13 he studied lithography and engraving at L'Ecole Estienne in Paris and his decision to take up photography was, in part at least, a reaction to the outdated techniques and repressive academicism of the school. It also helped him find his subject matter; he later said he would willingly have swapped the whole cupboardful of Roman Emperors he was

expected to draw at the school for the chestnut seller in the Place d'Italie who was real and alive.

From the beginning Doisneau combined a career in photography with following his own photographic interests independently. He learned photography both through working for an advertising studio and as an assistant and by buying a Rolleiflex and taking photographs of the Paris streets on Sundays and in time taken off work. Later he commented that initially no-one was interested in this work. In 1934, he became an industrial photographer at the huge Renault factory in Billancourt where, for five years, he worked taking photographs with a large format camera and a magnesium flash. The pleasure he derived from his work would seem to have come as much from entertaining the workers with the magnesium flash as from the photographs. At the same time he was experimenting with his own secret colour print process in his kitchen at home, which he dreamed might make him independent of the factory. However, it was his frequent lateness, for which he was sacked, which achieved this dream. He began a career as a reportage photographer or photojournalist, signing with Rapho Photo Agency; it was interrupted by the outbreak of World War II in 1939. After military service he returned to occupied Paris where it was difficult for him to work as a photographer, although using the engraving skills he had learned at L'Ecole Estienne he forged documents for the French resistance and eventually photographed the liberation of Paris.

After the war Doisneau was able to take up reportage again. He briefly joined the Alliance photo agency then re-joined Rapho in 1946 and stayed with them despite an invitation from Henri Cartier-Bresson to join Magnum Photos. In this period his photographs were published in magazines which included *Le Point*, *Action*, *Regards*, *Life*, and *Vogue*. He worked for *Vogue* for several years but was uncomfortable with the world of fashion photography. The support of the writer, Blaise Cendrars, whom he had met in a barber's shop in Aix-en-Provence, helped Doisneau get his first book of photographs published in 1949. In 1950, his most famous image, *Baiser de l'Hotel du Ville* (Kiss in front of City Hall), was published in *Life* magazine

as part of a spread on young lovers in Paris and marks the beginning of a period of international recognition with exhibitions in New York and Chicago. This was followed by a more difficult time with the decline of the illustrated magazines in the 1960s, and he returned to commercial photography.

By the early 1980s, however, his work was being introduced to a new generation, mostly through posters and postcards, which caught the contemporary mood of nostalgia for the romance of Paris. This popularity also caused problems for Doisneau since, under French law, an individual owns the rights to their own image and he was sued for damages on more than one occasion by people claiming to be the subjects of his photographs. As a result Doisneau had to admit to using both models and friends in his work and that not all his photographs were as spontaneous or uncontrived as they initially appear.

Doisneau's work was part of a move away from pictorialism; he was influenced by the modernist and surrealist movements current in Paris in the early twentieth century. He was also influenced by his admiration for Brassai, his friendships with other Paris-based photographers including Willy Ronis, Izis, and Cartier-Bresson and by working with writers like Blaise Cendrars and the poet Jacques Prevert. Doisneau said that it was Prevert who taught him to have confidence in photographing the everyday scenes that most people ignored.

His work is both an affectionate portrait of Paris, particularly its suburbs, and about those very ordinary moments in life which, once caught on film, allow space for the viewer's imagination to augment the story. His images capture the beauty and absurdity of life. Reputedly a shy and modest man, Doisneau had a subversive sense of humour and a sharp perception of the ridiculous but his satire is affectionate, never condemnatory. Although he was politically left-wing, and both his politics and his background shaped his interest in working class life, his view is of the love and humour, which make life pleasureable in the most adverse of circumstances rather than the bleakness of poverty. In this it is true to its period and, although Doisneau is frequently accused of sentimentality, this writer would argue that his work is an insider's view of a disappearing place and time and stands as one of the classic documentations of twentieth century photography.

SHIRLEY READ

*See also:* Brassai, Izis; Cartier-Bresson, Henri; Life Magazine; Magnum Photos; Photography in France; Street Photography

## Biography

Born Gentilly, Paris, April 14, 1912. Father a plumber. Studied engraving and lithography, L'Ecole Estienne 1925–1929. Worked at Atelier Ullmann, 1930. Assistant to advertising photographer, Andre Vigneau, 1931. First magazine story, 1932. Industrial photographer for Renault, 1934–1939. Freelance reportage, submitted work to Rapho Photo Agency, 1939. Continued to photograph and forged documents for the Resistance, 1939–1945. Commissioned by Maximilian Vox to illustrate *Les nouveaux destins de l'intelligence française*, 1942. Joined Alliance Photo press agency, 1945. Returned to Rapho, 1946. Won the Prix Kodak, 1947. Worked for *Vogue*, 1949–1952. Worked with Maurice Basquet on a book project, 1949–1951. *La Banlieue de Paris*, text by Blaise Cendrars, 1949. Prix Niépce, 1956. Photographed in USA, 1960. Consultant to Expo '67, Canada, 1967. Photographed in Soviet Union, 1968. Toured French regional museums, 1971. Film *Le Paris de Robert Doisneau*, 1973. *Rencontre d'Arles*, 1975. Film *Trois Jours, Trois Photographies*, 1979. Grand Prix National de la Photographie, 1983. Chevalier of the Legion of Honour, 1984. Film *Bonjour, Monsieur Doisneau*, 1992. Died, 1994.

## Individual Exhibitions

- 1951 *Le Monde des Spectacles*; La Fontaine des Quatre Saisons, Paris
- 1968 *Robert Doisneau*; Bibliothèque nationale, Paris
- 1972 *Robert Doisneau*; George Eastman House, Rochester, New York
- 1974 *Robert Doisneau*; Galerie municipale du Château-d'Eau, Toulouse, France  
*Robert Doisneau*; Nelson Gallery, University of California, Davis, California
- 1975 *Robert Doisneau*; Musée des Arts Decoratifs, Nantes, France  
*Robert Doisneau*; Musée Reattu, Arles, France  
*Robert Doisneau*; Witkin Gallery, New York
- 1976 *Robert Doisneau*; Hotel de Ville, Dieppe, France
- 1978 *Robert Doisneau*; Galerie Agathe, Gaillard, Paris  
*Robert Doisneau*; Musée Nicéphore Niépce, Chalon-sur-Saône, France
- 1979 *Robert Doisneau*; Musée Eugène Boudin, Honfleur, France  
*Les Passants qui Passent*; Musée national d'Art Moderne, Centre Georges Pompidou, Paris
- 1980 *The Imaginery Photo Museum*; Kunsthalle, Cologne
- 1982 *Portraits*; Fondation Nationale pour la Photographie, Lyon, France, and travelled to Services Culturels de l'Ambassade de France, New York
- 1986 *Un Certain Robert Doisneau*; Crédit Foncier de France, Paris, France  
*Portraits d'Ecrivains*; Paris: Maison de Balzac
- 1987 *St Denis*; Musée de St-Denis  
Kyoto: The National Museum of Modern Art, Kyoto
- 1988 *A Homage to Robert Doisneau*; Villa Medici, Rome
- 1989 *Doisneau-Renault*; Grande Halle de la Villette, Paris
- 1990 *La Science de Doisneau*; Le Jardin des Plantes, Paris
- 1992 *Robert Doisneau: A Retrospective*; Museum of Modern Art and travelling, Oxford, England
- 1995 *A Homage to Robert Doisneau*; Galerie Municipale du Château-d'Eau, Toulouse, France

## DOISNEAU, ROBERT

*Doisneau 40/44 Robert Doisneau ou la desobeissance*;  
Centre d'Histoire de la Resistance et de la Deportation  
de Lyon, France  
1996 *Robert Doisneau*; Montpellier Photo-Visions, Galerie  
Municipale de la Photographie and touring Japan  
2002 *Robert Doisneau's Paris*; Portland Museum of Art,  
Portland, Oregon

### Group Exhibitions

1947 Bibliothèque nationale; Paris  
1951 Museum of Modern Art; New York  
1965 *Six Photographes et Paris*; Musée des Arts Decoratifs,  
Paris  
*Trois Photographes Francais*; Musée Reattu, Arles



Robert Doisneau, Picasso at the table, 1952.  
[Réunion des Musées Nationaux/Art Resource, New York, © Agence Rapho]

1968 *L'Oeil Objectif*; Musée Cantini, Marseille  
 1972 *Boubat/Brassai /Cartier-Bresson/Douisneau/Izis/Ronis*;  
 French Embassy, Moscow  
 1975 *Le Mobilier Urbain*; Bibliotheque Historique de la  
 Ville de Paris, Paris  
 1977 *Six Photographes en Quete de Banlieu*; Pompidou  
 Centre, Paris  
 1982 *Counterparts: Form and Emotion in Photographs*;  
 Metropolitan Museum of Art, New York and traveling  
 1986 *De Vogue a femme*; Rencontres Internationales de la  
 Photographie, Arles

### Selected Works

*Two Children Fetching the Milk, Gentilly*, 1932  
*The Brothers*, 1937  
*In the Strictest Intimacy, Montrouge*, 1945  
*Sidelong Glance*, 1948  
*Waltzing on Bastille Day, Paris*, 1949  
*The Kiss at City Hall*, 1950

*Mademoiselle Anita at La Boule Rouge*, 1951  
*The Accordionist, Rue Mouffetard*, 1951  
*Picasso at the Table*, 1952  
*Kids at the Place Herbert*, 1957

### Further Reading

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 Doisneau, Robert. *Robert Doisneau: Photographs*. London: Gordon Fraser Gallery, 1980.  
 Hamilton, Peter. *Robert Doisneau: A Photographers Life*. New York, London and Paris: Abbeville Press, 1995.  
 Hamilton, Peter. *Robert Doisneau: Retrospective*. London: Cartago, 1992 and Paris: Paris Musées, 1995.  
 Routmette, Sylvain. *Robert Doisneau*. Paris: Centre nationale de Photographie, 1983; London: Thames & Hudson, 1991.  
*Trois Secondes d'eternite (Three Seconds of Eternity)*. Paris: Contrejour, 1979 and 1990.

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# KEN DOMON

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## Japanese

One of the most influential and respected Japanese photographers, Ken Domon worked from the 1940s, photographing Japanese military activities for the government, to the 1960s, capturing vivid images of contemporary social issues. Throughout his career, Domon pursued several motifs, as he called them, including children, Buddhist statues, and portraits. Although Domon is most famous for advocating “realism photography,” the significance and range of his work and influence extend well beyond this call, manifesting his preeminent stature in the larger sphere of photographic history.

Born in 1909 in Sakata-city, located in the northern part of the Japanese archipelago, Domon dreamt about becoming a painter when he was young. However, after seeing works by Gu Kaizhi, a Chinese literary painter, Domon realized the limitations of his talent in that medium. On his mother’s suggestion, in 1933 Domon apprenticed with a prominent commercial photo studio in Tokyo. During this two-year apprenticeship Domon learned basic techniques of photography and availed himself of the numerous journals stacked in the back of

the studio. He was fascinated by images by László Moholy-Nagy and other artists of the Modernist era. Domon’s position as an apprentice at a commercial portrait studio and his taste for artistic and journalistic photography presented him with a dilemma that he could not resolve, and he decided to leave studio practice.

In 1935, Domon joined *Nihon Kôbô*, a photographic agency led by Natori Yonosuke, an editor known for his difficult personality. Although Natori constantly confronted Domon with harsh criticisms and engaged in accusatory emotional dramas, the experience with their publication *Nippon*, an English magazine designed to promote Japanese culture abroad, equipped Domon with new skills and experience as a photographer. Around this time, Domon began using a 35 mm Leica camera, instead of a medium format view camera. In 1939, Domon left *Nihon Kôbô* over a dispute with Natori and began working for the International Association for the Promotion of Culture, a government-sponsored agency. The trip to Murou-ji temple in Nara at the end of 1939 with the art historian Muzusawa Sumio started Domon’s lifelong pursuit of a motif—Buddhist statues and temples—and the

fruit of his passionate and contemplative approach is evident in numerous publications, such as *Koten Junrei* and *Nihon no Tera*.

In 1940, Domon joined a group from Nihon Mingei Kyôkai (Association of Japanese Folk Art) led by the founder of the “folk movement,” Yanagi Muneyoshi, on a visit to Okinawa. During their two-week stay, his group commented that the imposition of “standard” Japanese language on the Okinawan people was a gesture of disrespect toward Okinawan culture. This caused political friction with their sponsoring officials in an incident that came to be known as “Hôgen ronsô” (controversy of dialect).

During the Pacific War, Domon photographed *bunraku*, traditional Japanese puppet theater, Buddhist statues, and created portraits of Japanese intellectuals. The compilation of these portraits was published in the magazine *Shashin bunka* in 1943, (later published as *Fubo* in 1953), and he won the first Arusu Photographic Culture award for this work.

After the war, Domon served on the jury for photographic contests that targeted amateur and emerging photographers sponsored by the international magazine *Camera*, and in 1949 he published his famous essay “on being a jury member for the contest” as introductory remarks for those submitting their works. As a result of this experience, Domon devoted increasingly more time writing criticism and corresponding with amateur photographers. The publication of this essay, in which he brought attention to the concept of “realism photography,” had an enormous impact not only on the works submitted to the contests and Domon’s own work, but also on the ways that both amateur and professional photographers thought about their work. Controversy followed Domon’s call for “realism photography.”

According to Domon, realism photography is an attitude toward practicing photography and is not to be defined by abstract concepts or a particular style of photograph. To achieve it, he encouraged photographers to establish a “direct connection” between the motif and the camera, by “listening to the voice that the motif shouts and control the camera in accord with it.” He further contended that “when the camera is moved as directed by the motif, there exists a direct connection between the motif and the camera.” Domon wrote another essay entitled “Realism photography that takes absolutely non-directed absolute snap as a basic method,” in 1953. This essay signals a shift toward more social and political motifs in Domon’s own work. Domon stated that “realism photography stares directly at actuality and is a manifestation of a spirit of revolt to change actuality to a correct

direction.” Furthermore, the absolutely non-directed absolute snap “emerges from the body of photographers who attack wholeheartedly social actuality” and “is the solo creative method to add something to society as an artist.” One of the projects that resulted from the exploration and articulation of “realism photography” is *Hiroshima* (1958), and its sequel *Living Hiroshima* (1978), in which Domon illustrated the profound presence of the atomic bomb as an on-going, complicit part of reality in contemporary Hiroshima, refuting the popular tendency to regard Hiroshima as a historical event. Domon suffered a stroke in 1960 that left his right hand paralyzed. This forced him to give up the use of 35 mm cameras, and he turned to the large format view camera, which allowed him to continue photographing Buddhist statues and temples. Domon died in 1990.

Throughout his career, Domon published numerous essays and gave speeches on photography and being a photographer to a wide audience. His often didactic and passionate approach was evident most clearly among the amateur photographers and photographs submitted for contests. Domon also wrote numerous short essays accompanying his photographic images in publications, and his powerful and energetic writings testify to his dedication to the profession and the medium. In 1983, the Ken Domon Museum opened in his birthplace of Sakata, the first museum dedicated solely to the work of one photographer in Japan.

MAKI FUKUOKA

*See also:* Moholy-Nagy, László; **Photography in Japan**

### Biography

Born in Sakata City, Yamagata prefecture, 25 October 1909. Became apprentice to Miyauchi Kotaro at a portrait studio, 1933; worked at *Nippon Kobo* as a photographer in Tokyo, 1935–1939; became an associated photographer of Association of International Cultural Promotion, 1939; A jury to photography contest for a magazine *Camera*, 1950, with Kimura Ihei, 1952, alternately with Kimura, 1953; jury for *Photoart* magazine 1956–1963. ARS Photographic Culture Prize, 1943; Association of Photographers, Koro-Award, 1955; Mainichi Book Prize for the publication of *Murou-ji*, 1955; Mainichi Photography Award, 1958; The Photographer of the Year Award of Japan Photo Critics Association, 1958; The Minister of Education Awards of Arts, 1959; East Berlin International Photojournalism Award, 1960; Photographic Society of Japan Award, 1960; Japan Journalists Congress Award, 1960; Mainichi Award for Arts for *Tsukuhô no kodomotachi*, and *Rumiechan ha otôsan ga shinda*, 1961; Kikuchi Kan Award for *Koji Junrei*, 1971; Purple Ribbon Medal, 1973; Asahi Award, 1979. Died in Tokyo, 15 September 1990.

**Individual Exhibitions**

- 1955 *Kotôno Kodomotachi* (Children of Downtown Tokyo); Nihonbashi Takashimaya Department Store, Tokyo, Japan
- 1960 *Chikuhô no Kodomotachi* (Children of Chikuhô Cold Mines); Fuji Photo Salon, Tokyo, Japan
- 1968 *Zoo to Shitui no Hibi-Hiroshima wa tsuzuiteiru* (Days of Hatred and Disappointment-Hiroshima); Ginza Nikon Salon, Tokyo, Japan
- 1971 *Butsuzô Henreki* (Pilgrimages to Ancient Temples); Shinjuku Nikon Salon, Tokyo, Japan
- 1972 *Koji Junrei* (Pilgrimages to Ancient Temples); Odakyû Department Store, Tokyo, Japan, and traveled to Osaka, Nagoya, Okayama, and Sakata, Japan
- 1973 *Bunraku*; Wako, Tokyo, Japan
- 1974 *Bunraku to Domon Ken*; Odakyû Department Store, Tokyo, Japan, and traveled to Kobe, Kyoto, Osaka, and Sakata, Japan  
*Koyou Henreki*; Fuji Photo Salon, Tokyo, Japan
- 1975 *Murou ji*; Shinjuku Odakyû Department Store, Tokyo traveled to Nigata, Nagano, Japan
- 1979 *Gendai Chôkoku Shashinten*; Ginza Mitsukoshi Department Store, Tokyo, Japan
- 1983 *Domon Ken Zen Shashin*; Seibu Department Store, Tokyo, Japan
- 1987 *Domon Ken no zenbô*; Sogo Museum of Art, Yokohama, Japan
- 1991 *Domon Ken no Subete*; Takashimaya Department Store, Tokyo, Japan
- 1994 *Domon Ken Shashin ten-Koji Junrei*; Fukuoka Municipal Museum of Art, Fukuoka, Japan, and traveling
- 1995 *Koji Junrei- Domon Ken ten*; Iwaki Municipal Museum of Art, and traveling  
*Domon Ken no Nihon*; Tenmanya, Okayama, Japan and traveling

2000 *Domon Ken—Nihon no Chôkoku*; Daimaru Museum, Kobe, Japan, and traveling

**Group Exhibitions**

- 1974 *New Japanese Photography*; Museum of Modern Art, New York, New York
- 1979 *Japanese Photography Today and Its Origin*; Galleria d'Arte Moderna, Bologna, Italy, and traveling

**Selected Works**

- Ryûzaburô Umehara*, 1940 (reproduced in Iizawa, Kotarô, *Domon Ken* pl. 12)
- Detail (left hand) of the Sitting Image of Buddha Shakamuni in the Hall of Miroku, the Murô-ji*, 1942–1943
- Blind Twins*, 1957 from series *Hiroshima*

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- Ikeda Mao, Kishi Tetsuo, Naitô Yutaka, Miki Jun, and Watanabe Yoshiaki, eds. *Domon Ken no Subete*. Tokyo: Kyodotsûshin sha, Domon Ken kinenkan, 1991.
- Mainichi Shinbunsha, Domon Ken kinenkan, eds. *Domon Ken no tsutaetakatta Nihon*. Tokyo: Mainichi shinbun sha, 2000.
- Putzer, Edward. "The Reality of Domon Ken." *Japan Quarterly* (July 1994): 308–322.
- Szarkowski, John, and Shoji Yamaguchi, eds. *New Japanese Photography*. New York: Museum of Modern Art, 1974.
- Yasushi, Mishima. *Kimura Ihe to Domon Ken*. Tokyo: Heibonsha, 1995.

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## FRANTIŠEK DRTIKOL

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**Czech**

When František Drtikol arrived in Munich in the year 1901 to study photography, it was apparent that the practice of photography in his native Bohemia and its capital, Prague was inferior, technically backward, and artistically insignificant. It was oriented toward conventional styles of portrait photography; innovation was a foreign word. Drtikol became an innovator of Czech photography and one of the most important pictorialist photographers. Efforts, as for instance those of the British photography circle The Linked Ring Brotherhood or the

Vienna Camera Club, to professionalize the practice of photography and lift it to the level of fine art did not find an echo in Prague.

František Drtikol was born in March, 1883 in Příbram (southwest of Prague) in Bohemia. After a short training in one photographic studio in Příbram, he was admitted for a study at the just-opened *Lehr- und Versuchsanstalt für Photographie* in Munich. He left with honor after two years of study. Possible employment as a photographer in Germany or in Switzerland failed. Back in his hometown, in 1907 he created his own studio, which went bankrupt in 1910. Drtikol moved to Prague and opened his own

studio in the center of the city. His outstanding portraits attracted first the clientele from the Prague art circles, soon afterwards Drtikol—with his partner Augustin Škarda (1879–1937)—became the premiere portrait photographer in Prague.

Drtikol is considered to be the founder of the modern Czech photography—in addition to Karel Novák (1882–1952) and Vladimír Jindřich Buřka (1887–1916)—whose works mark an end of the general stagnation of the photography in Bohemia. Drtikol developed a specific form of pictorialist photography, the goal of which was to lift to the level of art by depicting “noble” subject matter (such as allegorical scenes, drama tableaux, nature scenes, and architectural ruins) in complex compositions. However, Drtikol was not of the opinion that photography should move into the proximity of painting. His procedure of the oil, pigment, or rubber prints—used until the late 1920s—served rather in his portrait photography to underline the character of the photographed person as clearly as possible. In nude photography, he wanted to show not only the body but also the soul. In order to elicit more clearly this idea, which had to be inherent—according to his opinion—in each artistic photograph, he worked on his negatives by painting whole picture portions or retouching them, manufacturing cutouts, and using different lighting effects, in order to express his visions.

Drtikol began to work on his series of nude pictures. They made him famous before World War I: The complicated noble prints (bromoil, coal, multi-color pigment prints) belong in their elegance, refinement of lines, and expression of strength of the female body to the most important pictorialist pictures and can easily compete with the work of Constantin Puyo or Robert Demachy, leading members of the Linked Ring Brotherhood.

Drtikol entered consciously into the pictorial tradition of the Photo Secession: his nudes mirrored the themes of the paintings of his countryman and famous painter of the Art Nouveau movement Alphonse Mucha, the Belgian Symbolists Fernand Khnopff and Félicien Rops: *Femme fatale*, *Salome*, *Judith*, and *Cleopatra* were the pictorialist contributions to one of the predominant topics of the *fin de siècle*. Drtikol's participation in the large exhibition in London (International Exhibition of the Salon of London of Photography, 1913) announced the beginning of his international career.

In 1920, under the influence of “straight photography,” Drtikol's concept of nude photography changed. Gradually he gave up the complicated noble print, of which he was the undisputed master in Prague, and devoted himself above all to the

pigment print. Drtikol placed and lit his nudes in front of geometrically arranged window blinds in such a way that the body forms were emphasized. This placement stressed—in contrast to the preceding period, in which the flatness of the noble prints underlined the two-dimensionality and in which space structure was suppressed—the depth and the special light direction characteristic of this second period. Between 1920 and 1925, Drtikol still worked on many photographs with painting and retouching. His 1921 pigmented print *The Bow* emphasized the formal qualities of the nude female form by way of a moody abstraction.

In a manifesto, which he wrote by the end of the 1920s together with Jaromír Funke (1896–1945), Drtikol stressed the primacy of the staging of the photographic picture that was developed before as an “interior (inner) vision”:

We photograph our “inner visions”; although we photograph in such a way as all others, there are only by us composed, arranged subjects, which we take up. We are directors of those subjects, the interiors of which we create by ourselves....Photography is for us an expression of the own and individual aspect.

Under the influence of his wife, the dancer Ervína Kupferová, who practiced free expression dance according to Emile J. Dalcroz (1865–1950) who postulated rhythm and movement as original values of free dance, Drtikol's photographs gained dynamics. Around 1925, he gave up the static conception of the picture, and movement and light direction now stood in the foreground. The female body also was taken up fragmentarily, in order to underline the space structure or the rhythm of movement. Those prints were internationally highly esteemed and sold at expensive prices.

Drtikol's landscape, portrait, and nude photography formed a unit from the beginning. With care and precision, as he had learned in Munich, he worked out every negative. His nude photographs taken between 1910 and 1930 were considered to be revolutionary, sensitive, and absolutely modern. Drtikol was also an outstanding landscape and portrait photographer; his photographs of important personalities of the 1920s and 1930s (Leoš Janáček, Paul Valéry, Rabindranath Tagore, Thomas Garrigue Masaryk, or Josef Čapek) belong to the best of portrait art at this time:

Every person requires another illumination, in order to recognize his character. Not only that everyone has to recognize himself—but he has to do it at first sight. Nevertheless it is difficult to recognize a human being on the street, whom we had met for the first time in

nocturnal light. The lighting, which the portrait photographer selects, must underline all the characteristic face particularities, which one can suppress neither as daily nor as night lighting—they are not to be excluded from the nature of his face.

His art was based not only on an extraordinary sensibility for the light, but also on its tendency to integrate the theosophical knowledge (which was based on his study of eastern philosophy and book translations) into his photographic work. Drtikol wanted to “write” himself into the soul of human beings with his work.

At the beginning of 1931 the Czechoslovakian Republic fell into a deep economic depression. Drtikol had to give photography and painting lessons in order to survive. Since he could not afford to have models (or only rarely), he cut out—quite schematically—from paper or cardboard a silhouetted female body, which however he idealized very strongly. The dynamics, which had distinguished the second period, were lost. Drtikol needed the participation of the living model. This dialogue between the photographer and the model was one of the sources of the originality of his nude photography.

In 1935, he sold his studio, moved from the center of Prague into a peripheral area, and gave up photography; from then on painting and eastern philosophy were his great interests.

Drtikol’s modernity consists of successful integration of elements of the Cubo-Futurism into his work; particularly to integrate them into his nude photography, without submitting himself to the prevailing modes. The price for this persistence on his own style, the origins of which were in the painting of the symbolism of the nineteenth century, was isolation and the decades-long forgetting of his great photographic achievements. When he died on 13 January 1961 in complete isolation, only a few of his friends knew that one of the most important photographers of the twentieth century had left them. Not a single exhibition in Czechoslovakia of Drtikol’s work occurred during his lifetime.

MILAN CHLUMSKY

## Biography

Born in Příbram (Bohemia), on March 3, 1883. Apprenticeship with Antonín Mattas on October 1, 1898. From autumn 1901 at School of Apprentice and Laboratory for Photography in Munich, graduating with honors and a first prize during the exhibition in July 1903 in the Munich Old City. 1904–1907 military service. 1908–1909 own studio in Příbram. After financial failure, removal to Prague in February 1910. Publications *Doly příbramské* (Coalpot in Příbram, 1910) and *Z dvorů a dvořečků staré Prahy* (From yards and back-

yards of the old Prague, 1911). Drtikol starts work in 1912 with nude photography. From 1913 he made portraits of important personalities of Czech and international culture (Paul Valéry, Nobel Prize Winner R. Tagore, etc.). 1914 Drtikol entered the Austrian-Hungarian army, is sent into war where he is blinded in one eye. His studio in Prague continues to operate, led by Jaroslav Roessler and by his partner, Augustin Škarda. 1921 Drtikol separates from Škarda because of financial discrepancies. 1922 patents procedure of photo lithography, which shows also half-tones. 1925 his nude photographs of the dynamic components—under the influence of the expression-dance of E. Dalcroz—were being extended by movement, cutout, and special lighting effects (light modulation). 1929 appear *Les nus de Drtikol* (Préface Claude de Santuel) in Librairie des Arts décoratifs in Paris. Because of the economic crisis 1929 Drtikol turned to teaching his craft. 1935 he sold his studio, giving his photographs and all documents to the Museum of Arts and Crafts in Prague. 1938 a last publication *Žena ve světle* (Woman in the light). He moves from the center to the periphery of Prague, dedicates himself to painting and philosophy. Died on 13 January 1961 in Prague.

## Individual Exhibitions

- 1928 Cleveland Photographic Society; Cleveland, Ohio
- 1929 Towarzystwo Milownikow Fotografii; Warsaw, Poland
- 1930 Kodak Camera Club; Rochester, New York
- The Royal Photographic Society; London, England
- Cambridge University; Cambridge, England
- The London Camera Club; London, England
- Brooklyn Institute of Art; Brooklyn, New York
- 1932 Museum of Fine Arts of Houston; Houston, Texas
- Club of the Photo Amateurs; (With Alois Zych), Olomouc, Czech Republic
- 1936 City Art Galery; Durban, South Africa
- Arts Hall; Port Elizabeth, South Africa

## Group Exhibitions

- 1903 International Exhibition for Photography and Graphic Arts; Mainz, Germany
- 1911 *Výstava Českého klubu fotografů amatérů v Praze* (Exhibition of the Czech Amateur Club of the Photographers); Lucerna, Prague, Czech Republic
- 1913 International Exhibition of the London Salon of Photography; London, England
- 1914–1915 *Výstava fotografií*; (Photography exhibition); Rudolfinum, Prague, Czech Republic
- 1922 Annual Exhibition of the Royal Photographic Society of Great Britain; London, England
- 1923 *P<sup>o</sup> Expositione Internazionale di Fotografia*; Ottagia, Torino, Italy
- 1924 *Salon international de Photographie*; Société Française de Photographie, Paris, France
- International Salon of Photography; Camera Pictorialists of Los Angeles, Los Angeles, California
- 1925 International Exhibition of Professional Photography; London, England
- Exposition des Arts Décoratifs; Paris, France
- Mostra internazionale depression Arti Decorative*; Monza, Italy

- 1926 Annual Pittsburgh Salon of Photographic Art; Pittsburgh, Pennsylvania
- 1927 International Exhibiton of Pictorial Photography, Pictorial Photographic Society of San Francisco; San Francisco, California
- 1927 International Circle of Pictorial Photographers; Liverpool, England  
*Hundert Jahre Lichtbild-Gewerbe* (100 years of photo-trade); Museum Basel, Basel, Switzerland
- 1928 Preston Scientific Society—International Exhibition of Photographic Art; Preston, England  
*Výstava soudobé kultury CSR* (Exhibition of the contemporary art in the Czechoslovakian republic); Zemské výstaviště, Brno, Czech Republic  
First Rochester Photography; Rochester, New York  
International salon of the Pictorial Photographers of America; New York, New York  
International Invitation Salon of the Camera Club New York; New York, New York  
International Exhibition “*Das Lichtbild*”; Munich, Germany  
*První celostátní výstava fotografů z povolání*; (First national exhibition of the professional photographers); Zemské výstaviště, Brno, Czech Republic  
*Premier salon international du nu photographique*; Paris, France. *mezinárodní fotografický salón* (II. international photography salon); Mánes, Prague, Czech Republic  
*Výstava fotografických obrazů Františka Drtikola a ing. Zycha z Prahy* (Exhibition of photographic pictures of František Drtikol and Ing. Zych); Olomouc, Czech Republic  
International photo exhibition; Berlin, Germany  
*Exposition internationale de la photographie contemporaine*; Paris, France

*Tanec v čsl. umení výtvarném a fotografii* (Dance in the Czechoslovakian art and in the photography); Mánes, Prague, Czech Republic  
*100 let české fotografie* (100 years Czech photography); Umeleckoprůmyslové muzeum, Prague, Czech Republic

### Selected Works

*Nude study*, c. 1929  
*Composition*, 1929  
*The Bow*, 1921

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## DAVID DOUGLAS DUNCAN

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### American

David Douglas Duncan, one of the twentieth century's most accomplished photojournalists, photographed every major war from World War II to Vietnam. Duncan's career is characterized by his strong-willed commitment to photojournalistic clarity, his insightful portraits of war, and his limitless curiosity, which led to images and publications on diverse subjects ranging from the legendary artist Picasso to sunflowers to the treasures of the Kremlin.

Born in 1916 in Kansas City, Missouri, David Douglas Duncan began his photographic career at age 18. Duncan had been studying archeology at the University of Arizona in 1934; he had recently received a camera as a birthday present. When Tucson's largest hotel caught fire, he made some snapshots. It turned out, however, that the man he photographed running out of the hotel with a suitcase in hand was gangster John Dillinger, America's Public Enemy No. 1. This was the beginning of a lifetime of capturing significant moments on film. Duncan soon transferred to the University of

Miami in Florida where he studied marine zoology and deep-sea diving. After college, Duncan freelanced and was published in a variety of publications including *National Geographic* magazine and worked on several projects in Latin America.

In 1943, Duncan entered the Marine Corps and served as a combat photographer in the South Pacific. On the Solomon Islands, Duncan covered Fijian guerrilla warfare, (*Fijian Guerilla*, 1944) and after witnessing deadly ambushes in Bougainville, he was transferred to Okinawa where he photographed combat aviation. This experience of war forged Duncan's close-up and direct style of photography, which so effectively portrays the human aspects of war. Duncan achieved the rank of Lieutenant Colonel and received the Legion of Merit, Distinguished Flying Cross, Air Medal, and a Purple Heart.

In 1946, Duncan was hired by legendary *Life* magazine editor Wilson Hicks as a staff photographer, a major accomplishment for photojournalists at the time. Duncan spent 10 years at *Life* magazine and saw his images published as cover stories, including photographs of GIs that have become contemporary icons. Duncan's coverage of the Korean War in 1950 with the First Division Marines was featured in a famous *Life* spread titled "This is War!". The poignancy and thus power of Duncan's images frequently lies in the eyes of his subjects. The *Life* story, for example, included striking and intimate images of Captain Ike Fenton and Corporal Leonard Hayworth; the haunted yet guarded look in the men's eyes powerfully communicates the horror of war (*Captain Ike Fenton, Baker Company Commanding Officer, receives report of dwindling supplies during the battle to secure "no-name" ridge*, 1950 and *Corporal Hayworth*, 1950).

Duncan's motto for shooting war photographs was "Be close—be fast—be Lucky, Easy, always remember—be humane, never close-ups of the dead, war is in the eyes" (*Photo Nomad*, 2003, 151). In 1951, Duncan published *This is War: A Photo-Narrative*, a book of these haunting images of the Korean War. Years later a 22 cent U.S. stamp was made to honor those who fought in Korea; "Veterans Korea," based on one of Duncan's images. The stamp, however, crops Duncan's original image, *North Korea, 1950*, so that the dead bodies on the ground below the soldiers could not be seen. Duncan's *Life* images were also technologically pioneering in that they were taken with the newly introduced Nikon lens, which he used on a Leica camera. The positive response to the quality of these images contributed significantly to the popularity of the previously unknown Nikon brand.

Duncan's life as a photojournalist also included trips to Saudi Arabia, where he produced *Riyadh*, 1947, and Turkey, capturing *General "Black Avni" Mizrak commanding Turkish cavalry, guarding wintertime Russian frontier*, 1948. He also covered Iran, Palestine, Bulgaria, India, and the Far East, producing stories that include both remarkable portraits and breathtaking landscapes. Other *Life* assignments of the late 1940s and 1950s include the departure of King Farouk from Egypt, the end of the British Raj in India, and Ava Gardner in Rome filming "The Barefoot Contessa."

Duncan resigned from *Life* magazine in 1956 and became a freelance photographer. His travels included trips to the Middle East and the former Soviet Union, where despite Cold War tensions, he was allowed to extensively document the Kremlin treasures.

Throughout his career, Duncan has been very conscious of staying in control of his images and refused to compromise his photographs for political reasons. His 1953 "Indochina All But Lost" *Life* photoessay provoked conflict with Henry Luce, the magazine's founder and editor-in-chief. Luce considered the story "defeatist and therefore wrong" (*Photo Nomad*, 221). For Duncan, the story was the way he saw things; in fact, he correctly foresaw the fall of Dien Bien Phu in 1954, which led to the division of Viet Nam and America's eventual involvement. Remaining faithful to his convictions, in most of his 24 books, he was responsible for all elements of the publications.

Duncan's work was first exhibited in Edward Steichen's *Memorable Life Photographs* exhibition at the Museum of Modern Art in New York in 1951. His work was also featured in another of Steichen's exhibitions in 1951 titled *Korea* as well as in the seminal 1955 exhibition *The Family of Man*.

The mid-1950s was also the beginning of a long friendship between Duncan and Pablo Picasso. The two men, both masters of their respective visual forms, shared a deep passion for work and life. Duncan gained unprecedented access to the great artist and spent several years photographing Picasso, eventually publishing seven books featuring images of Picasso at work and at play. The works are intimate and charming, frequently focusing on Picasso's intense and expressive dark eyes (*Picasso*, 1957).

Undoubtedly influenced by Picasso, Duncan began experimentation with cameras during the 1960s, using the special effects of prismatic lenses. Duncan states in his book, *Prismatics: Exploring a New World*, 1972, "I wanted to fragment then reassemble the subjects before me, limited only by

my imagination and ability to fulfill it—sometimes ending with fresh images of very old and tired models” (Foreword, 1). One of his many images of “prismatic” Paris is *The Lido*, 1962/1967.

As the Vietnam War unfolded in the 1960s, the legendary war photographer returned to the battlefield for *Life* and ABC News. Duncan’s coverage produced harrowing images of what he quickly came to see as a tragedy, notably the siege of Khe Sanh (*The Snipers of Khe Sanh*, 1968). His “war trilogy” that started with *This is War: A Photo-Narrative* was soon complete with two new books, *I Protest!* (1968) and *War without Heroes* (1970), questioning the role of the American government in Vietnam. In *I Protest!*, he wrote:

I am no kook, hippie, or dove. I am just a veteran combat photographer and foreign correspondent who cares intensely about my country and the role we are playing—and assigning ourselves—in the world of today. And I want to shout a loud protest at what has happened at Khe Sanh and in all of Vietnam.

Duncan’s commitment to accurately recording the story coupled with his human insight and fine composition skills have created a captivating and rich photojournalistic *oeuvre* with many creative and original images to complement the drama of his renowned war photographs. Duncan’s 2003 photo-autobiography, *Photo Nomad*, presents a thorough picture of the evolution of his critical eye. Today, the Harry Ransom Humanities Research Center at the University of Texas at Austin now preserves Duncan’s legacy as one of the finest photojournalists of his time.

KRISTEN GRESH

**See also:** *History of Photography: Postwar Era; Life Magazine; Museum of Modern Art; National Geographic; War Photography*

### Biography

Born in Kansas City, Missouri, 23 January 1916. Studied archaeology at University of Arizona, 1935; studied marine zoology and deep-sea diving at University of Miami, 1935–1938, B.A., 1938; self-taught in photography. Combat photographer in United States Marine Corps, South Pacific, 1943–1946; Lieutenant Colonel; Legion of Merit, Distinguished Flying Cross, Air Medal, and Purple Heart. Official cameraman, Michael Lerner Chile/Peru expedition, American Museum of Natural History, New York, 1940–1941; photographer and Chile/Peru coordinator, Office of Inter-American Affairs, Washington, D.C., 1941–1942; staff photographer, *Life* magazine, assigned to Korea, Iran, Palestine, Saudi Arabia, India, Europe, and Far East, 1946–1956; freelance photographer and foreign press correspondent

since 1956; published 24 books since 1951. Received Gold Medal, *U.S. Camera*, 1950; Overseas Press Club Award, 1951; Robert Capa Gold Medal, 1968; Photographer of the Year Award, American Society of Magazine Photographers, 1968; Honorary Khan of the Qashqui Tribe, Iran. Lives in Castellaras, France.

### Individual Exhibitions

- 1971 *Retrospective*; William Rockhill Nelson Gallery, Kansas City, Missouri
- 1972 Whitney Museum of American Art, New York
- 1981 *250 Photographs of Picasso*; Sidney Janis Gallery, New York
- 1996 *Alone with Picasso*; Jan Krugier Gallery, New York
- 1999 *Photography of David Douglas Duncan*; Lyndon B. Johnson Library, University of Texas at Austin, Austin, Texas
- 2001 *Picasso’s Studio: David Douglas Duncan’s Photographs*; Cleveland Museum of Art, Cleveland, Ohio
- 2001 *Picasso: The Artist’s Studio*; Wadsworth Athenaeum, Hartford, Connecticut

### Group Exhibitions

- 1951 *Memorable Life Photographs*; Museum of Modern Art, New York
- 1952 *Korea*; Museum of Modern Art, New York
- 1955 *The Family of Man*; Museum of Modern Art, New York
- 1964 *The Painter and the Photograph: From Delacroix to Warhol*; University of New Mexico, Albuquerque
- 1967 *Photographs in the Twentieth Century*; National Gallery of Canada, Ottawa and traveling
- 1977 *Documenta 6*; Kassel, West Germany
- 1980 *Photography of the 50s*; International Center of Photography, New York and traveling
- 1983 *Il Reportage Fotografico nelle Guerre Contemporanee*; Palazzo Fortuny, Venice, Italy



David Douglas Duncan, Marine Observation Plane Over Okinawa.  
[© CORBIS]

**Selected Works**

*Fijian Guerilla*, 1944  
*Riyadh*, 1947  
*General "Black Avni" Mizrak commanding Turkish cavalry, guarding wintertime Russian frontier*, 1948  
*Captain Ike Fenton, Baker Company Commanding Officer, receives report of dwindling supplies during the battle to secure "no-name" ridge*, 1950  
*Corporal Hayworth*, 1950  
*North Korea*, 1950  
*Picasso*, 1957  
*The Lido*, 1962/1967  
*Marine in Trench at Con Thien, Vietnam*, 1967  
*The Snipers of Khe Sanh*, 1968

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## DYE TRANSFER

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A photographic process capable of making color prints of the highest quality, dye transfer was principally used for commercial work. The quality arises from the fact that the final picture is layered onto and absorbed into archival quality paper from four separate color images, creating a subtle and stable color photograph. The dye transfer process, invented by the Eastman Kodak Company, first came on the market in 1945. Kodak discontinued making materials for dye transfer in 1993, effectively ending the practice at both commercial labs and for the few practitioners of the complicated and expensive process.

**Basic Process**

The dye transfer process is based on principles of color separation discovered in the mid-nineteenth century. To make a set of dye transfer separations, a color transparency is exposed using filters—red, green, and blue—onto three different black and white film sheets. The exposure through the red filter creates a negative separation of the cyan (blue) image. The green filter creates the negative

separation for the magenta (red) image; the blue creates the negative separation for yellow. The separations are then each exposed onto another black and white film called matrix film to create a positive (which can be enlarged to the desired size). The separation made with the red filter will then, when reversed, be used to print the cyan image; the green will print the magenta image; the blue will print the yellow. The matrix film has a dimensionally stable plastic base coated with a thick layer of silver halide emulsion suspended in a medium of gelatin yellow dye. This dye serves to control the penetration of the light used during the exposure, allowing less exposure in areas of the thick matrix and more in thinner areas.

When the silver has been reduced in the development process, the gelatin hardens adjacent to points on the image where the silver has turned black. Excess gelatin and yellow dye are then removed with repeated baths of hot water, leaving a relief image in gelatin. This process is repeated for each matrix, resulting in a set of three positive matrices each with a gelatin relief image that is thicker where that color will be darker.

## DYE TRANSFER

In the presence of acetic acid, gelatin absorbs dye. Each matrix is soaked in its proper color, cyan, magenta, or yellow, then rinsed and rolled individually onto wet paper treated with a gelatin layer and a mordant to hold the dye and to prevent it from bleeding when it hits the paper. Because the paper is much less acid than the dye, the dye migrates from acid to base, transferring from the gelatin on the matrix to the gelatin on the paper. The matrix is peeled away and the next color is rolled down while the paper is still wet. After all three colors are applied, the print is dried and flattened. Because each color is applied separately, precise registration of the matrices is essential.

### Manipulating the Process

The contrast range of a transparency is greater than that of a print. Once the separations have been made, masks can be used to control contrast and shadow. Primary masks can be used to lower the contrast in making separations and matrices. Using special lithographic film, several additional sets of three black and white images can be made to mask highlights. These highlight masks can be placed on top of the separations during part or all of the exposure of the matrices, resulting in a brightening of the lighter parts of the print and control of the colors in the highlights. With highlight masks, the highlights can be controlled separately from the mid-tones and shadows. Contrast reducing masks enable the printer to control the density and color of shadows. Additional shadow separations can add contrast to the shadows, and by exposing a sheet of matrix film through all three shadow masks at once, the black parts of the image can be isolated and printed separately. Thus each print can depend on at least fifteen black and white sheets of film used as separations and masks. Because a variation in any one of these can make a print unusable, the developers and trays must be kept within a quarter of a degree of the proper temperature. Moreover, the printer must understand the unique characteristics of the different types of black and white film used to make separations, highlight masks, and contrast reducing masks.

Burning and dodging, the common techniques used in printing black and white photographs, are considerably more difficult with dye transfer

because the alterations would have to be repeated exactly for each of the three separations or matrices. For dye transfer, dodging effects are achieved by painting with a dye called Crocein scarlet on clear film sheets that are placed on top of the separations and masks. Crocein blocks light and can be painted where it is needed. For effects similar to burning, windows can be cut from Amberlith or Rubylith, translucent graphic arts materials that are orange or red. These block the blue light to which the matrix film is sensitive.

### Practical Application

Despite its difficulty, dye transfer has distinct advantages as a process for making color prints. Because each color is developed and applied separately, minute alterations can be made to individual colors, resulting in precise control of the final image. The prints have a unique richness and depth, since the dyes actually soak into the fibers of the paper instead of resting on a plastic coating on the surface of the paper. Most important, the prints are archivally stable. Recent research has shown that in dark storage, dye transfer prints would show little deterioration in six hundred years, if properly cared for. Although computer-based digital techniques have replaced the use of dye transfer for commercial photography and only a small handful of art photographers still use the process, existing dye transfer photographs may someday be regarded as some of the most beautiful and enduring color images from our age.

KIRSTEN A. HOVING

*See also:* **Emulsion; Non-Silver Processes; Print Processes**

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## EASTMAN KODAK COMPANY

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The Eastman Kodak Company was founded in 1892, 12 years after George Eastman, an amateur photographer with barely an elementary school education, invented a machine that put forth pre-coated dry plates and formed a succession of business ventures focused on the new field of consumer photography. The development of this company reflected relentless technical innovation undertaken by Eastman and others, including Thomas Edison. In 1879, Eastman had traveled to London, the intersection of business and photography, and acquired a patent for his new product. By the following year, Eastman began to commercially manufacture pre-coated dry plates in a rented space in Rochester, New York. Successful in this venture, in 1881, Eastman formed a partnership with businessman Henry A. Strong to form the Eastman Dry Plate Company. However, in 1884 this firm evolved into the Eastman Dry Plate and Film Company, with a total of 14 shareholders. Eastman also invented the first transparent roll of film.

From the somewhat unlikely location of Rochester, New York, in the western part of the state, the Eastman Kodak Company ushered in amateur photography, constantly innovating and seeking to keep the price of its products low enough to allow widespread use. The word “Kodak” was first registered

as a trademark in 1888, coined as an easy-to-remember, vigorous word by Eastman himself. The first product aimed at the consumer market was a Kodak camera, unveiled in 1888 and priced at \$25. This camera appeared as a small, handheld structure that contained a roll of film with 100 exposures and cost \$10 to develop at the laboratories in Rochester. Eastman coined the slogan, “you press the button, we do the rest,” when he introduced the Kodak camera and within a year, it had become a well-known phrase.

Prior to Eastman’s discovery in 1880, photographers had worked laboriously, applying fresh chemicals to a metal plate in order to take a single picture. Kodak’s point-and-click novelty not only transformed photography from a complex, artistic method into a common, everyday practice, but it also moved the center of photographic commerce to New York from London. The creation of low-cost mass production combined with international distribution, extensive advertising—Kodak products were advertised in leading papers and periodicals of the day with ads written by Eastman himself—and a focus on the customer were four principles that served as the foundation of the Eastman Kodak Company. In 1896, 100,000 Kodak cameras had been manufactured, signaling a mile-

## EASTMAN KODAK COMPANY

stone in the evolution of mass photography. However, Eastman was determined to make the camera even more convenient and introduced the Brownie in 1900 which sold for \$1.00 and consisted of separate removable containers.

Eastman, moreover, sought to bring amateur photography to the world market. The first sales office of Kodak cameras had opened in London five years after the establishment of the Eastman Dry Plate and Film Company. Amateur photography began to flourish world wide, and in 1889 the Eastman Photographic Materials Company, Limited, was incorporated in London and became the main distributor of Kodak products to countries outside of the United States. Two years later, in 1891, the Eastman Kodak Company constructed a factory in Harrow, England, that was second to Rochester in the manufacture and development of camera film. The word "Kodak" was shown in an electric sign in London's Trafalgar Square in 1897, in one of the first uses of such signs for advertising. Kodak rented booths at the great world expositions so popular around the turn of the twentieth century, and developed the trademark "Kodak Girl," whose clothing styles changed every year along with the camera she carried. By 1900, additional distribution centers appeared throughout Europe, in countries such as France, Germany, and Italy.

The entrepreneurial discoveries of George Eastman had a big influence in the invention of the motion picture. After the first transparent roll of film was introduced to the commercial market in 1889, Thomas Edison created the first motion picture camera in 1891. According to Eastman Kodak, all Oscar-winning "Best Pictures" have been shot on Kodak film. Additionally, the company has won a total of eight Academy Awards in the areas of scientific and technical excellence. In 1929, when Eastman Kodak discovered a way to create film that could record sound, the silent movie that had dominated much of popular culture during the early twentieth century immediately became an artifact of history.

The Kodak, despite its emphasis on consumer photography, also became a center for scientific photography inventions. X-rays were first isolated by William Roentgen in 1895; by the next year, Kodak designed paper that would capture X-ray images, revolutionizing medicine. The Eastman Kodak Company was one of the first to set up an industrial research center in the United States, hiring scientists as early as 1912.

The vast technological advancements made by the Eastman Kodak Company did not occur with-

out incident. In 1921, the U.S. government charged that Kodak was a monopoly that controlled the sale of cameras and photographic supplies. As a result Kodak was required to sell all film as "Kodak" through retail outlets that had previously used different brand names. Later in 1954, Eastman Kodak was charged with bundling the sale of its own film with its photofinishing services, thereby prohibiting the growth of independent photographic laboratories. However, because Kodak no longer maintained an unfair dominance within the exchange of photographic services, the U.S. District Court of Appeals terminated both the 1921 and 1954 decrees in August 1994.

During much of the 1950s, color photography dominated the mass media and later experienced a surge in demand from the amateur and commercial markets. Kodak's earliest form of color film, known as Kodachrome, initially appeared in 1930 and consisted of a color-reversal film that was produced in the form of 35 mm slides, which could be viewed through projection. In 1941, Kodak's Minicolor Print allowed paper prints to be made from these transparencies. A color-negative film, called Kodacolor, was introduced in 1942, and by the latter half of 1955, the color print process was simplified with the invention of Ektacolor paper, also known as "Type C." Color prints previously involved a lengthy three-step process, but this new advancement reduced the production of color prints to 45 minutes.

However, in addition to the commercial and amateur markets, the Eastman Kodak Company has also made exceptional contributions to the areas of medicine, science, and technology. After William Roentgen isolated the X-ray in 1895, Kodak designed a particular kind of paper in 1896 that was devised to capture the X-ray image. As the atomic bomb was developed during World War II, Kodak introduced films that detected radiation exposure. Kodak also brought the first microfilm to the market in 1928, used primarily by the government, insurance agencies, libraries, and transportation agencies. Kodak was also a leader in space photography. In the 1960s, NASA launched five Lunar Orbiter spacecraft that used Kodak film to photograph the moon's surface. As the first American to orbit the moon, John Glenn's reactions were also documented with Kodak film as he traveled through space at 17,400 miles per hour. Beyond medicine and science, Kodak developed new display technology in the late 1980s called Organic Light Emitting Diode (OLED) that contained self-luminous pixels. OLED technology appears in everyday utilities such as digital cameras and mobile phones. Currently the East-

man Kodak Company is focused on the enhancement of info-imaging technologies, which combine images with information in order to improve both interpersonal and business communications.

JILL CONNER

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## HAROLD EDGERTON

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### American

Harold E. Edgerton is credited with inventing ultra high speed, stroboscopic, and stop-action photography. He was the first to photograph the invisible and the elusive, events that occurred too fast for the human eye to see, from the stroke of a hummingbird's wings to the detonation of an atomic bomb to action that occurs too slowly to notice, such as the movement of sea urchins. Capturing some events with exposures as short as a hundred-millionth of a second, Edgerton patented innovations that greatly advanced the technology of science, industry, and the arts. As an educator, engineer, and explorer, Edgerton's many inventions further developed and aided the diverse fields of photography, medicine, athletics, journalism, espionage, moviemaking, underwater exploration, sonar, and nuclear research. His inventions and innovations have advanced scientific research and have greatly enlarged the parameters of photography, producing classic images that have become part of the visual culture.

Edgerton was born in 1903 in Fremont, Nebraska. During high school, Edgerton learned photography basics from an uncle and built a home darkroom. In 1925, he received a B.S. in electrical engineering from the University of Nebraska in Lincoln. After working both in Nebraska and New York for power generating companies, Edgerton entered the Massachusetts Institute of Technology (MIT) in

1926. In his graduate studies there, Edgerton first used the strobe light to see whirling engine rotors. He received his M.S. in 1927 and later his doctorate in electrical engineering from MIT, where he became a faculty member and was eventually named Institute Professor, MIT's highest honor.

By synchronizing strobe flashes with the motion of the spinning engine rotors, then taking a series of photos through an open shutter at the rate of many flashes per second, Edgerton effectively had invented ultra-high-speed flash and stop-action photography in 1931. In 1932, Edgerton, ever an entrepreneur, developed and perfected the stroboscope for use in both ultra-high-speed and still photography applications, in partnership with former student Kenneth J. Germeshausen, an MIT research affiliate. Later, Herbert E. Grier, another former MIT student, joined the partnership, which was formally incorporated as EG&G in 1947. The team began a long series of experiments documenting familiar events and activities that moved at speeds beyond the ability of the human eye to perceive with the newly-perfected high-speed photography using a stroboscope. The stroboscope was a glass tube filled with exotic gases and excited with an electric jolt that would freeze the action of any moving thing onto continuously moving film. The threesome made their first stroboscope patent application in 1933, the first of 45 patents applied for by Edgerton and his team in the next 35 years. EG&G also developed high-powered strobe lights

for commercial use in apparatus ranging from lighthouses to copying machines.

Edgerton's first foray into exhibiting his photographs was at the London Royal Photographic Society's annual exhibition in 1933. The next year, 10 of the photographs made with the stroboscope were exhibited, and Edgerton, Gernsheim, and Grier received their first photography award, a bronze medal, from the Society for the revolutionary new imaging. It was during this time that his achievements first received recognition as fine-arts photography: the photograph *Coronet* (the famous drop of milk frozen in midair splash) was chosen by Beaumont Newhall for inclusion in the Museum of Modern Art's initial exhibition of photography in New York City in 1937.

Edgerton's first book, *Flash! Seeing the Unseen by Ultra High Speed Photography*, co-authored with James R. Killian, Jr., was published in 1939. For the popular audience it was a revelation. E.F. Hall, reviewing *Flash!* in the *New York Times*, wrote, "This whole book...covering the fields of nature, sport, and industry, is a compilation of magic and of things undreamed, calculated to excite the most sluggish mind." Edgerton subsequently published three more books that featured the results of his discoveries.

Always driven to put his inventions to practical use, Edgerton perfected multiframe photography of athletes in action and tried to sell the concept of electronic flash to major U.S. camera manufacturers, but was received with limited interest. He then offered sports photographers his services and equipment. Soon, sports photography was allowing the camera to capture high-speed motion and preserve an unprecedented degree of detail, revolutionizing how sports were portrayed through photography. Electronic flash photographs of sports events were regularly published in major newspapers after 1940.

As World War II broke out in Europe, Edgerton briefly worked for the film industry in Hollywood. At MGM Studios he collaborated on the Academy Award-winning short, *Quicker Than a Wink* (1940), which featured his high-speed photography techniques. Following the United States' entry into the war, the U.S. Army Air Force commissioned Edgerton to design and deliver strobe lamps powerful enough to be used for nighttime aerial photography, and he served in Europe as their technical representative. He directed the use of the strobes, enabling intelligence about troop movements in enemy territory to be collected that had not been obtainable through other means. In the European theater, Edgerton's strobes were

used on the nights immediately preceding the D-day invasion of Normandy and during the Battle of Monte Cassino; they were also applied in campaigns in the Far East. Edgerton received the Medal of Freedom from the War Department in recognition of these achievements.

In 1947, Edgerton, through EG&G Inc., began work toward specialized electronic technology. As a prime contractor for the Atomic Energy Commission, EG&G designed and operated systems that timed and fired U.S. nuclear bomb tests. They also invented a camera (the Rapatronic) capable of photographing nuclear explosions from a distance of seven miles.

Edgerton was also important to the development of nature photography. His work reached a wide public through the pages of *National Geographic* magazine, the first of his many articles appearing in 1947. Typical of these is *Hummingbirds in Action*, containing high-speed photographs that for the first time captured the tiny birds' intricate movements.

Edgerton was also a pioneer in the area of underwater photography. Among his innovations were the first undersea time-lapse images and sonar and sounding devices that helped place underwater cameras. He had begun his association with French underwater explorer and fellow inventor Jacques-Yves Cousteau in 1953 and together they explored and photographed a wide variety of sea beds. To position his cameras, he developed a device he dubbed a "pinger" to attach to the submerged camera. The pinger emitted sound waves that bounced off the ocean floor and returned as echoes, indicating the camera's distance to the bottom. He also developed a "thumper" device, which was capable of sub-bottom penetration of the sea floor. Although this was not a photographic technique, the thumper was used to locate ancient rocks from the deepest layers of the earth's crust, advancing scientific research in the arena of geology. Later, Edgerton designed the "boomer," a sonar device useful for continuous seismic profiling of the bottom of the sea.

Using these and other sonar tools, Edgerton pioneered "photo excavation" for the underwater Greek city of Helice, located the sunken warships *Mary Rose*, and the Civil War battleship USS *Monitor*. Later, in 1987, he used the Edgerton-Benthos underwater camera to photograph the sunken RMS *Titanic*, discovered earlier off the coast of Nova Scotia. Edgerton also participated in an inconclusive search for the Loch Ness monster.

Edgerton aimed his camera everywhere. He developed elapsed-time to photograph slow events,

such as the movement of sand dollars and sea urchins. He entered the human body to take motion pictures of capillary blood flow and pointed his cameras to the skies to record solar eclipses.

In the 1960s and 1970s, Edgerton continued teaching and directing research at MIT, and earned the affectionate nickname “Doc” from his students. One of his best-known photographs dates from this period. *Shooting the Apple*, 1964, shows the instant a bullet tears through a bright red apple. Edgerton used this image to illustrate the laws of physics in a popular lecture he titled “How to Make Applesauce at MIT.” During this period he also continued his many research projects and wide travels. In 1971, the Harold E. Edgerton Laboratory (ERL) in the New England Aquarium in Boston, a center for basic and applied science, was dedicated, honoring aquarium trustee Harold Edgerton. In 1975, he ended his daily association with EG&G, Inc., and became the company’s emeritus chairman of the board.

To ensure his pioneering legacy, some of his camera strobe equipment and photographs are installed at the Plainsman Museum in Aurora, Nebraska. The MIT Sea Grant research vessel, a seagoing laboratory and classroom, was commissioned and named *Edgerton*. In 1983, MIT dedicated “Strobe Alley” an 80-foot corridor museum at MIT of Edgerton’s photographs and equipment, as well as artifacts recovered on various voyages. MIT also created and dedicated the EG&G Education Center at MIT, a teaching and conference facility built with gifts from EG&G, Inc. and its three founding partners.

Edgerton remained active, however; in 1985, at age 82 he again accompanied Cousteau aboard *Calypso* on an expedition off Matanzas Harbor, near Havana, Cuba, in search of Spanish shipwrecks. Later that year the PBS Nova series aired “Edgerton and His Incredible Seeing Machines,” a program based on a film originally produced by Nebraska Educational Television that explored the career and inventions of Edgerton and documents the development of stroboscopic photography.

On January 4, 1990, after lunch at the MIT Faculty Club, Harold E. “Doc” Edgerton died at age 86. Edgerton’s inventive genius and his long career allowed all mankind’s eyes to observe and record events never before seen. To solidify his legacy and propagate his love for learning, the Harold E. Edgerton Educational Center (renamed Edgerton Explorit Center) opened in 1995 in Aurora, Nebraska, his childhood home. Although his impetus was at base a scientific one, his photographs are today widely appreciated, exhibited,

and collected for their formal beauty and aesthetic qualities. A number of his best-known images were printed as dye-transfers in the 1980s and have been collected by museums around the world.

GRANT WARREN

*See also:* **National Geographic; Underwater Photography**

## Biography

Born April 6, 1903, Fremont, Nebraska. Enrolled at the University of Nebraska, Lincoln, 1921. B.S. in Electrical Engineering, 1925. Enrolled at Massachusetts Institute of Technology (MIT), studied rotating engines using a strobe light, 1926. M.S. in Electrical Engineering from MIT, 1927; joined faculty; married Esther May Garrett, 1928. Announced stroboscope and its use in both ultra high speed and still (or stop-motion) photography; formed partnership with former student Kenneth J. Germeshausen; D. Sc. in electrical engineering from MIT, 1931. First stroboscope-taken photographs appeared in publications, 1932. Applied for U.S. patents for the stroboscope; photographs included in the Royal Photographic Society’s annual exhibition in London (first Edgerton exhibition), 1933. Herbert E. Grier joined the partnership of Edgerton and Germeshausen; partnership received its first photography award, the Royal Photographic Society’s Bronze Medal, 1934. Designed a strobe lamp for night aerial photography for the U.S. Army Air Force; co-authored first book, *Flash!*, 1939. Served in Europe as technical representative for the U.S. Army Air Force, 1944. War Department Medal of Freedom, 1946. Begins association with underwater explorer Jacques-Yves Cousteau, develops pinger and side-scan sonar, 1953. Photographs ocean floor using thumper, 1960. Designs boomer for seismic profiling of sea floor, 1961. Appointed Institute Professor at MIT, 1966. First slow-motion photographs, 1968. Receives U.S. National Medal of Science, awarded by President Richard M. Nixon; MIT establishes the Edgerton Fund, 1973. Named “New England Inventor of the Year,” 1982. “Strobe Alley” and EG&G Education Center, (both at MIT) dedicated, 1983. “Edgerton and His Incredible Seeing Machines” aired by PBS on “Nova,” 1985. Inducted into the National Inventors Hall of Fame by the United States Patent and Trademark Office. Died, 1990. Harold E. Edgerton Educational Center (renamed Edgerton Explorit Center) opened, 1995.

## Selected Works

*Wes Fesler Kicking a Football*, 1934  
*Densmore Shute Bends the Shaft*, 1938  
*Fanning the Cards*, 1940  
*Milkdrop Coronet*, 1957  
*Self-Portrait with Balloon and Bullet*, 1959  
*Shooting the Apple*, 1964

## Individual Exhibitions

1934 *Harold Edgerton*; Royal Academy of Photography, London, England

## EDGERTON, HAROLD

- 1995 *Harold Edgerton*; James Danziger Gallery, New York, New York
- 1997 *Seeing the Unseen: Dr. Harold E. Edgerton and the Wonders of Strobe Alley*; University of California Riverside, Riverside, California Museum of Photography, and traveling to Norton Museum of Art, West Palm Beach, Florida
- 1998 *Flashes of Inspiration: The Work of Harold Edgerton*; MIT Museum, Cambridge, Massachusetts
- 2001 *Harold Edgerton: Faster than a Speeding Bullet (Studies in Motion)*; Jane Corkin Gallery, Toronto, Canada
- 2002 *Harold Edgerton: Seeing the Unseen*; MIT Museum, Cambridge, Massachusetts, and traveling

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# WILLIAM EGGLESTON

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## American

Often called the “father of color photography,” William Eggleston is credited with helping establish the basic lexicon of contemporary color photography as art. One of several artists to begin working with color photography in the late 1960s, he was the first of this group to have a major museum exhibition of his color work, *Photographs by William Eggleston*, which was held at the Museum of Modern Art (MoMA), New York, in 1976. Eggleston’s subject matter is ordinary life, often presented in simple, centrally organized compositions in a style much like casual snapshots. The similarities of his work to vernacular photography were not lost on his critics, who decried his work following the 1976 exhibition. Nevertheless, Eggleston very quickly became renowned for his deft use of color as an integral element of composition, as well as his unusual perspectives and uncanny ability to monumentalize the minutiae of mundane life.

Eggleston was born in Memphis, Tennessee in 1939. He grew up on a former cotton plantation in Tallahatchie County, Mississippi. At the age of 10, he first toyed with photography using a Brownie Hawkeye. The following year, his father died, leaving his grandfather, a hobbyist photographer, a prominent role in Eggleston’s life. As a student at Vanderbilt

University in Nashville, Tennessee in 1957, Eggleston bought a Canon rangefinder and began to experiment with photography. After leaving Vanderbilt, he attended Delta State College in Cleveland, Mississippi, and the University of Mississippi, Oxford. During this time, he studied photography independently, seeking out published resources.

Eggleston became an independent photographer in 1962, after the work of Henri Cartier-Bresson, a Magnum photographer, first caught his attention. The painterly quality of Cartier-Bresson’s photographs, which bore clear evidence of the influence of artists such as Edgar Degas and Henri de Toulouse-Lautrec, appealed to Eggleston’s personal interest in painting theory. The unusual perspectives, so different from the direct, head-on viewpoint typical of photography prior to the 1960s, gave Eggleston new insight into the creative possibilities of photography.

In 1965, Eggleston began experimenting with color photography. He was working exclusively in color by 1966, when color photography was not yet considered a legitimate art form; prior to 1970 color was accepted only for amateur and commercial photography. The 1959 proclamation of revered American photographer Walker Evans, “Color-photography is vulgar,” reflected a persistent, widespread perception of color photography

as cheap, common, and not artistic. Color photography seemed to distort compositions, exaggerating contrasts, emphasizing certain colors and de-emphasizing others that, in black and white photography, would have held the same visual weight. Color photography necessitates careful consideration of formal elements in more complex terms than those demanded by traditional black and white photography.

Eggleston's earliest color photographs illustrate surroundings familiar to him: friends, family, homes, and neighborhoods, as well as more trivial details from daily life, such as a light fixture on a ceiling, a pile of trash bags leaning against a building, or the inside of an empty oven. As he branched out to less familiar territory, he continued to focus on typically unremarkable visions from daily life, such as the interior of a frosted-over freezer filled with food; a shower stall with a mint green tub and tiles, gleaming stainless hardware, and stained grout; or a shot of shoes, a dime, and a gilt-framed mirror stashed beneath a bed. He is especially well known for his interiors, abandoned landscapes, and lone, centrally-placed figures. Of his photographs, Eggleston says, "I like to think of them as parts of a novel I'm doing" (Knappe 1999, unpaginated).

Eggleston's color photographs of trivial images from mundane life sparked considerable controversy following his MoMA exhibition, the first solo exhibition of an artist using color photography at the museum. *Photographs by William Eggleston* presented 75 dye transfer prints, all shot on transparency film between 1969 and 1971. The snapshot-quality of the images, with commonplace subjects and informal, seemingly offhand compositions, left audiences wondering how the images were different from those taken by any amateur photographer. The stigma against color photographs exacerbated the issue. Harsh critical reviews of the show criticized Eggleston's "snapshot chic" as boring, banal, and unacceptable.

Exhibition curator John Szarkowski, then Director of the Department of Photographs at the MoMA, had first met Eggleston in 1967 at the suggestion of mutual friends Garry Winogrand, Diane Arbus, and Lee Friedlander. Szarkowski immediately liked Eggleston's work, but was unable to secure exhibition funding for several years at least partly because of the historical bias against color photography. According to Szarkowski, color photography prior to the 1970s had "failed" in two ways: either photographers neglected to consider color as an integral element of the composition, or they focused solely on color as a formal element separate from other aspects of a composition. In

neither case did artists consider color holistically. Eggleston's holistic approach to his photographs is what, according to Szarkowski, separated his work from that of other photographers, professional and amateur alike.

The central compositions of Eggleston's photographs also seemed to relate them to amateur photography, in which the casual photographer centers each subject perfectly in the frame. On closer inspection, Eggleston's compositions are complex and highly ordered. As Alfred Barr noted in 1972, Eggleston's compositions seem to radiate from a central point like a wheel, as in *Southern Environs of Memphis*, 1971. Eggleston acknowledged this recurring design and explained it as mimicking the Confederate flag (a comparison for which he has received much criticism).

The apparent simplicity of his compositions belies their complex sources of inspiration: the *ukiyo-e* viewpoint ("pictures of the floating world") of Japanese art mediated through the work of Post-Impressionist painters and printmakers such as Degas and Toulouse-Lautrec. Whether shot from above or below the subject, Eggleston's photographs are not taken from typical eye level. Regarding his photograph *Untitled* (Tricycle), c. 1970, in which the extremely low perspective angle makes a child's tricycle appear monumental, Eggleston said:

Sometimes I like the idea of making a picture that does not look like a human picture. Humans make pictures which tend to be about five feet above the ground looking out horizontally. I like very fast flying insects moving all over and I wonder what their view is from moment to moment. I have made a few pictures which show that physical viewpoint. The tricycle is similar. It is an insect's view or it could be a child's view.

(Holborn 1992, 23–24)

By subverting the viewer's usual viewpoint, Eggleston confers new depth to the mundane subjects individuals take for granted every day.

Following Eggleston's MoMA exhibition, critic Janet Malcolm suggested that such snapshot-style photographs had become acceptable material for an exhibition at MoMA because of the work of the Photorealists of the 1960s and 1970s, who painted large-scale, often mundane subjects with photographic precision. She called photographers such as Eggleston "photo-Photo-Realists." Subsequent critics have refuted her claim of a connection, but the pervasiveness of trivial objects in the art of both groups is surely significant.

Eggleston had spent time in New York in the 1970s with Pop artist Andy Warhol and his circle of friends at the Chelsea Hotel. Eggleston's realist images, full

of rust and decay, counter the Pop images Warhol produced—clean, bright images of commercial products and popular icons. As Warhol's images are about production, Eggleston's are about consumption; as Warhol's images present popular icons of American life, Eggleston presents ordinary, nameless Americans. Eggleston shows the grittier, real-life side of the idealized world Warhol presented.

The creation of iconic imagery attracted Eggleston to Walker Evans, whose work Eggleston praised for "elevating the casual, the everyday and the literal into specific, permanent symbols" (Holborn 1992, 12). Eggleston shared Evans's goal of glorifying the commonplace. Eggleston also points out where their interests diverge: Evans, like most photographers of the mid-twentieth century, used a square-on, perfectly frontal shot, which Eggleston avoids religiously.

The unusual perspectives and angles of Eggleston's photographs work with his uninhabited, stark scenes to create a sense of unease in many of his images. His frequent depictions of neglected buildings, rusty signs, and dirty streets further the sense of a darkness lurking beneath his colorful surfaces, as in *The Louisiana Project*, 1980. In photographs such as *Untitled (Toilet)*, 1970, the low perspective, seen as though lying on the floor, casts a menacing shadow on the scene. The harsh juxtaposition of the eerie pool of red light glowing beyond the green wall intensifies the sickly, ominous atmosphere.

The power of color in *Untitled (Toilet)* points to the additional experiences that black and white photography cannot suggest. Color intensifies the emotional dimension of his works—sinister or beautiful—and infuses his photographs with a sense of immediacy: his scenes seem familiar, more directly connected to our own lives than scenes in black and white, which divorce color from content and emphasize the separation between art and reality.

Eggleston is especially well-known for his use of the dye transfer process of color printing, which he first encountered while teaching at Harvard University in 1973–1974. The dye transfer process creates intense, saturated colors on a rich surface created with layers of dyes. Not only does this layering of colors create a luscious, tactile surface, it also allows the artist to adjust each color independent of the others, permitting greater variation of emphasis and subordination in the overall color scheme. Publishing his first portfolio of dye transfer prints, *14 Pictures*, in 1974, Eggleston was one of the earliest photographers to use the dye transfer process for non-commercial purposes.

Also in 1974, Eggleston completed his project *Los Alamos*. He had taken the series of more than 2,000

photographs over the period of 1967–1974, during travels across the United States, from Memphis to New Orleans, Southern California, Las Vegas, and New Mexico. The vast series was named after stopping at the nuclear research site Los Alamos, New Mexico.

Although Eggleston has lived his entire life in the South, he hastens to avoid being dubbed a "Southern" artist. On his extensive travels, which help shield him from the "Southern" label, he has photographed throughout the United States as well as in Austria, the Caribbean, China, England, Egypt, Germany, Japan, Kenya, Poland, Spain, and South Africa. His goal is to treat his photographs as independent of place: to approach images from his native South in the same way as pictures from Poland or Kenya. He purposefully tries to eliminate elements of his photographs that tie them too closely to a place, including elements that characterize his work as "Southern."

Self-imposed constraints are common in Eggleston's oeuvre. In his series *Wedgwood Blue*, Eggleston photographed the sky with the restriction of only directing his camera straight up. This limited viewpoint captured perfectly ordinary but frequently beautiful scenes, including wispy clouds, fragments of tree branches, and portions of power lines, but avoided the more banal photographic subject of the horizon. This unexpected approach to the ordinary is typical of Eggleston's work.

He used a similar limitation when photographing on commission from AT&T in 1978, when he took pictures along the 32nd parallel. The artist removed himself from the process of content selection; instead, he randomly regimented the process by photographing at timed intervals. Two years earlier, Eggleston had further removed himself from the process by shooting pictures without peering through the camera's viewfinder. He would aim and shoot, sensing the angle he desired rather than precisely arranging his composition before his lens. He felt that working away from the viewfinder allowed him to look more intensely at his surroundings.

*The Democratic Forest* (1989), a project documented by a book of the same name, included over 10,000 prints created "democratically," without respect to the academic hierarchy of subject matter. The "democratic camera" captures each subject with the assumption that everything—whether a person or a clump of grass—is equally valid subject matter, thereby upending traditional hierarchies of subject matter.

Writer Mark Holborn traces the roots of this idea of the democratic camera to Eggleston's experimentation with video, begun in 1973 and continuing in 1978, when Eggleston's friend Ricky

Leacock, a pioneer of video, invited him to work at the Massachusetts Institute of Technology exploring the possibilities of portable color video. His work in video may have inspired Eggleston's increasing reliance on nontraditional subject matter through the 1970s. In the same way that unedited video moves from one focal point to another, documenting the transitory space between intended subjects, Eggleston's democratic camera captures any fleeting, momentary scene and creates a subject deemed equal in importance to more traditional subjects, such as figures or landscapes.

Eggleston is an extremely prolific photographer. He has produced tens of thousands of prints, shooting each composition only once, as he prefers to eliminate the option of choosing between different versions of similar shots. Although he feels that anything can be a legitimate subject Eggleston edits his production ruthlessly; only a small portion of the tens of thousands of prints he has made have ever been shown.

Eggleston once claimed that his subject matter was secondary to his photographs (Szarkowski 1976, 9). Such a formalist declaration on one hand explains his democratic photography and his glorification of the trivial, and on the other shortchanges his work by reducing his photographs to purely aesthetic objects. His own statement, "I am at war with the obvious," points out the much deeper issues at stake in his work: the public's expectations of photography and the artist's independence and authority in establishing standards of legitimate content and modes of presentation.

RACHEL KEITH

*See also:* **Evans, Walker; Museum of Modern Art; Photography in the United States: the South; Szarkowski, John; Vernacular Photography**

### Biography

Born in Memphis, Tennessee, 27 July 1939. Studied at Vanderbilt University, Memphis, Tennessee; Delta State College, Cleveland, Mississippi; and the University of Mississippi, Oxford. Begins taking photographs in 1957. Becomes an independent photographer in 1962; begins working in color in 1966. Lecturer in Visual and Environmental Studies at Harvard University, Cambridge, Massachusetts, 1974. Researcher in color video at the Massachusetts Institute of Technology, Cambridge, Massachusetts, 1978–1979. John Simon Guggenheim Memorial Fellowship, 1974, National Endowment for the Arts (NEA) Photographer's Fellowship, 1975, and NEA survey grant, 1978, for a survey of Mississippi cotton farms using photography and color video. Hasselblad Foundation International Award in Photography, 1998. Resides in Memphis, Tennessee.

### Selected Individual Exhibitions

- 1974 Jefferson Place Gallery; Washington, DC
- 1976 *Photographs by William Eggleston*; The Museum of Modern Art, New York, New York, and traveling
- 1977 *Election Eve*; Corcoran Gallery of Art, Washington, DC and traveling
- 1983 *William Eggleston: Color Photographs from the American South*; Victoria and Albert Museum, London, England, and traveling
- 1984 *Elvis at Brooks: The Graceland. Photographs of William Eggleston*; Memphis Art Museum, Memphis, Tennessee
- 1984 *Graceland and the South*; Art Institute of Chicago, Chicago, Illinois
- 1985 *Bill Eggleston*; Victoria and Albert Museum, London, England
- 1985 *Bill Eggleston: New Orleans Projects*; Memphis Brooks Museum of Art, Memphis, Tennessee
- 1987 *Eggleston's Egypt*; Memphis Brooks Museum of Art, Memphis, Tennessee
- 1990–1991 *William Eggleston: The Democratic Forest*; Corcoran Gallery of Art, Washington, DC
- 1992 *Ancient and Modern*; Barbican Art Gallery, London, England, and traveling
- 1999 *William Eggleston; 1998 Hasselblad Award Winner*; Hasselblad Center, Göteborg, Sweden

### Selected Group Exhibitions

- 1972 *Photography Workshop International*; Corcoran Gallery of Art, Washington, DC
- 1974 *Straight Color*; Rochester Institute of Technology, Rochester, New York
- 1975 *Color Photography: Inventors and Innovators 1850–1975*; Yale University Art Gallery, New Haven, Connecticut
- 1977 *The Contemporary South*; a United States Information Agency traveling exhibition organized by the New Orleans Museum of Art, New Orleans, Louisiana
- 1978 *Mirrors and Windows: American Photography since 1960*; The Museum of Modern Art, New York, New York, and traveling

### Selected Works

- Lunch*, 1963
- Untitled* (Toilet), 1970
- Untitled* (Tricycle), c. 1970, printed later
- Greenwood, Mississippi* (Red ceiling), 1973
- Memphis* (Green shower), early 1970s
- 14 Pictures* (Shoes under bed), 1974
- Troubled Waters* (Food in freezer), 1980
- The Louisiana Project* (House), 1980

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William Eggleston, *Untitled (Memphis, Green Shower)*, Circa 1972, Dye transfer print, 20 × 16", 50.8 × 40.6 cm, Ed. 20.  
[*Courtesy Cheim & Read, New York*]

Kozloff, Max. "To Mystify Color Photography." *Artforum* 15 (3) (November 1976): 50–51.  
 Szarkowski, John. *William Eggleston's Guide*. New York: Museum of Modern Art, 1976 (reprinted 2002).

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## ALFRED EISENSTAEDT

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### Polish-American

Alfred Eisenstaedt, the man behind the camera that fixed itself on some of the most enduring images of modern history, was a great popular photographer of the twentieth century. He was a preeminent photo-journalist of his time, a time that spans eight decades, and he has been frequently called "the father of photo-journalism." Until the last years of a life that spanned nearly the entire twentieth century, "Eisie," as he was known, was still shooting and adding to an inventory that included hundreds of thousands of negatives.

His final working days would start at nine in the morning when his sister-in-law, Lulu Kaye, escorted him the five blocks from his apartment to the Time-Life Building. Looking natty in suspenders and often a bow-tie, he answered letters and phone calls long before others had arrived. His days were filled supervising the printing of his photographs for the next exhibit or book project. His five-foot-four frame maneuvered agilely in an office crammed with books and papers and tidy yellow cardboard boxes of prints. His filing system was perhaps inefficiently simple: the boxes marked only "Germany," "Great Americans," "Great Englishmen," "Musicians," and "Miscellaneous." He had no trouble locating pictures, however. His memory was photographic.

Eisie's last project, *95 for 95*, which gathered 95 images in a show for his 95th birthday, was exhibited nationwide in 1993.

Alfred Eisenstaedt was born December 6, 1898, in Dirschau, West Prussia (now part of Poland), one of three sons of Regina and Joseph Eisenstaedt, a merchant. The family moved to Berlin when Alfred was eight, and remained there until Hitler came to power. He may well have followed in his father's footsteps, were it not for an uncle who, when Eisenstaedt was 14, gave the boy an Eastman Kodak no. 3 folding camera in 1912.

Interrupting his studies at the University of Berlin, Eisenstaedt was drafted into the German army in 1916 during World War I, serving at the front until April 1918, when gunfire crippled both his legs. During the year-long recovery, he became fascinated by the local art museums, studying the paintings of the masters.

Although he became a belt-and-button salesman by trade in 1922, with the money he was able to save, he bought photographic equipment. Developing the pictures in his bathroom, Eisenstaedt had yet to learn there was such a thing as an enlarger. In 1927, while vacationing with his parents in Czechoslovakia, he photographed a woman playing tennis. Taken from a hillside 50 yards away, the photo captured the long shadow the woman cast on the tennis court. He wrote:

I took one picture of the scene with a Zeiss Ideal Camera, 9 × 12 with glass plates. I was rather satisfied when I showed it to a friend of mine. 'Why don't you enlarge it?' he asked. And he showed me a contraption of a wooden box with a frosted light bulb inside attached to a 9 × 12 camera, same as mine...When I saw that one could enlarge and eliminate unnecessary details, the photo bug bit me and I saw enormous possibilities.

(Eisenstaedt 1985)

Those possibilities included making a living with his pictures. In 1927, Eisenstaedt sold his first photograph of that tennis player to *Der Weltspiegel* for three marks, about 12 dollars at the time. By age 31, in 1929 he had quit the belt-and-button business to become a full time photographer. In doing so, he would come to define the profession. As a pioneer in his field, Eisenstaedt had few rules to follow. He looked to the work of Martin Munkasci and Dr. Erich Salomon, with whom he had the opportunity to work.

As a freelancer Eisenstaedt worked for Pacific and Atlantic Photos Berlin office in 1928, which

would become part of the Associated Press in 1931. At that time Eisenstaedt began working with the innovative Leica 35 mm camera, which had been developed four years prior. His assignments included portraits of statesmen and famous artists, as well as social events such as the winter season in St. Moritz. In 1933, he was sent to Italy to shoot the first meeting of fascist leaders Hitler and Mussolini. His aggressive yet invisible style of working allowed him to come within arm's reach of the two dictators.

Despite his success in Europe, Eisenstaedt had heard that the greatest opportunity for photo-journalists was now in the United States. Two years after Hitler took power, Eisenstaedt immigrated to America in 1935. He sailed from Le Havre on the *Ile de France*, arriving in New York at the end of November, with a portfolio overflowing with photographs of European politicians, entertainers, and royalty including Hitler, Mussolini, Marlene Dietrich, Gloria Swanson, Bernard Shaw, Charlie Chaplin, Arturo Toscanini, and Sergei Rachmaninoff. Among the impressive variety of photographs in his portfolio was a photo essay Eisenstaedt had made aboard the Graf Zeppelin in 1933, which impressed the editor most.

In New York he was soon hired with three other photographers—Margaret Bourke-White, Thomas McAvoy, and Peter Stackpole—by *Time* magazine founder Henry Luce, for a secret start-up known only as PROJECT X. After six months of testing the mystery venture, it premiered as *Life* magazine on November 23, 1936.

The first 10-cent issue featured five pages of Eisenstaedt's pictures. The second week Eisenstaedt—now dubbed “Eisie” by his peers—had his photo of West Point military academy on the cover. Other early assignments included the recovery of America as the country pulled out of the Depression. He traveled his new homeland sending back images of shacks and abandoned cars in Oregon, skid row derelicts in Los Angeles, and signs advertising beer for a nickel. Because he was not yet a citizen, Eisenstaedt could not be sent to cover the war, and so landed a good deal of celebrity assignments instead.

In 1942, Eisenstaedt at last became a U.S. citizen and was able finally to travel overseas to document the effects of the war. In Japan in 1945 he accompanied Emperor Hirohito on tours to see the destruction caused by the dropping of the atomic bomb on the cities of Hiroshima and Naogasaki. He recalls a particularly memorable experience in Hiroshima.

A mother and child were looking at some green vegetables they had raised from seeds and planted in the ruins. When I asked the woman if I could take her picture, she bowed deeply and posed for me. Her expression was one of bewilderment, anguish and resignation...all I could do, after I had taken her picture, was to bow very deeply before her.

To capture what has become perhaps his most reproduced image, and one of the iconic images of the twentieth century, popularly known as *The Kiss in Times Square on V-J Day*, of 1945. Eisenstaedt had been following the sailor who was

running along the street grabbing any and every girl in sight. Whether she was a grandmother, stout, thin, old, didn't make any difference. None of the pictures that were possible pleased me. Then, suddenly in a flash, I saw something white being grabbed. I turned around and clicked the moment the sailor kissed the nurse.

In 1991, he told a *New York Times* reporter, “Although I am 92, my brain is 30 years old.” To prove it, he recalled that to shoot that victory kiss he used  $\frac{1}{125}$ -second exposure, aperture between 5.6 and 8, on Kodak super Double X film.

But this image, he said, was not his personal favorite. That honor goes to a photo of a young woman in a box seat at La Scala opera, 1933. Editors at *Die Dame*, who had assigned Eisie to the opera, did not feel similarly. They never printed the picture.

In 1949, he married Kathy Kaye, a South African whom he met in New York. The 1950s took him to Korea with the American troops, to Italy to show the plight of the poor there, and to England, where Winston Churchill would sit for him. Portrait assignments such as this one often made Eisenstaedt privy to little-known secrets about his subjects.

For *Life's* Fourth of July issue in 1952, actor Charles Laughton was asked to choose his favorite American writing to be read aloud. Eisenstaedt illustrated these verses by traveling across the country—to Minnehaha Falls for Henry Wadsworth Longfellow's *The Song of Hiawatha*, to the Hudson Valley for Washington Irving's *Rip Van Winkle*, and on a riverboat for Mark Twain's *Life on the Mississippi*.

He documented the lighter side of life with no less earnest an approach. “You learn something from every picture you take,” he said after shooting a story on women's underwear for *Life*. In total, he shot nearly 92 covers for the magazine and some 2,500 assignments, amassing some 10,000 prints.

Portraiture remained a constant: Marlene Dietrich smoldering in top hat and tails; Marilyn Mon-

roe vamping in her backyard; John F. Kennedy clowning with his little daughter Caroline; Albert Einstein lecturing to a class of physicists at Princeton; Sophia Loren—Eisie’s favorite model—wearing a negligee in a cover shot that caused some *Life* readers to cancel their subscriptions. No matter how famous or notorious the subject, Eisenstaedt was at ease with them. “In 1938 our picture editor, Wilson Hicks, told me, ‘Alfred, I’m sending you to Hollywood. Don’t be afraid and in awe of these queens—you are a king in your profession.’ I’ve never forgotten that.”

He did, however, allow himself to ask for a few autographs, and treasured a collection that includes notes from artist Norman Rockwell, Secretary of State Henry Kissinger, and actress Lillian Gish.

In 1979, at age 81, Eisenstaedt returned to Germany for the first time. An exhibition of 93 photographs of German life from the 1930s through that year traveled through Europe and the United States. Remarkably, Eisenstaedt’s first major retrospective did not come until 1986 at age 88 when the International Center of Photography in New York presented 125 of his prints.

Eisenstaedt has received numerous awards for his work including the National Medal of the Arts, the International Understanding Award for Outstanding Achievement, the Photographic Society of America Achievement Award, and Photographer of the Year, Encyclopedia Britannica. *Time* heralded Eisenstaedt’s *V-J Day, Times Square, 1945* as one of the 10 greatest images in the history of photojournalism.

The city of New York named an Alfred Eisenstaedt Day in his honor and the International Center for Photography (ICP) recognized Eisenstaedt with its Master of Photography award in 1988. President George H. W. Bush bestowed on him the National Medal of Arts in 1989. Far from resting on his laurels, Eisie continued to take commissions: when President Clinton vacationed on Martha’s Vineyard in Massachusetts in 1994 where Eisie made his home, he was there to photograph the first family, and to present them with their choice of his prints as a gift. Bill Clinton chose *Drum Major at the University of Michigan* of 1951, and his daughter Chelsea picked *Future Ballerinas of the American Ballet Theatre* of 1936.

At the opening of his shows, photographers who looked up to Eisie would ask to take their pictures with him, and perhaps to get some advice. Modestly, Eisie would say, “When the young photographers come...I ask them questions. They know more about the modern cameras than I do.”

In 1994, *Life* and *Vanity Fair* ran portraits of Eisie on the Brooklyn Bridge by Annie Leibovitz. “He was telling me what to do during the entire shoot,” recalled Leibovitz. “But then he’d say this is your picture, do whatever you want.” Eisie did choose the location, though, “because I am still younger than the Brooklyn Bridge,” he told the *New York Times*.

A fellow photographer and later *Life*’s director of photography, John Loengard, explained Eisenstaedt’s enduring success: “He never tries to please editors. He only makes pictures that please him.” For some 60 years, *Life* readers were the beneficiaries of those pictures, a life’s work that was also his pleasure. Alfred Eisenstaedt died in Martha’s Vineyard, Massachusetts, on August 23, 1995. His photographs are in the permanent collections of the Royal Photographic Society, London; the International Center of Photography, New York; the International Museum of Photography and Film, George Eastman House, Rochester, New York; and the National Gallery of Canada, Ottawa.

SUVASH KUMER BARMAN

*See also: History of Photography: Twentieth-Century Pioneers; Life Magazine; Portraiture*

### Biography

Born in Dirschau, West Prussia (now part of Poland), 6 December 1898. At the age of 14, received an Eastman Kodak no. 3 folding camera. Attended Hohenzollern Gymnasium, Berlin, 1906–1912; University of Berlin, 1913–1916. Drafted in to the German army, 1916, serving at the front until 9 April 1918. Belt and button salesman 1922. Sold his first photo to *Der Weltspiegel*, 1927. Worked as a freelancer for Pacific and Atlantic Photo, 1929; Associated Press, 1931. Sent to Italy to shoot the first meeting of Hitler and Mussolini, 1933. Emigrated to the United States and became one of the four original photographers at *Life*, 1935. Photographed in Hollywood, 1938. Became a U.S. citizen and traveled overseas to document the effects of the war, 1942. Marriage to Kathy Kaye, 1949. Traveled to Korea with American troops, 1950, and went on to Italy and England. Returned to Germany, 1979. International Center of Photography (ICP) Master of Photography award, 1988. National Medal of the Arts, 1989. Died in Martha’s Vineyard, Massachusetts, 23 August 1995.

### Individual Exhibitions

1954 *Alfred Eisenstaedt*; George Eastman House, Rochester, New York  
 1966 *Witness to Our Time*; Time-Life Building; New York, New York and Smithsonian Institution, Washington, D.C.  
 1979 *Alfred Eisenstaedt: German Life*; U.S. and traveling

## EISENSTAEDT, ALFRED

1986 *Alfred Eisenstaedt*; International Center of Photography, New York, New York  
Museum of Modern Art, New York, New York  
The Whitney Museum of American Art, New York, New York  
The Philadelphia College of Art, Philadelphia, Pennsylvania  
1994 *95 for 95*; Alfred Eisenstaedt's 95th Birthday Exhibition, U.S. and traveling

### Group Exhibitions

1951 *Memorable Life Photographs*; Museum of Modern Art, New York, New York  
1959 *Undert Jahre Photographie 1939–1939*; Museum Folkwang, Essen, Germany, and traveling  
1967 *Photography in the Twentieth Century*; National Gallery of Canada, Ottawa, Canada, and traveling  
1980 *The Imaginary Photo Museum*; Kunsthalle, Cologne, Germany

### Selected Works

*Ice Skating Waiter, St. Moritz*, 1932  
*Graf Zeppelin*, 1933  
*Joseph Goebbels*, 1933

*Future Ballerinas of the American Ballet Theatre*, 1936  
*V-J Day, Times Square*, 1945  
*Drum Major at the University of Michigan*, 1951  
*Marilyn Monroe, Hollywood*, 1953

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## ED VAN DER ELSKEN

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### Dutch

Ed van der Elsen was not only an influential Dutch photographer, but also a first-rank filmmaker. At the age of 30 in 1955, he had already gained some international recognition, mainly in the United States. Hot-tempered, van der Elsen stubbornly lived for photography and developed his creative path: on the one hand self-centered, on the other highly diversified geographically and thematically speaking. Although his interests drove him to record the lives of outcasts worldwide, he was never restricted to the subject. Other themes, approached with much empathy and irony, were documented by his joyful, but truly inquisitive personality:

I look at you. How lovely you are. How lovely you were. All your fun. All your misery. I picture. There are things I got to tell you. I prod you in the ribs. I grab you by the arm. I yank your coat-tails. I say, d'you see that? Dammit! Fabulous! Unbelievable! Super! Or. Filthy bastards!

Dirty dogs! What a lousy squirt! They should pass a law...D'you see that! Look at them! Jesus, I'm alive.

(van der Elsen 1966)

Born in Amsterdam in 1925, van der Elsen lived and grew up there until 1944. As he wanted to become a sculptor, he attended the Institute for Applied Arts Education (1943). For fear he would be sent to Germany to work, he fled to the south of the Netherlands, where he hid. After the City of Arnhem had been freed, he joined the allied forces until the war ended.

His formative years (1945–1950) were characterized by an early recognition by his peers. Whilst attending a film operator's preparatory course, he thought he might support himself as a photographer. For this, he took a correspondence course provided by the School of Professional Photography in The Hague. The fact that he failed the exams did not prevent him from absorbing his lessons, as he was

also assisting professional photographers such as Ad Windig in Amsterdam. Van der Elsen also took pictures of his hometown and of a trip from Paris to Marseille (1949). Through such early photographic achievements, he joined, that same year, the GKf, the leading Dutch photographers' organization at which point he also benefited from Kryn Taconis's support. Taconis belonged to the GKf and was associated with Magnum Photos in Paris.

When van der Elsen decided to go to Paris in the summer of 1950, he arrived with Taconis's letter of introduction in hand. Pierre Gassman, the addressee, headed Pictorial Service, a leading photo laboratory that worked for Magnum Photos, and employed him. There he met Ada Kando, a photographer, whom he married in 1954. After six months, however, he left Pictorial Service and started photographing the lives of some of the people he had met. This group of young Bohemians was not the only subject he recorded; many images echoed Parisian street life, comic urban scenes, and his daily life in Sèvres with Ada and her children (1950–1954).

However, this group was the main theme of his first book, *Love on the Left Bank* (1956), published with Edward Steichen's strong encouragement. He had met Steichen in 1953. Steichen, the head of the photography department at the Museum of Modern Art (MoMA) in New York also showed his pictures in two important exhibitions of the time: *Post-war European Photography* (1953) and *The Family of Man* (1955). For *Love on the Left Bank*, van der Elsen composed a love story between Ann and Manuel using short texts followed by a series of images with varying dimensions, which added rhythm to the sequence. Among the last photographs of this visual narration, Vali Myers, alias Ann, lavishly kisses a mirror: van der Elsen knew how to picture sensuality well.

After van der Elsen had come back to Amsterdam and divorced from Ada (1955), he began a life of intense travel while working on photo books and reportages for *Vrij Nederland*, *De Volkskrant*, *Het Parool*. Amsterdam, its neighborhoods and musical life was not neglected. In *Jazz* (1959), his *Chet Baker in Concertgebouw* illustrates how van der Elsen obtained very dark, contrasted, and coarse-grained images. It also shows his shift towards the use of a 35 mm Leica camera equipped with a telephoto lens.

Van der Elsen traveled with Gerda van der Veen whom he married in 1957. Soon after, he accepted the invitation of Gerda's brother, an anthropologist, to come to a small village, Banda, located in French Equatorial Africa. His photographs showing communal life were published in *Bagara* (1958). He and his wife also traveled around the world for 14 months (1959–1960). They went to Sierra Leone,

South Africa, Malaysia, Singapore, The Philippines, Japan, Mexico, and the United States. The book, *Sweet Life* (1966), includes his images and comments about each place. In these images van der Elsen demonstrates how his photographs are able to create an emotional link for the viewer with his subjects. In *Durban* (1959), in which a bench "for Whites only" is shown, van der Elsen reveals another ability: his cunning way of denouncing how absurd a situation can be by utilizing visual irony. As *Sweet Life* took a long time to be published and disappointed by the difficulties in moving this project forward, van der Elsen renounced photography after 1962 for five years and concentrated on filmmaking, an activity he had first taken up in 1955.

A new shift in his career followed his moving in 1971 from Amsterdam to the more rural Edam where he lived with his family on a farm. As the 1971 prizewinning film *De Verliefde Camera* testified, van der Elsen had been working on a private record of his country life both in film and photography in the 1970s. Photographs of his son, *Daan* (1975), or of his horses, *Pravda and Fidelito* (1978), illustrate such interests. His taste for intimacy was also exemplified by the slide exhibition *Eye Love You* (1977). Published in color, the exhibition catalogue was a celebration of love, all kinds of love: images of couples, love scenes, or of pregnant women mingled. These personal works were supported by his intense activity as a photojournalist: van der Elsen published photo reportages in *Avenue*, between 1967 and 1980, and in other Dutch periodicals (e.g., *Margriet*). This led him to travel once again to Africa, South-East Asia, and South Asia. In South Asia he reported on the terrible floods, which had taken place in Bangladesh in 1974. Published in 1975 in *Avenue*, his treatment of the tragedy, was an exception to his established way of photographing: for the first time he engaged the viewer with a clear vision of sorrow.

Between 1979 and 1990, van der Elsen concentrated on editing and publishing books using the photographs he had been taking throughout his life, both in the Netherlands and abroad. *De ontdekking van Japan* (1988) was a special case. It emphasized his fascination for the country that from his international travels had impressed him the most. Another South-East Asian experience, in *Korea* (1988), was short-lived, because he was diagnosed with cancer. This would become the main subject of his last film *Bye* (1990) in which he filmed his illness. His last film illustrated another strand of his work from the 1980s: a focus on photographing and filming his own life, his farm life (see *Avonturen op*

*het land*), and his revived love with Anneke Hilhorst whom he had married in 1984. Thus Ed van der Elskén followed until the end his motto: “Laat zien wie je bent!” (show us who you are!).

PHILIPPE JARJAT

### Biography

Born in Amsterdam, 10 March 1925. Attended for one year the Institute for Applied Arts Education in Amsterdam, 1943; attended a film operator's preparatory course; followed a correspondence course with the School of Professional Photography in The Hague, 1944–1947. Joined the GKf, 1949. Dutch National Film Award, 1971; Dutch Ministry of Culture Grant, 1987. Died in Edam, 28 December 1990.

### Individual Exhibitions

- 1955 Art Institute of Chicago; Chicago, Illinois
- 1955 Walker Art Center; Minneapolis, Minnesota
- 1959 *Foto's Ed van der Elskén*; Gröninger Museum voor Stad en Land, Gröningen, The Netherlands
- 1966 *Hee... zie je dat?*; Stedelijk Museum, Amsterdam, The Netherlands
- 1968 *Sweet Life*; De Vishal, Haarlem, The Netherlands
- 1977 *Eye Love You*; Stedelijk Museum, Amsterdam, The Netherlands
- 1981 *Paris of the Fifties*; Canon Photo Gallery, Amsterdam, The Netherlands
- 1983 *Een liefdesgeschiedenis in Saint Germain des Prés*; Stedelijk Museum, Amsterdam, The Netherlands
- 1984 *Amsterdam!*; Amsterdams Historisch Museum, Amsterdam, The Netherlands
- 1986 *Une histoire d'amour à Saint-Germain-des-Prés*; Institut néerlandais, Paris, France
- 1987 *Jong Nederland*; Canon Photo Gallery, Amsterdam, The Netherlands
- 1988 *De ontdekking van Japan: Foto's van Ed van der Elskén 1961–1988*; Canon Image Center, Amsterdam, The Netherlands
- 1991 *Once upon a Time*; Stedelijk Museum, Amsterdam, The Netherlands, and traveling to Bunkamura Gallery, Tokyo, Japan; Daimaru Department Store, Osaka, Japan; Fotomuseum, Winterthur, Switzerland
- 1996 *Ed van der Elskén: L'Amour! Foto's 1950–1990*; Kunsthal, Rotterdam, The Netherlands  
*Love on the Left Bank*; The Photographers' Gallery, London, England
- 1997 *Ed van der Elskén: Hong Kong*; Nederlands fotoinstituut, Rotterdam, The Netherlands
- 2000 *Ed van der Elskén: Sweet Life. Fotografie + Film 1949–1990*; Kunstmuseum, Wolfsburg, Germany, and traveling to Fundació “La Caixa,” Barcelona, Spain  
*Eye Love You. Ed van der Elskén 1925–1990. Foto's dia's en films en video*; De Beyerd, Breda, The Netherlands
- 2001 *Ed van der Elskén. Eye Love You. Fotografies + films (1949–1970)*; Barcelona, Centre Cultural de la Fundació “la Caixa”, Spain  
*Ed van der Elskén*; The Photographers' Gallery, London, England  
*Modena per la Fotografia 2001*; Galleria Civica, Modena, Italy

### Group Exhibitions

- 1953 Bibliothèque nationale de France; Paris, France  
*Nederlandse Fotografie 1953*; Kunstzaalen De Jong-Bergers, Maastricht, The Netherlands  
*Post-war European Photography*; Museum of Modern Art, New York, New York
- 1954 *Subjektive Fotografie 2*; Staatliche Schule für Kunst und Handwerke, Saarbrücken, Germany
- 1955 *The Family of Man*; Museum of Modern Art, New York, New York
- 1958 *Foto's GKf*; Prentenkabinet der Rijksuniversiteit Leiden, Leiden, The Netherlands
- 1960 Stedelijk Museum; Amsterdam, The Netherlands
- 1967 *The Camera As Witness*; International Exhibition of Photography Expo '67, Montreal, Quebec, Canada
- 1973 *Groepfoto (GKf)*; Stedelijk Museum, Amsterdam, The Netherlands  
*Five Masters of European Photography*; The Photographers' Gallery, London, England
- 1978 *Fotografie in Nederland 1940–1975*; Stedelijk Museum, Amsterdam, The Netherlands
- 1980 *Het Portret*; Canon Photo Gallery, Amsterdam, The Netherlands
- 1982 *Veranderingen in de fotojournalistiek 1960–1980*; Stedelijk Museum, Amsterdam, The Netherlands
- 1988 *Roots & Turns: 20th Century Photography in the Netherlands*; Sarah Campbell Blaffer Gallery, Houston, Texas
- 1996 *Karel Appel*; Cobramuseum, Amstelveen, The Netherlands
- 1997 *Documenta X*; Kassel, Germany
- 2001 *Dutchdelight*, foam, Amsterdam, The Netherlands
- 2002 *Het bedrijfsfotoboek 1945–1965. Professionalisering van fotografen in Nederland*; Museum Boijmans van Beuningen, Rotterdam, The Netherlands
- 2003 *Fotomanifestatie Noorderlicht 2003, De Hommage*; Groningen, The Netherlands  
Panorama Amsterdam 1862–2003; Foam Amsterdam, The Netherlands

### Selected Works

- Untitled* (Vali Myers as Ann), 1950–1954
- Chet Baker in Concertgebouw*, Amsterdam, 1955
- Durban*, 1959
- Daan*, 1975
- Pravda and Fidelito*, 1978

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# EMULSION

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Photographic materials consist mainly of a support base coated with one or more layers of photosensitive material. In silver gelatin photography, this photosensitive material is customarily called an “emulsion.” This term is a misnomer, but is commonly used to refer to the light-sensitive material coated on various substrates including glass plates, flexible films, or papers. However, it is also applied broadly to film and paper products.

Manufacturers and photographers pay great attention to the characteristics of emulsions and sensitized materials because their choice has great influence on the effect and quality of the photographs obtained. Some emulsions are designed to form negative images, and others, positive images. One kind of positive emulsion is designed for reversal processing, where, during processing, a negative image is formed first and then chemically reversed to form a final positive image. The other kind of positive emulsion is the direct positive emulsion, where conventional exposure and processing yield a final positive image. Negative emulsions form negative images, where highlights are rendered dark and shadows light. Negative images are usually printed on another negative material such as printing paper to make final positive images. This is called a negative–positive system.

Photographic speeds of emulsions, that is, sensitivity to light and thus how long the material needs to be exposed to create an acceptable image, vary widely. Contact printing papers are very slow to provide comfortable exposure time in contact printing frames. Enlarging (projection printing) papers are much faster than contact printing papers but much slower than negative emulsions for in-camera use. Document films and duplicating films usually fall between enlarging emulsions and negative emulsions in speed.

Emulsions also vary in contrast. Pictorial photography produces what are called continuous tone reproduction of the original image, consisting of black, white, and many shades of gray; while graphic art processes and reproduction of documents generally use extremely high contrast to produce images of black and white with no gray. In a pictorial negative–positive system, negative films have low contrast to register the subject’s wide gradation range, while print emulsions have

high contrast to make final prints of normal contrast images. This system provides wide exposure latitude at the time of in-camera exposure, while allowing precise control of image darkness and contrast in the darkroom. In reversal and direct positive systems, the films have higher contrast than negative films because the in-camera film forms the final positive image. Exposure accuracy of these materials is more stringent and has narrow latitudes because of the inherently high contrast of the films and the lack of ability to adjust the contrast in the darkroom.

Most emulsions are of “developing out” type, where light exposure forms a latent image, which is made visible through the development process. The other emulsions are of “printing out” type, where prolonged exposure to intense light forms a visible image without the development process. Printing out papers (POP) were in common use in the early years of photography to make contact prints from large-format glass negatives, but are still used by photographers. Along with silver-gelatin-based POP, there are salted papers and other non-silver-based printing techniques such as platinum printing. These materials have inherently low contrast and therefore the original negatives were made rather high contrast to make the final prints have normal contrast.

Silver-gelatin emulsion consists of light sensitive silver halide crystals in a binding medium. An emulsion is made from soluble silver (silver nitrate) and soluble halides (e.g., potassium bromide) in the presence of a protective colloid, such as aqueous dispersion of gelatin. These agents are mixed in a highly controlled way, using a process called precipitation. Crystals thus prepared are physically ripened to desired sizes, chemically digested to increase the light sensitivity, and stabilized to ensure photographic performance of the film and paper until its specified expiration date.

After film or paper is exposed to light, exposed crystals bear tiny specks of metallic silver, called latent image, which renders the entire crystal developable in the developer solution, while crystals without a latent image are not developable. Thus the emulsion registers light exposure by means of latent image from as little as a few metallic silver atoms among several billion silver halide molecules

## EMULSION

in a single crystal, and this invisibly registered latent image is chemically amplified by the developer to make a metallic silver grain, which forms the visible image.

Most primitive emulsions are sensitive to blue and ultraviolet light. This is because green and red light do not have sufficient energy to create a latent image on silver halide crystals. Many photographic applications require sensitivity to green or red light, and therefore the spectral sensitivity is extended by sensitizing dyes. Sensitizing dyes allow light of lower energy (longer wavelengths than blue) to form latent images. For example, a sensitizing dye for all visible colors (panchromatic) is used for black-and-white camera negative films so that a natural grayscale is obtained from colored objects.

Enhanced sensitivity is obtained by various means, including optimizing ripening and digestion steps, incorporation of very small amounts of dopants, and use of suitable sensitizing dyes. Optimal formulation improves the efficiency with which the latent image forms upon exposure to light, the stability of the latent image, and the developability of the crystals with latent images. In the past, one could increase photographic speed of emulsion only at the cost of shortening the emulsion's shelf life. This is because chemical reaction will slowly progress in coated, dried materials, until they are for all intents and purposes processed. This appears as elevated fog level, decreased speed, decreased contrast, or a combination of these. Today's high-speed emulsions have excellent photographic properties and long shelf life due to improved technology in sensitization as well as stabilization.

The silver-gelatin process was invented by amateur photographer R. L. Maddox in 1871, in the form of "silver gelatinobromide" plates to be used as in-camera negatives. Maddox's plates were

photographically inferior to then-existing wet collodion plates, but within a few years of his publication of the process, other photographers made important contributions to the field. The silver-gelatin process is thus evolved through continued experiments by scientists and application by engineers and photographers. That is, the silver-gelatin process is a form of applied science that enabled various branches of photography that were previously impossible. Indeed, its influence went beyond photography-related fields; the photographic industry motivated and drove early research on dye chemistry, gelatin chemistry, and other branches of physics and chemistry.

RYUJI SUZUKI

*See also:* **Contact Printing; Film; Non-Silver Processes**

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## ENLARGER

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An enlarger is a device used to project negatives onto light-sensitive materials, most usually photographic paper, which are then processed in appropriate chemistry so that the latent image appears visible. An enlarger can be used to make the image either smaller or larger than the negative itself,

though it is most often used (as the name would suggest) to enlarge negatives. Enlargers are generally set up so that they project the image downward onto a base, though some enlargers can pivot so that they project the image straight ahead. These enlargers are often utilized when the size of the

projected image warrants a greater distance between the lens of the enlarger and the receptive surface than is manageable with an enlarger that projects downward.

An enlarger's lamphouse contains the light source used to make the exposure. Various enlargers employ different types of light sources, including tungsten, quartz-halogen, and fluorescent. Color printing requires that the light source be accessible to color filtration. There are some enlargers that are specially designed for color printing, and have dial-in color and density combinations made available through built-in gelatin or dichronic filters. A few color enlargers employ three differently-colored light sources to make three separate exposures onto the paper: one in red, one in blue, and one in green. In any enlarger, the light source is directed through either a condenser lens or a diffusion screen onto the negative, which is held in place by some type of negative carrier.

The negative carrier is generally one of two types: dustless or glass-sandwich. The dustless type of negative carrier is two plates of either metal or plastic with holes cut for the particular size of film negative being used. The plates hold the negative in position by its edges. Dustless negative carriers are available for film sizes ranging from subminiature to large-format, though are most often used for  $4 \times 5$ -inch and smaller negatives. Glass-sandwich negative carriers are made of two solid plates of glass, which press the negative flat. These negative carriers are most often used for large-format negatives, which tend to sag or droop in the center if not properly supported.

The light from the lamphouse is distributed evenly across the negative, which leads to equal distribution across the surface of the photo-sensitive material. After passing through the negative, the light enters a bellows and lens, where the photographer may control the focus of the image onto the photo-sensitive material. The bellows should be capable of being opened to twice the focal length of the lens, which will allow for 1:1 reproductions of the negative. If a print smaller than the size of the negative is desired, a longer focal-length lens or a special reducing attachment is required.

Degrees of enlargement of a negative are restricted by the structure of the enlarger and the size of the paper. Occasionally, a photographer might be interested in making a print larger than is possible with the fixed space between his enlarger's lens and baseboard. There are ways around this limit, including removing the baseboard and affixing the enlarger to something stable, as a table or bench, and then projecting the image onto the floor (which should greatly increase the distance between

lens and photo-sensitive material). Some enlargers allow for the possibility of the head being turned around  $180^\circ$  (which would also facilitate projecting the image onto the floor or some other lower-than-baseboard-height base); these should be stabilized with something heavy to offset the weight of the head, which is suddenly insufficiently supported by the vertical column or girder assembly. Others come equipped with heads that pivot so that the lens is parallel to a vertical surface (such as a wall); the negative is then projected horizontally onto this vertical surface. The enlarger can be moved farther away or closer to the wall to achieve the desired enlargement size.

There are also practical considerations of enlargement: after a certain point, even the most well-developed and high-grade negatives will begin to show grain when enlarged overly much. If enlarged full-frame, 35 mm negatives begin to show grain and look out-of-focus when enlarged much more than  $8 \times 10$  inches, and 120 film negatives begin to show grain and look out-of-focus when enlarged much more than  $16 \times 20$  inches. If only a small area of a negative is enlarged, considerations should be made as to the maximum size of possible enlargement that will still maintain crisp focus. Even so, the graininess that results from over-enlargement of negatives can be appealing to some photographers.

Most enlargers have both rough- and fine-focus controls. The rough-focusing control moves the whole enlarger head (which is comprised of the lamphouse, the negative carrier, the bellows, and the lens) up or down the vertical column or girder assembly that supports the head. Rough-focusing allows the photographer to determine the size of the projected image on the enlarger's baseboard. Some enlargers have automatic rough-focusing controls that allow the photographer to move the head of the enlarger with the press of a button rather than by manually turning a crank.

Focusing the negative takes place before the photo-sensitive material is placed underneath the lens of the enlarger, as it requires the photographer to turn on the enlarger light. The rough-focus is determined without a focusing aid, and is used to ensure that the enlarged negative is not larger than the area available on the light-sensitive material. The rough-focus also allows the photographer to get the negative as close to focused as possible before relying on the fine-focus control. Once the rough-focus control is set, the photographer uses a focusing aid to complete the focusing with the fine-focus control. The fine-focus control actually moves the bellows between the negative and the lens to achieve clear focus.

## ENLARGER

Focusing aids magnify a small section of the projected negative, which helps the photographer adjust the fine-focus control to achieve as clear focus as is possible from his negative. There are several types of focusing aids, one of which is known as a grain finder. Grain finders come in various powers of magnification, and allow the photographer to see individual grains on the projected image rather than relying on a whole section. They are particularly useful for printing images that might not be in sharp focus themselves: as long as the photographer has fine-focused the grains, he can be assured that any areas of soft-focus that occur on his final print come not from the focusing of the projected negative, but are faithful representations of areas of soft-focus on the negative itself.

The projected image from the enlarger falls directly under the lens onto the enlarger's base (unless, of course, the image is being projected horizontally). The photo-sensitive material being exposed is, in the case of photographic paper, generally held in an easel. The easel is comprised of an opaque base and a metal or plastic frame, which is either a fixed-size or adjustable. The frame holds down the edges of the photographic paper to ensure a flat surface for the negative to be projected onto. When focusing the negative, it is prudent to use a piece of the same-thickness paper to focus onto (often the back of a previously developed print works well) so that your focus will not change when you insert the unprocessed photographic paper into the easel before you make your timed exposure.

Enlargers are generally separated into two types: condenser and diffusion. In condenser enlargers, the light from the light source is concentrated and directed straight through the negative by one or more condensing lenses. Condenser enlargers create images that are more sharply focused and show more contrast than images from diffusion enlargers. Scratches and defects on a negative are more difficult to disguise when using a condenser enlarger. Diffusion enlargers employ the use of a diffusion screen or diffusing surface between the light source and the negative. Rather than concentrating the light rays straight down through the negative, diffusion screens, or reflected light from diffusion surfaces, scatter the light so that it is not traveling in parallel rays when it hits the negative. Diffusion enlargers create an overall softening of the focus of the image and help to mask defects on the negative. While much black-and-white printing is done with condenser enlargers, color printing and black-and-white portraiture are often done with diffusion enlargers.

Enlargers come in various sizes to accommodate various sizes of negatives. Also, interchangeable

lenses are available so that the same enlarger can be used to print 35 mm and medium-format 120 film. In general, printing 35 mm negatives requires a 50 mm lens, 120 film requires a 75–105 mm lens, and 4 × 5-inch film requires a 135–150 mm lens.

Enlarger lenses are intended to work at close range and on a flat field, but are generally like camera lenses. Although the photographer cannot control shutter speed because there is no shutter on enlarger lenses, he can control the size of the aperture with *f*-stops like those on his camera. The adjustment of shutter speed that would be made on a camera is replaced by the adjustment of exposure time on an enlarger. Usually, an external timer is employed to ensure consistent exposure time. Some timers, connected directly to the enlarger, automatically turn on and off the enlarger light, though a photographer can also choose to work with a foot pedal that controls the light.

Some enlargers can accommodate below-the-lens filter holders, while others can take above-the-lens filters. Filters are used to achieve a variety of effects; for example, the contrast of black-and-white negatives can be amplified or reduced with graded yellow and magenta filters. Using filters from the yellow end of the spectrum accomplishes a reduction in contrast in a print; this can be useful if the print seems to be overly-contrasted, often from harsh lighting conditions at the time that the film was shot. Filters that are more densely magenta-colored succeed in adding contrast to an image, and are often used if the film was shot on a grey day or is underexposed.

Enlargers are useful not only because they allow for darkroom manipulation of color or contrast of a negative, but because they provide ample opportunity for other darkroom manipulations, such as dodging or burning-in areas on a print. Multiple enlargers (or switching negatives in the same enlarger) can be used to expose multiple images onto one piece of photographic paper before it is processed. Without an enlarger, a photographer is restricted to making contact prints, where the size of the final print is determined by the size of the negative. With an enlarger, the photographer can make final prints of almost any size, regardless of the size of his negative.

JENNY ALLRED REDMANN

*See also:* **Burning-In; Contact Printing; Darkroom; Dodging; Filters; Lens; Manipulation; Multiple Exposures and Printing**

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# HUGO ERFURTH

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## German

Hugo Erfurth was the most influential German portrait photographer of the first half of the twentieth century. Based in Dresden, then Cologne, Erfurth specialized in portraits of leading artists, writers, and dancers. By the 1920s, the photographer, then middle-aged, became closely associated with many of the leading figures of German avant-garde painting. His ability to capture their personalities, using a minimum of props or special lighting, gave him the reputation of being a “modernist.” In his printing procedures, however, Erfurth ignored contemporary trends, remaining loyal throughout his career to “painterly” Pictorialist techniques that by 1920 were already considered old-fashioned. An experimenter in many photographic genres, Erfurth is known today almost exclusively as a portraitist, due in part to the uneven survival of his oeuvre during the destruction of World War II.

Born in the Saxon city of Halle in 1874, Erfurth by 1884 was sent to school in Dresden, the old capital of the kingdom of Saxony. Between 1892 and 1896 he studied painting at the Kunstakademie in Dresden, an experience that was to have a significant effect on his aesthetics as a photographer. At the same time, Erfurth was learning photographic techniques with the Dresden court photographer Wilhelm Höffert. In 1896 he took over the J.S. Schröder photographic studio, moving his home and studio in 1906 to the larger and more fashionable Palais Lüttichau.

Though Erfurth was making studio portraits by the late 1890s, his early photographic practice was quite diversified. By 1893 he began exhibiting with societies of amateur photographers, showing staged genre scenes of Thuringian peasants in traditional costume. In Stuttgart in 1899, Erfurth submitted five works: a genre scene, two nudes, a landscape, and a still life (locations unknown). He exhibited no portraits. Among Erfurth’s first photographs used as book illustrations were several studio female nudes, as well as outdoor nude studies of children and adolescents for a popular book on pediatrics, Dr. Carl Heinrich Stratz’s *Der Körper deines Kindes* (Stuttgart, 1903).

In his earliest surviving works, Erfurth was already committed to the Pictorialist aesthetic that swept through European photography by the turn

of the twentieth century. Both his landscapes and portraits were often executed as gum bichromate or oil pigment prints, techniques providing loose, atmospheric depictions and emphasizing volumes over detail. Within a few years he began to favor another “painterly” new process, bromoil printing, and he experimented with Louis Lumière’s autochromes, the first commercially viable process for color photography. Throughout his career, however, Erfurth also made gelatin silver prints for portraits of a documentary nature, such as *Otto Dix Teaching a Class in Figure Painting* (1929).

Initially Erfurth’s studio portraits of male artists and intellectuals depicted the subjects against a dark background, often with attributes of their professions, such as a paintbrush, easel, or book. By 1920 Erfurth more often used a light background, eliminating all props and concentrating on the face and upper body. Although Erfurth’s compositions looked back to the traditions of nineteenth-century German portrait painting, the avant-garde considered the photographer “modern” in his ability to record definitively the personal essence of his sitters. Thus Oskar Kokoschka, the youthful-looking creator of the lithographic series *The Dreaming Boys*, turns from the camera with a faraway expression. By contrast, another Expressionist painter, Max Beckmann, glowers balefully and frontally at the camera, filling the picture space in a forceful image. Unlike his contemporary, August Sander, who systematically photographed all German social types, Erfurth had no explicit program. During the 1920s he thought of creating a *Gallery of Portrait Heads of My Time*, but he did not pursue the idea consistently.

By 1908 Erfurth had also begun to take some of the earliest photographs of dancers in motion. Concentrating on modern dance, Erfurth, over the next two decades, photographed more than 20 dancers, all female, some famous, like Mary Wigman, others little remembered today. His goal was to produce a sense of natural movement, even if blurred, using artificial lighting. These images, rare today, influenced younger dance photographers, including Erfurth’s pupil, Charlotte Rudolph. Erfurth also photographed leading opera and theater performers during this period.

Erfurth was probably the best-known portrait photographer in Germany by the late 1920s; he was

the subject of an extensive critical literature and even of a 1927 film that showed him planning, executing, and printing a portrait commission. Possessing strong organizational skills, Erfurth curated a major photography exhibition in Dresden as early as 1904, and he later operated an art gallery in his studio, presenting prints and drawings by the most talented younger German artists. Erfurth also published art criticism, writing for example about the Scottish photographer David Octavius Hill (1802–1870), whom Erfurth admired for suppressing unnecessary detail in his portraits. In 1919, he was a cofounder of an exhibiting group, the Society of German Photographic Artists (GDL), in which he played a dominant role for 20 years. Erfurth continued to have an experimental attitude, producing a series of abstract photographs in the mid-1920s.

In 1934, Erfurth relocated from Dresden to Cologne, evidently seeking new portrait commissions from that city's business elite. Unlike many of his artist subjects, who emigrated soon after the advent of the Hitler government in 1933, Erfurth remained in Germany, where he continued to accumulate honors and awards. His attitude toward the new regime is difficult to determine. Erfurth exhibited and published portraits of Nazi storm trooper (SA) soldiers that were widely noted; he had, however, occasionally portrayed military officers in uniform earlier in his career.

In 1943 an Allied air raid destroyed Erfurth's Cologne studio and part of his photographic archives, though not his portraits. He then moved to Gaienhofen am Bodensee in southernmost Germany, where he maintained a photographic studio until his death in 1948. In 1947, he was honored with a large retrospective exhibition in nearby Constance, Switzerland. His work has continued to be exhibited widely, particularly in Germany, where it forms a virtual history of the country's artistic and intellectual movements during Erfurth's time.

DONALD ROSENTHAL

See also: **Photogram; Photography in Germany and Austria; Pictorialism; Sander, August**

### Biography

Born in Halle, Germany, 14 October 1874. In Dresden, studied painting at the Kunstakademie and photography in the studio of Wilhelm Höffert. Active professional photographer, principally as a studio portraitist, from 1896 but also exhibited work in other genres. Taught photography privately, and at the Akademie für Buchgewerbe und Graphische Künste in Leipzig, Germany's leading city for book publication, 1929. Curator of Photographic Section, Internationale Kunst-Ausstel-

lung, Dresden, 1904. Operated gallery showing prints and drawings by younger German artists in his Dresden studio in the early 1920s. From this time, frequent contacts with leading avant-garde painters; subject of portraits by Otto Dix and others. Published numerous albums of his own portrait photographs and some articles about other photographers. From 1919, cofounder and jury chairman of the Society of German Photographic Artists. Awarded bronze medal, Stuttgart, 1899; silver medal (first prize), Photographic Exhibition, Düsseldorf, 1902; achievement award, "Day of German Handicrafts," Frankfurt am Main, 1939. Relocated studio in 1934 to Cologne and in 1943 to Gaienhofen am Bodensee; died there 14 February 1948.

### Individual Exhibitions

- 1907 *Photographische Bildnisse*; Kunstsalon Emil Richter, Dresden, Germany
- 1909 *Einzelausstellung Hugo Erfurths*; Grossherzoglichen Museums für Kunst und Kunstgewerbe, Weimar, Germany
- 1926 *Bildnisphotographien*; Palais Lüttichau, Dresden, Germany
- 1930 *Lichtbildnisse*; Kunstsalon Maria Kunde, Hamburg, Germany
- 1947 *Bildnisse aus dem XX. Jahrhundert*; Wessenberghaus, Constance, Switzerland
- 1951 *Photokina*; Cologne, Germany
- 1961 *Bildnisse Hugo Erfurth*; Museum Folkwang, Essen, Germany
- 1982 *Hugo Erfurth: Between Tradition and the Avant-Garde*; International Center of Photography, New York, New York
- 1986 *Hugo Erfurth*; Rudolf Kicken Galerie, Cologne, Germany
- 1989 *Hugo Erfurth*; Bayer-Kulturabteilung, Leverkusen, Germany
- 1992 *Hugo Erfurth 1874–1948*; Agfa Foto-Historama, Cologne, Germany, and traveling

### Group Exhibitions

- 1893 *Internationale Ausstellung von Amateur-Photographien*; Dresden, Germany
- 1899 *IV Ausstellung des Süddeutschen Photographen-Vereins*; Stuttgart, Germany
- 1909 *Internationale Photographische Ausstellung*; Dresden, Germany
- 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Stuttgart, Germany, and traveling
- 1933 *Die Kamera*; Berlin, Germany
- 1977 *Documenta 6*; Kassel, Germany
- 1989 *Photography Until Now*; Museum of Modern Art, New York, New York, and traveling
- 1989 *On the Art of Fixing a Shadow*; National Gallery of Art, Washington, D.C., and traveling
- 1997 *Deutsche Fotografie: Macht eines Mediums 1870–1970*; Kunst-und-Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany

### Selected Works

- Genre Scene with Thuringian Peasants*, 1893
- Vanity (Female Nude Holding a Mirror)*, c. 1900
- Archer (Male Nude Study)*, c. 1905



Hugo Erfurth, Frans Blei, 1928, oil pigment, 22.2 × 16 cm (8 <sup>3</sup>/<sub>4</sub> × 6 <sup>5</sup>/<sub>16</sub>").  
[The J. Paul Getty Museum, Los Angeles]

## ERFURTH, HUGO

*Wilhelm Klaus*, 1908  
*Mary Wigman*, 1914  
*Oskar Kokoschka*, 1919  
*Otto Dix*, 1925  
*Photogram*, 1926  
*Frans Blei*, 1928  
*Max Beckmann*, 1928  
*Otto Dix Instructing a Class in Figure Painting*, 1929  
*Gerhart Hauptmann Holding a Book*, 1944

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# EROTIC PHOTOGRAPHY

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Erotic art is the art of sexuality. Webster’s dictionary defines “erotic,” in part, as: “Pertaining to or prompted by sexual feelings or desire.” Photographer Peter Barry wrote in 1983 that eroticism must express desire and excitement. Some state that erotic art is sexual but not explicit, while others attempt to define it by its demeanor or attitude toward sex. These artists and critics typically define erotic as possessing a sense of humor. Where pornography is blatant and obvious, eroticism, they claim, is intelligent and witty. What eroticism is or should consist of has been a topic of debate for philosophers, historians, and artists for countless ages. Erotic imagery in photography is as old as the medium itself with known provocative and nude Daguerreotypes being made at least as early as 1840.

In modern times, erotic imagery in high-art has gone hand-in-hand with the avant-garde. Photography, as a medium, lends itself quite well to the production of evocative imagery by virtue of the medium’s perceived “truthfulness.” According to philosopher Michel Foucault (1926–1984), sexuality and truth are linked in their relationships to society and communication. Erotic art is best when it communicates truthfulness in an intimate but universal manner. For Foucault, this is the communication of

experience and wisdom and is best typified in the erotic pictorial traditions of Eastern civilization. The Western reaction to Eroticism has been defined by shame, constriction, and a need to control its production and dissemination. In French *fin de siècle* society sexuality was linked very closely to what Foucault termed “pornography of the morbid,” where non-procreative sex was sinful, destructive, and deadly. These attitudes would influence social-political reactions to erotic photography in the twentieth century in France, just as lingering Victorian prudishness in the United Kingdom would determine social and legal positions on erotic photography in England well into the late twentieth century.

The production and exhibition of erotic photography in the United States and Great Britain is greatly constrained by the social moralism of the various eras in which it was made. In the early 1900s, puritanical values reigned over the social consciousness of potential art viewers and markets. The production of erotic art existed, but only to the chagrin of the governments and moral conservatives of these nations. Britain was particularly prudish in its laws governing decency and remained so until after 1918. It was the nightmare of the First World War and the terror of a million British dead that effectively

shocked British society loose from their tightly grasped tenants of morality. Literature and the visual arts reacted immediately with a new sense of sexual liberalism. Earlier English publications of erotic photos included magazines such as *Photo Bits*, which became *Photo Fun* in 1906. Magazines such as these couched the nude in socially acceptable naturalistic settings, romanticizing and idealizing the nude form.

During the 1920s, shifting moral values allowed increased sexual liberation and photography of this time put nude imagery firmly into commercial culture. Shorter skirts and haircuts for women at this time became not just acceptable, but fashionable. Burlesque shows of the 1920s and 1930s provided venues for those looking for erotic entertainment. *Ziegfeld's Follies*, *George White's Scandals*, and *Earl Carroll's Vanities* kept nudity and racy content in the paying public's eye and served to legitimize the increasing liberalism of popular culture. Printed photo postcards from these shows not only promoted the careers of the young stage actors, but provided a source of cheap, racy photos readymade for mass consumption. Hollywood began promoting its young starlets with magazines like *Film Fun* providing the public with perhaps the first "pin-ups" as early as the 1920s. Although photos of nude women were very common during this era, artists who did not wish to be discredited or arrested still had to originate their subjects in contrived narrative poses usually imitative of Greek or Roman statuary. Doing so made the images more palatable to the public by making them more "artsy" and less realistic. Implied or even direct eroticism was deemed allowable by virtue of a photo's art-historic context.

It was the advent of the "pin-up" that really brought erotic photography to the general public in the United States and abroad. The term "pin-up" was invented during World War II and applied to the thousands of glossy photos of beautiful women distributed to American soldiers in order to "elevate morale." As a general rule the Second World War pin-up was pretty and her pose suggestive, but she was still innocent and almost never nude. Pin-ups are erotic photography mass produced for commercial distribution, as opposed to thoughtfully crafted, high-art erotic photography with perhaps more specifically aesthetic or conceptual intentions.

Just as the first few decades after the First World War brought radical liberation and changes to social ideas of morality, so too did the first few decades after World War II see sweeping changes in social attitudes towards erotic imagery. The 1950s through the 1970s are often referred to as "the permissive years" in erotic and commercial photography. The

1950s gave birth to a golden age of erotic art, typified by the glossy, well-produced magazine spread found in such men's publications as *Playboy* (first issue published in 1953). The pictorial influence of this magazine's pin-up aesthetic has directly influenced the production of erotic art, fashion photography, and popular advertising up to the present day. *Playboy's* format is probably the most publicly accessible (and arguably the most publicly acceptable) form of erotic photography to date. Noted photographers from *Playboy* include: Peter Gowland, J. Frederick Smith, and later Milton H. Green and Barry O'Rourke. In Britain, a master of post-war erotic photography is George Harrison Marks. His work is pure eroticism with no pretense of aestheticism. He provided naked girls for boys to look at, offering sex for sale with no qualms.

Even with the sexual revolution and rapidly changing social morality of the 1960s and 1970s, any photographs explicitly depicting pubic hair were by and large considered obscene until well into the 1970s. This is even given the earlier legal battles of English photographer Horace Narbeth (known professionally as Roye) who successfully defended his photographic depiction of pubic hair in 1958 by citing issues of artistic integrity. One of the most influential photographers of the 1960s was the Englishman Bill Brandt (1904–1983), whose book *Perspective of Nudes* (1961) was innovative and influential in bringing acceptance of nudity and eroticism to fine art photography.

The inherent problem of defining erotic photography is finding a concise way in which to differentiate the erotic from its more pervasive cousin, pornography. Many commercial and fashion photos are undeniably erotic, ranging from subtly provocative to sexually cliché to startlingly overt. Subjectivity is a problem for the student of any genre of photography trying to find a true interpretation of the image. The intrinsic biases found in the interpretation of sexual art are complicated further by the way and place in which an image is viewed. As artist Rod Ashford wrote in 1998:

However subtle the erotic motif, when viewed in an inappropriate context, even images that have the power to excite can appear crude, obscene, alarming, or even bland. Similarly, a sophisticated erotic image viewed in the testosterone bravado of an all male environment is more likely to be passed over in favor of something more explicit—an immediate image which seeks to objectify its female subject.

(Ashford, "Prurience and Perfection" 1998, 16.)

As noted by photo-historian Robert Sobieszek, erotic photography can be seen as having two

## EROTIC PHOTOGRAPHY

potential approaches in its treatment of subject matter. An iconic approach places the substance of an image's erotic content on the figure itself. Typically "straight" in its formalism and unaltered surface, this approach embodies and signifies the erotic in itself. In photography of this mode, the subject carries the meaning of the photo. The other approach is narrative, which is an extension of nineteenth century pictorialism. Erotic photography that is staged, or relies on props or composition to convey its erotic content and meaning is narrative. All erotic art, however, is emotional, meaning that it connects to the viewer in an expressive way. An erotic image can disturb or delight. A photograph by its nature distances the viewer in space and time, but it also draws in the viewer to a space that is real and personal, mentally and physically. Erotic photography may shock, dismay, arouse, or amuse but it will not fail to be noticed. In this way, it can be argued that an erotic photograph can never be purely formal, but must always be considered expressive.

Erotic imagery in photography typically is subjugated by the traditional male-dominated gaze; that is, a gaze preferring to see women as the object of erotic poses. The male nude in art in general and in erotic art in particular poses a variety of problems for artists, mainly socially and in extreme cases, legally. Though the subject matter of these photos is what is ultimately cited as the spark of controversy, many critics agree that the real cause of social uproar lies more in what erotic photographs of men communicate about the artist or perhaps even the viewer. This is to say that negative public reaction is based on a feeling of discomfort with viewing art produced outside conventional norms of communication. The male nude in photographic art has been dealt with successfully, though often still controversially, by artists such as Robert Mapplethorpe and George Dureau (1930–). Equally controversial, for many of the same reasons, is erotic art produced by women artists. Whether photographing women or men, female photographers find themselves under a great deal of scrutiny due to their denial of the traditionally male-defined sense of sexuality. Many of these images are undeniably erotic, while still ascribing to high-art standards of formalist excellence. In this way artists such as Mapplethorpe can claim artistic validity by virtue of their technical and formal artistic standards, notwithstanding the controversy of the subject matter.

Controversy breeds censorship, and nowhere is this more true than with sexually themed photography. Governments across the world have tried

to differentiate what is erotic, and presumably acceptable from what is pornography, and by extension unacceptable. Lawmakers are not always successful in making distinctions clear or guidelines easy to follow. Typically laws define what is erotic as being any sexual art that is not pornographic under legal definition. This kind of definition is problematic because it attempts to define a thing by defining what it is not. Many government-sponsored commissions such as the United States' Attorney General's Commission on Pornography in 1986, usually sweep anything sexual into the same category and attempt to make broad-based judgments founded on prevailing moral and political attitudes as opposed to an attempt to make aesthetic judgments on the works at hand.

The subjective nature of erotic art as discussed above makes any kind of censorship or regulation intrinsically difficult for the reason that censoring agencies typically make the assumption that all representation has equal value to all viewers. Most decency laws also do not allow works to be considered in their proper context.

Whether humorous or disturbing, erotic photography will always have sexuality at the core of its subject. Erotic does not necessarily mean photos of nude people. An erotic photograph can be one of a subject fully or partially clothed. The gaze of the subject can be directed within the picture plane or outward, in direct engagement with the viewer (a typical motif in pin-up photography). An erotic photograph need not show an entire person's body or even a person at all. Eroticism is defined by attitude and context; because of this, erotic photography will always be subjective and reliant upon the very personal reactions of the viewer. The fact that eroticism in photography is as popular and ubiquitous as it is, testifies to the success of artists' universal communication of intimate truths as described by Foucault. The incorporation of erotic photography into commercial, mass culture is indicative of just how universal these truths are, controversial or not.

ERIN SCHWARTZ

*See also:* **Brandt, Bill; Mapplethorpe, Robert; Nude Photography; Pin-Up Photography**

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## ELLIOTT ERWITT

### American

Elio Romano Erwitt was born in Paris of Russian parents in 1928. His first name was later Americanized to Elliott. The family spent some time in Milan and Rome before returning to Paris after his Jewish father, Boris, who had a doctorate in architectural engineering and was a partner in a management consulting firm, had offended the fascist regime. On 1 September 1939 they escaped the new European war by emigrating to New York. After a few years there, he and his father moved to California, the marriage having disintegrated. He had begun teaching himself photography as a teenager while living alone after his father moved to New Orleans. After graduating from Hollywood High School, he held exhibits of his work in Los Angeles and New Orleans. His photographic work had been part of a series of odd jobs he had tried in order to support himself. He studied photography at Los Angeles City College (1942–1944) and moved to New York in 1948 when he came to the attention of Edward Steichen and several other notables in photography. He was hired by Roy Stryker to work on a project about Pittsburgh for the Mellon Foundation. After Robert Capa viewed his photographs in 1951 and he subsequently was drafted into the Army, he was invited to join Magnum Photos in 1953.

Erwitt proved himself to be a master photojournalist, adept at handling a wide variety of equipment and assignments, often requiring imagination and quick, intuitive responses to stories rapidly unfolding before his eyes. He began doing documentary photography and news stories. One of his most famous early series, while on assignment for Westinghouse in 1959, recorded the "kitchen cabinet debate" between President Richard Nixon and Soviet Premier Nikita Khrushchev in Moscow. He photographed around the world for *Holiday* and other magazines and produced advertising and commercial photographs as well. From 1950 to 1952, Erwitt was a freelance photographer for *Collier's*, *Look*, *Life*, and *Holiday*. He became a Magnum associate in 1953 and a full member in 1954. Erwitt has shot journalistic essays throughout the world and numerous commercial assignments for Air France, KLM, and Chase Manhattan Bank, among many others.

Erwitt has made a good living with advertising and commercial photography, but he has always done his personal work in tandem with it, his personal photographs in large measure having been made possible by his globe-trotting journalistic and commercial assignments. Something of a purist as a candid photographer, he almost always uses black-and-white film, composes in the viewfinder, seldom crops, and demands unposed subjects. Although his

magazine and advertising work dried to a trickle by the late 1980s, his career rebounded with his retrospective exhibition and book, *Personal Exposures*, which kindled renewed interest in his work.

Erwitt is one of the great masters of humor and irony in photography, including what might be called visual puns. Such puns match his in-person verbal style. Usually the humor is gentle, but it can also be biting. His whimsical, story-telling pictures are in the tradition of Robert Doisneau, as well as being grounded in the “decisive moment” aesthetic of Henri Cartier-Bresson. He has been a prolific publisher of books of his photographs, with an emphasis on his humorous views, including the massive, definitive if self-consciously artless *Snaps*. It should be noted, however, that he has frequently recycled some of the same familiar images from book to book. Indeed, some of his “personal” images have even been recycled into his advertising work. A humorous image from one of his nudist series was used as a Barney’s advertisement in 1990, and a 1955 picture of a happy couple reflected in a car mirror was used for a Mitsubishi advertisement in 1998. Even a 1950 photograph of two men in suits, hats, and overcoats having a fistfight on a New York street served as an advertisement in the 1990s. He has devoted special attention to the animal world, especially dogs, resulting in two compilations of canine humor, *Dog/Dogs* and *Son of Bitch*. A great devotee of the single story-telling image, Erwitt has a keen sense of when something interesting is about to unfold before his camera. His innate sense of the absurd drives his interest in recording strange or humorous juxtapositions. Ralph Hattersley wrote of Erwitt, “He made the human comedy easier to bear.”

Not all of his photographs are humorous. One of his earliest photographs starkly portrays the reality of segregation at “White” and “Colored” drinking fountains. He has made tender photographs of mothers with their infants (especially his own wife and child), and poignant records of other intensely human moments. His photograph of Jacqueline Kennedy at President John F. Kennedy’s funeral in 1963 is one of the most memorable records of that national ordeal; earlier he had portrayed Robert Capa’s mother weeping over his grave. A young couple dancing in a kitchen in Valencia, Spain (1952) has great warmth of feeling. Thanks to his own notoriety as a photographer, he has had access to many other famous people in his career, including politicians from Kennedy and Lyndon Johnson to Fidel Castro and Khrushchev, actors Humphrey Bogart, Marilyn Monroe, and Grace Kelly, and writer Jack Kerouac.

His professional work includes magazine and advertising photography. After working for *Holiday* magazine, he deftly shifted to advertising photography when Magnum began receiving such assignments in the mid-1950s. He worked for the French, Jamaican, and Australian governments’ tourism campaigns, airlines, and Chase Manhattan Bank, among others, as well as accounts for industrial giants such as IBM, General Electric, Allied Chemical, Eli Lilly, and General Dynamics.

Beginning in the 1970s, Erwitt channeled much of his energy into movies, putting his early film school training to use. His feature films, television commercials, and documentaries include *Beauty Knows No Pain* (1971), *Red, White and Bluegrass* (1973), and the prize-winning *Glassmakers of Herat, Afghanistan* (1977). Other documentaries are imbued with his ironic and humorous viewpoint. He created short documentaries about the making of the Arthur Penn film, *Little Big Man*, and another about the training of football game half-time entertainers, *Beauty Knows No Pain* (1971). He worked briefly as director of photography for the feature film, *Paper Lion*. There is a link between his films and his photographs, however, as some of them form short sequences.

In the late 1990s and early years of the new century, Erwitt was again active in advertising photography and television commercials.

DAVID HABERSTICH

### Biography

Born in Paris of Russian parents, 26 July 1928. Family moved to Milan, Italy, returned to Paris; to New York, 1939; to Los Angeles, California, 1940, graduated from Hollywood High School; took courses at Los Angeles City College (1942–1944) while working in a photographic laboratory. To New Orleans, 1947, where he had an exhibition in an artists’ club on Pirates Alley. To New York, 1948, where he began taking filmmaking courses in the Film School of the New School for Social Research in exchange for taking photographs for the school (1948–1950). Began making portraits of authors for Alfred Knopf book jackets, 1949. Assistant to commercial photographer Valentino Sarra; a documentarian for Standard Oil Company project. Drafted into the Army in 1951 posted to Germany and France, where he showed his work to Robert Capa. Joined Magnum Photos after being discharged from services, 1953. Began working for *Holiday* magazine, 1953. President of Magnum, 1966. Living in New York City.

### Selected Works

*New York* (Fight), 1950  
*North Carolina* (Segregated drinking fountains), 1950  
*Jack Kerouac*, *New York*, 1953

*New York*, 1953

*Robert Capa's Mother, Julia, Armronk, New York*, 1954

*California* (Laughing lovers in car mirror), 1955

*Marilyn Monroe, New York*, 1956

*Nixon and Khrushchev, Moscow*, 1959

*On the set of "The Misfits," Reno, Nevada*, 1960

*Jackie Kennedy*, 1963

*Havana, Cuba*, 1964

*Kent, England (Nudists)*, 1968

### Individual Exhibitions

1970 *Photographs and Anti-Photographs*; National Museum of History and Technology, Smithsonian Institution, Washington, D.C.

1989 *Elliott Erwitt: Personal Exposures*; Benteler-Morgan Galleries, Houston, Texas

1989 *Elliott Erwitt: Place Lagane*; Galerie Municipale du Château d'Eau, Toulouse, France



Elliot Erwitt, New York [fight], 1950.  
[© Elliott Erwitt/Magnum Photos]

## ERWITT, ELLIOTT

1992 A Gallery for Fine Photography; New Orleans, Louisiana  
1995 *Between the Sexes*; Fahey/Klein Gallery, Los Angeles, California  
2000 *Elliott Erwitt: Photographs from the Hofstra Museum Collection*; Hofstra University, Hempstead, New York  
2004 *Elliott Erwitt's Hand Work*; The JCC in Manhattan, New York, New York

### Group Exhibitions

1955 *The Family of Man*; Museum of Modern Art, New York, New York  
2004 *The New York Subway: A Centennial Celebration*; Lower Level Dining Concourse, East and West Pullman Cars, New York, New York  
2004 *Magnum New Yorkers*; The Museum of the City of New York, New York, New York

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# ETHICS AND PHOTOGRAPHY

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Although a comprehensive examination of the ethics of photography has yet to be written, there have been sustained investigations into specific genres within photography, including photojournalism, portraiture, and—to a lesser extent—documentary and street photography in which the question of ethics naturally arises, given the specific intent of the genre.

### Photojournalism

The photojournalistic context is that in which the photographer makes a photograph with the aim of informing the public by publication of the image in a newspaper, magazine, or other mass-circulation medium. Famous examples include Eddie Adams's image of the summary execution of a Viet Cong prisoner, and Robert Capa's images made during the Spanish Civil War, particularly that known as "Falling Soldier" (*Loyalist Militiaman at the Moment of Death, Cerro Mur-*

*iano, September 5, 1936*) and the D-Day invasion at Normandy.

A central ethical consideration in photojournalism is connected with questions about the kind of understanding that such images can engender. At least since Plato's canonical discussion in Book X of the *Republic*, it has been argued that images are incapable of fostering the kind of understanding that is required for knowledge. The contrast is with words, which can provide the sort of narrative that is required for ethical evaluation, or for what Susan Sontag in her essay "In Plato's Cave" calls "ethical or political knowledge."

Consider the example of Adams's photograph of the summary execution. The image itself enables the viewer to know at most that an individual was killed in a deliberate way by means of a pistol shot to the head. But such limited knowledge falls far short of what the viewer needs to know in order to ethically evaluate the act. For such evaluation further knowledge is required concerning such things as the events leading up to the killing and the mental states of the

persons involved. The viewer needs to know, for example, whether the executed man himself has in the past committed some deliberate act of killing, or whether the executioner believes that by carrying out the execution in summary fashion he will prevent acts of killing in the future. None of this knowledge can be acquired by means of a photograph. Words, by way of contrast, can easily provide such knowledge. They can, for example, inform the reader of heinous acts committed by the victim prior to the execution. Indeed, in the months after this image was widely circulated in the American press, Adams learned that the executed man had hours before murdered an entire family, a discovery that led Adams to lifelong remorse for the damage the image did to the reputation of the executioner. Such limitations in the kind of meanings photographs (and images generally) can convey lead Sontag to conclude that photojournalistic images can serve only to “goad conscience,” and that the effect such images can have will amount to no more than “some kind of sentimentalism.”

In her 2003 work, *Regarding the Pain of Others*, Sontag acknowledges some positive ethical dimensions of photojournalism. For one thing, such images can cause viewers to remember past atrocities, and remembering of this sort is for Sontag an intrinsically positive ethical act. As well, photojournalistic images can help keep the suffering of those who are geographically distant in the minds of viewers, and in this way make it more difficult for that suffering simply to be ignored. But Sontag remains steadfast in her lack of optimism with regard to the potential for photographs to foster comprehensive understanding.

A second and increasingly pressing ethical dimension associated with photojournalism arises from the advent of digital technology. Prior to the widespread use of such technology it was difficult to alter a photograph in an undetectable way. As a result, viewers of photojournalistic images developed an implicit trust that the beliefs they formed as a result of viewing such images were generally true, and that they had good reason for believing those beliefs to be true. As Barbara Savedoff notes in her book *Transforming Images: How Photography Complicates the Picture*, such trust has carried over into the digital era, and can be taken advantage of by those who avail themselves of digital techniques. A seamlessly altered image, presented to a trusting audience, can engender radically false beliefs, even while the viewers believe that they have good reason for thinking those beliefs to be true. Concern that such trust will be taken advantage of in this way has led newspapers to deal harshly with photojournal-

ists who succumb to the temptation. There is at least one instance of a photographer for the *Los Angeles Times* being fired for submitting a digitally altered photograph that was run on the front page.

Photojournalists themselves have been active and vocal regarding photojournalistic ethics. The founders and members of such professional groups at Magnum Photos codified many aspects of what is considered ethical practice in the late 1950s and 1960s. Earlier in the twentieth century, the use of photographic images in overtly propagandistic contexts, even those obviously highly manipulated, such as the montages and collages of John Heartfield or Hannah Höch in the 1920s and 1930s, provided a lexicon for use of images for social goals. The viewer was afforded the opportunity to be educated about the nature of the image itself as well as its purpose and thus be empowered to judge better the ethical issues that arose.

### Portraiture

The portraiture context is one in which the photographer creates an image of her subject with the subject’s willing participation. Commercial instances in which the subject hires the photographer to make an image that is pleasing to the subject—weddings, graduation photographs, department-store portraits—are ethically unproblematic, as in such situations it is understood that the photographer will use her technical expertise to render an image that is flattering in exchange for a certain sum.

Matters are more complicated, however, in contexts where the portraitist has not been hired by the subject, and is expected to make an image that is interpretive. Examples of this sort include images by a diverse range of photographers including Diane Arbus, Richard Avedon, Annie Leibovitz, Robert Mapplethorpe, and Alfred Stieglitz.

A sustained investigation of the ethical dimensions of such portraiture occurs in Arthur Danto’s essay “The Naked Truth.” Danto’s discussion begins with the observation that it is an important aspect of being human that we care about how we appear to others. Unlike non-human animals, with the onset of adolescence, human beings normally become highly conscious of the image they project to those they encounter. Given the centrality of such concern, Danto suggests that we ought to have a right to control over our appearance, a right that can be thought of as akin to our right to control over our bodies. In the same way that it is wrong to do violence to the body of another (including medical procedures absent informed consent) it is arguably wrong to do violence to the image of another.

And since the interpretive portraitist has the power to present via his photographs an image of the subject that is in conflict with the image that that subject desires to project, an ethically problematic situation arises.

Danto illustrates his claim by discussing two portraits of the Warhol-orbit transvestite Candy Darling, one made by Richard Avedon and the other by Peter Hujar. Candy Darling desired to project the image of a glamorous, female, Hollywood film star, notwithstanding her biological maleness. To do so she dressed in the attire, arranged her hair, and exhibited body language and patterns of speech evocative of Lana Turner or Kim Novak. However, when Avedon invited Warhol and members of the Factory to his studio for a group portrait he apparently asked Candy Darling (and several others) to disrobe, so that in the portrait Candy Darling is naked—her penis fully in view—thus presenting an image of her radically at odds with the one she desired to project. Hujar's portrait, by way of contrast, made in a hospital room in the period before Candy Darling's death, shows his subject fully in character, playing out the role of a participant in a glamorous death. Danto is highly critical of Avedon for his "morally bruising" treatment of Candy Darling's desired image, and praises Hujar for having "submerged his artistic will to that of the subject."

The plausibility of Danto's ethical judgment hinges on whether it is desirable to construe the role of the interpretive portraitist so that she is always constrained by a respect for the desired self-image of her subject. While in many instances we may laud a portraitist for submerging her artistic will in this way (certainly this is the case with Hujar's portrait of Candy Darling), there are at least as many instances imaginable in which we feel that the subject's desired self-image is problematic in some respect (inappropriate, vain, inflated, etc.), and that the portraitist is doing all parties involved a favor by violating it. An example might be the portrait made by Diane Arbus of Norman Mailer (*Author Norman Mailer in His Brooklyn Home*, 1963). At the time she made the portrait, Mailer's public image as the embodiment of virile manliness was at its peak, and yet Arbus produced an image that suggests Mailer is physically underendowed. It is arguable that such treatment, notwithstanding the "moral bruising" of Mailer's image it perhaps involved, was appropriate at that time. Given this possibility, in order to complete his examination of the moral structure of such images, Danto will need to provide some

guidance regarding when—and when not—it is appropriate for the portraitist to impose her artistic will.

A related debate arose with the publication of a series of photographs taken by Diane Arbus in the early 1970s of residents of homes for the mentally handicapped (Diane Arbus, *Untitled*, Aperture, 1995). In an article published in the *New York Observer*, the photography critic A.D. Coleman harshly condemned Arbus's daughter Doon for allowing such publication. His central claim was that such images constitute "a fundamental violation of human rights," presumably because they project images of subjects who could not have provided the kind of informed consent in the use of their images that Danto's position apparently requires.

In her essay "Aristocrats," Janet Malcolm takes a much more positive attitude towards the Arbus publication. She argues that the subjects are portrayed in a very positive light, reflecting Arbus's attitude that those born with their traumas are society's true aristocrats—they have (in Arbus's words) "already passed their test in life." As well, Malcolm suggests that the images can benefit current residents of homes for the mentally handicapped by presenting images that convey such nobility. These positive consequences, Malcolm seems to suggest, override any concerns we should have about violations of individual rights.

It is difficult—perhaps impossible—to resolve the debate between Coleman and Malcolm. They emphasize different axioms of ethical thinking, axioms that are inherently in conflict. Coleman places a premium on concerns about violations of human rights, concerns that are not lessened by observing that such violations can have positive consequences. Malcolm, by way of contrast, is apparently willing to forgo concerns about human rights if the benefits of doing so are great enough. The difference between the two positions is thus an instance of the traditional philosophical conflict between deontological and teleological approaches to ethics.

### Street Photography

The street-photography context involves a photographer making non-photojournalistic images of human subjects in public locations typically without their permission and often without their knowledge. Classic examples of this sort include images by Bill Brandt, Manuel Álvarez Bravo, Henri Cartier-Bresson, Robert Frank, Helen Levitt, and Garry Winogrand.

The legal status of such activity is clear. The general rule is that in the United States photographers are free to publish images of any person who

was located in a public venue, whereas in Quebec and parts of Europe the subject's consent must be obtained before an image is circulated.

The ethical dimensions are less clear and have not been discussed in a systematic way. However, it is likely that many of the issues Danto raises in his discussion of portraiture apply in this context as well. If we assume that persons have a right to control over their appearance in the same way that they have a right to control over their bodies, then it follows that a subject's informed consent should be obtained before their image is published. Informed consent embodies two requirements: (i) the subject must be told how their image will be used and, (ii) the subject must understand the possible consequences of such use. However, placing the burden of obtaining such informed consent on a street photographer would render the activity practically impossible. For one thing, such photography often takes place in crowded and fast-moving public spaces, making the apprehension of individuals to sign consent forms impossible. And even if such consent could be obtained, it is unlikely that it would be obtained with the subject's full understanding of the possible consequences of the publication of the image (often even the photographer is unaware of these).

Thus if we take Danto's concerns seriously it may be that street photography is intrinsically unethical. Many will resist this conclusion, objecting that there must be something wrong with an argument that labels unethical many of the best photographic collections of the twentieth century, including Robert Frank's *The Americans*, and Henri Cartier-Bresson's *The Decisive Moment*. The matter remains unresolved and is ripe for sustained investigation.

### Documentary Photography

Much like street photography, documentary photography captures images of individuals often, but not always, without their consent. Further, these images are presented as being objective, speaking to some higher "truth" that justifies the use of individuals' images, often rendering those portrayed as anonymous, as in Dorothea Lange's famous *Migrant Mother, Nipomo, California*, 1936. While photographing a person on the street presents little opportunity to identify that individual, Lange clearly was capable of identifying her subject and in fact the title contains the specifics of the place in which the photograph was made, raising the inevitable question of manipulation of the subject in an attempt to structure a more dramatic emotional reaction to the image. Likewise, August Sander's portraits of Ger-

man "types," which in order to create a social document purposefully avoided allowing individual identity, are often cited as ethically ill-conceived, while simultaneously admired as striking and important photographs.

The rapid rise of social documentary photography with the Works Progress Administration and Farm Security Administration and the illustrated magazines that promulgated these images, such as *Life* or *Look*, combined to produce questions about the ethical behavior of the photographers. A famous example was that of Arthur Rothstein, who was accused of faking his striking image of a skull baking in the wasteland of the Dust Bowl, and stage-directing a shot of a farmer walking through a dust storm with his young children. Rothstein admitted to moving the skull and framing pictures to delete or include points of reference in order to make a more dramatic shot, a common practice in documentary image-making, yet the controversy around this incident seemed to arise more from a clash of political ideologies rather than photographic ones, a not uncommon occurrence. Also of concern was the government's goal of obtaining images to promote social programs, leading some to denounce the entire WPA/FSA project as propaganda.

SCOTT WALDEN

*See also:* Adams, Eddie; Alvarez Bravo, Manuel; Arbus, Diane; Brandt, Bill; Capa, Robert; Cartier-Bresson, Henri; Censorship; Digital Photography; Documentary Photography; Farm Security Administration; Frank, Robert; Heartfield, John; Höch, Hannah; Image Theory: Ideology; Klein, William; Lange, Dorothea; Leibovitz, Annie; Levitt, Helen; Magnum Photos; Nude Photography; Portraiture; Propaganda; Rothstein, Arthur; Sander, August; Sontag, Susan; Street Photography; War Photography; Winogrand, Garry; Works Progress Administration

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# PHOTOGRAPHY IN EUROPE: AN OVERVIEW

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As the birthplace of photography in 1939, Europe has had the medium's longest development and many of its most significant achievements. In the twentieth century, however, an overriding characteristic of photography was that it had become a true worldwide phenomenon. Yet in many spheres, European photography was innovative and continued to lead the world. The period between the two world wars was perhaps the most fertile in photographic history, in experimental fine arts photography, in the development of equipment and other technical advances, as well as in popular forms, particularly the use of propaganda and the development of the illustrated press. Yet during other eras, Europe lost ground. In the manufacture of equipment, the center in the postwar era shifted to Japan and the United States; in scientific advances the United States, though the Eastman Kodak and Polaroid Companies predominated.

The individual countries of Europe each have their unique histories, and regional histories can also be traced. Photography in Europe overall has become a true topic along with the development of contemporary art photography in the last three decades of the century. And even within the realms of contemporary photography, there are very various, different, and equal tendencies, and it would be extremely foolish for example, to reject *libre expression* photography in the name of documentary photography or vice versa.

The most important and erudite essay on photography in Europe was written in the first issue of the magazine *European Photography* (1980) by Jean-Claude Lemagny, curator of contemporary photography at the Bibliothèque nationale de France in Paris. He introduced a model of an aesthetic clock that served as a means for an original as well as conclusive analysis of photography. It was a proposal for the classification of the contemporary tendencies in the medium of photography with great attention to the survey of photography as a whole and thereby tried to explain the different, interrelated processes without neglecting their differences and correlations. In 1991, he did an update and took a second look at his clock.

In his first classification of creative photography in Europe, he started with 236 extremely varied pictures in slide form and laid them out in a circle. He let himself be guided solely by the visual relations that spontaneously developed among the pictures without assigning them a definite place a priori. He noticed that the main points of the circle could be characterized by a few fundamental approaches toward photography. At 12 o'clock stood the conceptual picture, the photo as pure idea; at 6 o'clock, the photo as material object, as chemical-physical matter; at 3 o'clock, the photo as relation to external reality, as reportage; and at 9 o'clock, the photo as relation to inner reality, as surrealism—including, of course, all the transitions between the hours.

If we use this model for the classification of photography in Europe at the end of the century, what would be seen?

What was most conspicuous to Lemagny was the significance of the 9 o'clock pole: photography as a picture of the internal world, as staging. It is undisputed today that photography simultaneously can be a medium for projecting an idea and a medium for recording reality, and the shock generated by this insight has sent a wave along the entire circle.

At the 12-o'clock pole, the significance of photography as an instrument of the conceptual artist has weakened: the mighty impulse from 9 o'clock has covered this pole and almost strives to unite itself with the photo as pure representation (3 o'clock). It is this powerful drive that unites the internal picture (9 o'clock) with photography as social criticism, together with theoretical reflection (Victor Burgin) and post-modern practice. It is currently in the process of overcoming the contradictions between the subjectivity of the artist as an intellectual on the one hand and his duty as an observer of social conditions and their inadequacies on the other.

At 6 o'clock the tendency toward an abstract, geometrizing photography has disappeared in favor of an intensive and multiform search for the substance of photography, for its means of expression: that which Lemagny called the "resurrection of the

flesh," in turn driven by the "return of the gods" coming from 9 o'clock and its "theatre of reality."

The pure reportage or photojournalism at 3 o'clock does not seem to have reawakened. Interest in it has further declined in favor of a reflection upon society that comes from the "north" and a formalistic (in a positive sense) attribute that comes from the "south" and is expressed in the pictures of Joseph Koudelka or in documentary commissions (François Hers's DATAR-projects in France).

Thus, according to the most recent state of affairs, the 9 o'clock pole has proven to be the shining victor. Its protagonists were Paul de Nooijer and the Dutch School and elsewhere (in France, Georges Rousse and Bernard Faucon) have become numerous. By way of the intermediate stages of social conception in photography (as the team of Magnum Photos) this pole tends almost to supersede traditional reportage. And by way of the exploration of the material possibilities of photographic production, the movement leads to the "direct" photograph. For no thinking photographer today forgets—regardless of how strongly he may reject any subsequent manipulation of the picture—that the print which he produces is nothing other than the sum of its tactile value.

All these movements first take form and make sense in the long view. We should always remember that contemporary art—in contrast to science—does not advance more quickly than the arts of the past. We notice that from 1930 to 1950 the central pole lay approximately at 3 o'clock (Brassaï, Henri Cartier-Bresson), while today it is located on the opposite side (at 9 o'clock). And that in the 1970s, the liveliest points were likewise opposite each other: 12 o'clock (conceptual artists, Christian Boltanski) and 6 o'clock (Pierre Cordier, Jean-Pierre Sudre). The 9 o'clock pole stood at the beginning of its ascent: Michael Szulc Krzyzanowski and others were still lonely exceptions. And a certain dynamic definitely emanated from the 3 o'clock pole: Gilles Caron, Gilles Peress, Carl De Keyzer, David Hurn, Martin Parr, and many others. The dynamic proceeded "south" (toward 6 o'clock) with William Klein, and "north" (toward 12 o'clock) with Robert Frank, who finally tipped the balance.

Studying the contemporary photography you can conclude that both—two major currents—the "southern" and the "northern" supremacies today.

Photographers such as Suzanne Lafont, Craigie Horsfield, Dirk Braeckman, Pentti Sammallahti, Sophie Calle, Thomas Struth, Andreas Gursky, Anselm Kiefer, David Hockney, Thomas Ruff, Joan Fontcuberta, Andreas Müller-Pohle,

Annette Messager, Peter Fischli and David Weiss, Wolfgang Tillmans, Bernard Faucon, Rineke Dijkstra, Pierre et Gilles are to be the truly great artists of our time, representing the United Kingdom, Germany, Belgium, the Netherlands, France, Spain, and Finland.

But more than in other art forms, the subversive and revolutionary strength of photography lies in the muteness of the forms, and the conceptual photography of the 1970s lost significance to the extent that it failed to pose the relevant questions and denied the material qualities of the work, because the true artist's only problems are technical problems.

As for the future, it appears that it lies at 6 o'clock, in a photography that is supported by the objective reality of its material forms, after having forgotten for a moment that in art there are only material forms. But the philosophical point of view (12 o'clock) is also lively. At first sight philosophy and photography appear to be closely linked, until one checks which philosophers have written an essay on the topic. Apart from the major exceptions of Roland Barthes and Walter Benjamin, hardly any have. This is quite astonishing, but then again it is not. It is not, because philosophy reflects; it is a re-view that looks back at what has occurred, and photography is too recent an event already to be part of the question of the essence of humankind. This is because photography displays a similar ambiguity to philosophy. Both show something and are therefore knowing, but also put a question and are therefore unknowing. In the Merleau-Ponty vein, philosophy is an unknowing knowing. And ambiguity is a central element of philosophy. This was formulated somewhat more emphatically by Samuel Ijsseling, when he sought to define philosophy in two opposing statements:

Philosophy is a body of well-founded affirmations and justifiable denials which altogether display a certain coherence; it is in other words a "science." Philosophy is a body of questions which again and again question what has already been stated (the entirety of affirmations and denials); this means it is an un-knowing.

Photography is equally ambiguous. It shows something, a fragment of reality framed by the camera or in the darkroom which, considering the objectivity of the process, can lay significant claim to factual knowledge. Each one also asks a question: what is the reality-value of an image? And how is the objective de-objectified by the subjectivity of the maker and the viewer, augmented by the contextual influences on both? This ambiguity has

been called the “paradox of photography.” Could it be more philosophical? It is Barthes in particular who opposes the “doxa.” The “doxa” is the view that derives its strength from power in the broadest sense of the word: public opinion, the view of the silent majority, the narrow-minded view, everything that is so-called “natural,” the violence of prejudice, that which one maintains *is* so because it *is* so. The metaphorical sense of the word “para” in Greek is “against.” *Para tein doxan* means “against expectations.” This last word at the same time makes the link with psychology, which assumes that our perception is determined by expectation. The paradox starts us thinking, in order to adjust our expectation to the actual situation. If not we are “dogmatic,” a word with the same stem as “doxa,” which refers to the unwillingness to change one’s opinion. Barthes argues for paradoxical thinking. Photography states this paradox most acutely. Every photo is a “doxa”: it is reality the way it is, in many cases even with demonstrative force.

However, every photo is a paradox: it is a picture of reality, or in other words, it is a way of seeing. And that should not be taken too simply, as no more than a relativization by accentuating the fact that it is a way of looking, coupled with the conviction that it actually is reality. Its “image-dom” implies that it is not reality, that it is a way of representation, that in our pan-photographic culture we have learnt that this reality as such cannot say anything with any certainty that we do not know from other sources of information, such as direct observation or verbal explanation.

A philosophy of European photography is part of cultural philosophy when photography is considered as a mass-culture phenomenon, and part of art philosophy when “art photography” is concerned. In my opinion it would at this point be wrong to make a major distinction, on the basis of either philosophy or photography. Art philosophy may be considered part of cultural philosophy. In the case of photography one might ask oneself whether the desire to be art is important. Perhaps photography should just be photography. In addition to this there is the postmodern phenomenon of the blurring boundaries between art and mass culture. The latter is becoming the object of or source of inspiration

for the former. And in its outdated modernism art is becoming kitsch.

This is why a philosophy of the history of photography comes down to asking the classic questions: “What are its characteristics? How can one interpret it? What is its value? How does it function and within which systems? How is meaning produced? All this makes a contribution to the fundamental philosophical question: what is photography?”

In Europe we see that the ambivalence between photography’s reference to reality and its openness for the imaginary is especially interesting for artists who are investigating how place and the perception of it can be represented. Contemporary photographers are mainly concerned with conceptual reflections on the seamless transition between the presentation and the representation of a place, the documentation of an active, artistic re-arrangement of a location or the construction of space, using diverse media and thus crossing the border of two-dimensional photography.

The field of hybrid rhetoric paradoxically unites the diverse European countries that continue to enjoy the differences of their collective experience. Leaving the 1990s, when “visualism” was at stake, the contemporary photographic practices of Nordic and Eastern countries draw closer to the South and Western aspiration to transgress medium-bound, traditional art photography and move toward critical reflections.

Perhaps we can end with a statement of the man who offers us the red thread in our overview, Jean-Claude Lemagny: “It is certainly clear that in the eternal struggle between reality and the idea of it that one constructs, reality must conquer the idea and only that which Zarathustra calls ‘the sense of the earth’ deserves to triumph.”

JOHAN SWINNEN

*See also:* Barthes, Roland; Boltanski, Christian; Brassai; Calle, Sophie; Cartier-Bresson, Henri; Conceptual Photography; Dijkstra, Rineke; et Gilles, Pierre; Faucon, Bernard; Fischli, Peter and Weiss, David; Frank, Robert; Gursky, Andreas; Hers, François; History of Photography: Interwar Years; Klein, William; Koudelka, Joseph; Magnum Photos; Messenger, Annette; Museums: Europe; Parr, Martin; Peress, Gilles; Propaganda; Ruff, Thomas; Struth, Thomas; Tillmans, Wolfgang

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# FREDERICK H. EVANS

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## British

Known for his extraordinary interior photographs of churches and portraiture, Frederick Henry Evans went against the prevailing winds of his era in photography to produce startling modern, historically important photographs at the turn of the nineteenth to the twentieth centuries. Despite his international renown in midlife, Evans's early years are largely unknown. Born in 1853, Evans was self-educated, and in the 1870s, he was a bank clerk. In his early 20s, because of poor health, he visited Boston and lived with his aunt for a year. Health was also the reason for visiting England's Lake District, where the scenery made a deep impression.

In keeping with the scientific era, Evans bought a microscope in the 1880s, and then took up photography to record the images. The Royal Photographic Society, in 1887, awarded him a medal for his photomicrographs of shells. In the 1880s, he left clerking and became a partner, and later, sole owner of a London bookstore. The book shop attracted a remarkable clientele, which included George Bernard Shaw whose writing on Ibsen Evans recommended to appropriate customers. In addition to a considerable literary background, Evans also acquired a connoisseur's appreciation of art, and he collected drawings, prints, and Japanese artifacts. Evans recognized the artistic talent of the 18-year-old Aubrey Beardsley, a frequent browser in the store, and it was Evans who recommended this young artist to the publisher J. M. Dent.

Evans's photography included portraiture, and Beardsley proved one of his best subjects in a photograph showing him in profile, his long hands supporting his chin. The pose of this young artist of the Decadence referred to a gargoye on Notre Dame de Paris.

While running his unusual bookstore, Evans pursued photography in his spare time, and in 1894, he photographed York Minster, where he would return in 1902 to make *In Sure and Certain Hope*, whose title comes from The Book of Common Prayer.

Typically, Evans would visit a cathedral town for days so he could experience the sacred building under many different conditions. If necessary to achieve the

right effect, he would pressure church officials to remove furniture and even gas lighting fixtures.

He usually used a 4 × 5-inch camera and occasionally an 8 × 10 camera. Double-coated Cristoid films were used so that shadows and highlights would be recorded on fast and slow emulsions to assure maximum detail. A battery of lenses up to 19 inches in focal length was used to get the desired coverage and perspective. Typically, exposures ranged from several seconds to hours at f/32. The negatives were always printed on platinum paper, which yielded an especially subtle range of middle tones.

Health forced Evans to retire from book selling, and he moved to Epping in 1898, but this allowed him to pursue photography full time. In 1892, some photographers seceded from the London Photographic Society (after 1894, The Royal Photographic Society of Great Britain) and formed the Linked Ring, a select international group open to women and featuring the annual Photographic Salon. Evans was invited to join the Linked Ring in 1900, where he was a leading advocate for the Purist faction as opposed to the Pictorialists or Impressionists, who advocated using manipulative techniques.

As designer and installer of the Linked Ring's Photographic Salon exhibitions at the Dudley Gallery in London from 1902–1905, Evans showed skill and imagination in transforming a somber space and usual hanging methods into a well lit area with photographs arranged to emphasize visual statements. These ideas spread to the Little Galleries of the Photo-Secession. Evans corresponded extensively with Alfred Stieglitz, leader of the Photo-Secession in New York and publisher of *Camera Work*, where Evans's work and ideas were well represented.

Without training in traditional art media, Evans could not practice the manipulative techniques others used to emulate fine art. Consequently, he championed straight or pure photography and wrote frequently in journals such as *Amateur Photographer* and *Photography*, where he championed his beliefs about photographic art. While praising the gum bichromate works by Robert Demachy and other outstanding artists using manipulative tech-

niques, he did not wish to call such images photography. Evans believed photography could achieve the level of art through the medium's limitations rather than with hybrid imitations. While he sometimes resorted to retouching and other corrective measures, he staunchly maintained there should be no tampering with the negative or print.

Such perfectionism was not an end in itself, and Evans aimed for what he called "cathedral picture-making" in which the result would give the viewer an emotional experience equivalent to what might be felt at the actual site. He pursued this aesthetic in all aspects of his photography, including landscapes where trees were photographed for their architectural resemblances. This idea of art through a limited medium was extended to his other passion, the pianola, and though critics derided him, Shaw, another pianola enthusiast, defended him.

Evans was influenced by J. M. W. Turner's architectural watercolors, as well as by Odilon Redon's contemporary Symbolist prints, which he collected. In addition, he steeped himself in the theology of correspondences of the eighteenth century mystic Emanuel Swedenborg as interpreted in the writings of James John Garth Wilkinson. The metaphorical title, *A Sea of Steps* (1903), showing the stone, wave-like steps to the Wells Cathedral Chapter House, would seem to suggest Evans's interest in Swedenborgian thinking as well as in the Symbolist movement.

The purist approach also suggests influences from critic John Ruskin's emphasis on depicting facts and those Pre-Raphaelites who aimed for "photographic" detail. Evans was not a social activist like William Morris, though he shared the Arts and Crafts leader's views on work, and in 1896, he photographed Morris's Kelmscott Manor.

Evans reached a wider audience when *Country Life* published his work on English churches in 1904–1905. This magazine then offered him an open commission, so he chose to photograph mostly chateaux and small churches in France from 1906–1907. Around World War I, Evans concentrated on photographing works of art, which were then privately published in platinotype editions. Never one to compromise, he could not accept silver-based papers, which were replacing platinum paper. So, he stopped photographing.

When he died in London on 24 June 1943, few were familiar with his achievements. The Royal Photographic Society reawakened interest in his work through a memorial exhibition in 1944.

JOHN FULLER

*See also:* **Architectural Photography; Coburn, Alvin Langdon; History of Photography: Nineteenth-Century Foundations; Linked Ring; Portraiture; Royal Photographic Society; Stieglitz, Alfred**

### Biography

Born 26 June 1853. Little known of his early years, but in 1870s was a clerk in a London clearing house. Around 1873, went to Boston for a year because of health. Purchased camera in 1883, made photomicrographs. Bookstore operator in London in 1880s. Became friends with George Bernard Shaw, helped launch Aubrey Beardsley's career. Photographed cathedrals, landscapes, and portraits. Retired from bookstore in 1898, and moved to Epping. Elected to Linked Ring in 1900, from 1902–1905 in charge of London Photographic Salon. Featured in *Camera Work* 4 (October 1903). Photographed English parish churches for *Country Life*, 1905. In 1906–1907 photographed French chateaux and churches for *Country Life*. Joined London Secession, 1908. Landscapes reproduced in George Meredith Memorial Edition, 1909–1911. Membership in the London Salon Club, 1910. Interior photographs of Westminster Abbey for *Country Life*, 1911. From 1912–1919, privately published editions of platinum prints of artist's works. Made Honorary Fellow of The Royal Photographic Society, 1928. Died 24 June 1943.

### Individual Exhibitions

- 1899 Architectural Club, Boston, Massachusetts
- 1900 Royal Photographic Society, London, England
- 1904 Camera Club, London, England
- 1913 Amateur Photographer's "Little Gallery," London, England
- 1917 Hampshire House, London, England
- 1919 Westminster Abbey photographs at Royal Photographic Society, London, England
- 1922 Royal Photographic Society, London, England
- 1932 Photographic Society, London, England
- 1933 Manchester Amateur Photographic Society, Manchester, England
- 1944 *Memorial Exhibition*; Royal Photographic Society, London, England

### Group Exhibitions

- 1890 Royal Photographic Society Annual Exhibition, London, England
- 1891 *At Home Portraits*; The Photographic Society, London, England
- 1892 *Invitation Exhibition*; Camera Club, London, England
- 1894 Photographic Salon, London, England
- 1899 American Institute, New York, New York
- 1901 London Photographic Salon, London, England
- 1903 F. Holland Day Studio, Boston, Massachusetts
- 1906 Little Galleries of the Photo-Secession, New York, New York
- 1910 *International Exhibition of Pictorial Photography*; Albright Gallery, Buffalo, New York

**Selected Works**

*Kelmscott Manor: Attics*, c. 1897  
*Portrait of Alvin Langdon Coburn in Eastern Costume*, 1901  
*In Sure and Certain Hope, York Minster*, 1902  
*A Sea of Steps, Wells Cathedral: Stairs to Chapter House*, 1903  
*Stairs to St. Catherine's Well, Winchelsea*, c. 1905  
*A Fifteenth Century Doorway, Ely*, 1903

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Frederick H. Evans, *Kelmscott Manor: Attics*, ca. 1897, platinum print, 15.6 × 20.2 cm, Museum Purchase: ex-collection Gordon Conn.  
[Photograph courtesy of George Eastman House, permission supplied by Janet Stenner]

# WALKER EVANS

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## American

Walker Evans's photographs helped define, document, (and sometimes invent) both the cultural and physical landscape of America in the twentieth century. More than any other photographer before him, Evans relished the anonymity of his camera and its reflective, detached quality, and his subjects, from tenant farmers in Alabama to domestic exteriors throughout America, are simply allowed to exist as themselves, never sentimentalized or celebrated. Walker Evans was as exacting and meticulous as the images he documented, calling his photographs "reflective rather than tendentious and, in a certain way, disinterested" (Hill 1982, 151). Though he worked independently for magazines such as *Time* and *Fortune*, Evans is probably best known for his collaboration with fellow journalist (and poet/novelist) James Agee in a sprawling documentary of tenant farmers in Alabama, *Let Us Now Praise Famous Men*. Originally ignored in its initial publication in 1941, *Famous Men* was re-discovered in the early 1960s, and heralded as a masterpiece by many critics, and Evans's reputation as a documentary photographer enjoyed a rebirth and re-evaluation that continues to this day.

Though born in St. Louis in 1903, Evans spent much of his boyhood in Toledo, Ohio, Chicago, and New York City because of his father's relocations as an advertising director. Evans's family was fairly affluent, sending young Walker off to Phillips Academy in Andover, Massachusetts. After his graduation in 1922, he enrolled in Williams College, Williamstown, Massachusetts, and began studying literature. His love of writing and literature eventually sent him to Paris, where he studied briefly at the Sorbonne, hoping to become a writer himself.

It wasn't until around 1928 that Evans first began to experiment with photography, taking a few shots with a basic, handheld camera and sharing them with his friends. But it was his love of literature (especially European modernists like Pound, Joyce, and T.S. Eliot) that inspired Evans's early photographs and theories about art. His first published photographs of the Brooklyn Bridge (for Hart Crane's epic poem *The Bridge*) were mere shapes, close-ups of the latticework and structure in

heavy definition, like the disjointed, cubist canvases of Pablo Picasso.

Around this time, Evans became interested in documentary photography, spending his days on the streets of New York snapping pictures of its architecture and people. His own style began to emerge as a mixture of realism and objectivism, where the subjects or the images became the central focus of the work, non-dramatic, non-posed, and the author's presence was minimized. His friendship with Lincoln Kirstein, the son of a wealthy Boston socialite, allowed him the opportunity to create his first series of domestic exteriors of Victorian houses throughout New England, which would later become his first solo exhibition at the Museum of Modern Art in 1933, and two years earlier, his first group exhibition at the John Becker Gallery in New York put him in the company of up-and-coming photographers Ralph Steiner and Margaret Bourke-White.

Evans's trip to Havana (to provide pictures for Carleton Beals's book) brought the first of Evans's documentary photographs that would later define his style. Evans's photographs in *The Crime of Cuba* were studies of the people of Havana, of the poor families living on the streets, or the ubiquitous beggars fanning out across the town. But Evans stopped short of making any political statement with his camera, observing the ironies of Cuban life remotely. Unlike other documentary photographers, Evans hungered after the non-posed, non-dramatic, simple subjects. His photographs were observant, anonymous, and sequential studies that fit together rather than individual images that stood on their own, and the Cuba series, published in 1933 gave Evans the exposure that propelled him into his next two jobs, as a staff photographer at *Fortune* magazine, and, perhaps most importantly as a documentary photographer under Roy Stryker in the Resettlement Administration (later the Farm Security Administration [FSA]).

But Evans's best-known photographs were most likely taken during a break in his duties with the Resettlement Administration (RA) during a brief stay in Hale County, Alabama, with novelist and friend James Agee. Agee had initially been commissioned by *Fortune* magazine in 1936 to do an article

on the plight of the Southern tenant farmer and was assigned a staff photographer. He insisted that *Fortune* get him Evans, and the publishers negotiated a deal wherein Evans would be able to leave the RA, but his photographs would still be in the public domain. There may not have been a more unlikely partnership: Agee was a romantic, obsessed with the superficiality of documenting lives plainly with himself in-frame; Evans was clinically out-of-frame, an anonymous, bodiless eye, recording and observing. The resulting "article" was both too long and too confusing to be anything *Fortune* could publish, and eventually, Agee and Evans published it as a photo-text (along the lines of Caldwell and Bourke-White's *You Have Seen Their Faces*).

When *Let Us Now Praise Famous Men* was published in 1941, Walker Evans's 31 photographs were the preliminary "book" to Agee's. The photographs and words were co-equal representations and commentary on the lives of the farmers they lived with. The book was revolutionary, a massive indictment against documentary efforts to represent any life absolutely, and also a re-appropriation of the genre of photo-text itself. But America's period of intense introspection was passing, and Evans and Agee's angry book garnered little comment; it would not be until nearly 20 years later that *Let Us Now Praise Famous Men* would receive the proper attention it deserved. What makes Evans's photographs in *Famous Men* so powerful is their unflinching and clinical attachment to detail and subject. When pictures were framed wrong or focused incorrectly, Evans simply cut out the negatives, physically cropping and editing his pictures to a more faithful representation of what he observed and wished to convey.

Unlike many of the photographers working for the RA, Evans's pictures were lucid, candid; the opposite of the propaganda he was hired to produce. Though the RA was peppered with stellar photographers, some of whom would go on to have important careers, Evans's pictures are the most well-known and the most memorable. They quickly became icons of the period he was documenting and have remained epitomes of both 1930s' photography as well as of the powerfully influential notion that the photographer can be both vitally engaged yet removed and anonymous that results in a sort of transcendence of both subject matter and maker.

His style of anonymity allowed Evans the opportunity to photograph truly anonymous subjects, to observe and reproduce clear images without the burden of heavy commentary and superficial drama that he felt distracted the viewer from the actual topic. This is best demonstrated in Evans's next

project after being released from the RA, a portrait series of New York City subway riders. Evans concealed his camera under his coat to snap these pictures in an extreme example of his desire for anonymity, where Evans acted virtually as a voyeur to attempt more realistic, unrehearsed pictures. Indeed, these photographs have a random, detached quality, creating a connection between anonymous photographer and subject.

The simplicity of Evans's subjects and style belies a very complex and focused eye; he attempted to translate what he knew about literature, modern art, and popular culture into a visual reflection. If one is amazed by the clearness of Evans's eye, it must also be considered that such clarity only deepens the difficulty of interpretation. Above all else, Walker Evans did not want his photographs to tell stories, follow moods, and create drama: they resist simple assimilation and understanding. Recently, Evans's pictures of signs and advertisements have come into critical scrutiny, and through them, one can glean not only the documentation of America and its popular culture, but also a real and palpable borrowing of such modern art techniques as collage, found art, and *trompe l'oeil*. His vision and style, crystal clear, uncompromising, makes his photographs some of the most recognizable in the history of American twentieth century photography, and the arbiter and documenter of a peculiarly introspective American decade, the 1930s.

ANDY CRANK

*See also:* Bourke-White, Margaret; **Documentary Photography; Farm Security Administration; History of Photography: Interwar Years; Museum of Modern Art; Photography in the United States: South; Propaganda; Representation and Gender**

### Biography

Born in St. Louis, Missouri, 3 November 1903. Attends Phillips Academy in Andover, Massachusetts, graduating 1922, and Williams College, Williamstown, Massachusetts for a year. First photographs appear in Hart Crane's *The Bridge*, 1930; Begins documentation of nineteenth century Victorian houses, 1930; Havana pictures published in Carlton Beals's *The Crime of Cuba*, 1933; becomes staff photographer at *Fortune* magazine, 1934; appointed to photograph rural America with the Resettlement Administration (Farm Security Administration), 1935; photographs antebellum architecture; collaborates with author James Agee in Alabama for eventual book, *Let Us Now Praise Famous Men*, 1936; John Simon Guggenheim Memorial Fellowship, 1940; becomes critic-reviewer for *Time* magazine, 1943–1945; promoted to Special Photographic Editor at *Fortune*, 1948–1965; Elected Member of Century Association, 1954; Second Guggenheim Fellowship, 1959; Professor at Yale Uni-

## EVANS, WALKER

versity's School of Art and Architecture, 1965–1972; Elected fellow in American Academy of Arts and Letters, 1968; Artist in Residence at Dartmouth College, 1972–1973; Distinguished Service Award from the American Academy Institute, 1974; Dies in New Haven, Connecticut, 10 April 1975.

### Selected Individual Exhibitions

- 1933 *Walker Evans: Photographs of Nineteenth-Century Houses*; Museum of Modern Art, New York, New York  
1935 *Photographs of African Negro Art by Walker Evans*; Museum of Modern Art, New York, New York, and traveling  
1938 *Walker Evans: American Photographs*; Museum of Modern Art, New York, New York  
1947 *Walker Evans Retrospective*; Art Institute of Chicago, Chicago, Illinois  
1966 *Walker Evans Subway*; Museum of Modern Art, New York, New York  
1967 *Walker Evans*; Robert Schoelkopf Gallery, New York, New York  
1970 *Walker Evans: Painting and Photographs*; The Century Association, New York, New York  
1971 *Walker Evans*; Museum of Modern Art, New York, New York, and traveled to Corcoran Gallery, Washington, D.C.; Museum of Modern Art, San Francisco, California; Museum of Fine Arts, St. Petersburg, Florida; City Art Museum, St. Louis, Missouri; University of Michigan Museum of Art, Ann Arbor, Michigan; Art Institute of Chicago, Chicago, Illinois; Museum of Fine Arts, Boston, Massachusetts  
1972 *Walker Evans: Forty Years*; Yale University Art Gallery, New Haven, Connecticut  
1973 *Walker Evans: Photographs from the "Let Us Now Praise Famous Men" Project*; Michener Galleries, University of Texas, Austin, Texas  
1974 *Walker Evans: Vintage Photographs, 1928–1972*; Lunn Gallery/Graphics International, Ltd., Washington, D.C.  
1977 *Walker Evans at "Fortune," 1945–1965*; Jewett Arts Center, Wellesley, Massachusetts  
1978 *Walker Evans: Lost and Found*; Drink Hall, New York, New York  
1981 *Walker Evans Retrospective*; Comfort Gallery, Haverford, Pennsylvania  
1985 *The Sunny South: Depression Era Photographs by Walker Evans*; High Museum of Art, Atlanta, Georgia  
1990 *Walker Evans: Havana 1933*; PhotoFest, Houston, Texas  
1991 *Walker Evans Subways and Streets*; National Gallery of Art, Washington, D.C.  
1992 *Walker Evans: An Alabama Record*; J. Paul Getty Museum, Malibu, California  
1993 *Walker Evans: Polaroids 1973–1974*; 292 Gallery, New York, New York  
1998 *Walker Evans: Simple Secrets*; International Center of Photography Uptown, New York, New York

### Selected Group Exhibitions

- 1931 *Photographs by Three Americans*; John Becker Gallery, New York, New York  
1931 *Modern Photographs by Walker Evans and George Platt Lynes*; Julien Levy Gallery, New York, New York

- Documentary and Anti-Graphic: Photographs by Manuel Alvarez-Bravo, Henri Cartier-Bresson and Walker Evans*; Julien Levy Gallery, New York, New York  
1943 *Masters of Photography*; Museum of Modern Art, New York, New York  
1951 *Twelve Photographers*; Museum of Modern Art, New York, New York  
1955 *Contemporary American Photography*; Museum of Modern Art, New York, New York, and traveling  
*Farm Security Administration Photography*; Brooklyn Museum of Art, Brooklyn, New York  
1962 *The Bitter Years, 1935–1941*; Museum of Modern Art, New York, New York  
1964 *The Photographer's Eye*; Museum of Modern Art, New York, New York  
1965 *Contemporary Art at Yale I*; Yale University Art Gallery, New Haven, Connecticut  
1968 *Just Before the War: Urban America from 1935 to 1941, As Seen by Photographers of the Farm Security Administration*; Newport Beach Art Museum, Newport Beach, California  
1969 *The Descriptive Condition—Seven Photographers*; Boston University, Boston, Massachusetts  
1976 *Photography in America*; Whitney Museum of American Art, New York, New York  
1977 *America Observed: Etchings by Edward Hopper, Photographs by Walker Evans*; California Palace of the Legion of Honor, San Francisco, California  
1978 *Roy Stryker: The Humane Propagandist*; Photographic Archives, University of Louisville, Kentucky  
1979 *Two Classic Documentary Photographers: Marion Post Wolcott and Walker Evans*; Nova Gallery, Vancouver, B. C., Canada  
*William Carlos Williams and the American Scene, 1920–1940*; Whitney Museum of American Art, New York, New York  
1981 *Cubism in American Photography, 1910–1950*; Sterling & Francine Clark Art Institute, Williamstown, Massachusetts  
1982 *Three Generations: Walker Evans, Robert Frank, Tod Papageorge*; University Art  
1983 Galleries, University of New Hampshire, Durham, New Hampshire  
1987 *The Machine Age in America, 1918–1941*; Brooklyn Museum of Art, Brooklyn, New York  
*The Viewer as Voyeur*; Whitney Museum of American Art, New York, New York  
1991 *Walker Evans and Jane Ninas in New Orleans, 1935–1936*; Historic New Orleans Collections, New Orleans, Louisiana  
1997 *Someone Else with My Fingerprints*; David Zwirner Gallery, New York, New York  
2001 *About Faces*; C&M Arts, New York, New York

### Selected Works

- The Crime of Cuba*, 1933  
*American Photographs*, 1938; reissued 1962  
*Let Us Now Praise Famous Men: Three Tenant Families*, 1941; reissued 1960  
*Many Are Called*, 1966  
*Message From the Interior*, 1966  
*First and Last*, 1978

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Walker Evans, *A Graveyard and Steel Mill in Bethlehem, Pennsylvania*, 1935, Gelatin-silver print, 7  $\frac{7}{8}$   $\times$  9  $\frac{5}{8}$ ".

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# VALIE EXPORT

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## Austrian

Valie Export is a leading European figure in the experimental, restless mix of artistic media that characterized late twentieth-century contemporary art practice. She has done drawings, texts, films, video, and performances documented through photographs that explore feminist topics, especially the power relationships between men and women and female sexuality. Binding all of Export's work is a concern with puncturing or deconstructing media representations that shape the viewer's perceptions. Although Export came of age as an artist during the heyday of the *Wiener Aktionismus* (Vienna Actionism) group and Body Art, her status as a woman set her apart from the particular activities of these artists who used their bodies as an extended medium to create transgressive actions meant to question the status quo and shock the public. Arising from the societal upheavals caused by and following World War II, and dealing openly with sex, aggression, and destruction, the Actionists inspired Export to delve into these difficult subjects.

Early in her career Export, rebelling against traditional forms in cinema that she believed were mercenary, helped define the concept of "expanded cinema." Her concept re-examined the processes of shooting, film editing, and projecting film in works featuring numerous screens and installations with mirrors that allowed the illusion of duplication, as in *Abstract Film n° 1*, 1967, or *Split Screen Solipsismus* from 1968. The theory of expanded cinema also included interactive works that went beyond passive viewing. Export's *Tapp und Tast Kino* (*Tap and Touch Cinema*) is such a work. A film performance, the artist strolled through the streets of Vienna, her chest covered by a box fitted with curtains. Her frequent artistic partner Peter Wiebel invited passersby to reach through the curtain into the box and touch the artist's breasts, the artist remaining indifferent to men's touches. Export also realized more playful works like *Ping Pong, Ein Film Zum Spielen*. The viewer is invited to play a Ping Pong game in which the opponent is a television screen, emphasizing the split in the reality of contemporary life by presenting both a real and virtual ball and the power relationships between the media (artist-filmmaker) and the consumer (player).

Export's involvement in a wide variety of artistic media can perhaps be explained by her first artistic act in which she took the name by which she is known. Born Waltraud Lehner in Linz, Austria, in 1940, she attended a convent school and then studied at the *Textilfachschule* (Technical School for Textile Industry) in Vienna. She married, became a mother, divorced, and then completed her studies in 1964, with a specialization in textile design. In 1967, she created her pseudonym, Valie being the diminutive of Waltraud, and Export being an excerpt from the popular Austrian cigarette brand AustriaExport. In taking this pseudonym, Export created a reflection on consumerist ideology and grounded her artistic identity in photography and graphic design. Export prefers that her name be printed in capital letters, emphasizing it as a brand name. In 1970, she created the black-and-white photographic work *Valie Export Smart Export*, where her face is partially hidden by a pack of cigarettes where the AustriaExport logo is replaced with a close-up of her face encircled by the words "*Semper and Ubique, Immer und Uberall*,"—"always and everywhere." She aggressively thrusts the cigarette pack forward toward the viewer, her face frozen into a defiant mask with closed eyes and a lit cigarette between her lips. This appropriation of masculine codes remained at the center of her subsequent works.

Export's impact of photography has been significant in its manifestation as preserving a documentary trace of performances realized in public area. One of her best-known actions, the tattooing of a garter fastener on her thigh in 1970, is known chiefly by its photographic documentation. From her 1969 action *Aktionshose: Genitalpanik* (*Action Pants: Genital Panic*), for example, there are only a few pictures, posters, and text that remain. This action consisted of walking the aisles in an art movie house wearing pants in which the crotch area had been cut out, exposing her genitals, radically reversing the conventional relationship of the female sex to consumers of movies. During 1968, she created her three *Identitätstransfer* (*Identity transfer*) works, where she presented herself adorned with attributes associated with men, such as a chain bracelet or a chain hanging down an open shirt. The photograph commemorating one of these actions shows her hair

ruffled, wearing a leather jacket, tight jeans, and with a gun in one hand. Export plays with posture, spreading her legs so that her sex is obvious, revisiting the codified image of the rebel and proposing a feminist version of male chauvinism. The artist does not play with dressing-up, so cherished by artists like Marcel Duchamp, but presents herself as a woman who assimilates the criteria defining masculinity. In her male garments, masculine posture, and with the ultimate masculine fetish, the gun, as an accessory, she presents her female sex like a weapon in order to explode the cultural taboos about “unladylike” behavior of spreading the legs wide as well as to invoke Freudian theories about fetishism.

From 1972 to 1982, Export conceived perhaps her best-known photographic works, the series *Körperkonfigurationen (Body Configuration)* in which she considered the relationships between her body, architectural elements, and geometry. In these images, she lays herself in various configurations out in the urban landscape to both accentuate the architectural space and serve as a constraint to it. In *Aus dem Geometrischen Humanoiden Skizzenbuch der natur (From the Geometric Humanoid Sketchbook of Nature)* of 1974 she positions her hand to “hold” the landscape. In these pictures, the body is not always charged with a political message, but suggests its inability to submit to and thus adapt to the architecture, by extension, its inability to submit and adapt to the social and political architecture that shapes society. In 1989, she realized her first digital photographic works, and has continued experimentation with this medium.

THOMAS CYRIL

*See also: Body Art; Feminist Photography; Photography in Germany and Austria; Wiener Aktionismus*

### Biography

Born Waltraud Lehner Höllinger, Linz, Austria. Student at Kunstgewerbeschule (School of Decorative Arts) in Textile Department, Linz, 1955–1958. Realizes first paintings and photographic self-portraits: *Metamorphosen der Identität (Identity Metamorphose)*. Creates name *Valie Export*, 1967; launches “expanded cinema.” Founding member Austrian Filmmakers Cooperative; member Wiener Institut für direkte Kunst, founded in Vienna by Günter Brus and Otto Mühl. Awarded prize from City of Vienna for the encouragement of cinematic art, 1969. Signs Women’s Art manifesto at the MAGNA exhibition, 1972; conceives and organizes exhibition MAGNA, *Feminismus: Kunst and Kreativität* at the Galerie nächst St. Stephan, Vienna (St. Stephen’s Cathedral Gallery). Represents Austria (with Maria Lassnig) at the Austrian Pavillion, Venice Biennale, 1980. Appointed professor at the Hochschule der Künste, (Academy of

Arts) in Berlin, 1991–1995. Professor of multimedia and performance art at the Kunsthochschule für Medien, (Academy of Media Art), in Cologne, 1995. Oskar Kokoschka Prize, 2000. Living in Vienna and Cologne.

### Individual Exhibitions

- 1971 *Bedeutungsveränderungen*; Gallery Klewan, Vienna, Austria
- 1975 *VALIE EXPORT, Works from 1968–1975*; Musée d’art moderne de la ville de Paris, Paris, France
- 1977 *Körpersplitter aus dem hippokratischen Gesicht der Gegenwart*; Galerie nächst St. Stephan, Vienna, Austria
- 1980 *Video, Projekte, Fotografien*; Stedelijk Museum, Amsterdam, the Netherlands
- VALIE EXPORT*; Biennale di Venezia, Pavillon of the Federal Republic of Austria, Venice, Italy
- 1986 *Body Works*; Eubie Blake Museum, Baltimore, Maryland
- 1992 *Fotodokumentation: Entwürfe zu Videoinstallationen und skulpturen der 70er Jahre*; Freie Künstlergruppe, Fribourg, Germany
- 1993 *Alltagsgeschichten OBJECTIV gesehen Brechtlaus*; Berlin, Germany
- 1997 *Split Reality: VALIE EXPORT*; Museum moderner Kunst Stiftung Ludwig Wien, 20er Haus, Vienna, Austria
- 1998 *VALIE EXPORT editionen 1971–1998*; Gallery Olivier Schweden, Munich, Germany
- VALIE EXPORT: Werkschau III*; Wien Fotogalerie, Vienna, Austria
- 1999 *Medial Anagrams III*; Museum of Modern Art, New York, New York
- VALIE EXPORT, Konzeptuelle Fotografie der 70er Jahre*; Gallery Wilma Tolksdorf, Frankfurt, Germany
- 2000 *VALIE EXPORT, Body Configuration 1972–1976*; Klemens Gasser & Tanja Grunert, Inc., New York, New York
- 2001 *Ob/De + Con(Structiion)*; Santa Monica Museum of Art, Santa Monica, California
- VALIE EXPORT*; Dum umeni mesta Brna, Brno, Czech Republic
- 2003 *VALIE EXPORT*; Centre national de la photographie, Paris, France

### Group Exhibitions

- 1996 *Féminin-masculin, le sexe dans l’art*; Centre Georges Pompidou, Paris, France
- 1989 *Out of Actions—Aktionismus, Body Art & Performance, 1949–1979*; MAK, Vienna, Austria; Museum of Contemporary Art, Los Angeles, California, and traveling to Museu d’Art Contemporani, Barcelona, Spain; and Museum of Contemporary Art, Tokyo, Japan
- 2000 *Hypermental-Wahnhafte Wirklichkeit, 1955–2000 von Salvador Dali bis Jeff Koons*; Kunsthaus Zürich, Zurich, Switzerland
- Art in Central Europe, 1949–1999*; Fundación Joan Miró, Barcelona, Spain
- 2003 *The Last Picture Show: Artists Using Photography, 1960–1982*; Walker Art Center, Minneapolis, Minnesota

### Selected Works

*VALIE EXPORT-SMART EXPORT*, 1967  
*Cutting*, 1967–1968

## EXPORT, VALIE

*Ping Pong, Ein Film Zum Spielen-Ein Spielfilm*, 1968  
*Body Sign Action*, 1970  
*Touching, Body Poem*, 1970  
*Split Reality*, 1970  
*Einarmung (Embraced Inwards)*, 1972, from the series *Körperkonfiguration (Body Configuration)*  
*Einkreisung (Encirclement)* 1976, from the series *Körperkonfiguration (Body Configuration)*  
*Elongation*, 1976, from the series *Körperkonfiguration (Body Configuration)*  
*Space Seeing-Space Hearing*, 1973–1974  
*Ontologischer Sprung*, 1974  
*I (beat{it})II*, 1980  
*Bilder der Berührungen*, 1998  
*Heads-Aphärese*, 2002

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# EXPOSURE

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Making an exposure is the first step in making an image permanent. Once an exposure is made, the film is developed, and the image is created. In the case of digital imaging, the exposure is recorded directly to the light-sensitive device. The amount of exposure is determined by how much light strikes the film or light-sensitive device. In negative films, for example, an increase in exposure results in an increase in density on film. Exposure controls include aperture (f/stop) and shutter speeds that are set based on recommendations of the in-camera light meter.

Getting the correct amount of exposure on film is important for capturing all of the detail in the original scene. For example, if the film does not receive enough exposure (underexposure), the shadow areas of the original scene will not record, and the midtones and highlights will seem dark. If a film is given too much exposure (overexposure), the highlight details will be lost.

The amount of exposure needed is based on varying factors. The amount of light in the scene, the film's speed (sensitivity), and the reflective characteristics of the subject are the contributing factors in determining the correct amount of exposure. Other aspects include lens focal length, the

distance from the lens elements to the film (bellows extension), and any filters or supplementary lenses that could be used.

### Exposure Measurement

The amount of light needed to properly expose film is measured by a light meter. A light meter can either be internal or handheld, and makes its measurements in the context of a given scene. The light meter also needs to be set for the ISO of the film being used; this determines the actual amount of light needed for a "good" exposure based on the film's light sensitivity. The outcome of this measurement is usually in the form of aperture and shutter speed settings, though many meters can also determine the number of EVs (exposure values) for a given scene. All meters render the light or subject they are measuring to a middle grey value, also known as 18% grey. This value is based on the "average" scene, containing an equal amount of highlights, midtones, and shadows. Since not all scenes fall into this "average" standard, the meter can give inaccurate readings for particular scenes. For this reason, it is important to understand how to interpret and modify "sug-

gested" exposure readings so that the proper exposure for a given scene is recorded on film.

### Exposure Settings

Aperture and shutter speeds are incremental in the amount of the exposure they give on film. The settings for aperture directly complement shutter speeds, and vice versa. Each step in both settings either doubles or halves the amount of light reaching the film. These settings, known as stops, allow the photographer to add more or less exposure in even, predictable terms. For example, a shutter speed of 1/2 second delivers twice as much light as 1/4 of a second, but 1/2 second is half as much as 1 second, the next shutter speed up.

**1 sec. 1/2 1/4 1/8 1/15 1/30 1/60 1/25 1/250 1/500 1/1000**

Common shutter speed settings. Moving left, each number doubles the amount of light reaching the film. Moving right, each number halves the amount of light reaching the film.

Aperture settings, or f/stops, work in an identical fashion. Aperture works by closing metal blades in the lens to create larger or smaller openings. Each f/stop number is based on the diameter of the aperture blades in relation to the focal length of the lens. Therefore, an aperture setting of f/22 represents a very small opening, and an aperture of f/2.8 is considered to be "wide-open." For each increase in aperture size, twice the amount of light strikes the film. For each decrease, the amount of light is cut in half, just as with shutter speeds.

**f/2.0 f/2.8 f/4 f/5.6 f/8 f/11 f/16 f/22 f/32 f/45 f/64**

Common aperture settings. Moving left, each number doubles the amount of light reaching the film. Moving right, each number halves the amount of light reaching the film.

Each stop change, whether aperture or shutter speeds, represents either a halving or a doubling of the amount of light striking the film. For this reason, photographers may use any number of combinations of aperture and shutter speed to get the same amount of exposure on film. This is called the law of reciprocity. This law states that the amount of exposure is the same, regardless of the rate at which it is given. The classic analogy for this law is the bucket analogy. If a full bucket represents a

good exposure, it does not matter if you fill that bucket slowly, drop by drop, or quickly, with great volume. The analogy to the amount of time represents the shutter speed, and the amount of water allowed to leave the faucet represents the aperture.

Because of the law of reciprocity, a metered exposure is given an infinite number of possibilities. For example, a photographer can choose to use a smaller aperture, provided that they compensate the loss of light of the smaller opening with a greater amount of time in their shutter speed. By the same token, if the photographer wishes to use a longer shutter speed, they must close down their aperture an equal amount to compensate and still achieve proper exposure. This is called reciprocal exposure, or equivalent exposure.

**f/22@2 sec.**

**f/16@1 sec.**

**f/11@1/2 sec.**

**f/8@1/4<sup>th</sup>**

**Metered Exposure f/5.6@1/8<sup>th</sup>**

**f/4@1/15<sup>th</sup>**

**f/2.8@1/30<sup>th</sup>**

**f/2.0@1/60<sup>th</sup>**

Equivalent exposure. Each setting will give the exact same amount of exposure on film as the metered exposure.

Bracketing is the term used to refer to deliberately over- and underexposing the film, especially if the photographer is unsure of the meter's accuracy for a particular scene. A typical bracketing method is to overexpose by one stop (twice the amount of light), and underexpose by one stop (half the amount of light) from the meter's recommendation. Because of equivalent exposure, this can be accomplished either with change in aperture settings or by changing the shutter speed.

**Minus one stop f/8@1/8<sup>th</sup> OR f/5.6@1/15<sup>th</sup>**

**Metered Exposure f/5.6@1/8<sup>th</sup>**

**Plus one stop f/4@1/8<sup>th</sup> OR f/5.6@1/4<sup>th</sup>**

Bracketing. Subtracting one stop of light will have the amount of light striking the film, resulting in underexposure. Adding one stop will double the amount of light striking the film, resulting in overexposure.

The exception to the law of reciprocity on film is when the exposure is very long or very short.

## EXPOSURE

The film experiences a loss of film speed in these cases, which in turn causes underexposure. Reciprocity law failure is typically encountered with exposures greater than 2 seconds, but varies from film to film.

### Exposure and Its Effects on Film

Exposure is directly responsible for the amount of detail captured on film, ultimately determining the quality of the image on film. A film that is able to maintain a great amount of detail, despite some over- or underexposure, is thought to have wide exposure latitude. Black and white films are considered to have good exposure latitude, due to the fact that they are forgiving in the amount of exposure they need to produce a quality image. Color slide films are considered to have very narrow exposure latitude, meaning the exposure needs to be very exact to render detail.

The greater the amount of exposure, the greater the recorded density will be on negative film. Increased density on a negative corresponds to the highlights of a scene in a final print. Conversely, shadow areas correspond to areas of less exposure on a negative. For this reason, shadow detail tends to be the first thing lost when the image is underexposed. Because the amount of light in the shadows of a scene is so low, they are not given the amount of time needed to record on film in underexposure. The highlights in an underexposed image never achieve the proper amount of density to allow them to appear as light as they were in the original scene. Instead of appearing white, the highlights may instead appear grey. The result of an underexposed image is one with lowered con-

trast and little to no shadow detail. The result on positive (slide) film is identical, though it happens even more quickly given slide film's narrow exposure latitude.

Overexposure on film will cause details in the highlight region of a scene to disappear. Film is not able to handle an infinite amount of exposure. Once maximum density is reached, film characteristically begins to level off. If even more exposure is given, the already overexposed light-sensitive particles in film will begin to grow larger, causing an obliteration of highlight detail. This phenomenon is known as a "blocking up" of the highlight detail.

Film's response to both exposure and development can be graphed in the form of a characteristic curve. A characteristic curve plots exposure versus density in a chart that can be compared in terms of that film's contrast and exposure latitude.

CHRISTYE SISSON

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## FAMILY PHOTOGRAPHY

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Twentieth-century family photography was a collage of technologies and practices, some dating to the advent of the medium, others incorporating social and scientific advances emblematic of the times. Studio portraiture, for instance, whether practiced by highly regarded artists, storefront entrepreneurs, or street or itinerant photographers, remained an essential source of family images. The street photographer was even mechanized in 1928 with the introduction of automatic photography booths (“photo-mats”). And, as in the nineteenth century, family photography could also be understood to include the constant stream of photojournalism, advertising, and other forms of commercial photography that flooded into the home.

Important as these practices were, what distinguished twentieth-century family photography was the preponderance of nonprofessionals producing personal images. The making of photographs became a consumer project with the photographic industry constantly expanding and retooling to meet the consumer’s needs. The century’s largest single photographic enterprise, Kodak, invented and sustained itself by providing the means for family imagery. Major innovations in photographic technology—if not originally conceived for the family market—came to be adapted for it. The facility and

growing sophistication of even the most basic cameras made personal images into the building blocks of lifelong visual narratives. As a result, the practices that constituted family were discussed as part of a larger understanding of change in twentieth-century culture, art, and history.

### **Technology**

The technology of twentieth-century family photography was irrevocably shaped by George Eastman’s 1888 Kodak camera and its promise of “you take the picture and we do the rest.” Eastman took full advantage of advances such as dry plate photography, roll film, daylight loading cartridge, industrial-scale photo processing, and earlier roll cameras. By 1900, the success of the Kodak camera and industrial processing of its film had resulted in Eastman’s marketing of another eight models. These, like all Kodak products, were promoted by Kodak’s aggressive advertising campaigns as well as by the company’s pressure on merchants to sign exclusive marketing agreements. At the turn of the century, Kodak enjoyed a leadership role in the new home photography industry that included a half million dollars in annual camera sales.

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With the introduction of the first Brownie camera in 1900, the final ingredient in the marketing of mass photography fell into place: that is, photography's affordability to unprecedented numbers of middle and working class people. Priced at \$1.00 per camera plus \$0.15 for the six exposure roll, the Brownie sold some 100,000 units in the United States and Britain during its first year on the market.

While Kodak, from the 1890s to the end of the twentieth century, dominated family photography, it was not entirely free of competition. Its chief American rival was the long established Anthony & Scovill Company (AnSCO after 1907) that introduced its own roll film camera in 1905—for which it was promptly sued by Kodak for patent infringement. In Britain, Ilford Ltd., from the mid-1890s, the most successful manufacturer of gelatin dry plates outside the United States, turned to the production of cameras and, in 1912, roll film. The German corporation, Agfa (The Aniline Manufacturing Corporation), a commercial dye manufacturer, began producing film in 1908 and cameras in 1928. In Japan, the Cherry portable camera was first manufactured in 1903 by Knoishi Honten, the forerunner of the Konica Corporation.<sup>1</sup>

These, like the majority of large photography companies in the twentieth century, would continue to follow Kodak's lead in developing point-and-shoot cameras as well as the film stocks and industrial processing facilities to support them. Kodak produced 125 models of the Brownie camera between 1900 and 1970. While some of these went so far as to offer bellows lens mounts, stereo exposures and, later in the century, flash attachments, Kodak never lost sight of the parameters of need and accessibility with which the original model was designed. Even as the company diversified, it was careful to maintain its dominance of the family photography market. In 1963, with the introduction of the Instamatic line, Kodak once again emphasized simplicity of use, selling more than 50 million units prior to 1970.

The Instamatic was typical of second generation point-and-shoot cameras in that it incorporated artificial illumination and was designed to use color film. Flashbulbs, first marketed in 1930, were commonplace in home photography in the post-World War II period with 400 million sold in 1951 alone. The Instamatic generation brought an even more practical means for low light photography through the integration of permanent flash units. Home use of color film had become practical, though expensive, with the Kodachrome and Agfacolor stocks introduced in 1936. It wasn't until after the Second World War with the coming of Kodacolor, Ansco-

color, Ektachrome, and Fuji-color that color film not only worked well in point-and-shoot cameras but could be processed at competitive prices. By the mid-1960s color had overtaken black and white as a standard for family photography, a trend that continued with the subsequent introduction of ever-faster color stocks.

Other innovations in second generation point-and-shoot cameras owed their origin to the redesign and popularization of 35 mm photography by a number of Japanese companies beginning in the mid-1950s. The Japanese researchers used 35 mm as the platform on which features such as the single lens reflex optics, automatic exposure control, automatic focusing, motorized zoom lenses, and motorized film advance were adapted for general use—including, by the 1960s, use in less expensive family formats.<sup>11</sup> By the 1980s, cartridge-loaded 35 mm cameras with these features were being sold to family photographers as slightly upscale versions of point-and-shoot cameras.

Other alternatives to the basic family camera proved less successful. The Polaroid Land camera, with its self-developing film, was introduced in 1947. The first Polaroids were relatively expensive, complicated, and produced prints that compared badly to those of conventional cameras. Polaroid improved its technology, introducing color with its Swinger camera in 1962. Its 1972 SX-70 system provided an integrated electronic flash, simplified focusing, and multi-exposure film packs. In the 1990s, Polaroid introduced smaller, less expensive cameras aimed at a youth market. It also emphasized the visual record keeping function of its technology. However, Polaroid's family photography division suffered from the spread of one-hour photo processing labs in the 1970s, disposable cameras in the 1980s, and digital photography in the last decade of the century.

Towards the end of the twentieth century, these last two innovations looked to both the past and the future in their contributions to the reinvention of family photography. Fuji's "utsurundesu" (film with lens), the single use (or disposable) camera, introduced in 1986, reiterated Kodak's 1888 idea of returning the camera to the processor along with its film. These small cardboard box cameras, only marginally more expensive than the roll of color film they contained, were soon available wherever film was sold. Fuji's sale of a million single use cameras in six months led to the rapid development of other manufacturers' models. Single use cameras were soon available with built in flash, panoramic lens, telephoto lenses, or with plastic shells that allowed them to be used under-

water. The cardboard box could be printed with custom designs and promotional messages or simply decorated for particular occasions. By 1996, a decade after their introduction, single use cameras were selling at a rate of 80 million annually in Japan alone.

It was not until the very end of the twentieth century that the cost of digital photography was lowered to the point where it became affordable for most families. However, the development of electronic family photography had begun much earlier in the form of home video. Sony's 1965 portable, black and white video camera wired to a separate reel-to-reel half-inch video recorder was a relatively crude and expensive downscaling of professional television cameras and video recorders. By the early 1980s, it had been replaced by color camcorders making use of half inch and, in the 1990s, 8 mm video cassettes. A third generation of home video, in the form of the digital video camcorder, was introduced by Sony in 1982. By the mid-1990s, digital video camcorders, often no larger than conventional still cameras, could be fed into home computers, their footage edited by increasingly sophisticated software. The potential of this domestic version of television-computer convergence, as well as the continually decreasing price of both analogue and digital home video made it, by century's end, the most widely used domestic alternative to silver-based photography.

Digital still photography, as a mass marketed consumer format, was introduced in tandem with the digital video cameras. While digital imaging on computers was first demonstrated in 1979 and marketed by Sony in 1982, the cameras were prohibitively expensive for home use. It was not until 1994 and 1995, respectively, that Kodak and Casio broke the US\$1,000 price barrier. The following year, 20 other models of relatively low-cost digital cameras were introduced by Japanese electronics companies and one million units were sold. By decade's end, sales of digital cameras had increased to approximately four million per year with prices of some models falling well below \$500.

Digital tools also contributed to changes in chemical-based family photography. After 1990, commercial photo developers could return digital prints of conventional film on Kodak's photo CD, a device that also allowed for in-store and home computer editing of those prints. In 1996, Kodak, with more than 40% of the world photography market, and Fuji, with an additional third of it, together introduced their Advanced Photography System. This hybrid technology was based on magnetically striped cartridge film imprinted by

the camera with information used subsequently to set the parameters of digital developers and editing equipment.

At the end of the twentieth century, it remained to be seen whether Kodak and Fuji succeeded in creating anything more than a transitional technology. The exponential growth in home computers, computer speed, and computer memory as well as the increased accessibility of peripherals associated with digital photography (photo editing software, ink jet printers, scanners) offered the family photographer more options for less cost. Digital images could be produced by scanning conventional images or shot directly with digital cameras. Home darkrooms, while greatly facilitated throughout the century by downscaled commercial equipment, and improvements in pre-mixed chemicals and prepared papers, could not match the options available in even the basic photography software distributed with printers and scanners. More advanced software, most notably Adobe Photoshop, offered professional photo finishing on home computers. Finished photographs could be viewed on screen or printed as hard copy on a variety of photo papers. Digital images could be stored in password-protected virtual albums, transmitted to any number of recipients anywhere in the world via e-mail or mounted for universal viewing on the World Wide Web.

### Practice

From their first advertising campaigns, Kodak and its competitors went to some length to demonstrate that point-and-shoot cameras could be used by anyone, including women and children. The Kodak "girl" in her striped Edwardian dress was introduced in 1910 to become a mainstay of the company's promotional material until 1940. In North America and Europe, Kodak sponsored photography clubs in schools and youth organizations while publishing photo manuals and other camera literature aimed at children. In 1930, the company went so far as to give away a half million Brownies worldwide to children turning twelve that year.

One result of the proliferation of family photography was common loathing of the ubiquitous "camera fiend." By 1900, the dignified act of sitting for a photographic portrait in the privacy of a studio became far less common than daily encounters with ordinary people photographing each other in public. Bill Jay points out that the aggression associated with photojournalists was first reported with shock and dismay as early as the 1890s in relation to family photographers. In what Henisch and Henisch refer to as "the trivialization of tra-

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vel,” the great monuments and vistas of the world, previously photographed by professionals with great respect and artistry, now shared the frame with grinning spouses and line-ups of reluctantly posed children. Worse still, citizens feared being photographed against their will and did so to the extent that some pressed for, and occasionally obtained, legislation prohibiting the practice.

As the popularity of point-and-shoot photography continued to grow, the “camera fiend” became the more innocuous “shutterbug” and, finally, an entirely assimilated participant in public behavior. Conversely, the importance of public places and events were to some extent signified by the numbers of people taking pictures. Cameras and film were sold at historical sites and monuments, recreational areas, sports arenas, theme parks, zoos, and museums. From at least the 1963 Zapruder home movie of the Kennedy assassination, images, particularly videos taken by non-professionals, were integrated into professional photojournalism.

Throughout the century, families were inundated with these self-generated images. Photographs not consigned to shoeboxes, envelopes, or desk drawers were placed in redesigned family albums—albums differing significantly from their nineteenth-century predecessors. Earlier albums contained ornate pages with slots into which *cartes-de-visite* and cabinet cards were placed. These portraits of family members shared the album with images of illustrious persons or places with which the family wished to be associated. The overall effect was that of a record, often compared to the record keeping pages of the family bible.

Twentieth-century family albums were characteristically composed of blank pages onto which various sized photographs could be attached in an infinite variety of layouts and collages. With this physical change came a change in the tone and purpose of the albums. The illustrious persons and places were phased out as was the nineteenth-century practice of post-mortem photography. Family albums became less a pictorial record of family members than visual narratives of personal triumph: births, children’s parties, first days at school, graduations, weddings, anniversaries, other ceremonies and special events. The family displayed its possessions (homes, cars, pets) and, in its travel photos, its possession of the world’s most desirable locales. Unlike nineteenth-century portraiture, almost everyone looking at the camera—that is, looking at another member of the family or a friend photographing them—smiled.

Most family photographic albums were arranged in a roughly chronological order that continued in

volume after volume. However, as Langford demonstrates, albums could be arranged thematically or could focus on single events or experiences, some of which were not entirely pleasant. The family photographs could be augmented by postcard and studio photographs of family members. Entire albums of professional photographs—most notably the wedding album—were professionally photographed and arranged in a highly ritualized manner. It was also possible for the creation of the album itself to be a ritual, classmates giving each other photographs for graduation albums or, in the 1990s, Japanese school girls assembling “passports to heaven,” albums filled with photographs of their good deeds. Albums might even be reduced to a set of wallet-sized images bound together in plastic sleeves.

The visual narrative of the family album was usually accompanied by a verbal narrative, either through elaborate captions or the verbal accompaniment of a family member. Verbal narration also accompanied the presentation of family images as transparencies which, thanks to the electric slide projector, were second only to albums as a means of storing and presenting family images. Verbal narration was also a part of home movies. Kodak’s 16 mm home movie system, introduced in 1923, its 8 mm system put on the market in 1932 (re-introduced as the Brownie movie camera in 1946), and its super-8 mm film and equipment, introduced in 1965, produced silent movies over which the filmmaker or others were expected to speak.<sup>iii</sup> When these formats gave way to the video recorder, images of family activities became “self-narrating,” long takes of synchronized sound activities very much in the manner of the “*cinema verite*” films released by documentary filmmakers. The more edited narration of family video, including music and voice over, came with the appearance of professionally produced wedding tapes and, at the end of the century, with home computer-based digital video editing.

These narrative practices of family photography (sometimes referred to as “vernacular” photography) had, by the latter part of the century, generated some academic commentary. The most frequently quoted work, Roland Barthes’ *Camera Lucida*, was a meditation on the manner by which a photograph of his mother functioned as means of focusing his memory. Barthes’ work is expanded upon in a more feminist ideological context in work such as Annette Kuhn’s *Family Secrets* and Marianne Hirsch’s *Family Frames*. Martha Langford’s *Suspended Conversations* pursues the idea of narrative in family albums while Linda Haverty



Yaffa Eliach, Tower of Faces.  
[© *United States Holocaust Memorial Museum*]

## FAMILY PHOTOGRAPHY

Rugg's *Picturing Ourselves* is a study of the shaping of our perception of four historical figures by the informal photographs taken of them.

Family photography has also been of considerable interest to twentieth-century artistic photographers. The snapshot aesthetic—a rejection of formal aesthetics in favor of the spontaneity and naïveté of amateur photography—has been cited as a sensibility linking the work of fine art photographers from Walker Evans to Garry Winogrand. Home movie formats were essential to the practice of experimental filmmaking. From the 1970s, the art photographer most visibly concerned with family photography has been Jo Spence, particularly in her exhibition, *The Family Album, 1939–1979* (1979) and her 1986 book *Putting Myself in the Picture*. The family photograph has also been the basis for especially striking monumental sculpture. Perhaps the most noted example of this was Yaffa Eliach's *Tower of Faces* in the United States Holocaust Memorial Museum. A three story space whose walls and ceiling are covered with more than 1600 studio portraits and enlarged snapshots, the tower is a visual reincarnation of a single village's holocaust victims.

Eliach's *Tower* effectively summarizes the place of family photography in the twentieth century. It mirrors the expectation of visual identity—everyone, as it turned out, had their picture taken. And that they did so, mattered. For, in Barbie Zelizer's phrase, “the mechanics of visual history and historical record” have, in effect, helped dictate the monumental role of the quotidian.

RENATE WICKENS-FELDMAN

*See also:* **Brownie; Camera: An Overview; Camera: Instant; Camera: Point and Shoot; Eastman Kodak Company; Spence, Jo; Vernacular Photography**

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- i Other Japanese camera companies can trace their origins to the first third of the twentieth century, though none would become major forces in the international market until at least the 1950s.
- ii In 1981, the sale of 35 mm cameras manufactured by Japanese companies peaked at more than seven and a half million units.
- iii After 1973, Super-8 was available with magnetic striped film that offered a limited sound on film potential. This was of less interest to family filmmaking than it was to low budget documentary.

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# ROTIMI FANI-KAYODE

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## Nigerian

As an African artist whose work engages issues of diaspora and projects multiple subject positions, Rotimi Fani-Kayode often described himself as an outsider in three distinct ways; within his African family, which navigated modern Britain with a traditional spiritual identity; as a gay man in an intolerant black community; and as a black artist in a racist society:

My identity has been constructed from my own sense of otherness, whether cultural, racial, or sexual. The three aspects are not separate within me. Photography is the tool by which I feel most confident in expressing myself. It is photography, therefore—Black, African, homosexual photography—which I must use not just as an instrument, but as a weapon if I am to resist attacks on my integrity and, indeed, my existence on my own terms.

Rotimi Fani-Kayode was born to a prominent Yoruba family in Lagos, Nigeria in 1955. His father, Chief Remi Fani-Kayode, was a respected high priest and notable politician. Indeed, the Kayode family was well regarded for their spiritual responsibilities in their hometown of Ife, a sacred city in southwestern Nigeria regarded as the spiritual center of Yoruba culture. But when a military coup and civil war threw Nigeria into turmoil in 1966, Fani-Kayode and his family moved to England and settled in the seaside resort town of Brighton. He continued his education there until the age of 21, when he traveled to the United States to further his academic career. While his desire was to study fine arts, he compromised with his parents' wishes for him and also studied economics. After receiving a B.A. from Georgetown University in Washington D.C. in 1980, Fani-Kayode moved to New York and completed an M.F.A. in fine art and photography at the Pratt Institute in 1983.

It was during his graduate studies that Fani-Kayode began making iconic and dramatic color portrait photographs of himself and other black men, nude or dressed in traditional Yoruba clothing. Such images laid the important formal and critical framework for his later photographic works, which explored issues of race, masculinity,

homoeroticism, and nationality, often involving a sophisticated and ambiguous mix of African and Western iconography. Upon his return to England after completing his graduate studies in 1983, Fani-Kayode met his partner photographer/filmmaker Alex Hirst, and began an important personal and collaborative relationship. The two moved to London, and Fani-Kayode continued his focus on part-autobiographical and mythical portraits; pursuing the theme of the male black body as a subject of desire.

Although his work is sometimes regarded as similar to the early 1980s work of American photographer Robert Mapplethorpe, in truth Fani-Kayode's work pushes beyond simple references to gay iconography. Indeed, many of his photographs say as much about postcolonial issues and racism in contemporary British society as they do about gay sexuality. In this regard, it is useful to remember that Fani-Kayode's career in the 1980s coincided with the years of political leadership by Prime Minister Margaret Thatcher, a conservative tenure that witnessed several race riots in Britain. In response to his personal experience and social environment, in 1987 Fani-Kayode co-founded the London-based organization Autograph, The Association of Black Photographers, a group that remains vibrant and active to this day.

In the same year, Fani-Kayode published his first book, *Black Male/White Male* (1987), a collection of photographs consisting of intimate portraits made in the early to the mid-1980s, including an image of American writer Essex Hemphill, and accompanied by text by Hirst. The photographs explored formal aesthetics of color photography in a dynamic manner and also challenged stereotypical views on race, interracial relationships, and sexuality. Photographs from this period also recognize the photographer's own spiritual background as an integral part of this investigation. In "Bronze Head" (1987), the bust of a Yoruba god, customarily seen as signifying an artist's spirit, is portrayed in an image of sodomy. In trying to reconcile the notion that the traditions of his Yoruba culture reject homosexuality, Fani-Kayode attempted to create images that rejected profanity and instead

provoked contemplation of sexual desire and the act of creation as positive, beautiful concepts.

Another example of Fani-Kayode's complex post-modern style can be acknowledged in the part-auto-biographical image "White Bouquet" (1987). Here, a standing white man presents a bouquet of white flowers to his black lover, who lies on a white chaise longue. Both men are nude and anonymous; their faces are unseen. The lighting is soft, setting a sensual tone within an ambiguous scene, which points to the powerful rhetoric of much of Fani-Kayode's work. He presents an intimate moment that can be interpreted several ways, as a homoerotic encounter or a subversive comment on the racial power relationship associated with colonialism. Additionally, in its conceptual reference to Edouard Manet's painting *Olympia* (1863), the image highlights the artist's sophisticated knowledge of European art history. Images from the *Communion* series (1989) display a similar sensitivity and theoretical subtlety in the treatment of the male nude, in what Kobena Mercer has characterized as an exploration of the relationship between erotic fantasy and ancestral death. *Communion* is a group of photographs that appear to have been a very personal and final collaboration between Fani-Kayode and Hirst, which were never exhibited while they were both alive. Fani-Kayode died from AIDS in 1989; Hirst died from HIV-related illness three years later.

Although his six-year professional career may be regarded as brief, Fani-Kayode's art-making was intensely personal and politically engaged. The significance of his work was consistently overlooked during his lifetime, probably due in part to the controversial nature of his chosen subject matter, but also because of debate about the authorship of several of his photographs, despite consideration of the genuine spirit of collaboration he and Alex Hirst shared. Discussion of Fani-Kayode's work in Hall and Sealy's *Different* (2001), and the inclusion of his photographs in exhibitions like the 50th Venice Biennale in 2003, point to recently renewed interest in the Nigerian's work by curators and historians who understand his significant role in having helped shaped various critical discourses in British photography of the late twentieth century.

SARA-JAYNE PARSONS

**See also:** **History of Photography: the 1980s; Photography in Africa: An Overview; Postmodernism; Representation and Race; Robert Mapplethorpe**

## Biography

Born Oluwarotimi Adebisi Wahab Fani-Kayode in Lagos, Nigeria, 1955. Georgetown University, Washington, DC., B.A. Economics and Fine Art, 1980; Pratt Institute, Brooklyn, New York, M.F.A. Fine Art and Photography, 1983. Founding member and first chair of Autograph: The Association of Black Photographers, London, 1987. Died in London, 21 December 1989.

## Individual Exhibitions

- 1985 B&J Gallery; Lagos, Nigeria
- 1986 *Yoruba Light for Modern Living*; Riverside Studios, London
- 1989 Submarine Gallery; London
- 1989 *Rotimi Fani-Kayode, Photographer (1955–1989): Retrospective*; 98 Gallery, London
- 1996 *Communion—Selected Works*; Impressions Gallery, York
- 1999 *Communion—Selected Works*; Café Gallery, London

## Group Exhibitions

- 1984 Art Show Gallery; London
- 1985 *No Comment*; Brixton Arts Gallery, London
- 1985 *Sacred and Profane Love*; South West Arts, London
- 1986 *Same Difference*; Camerawork, London
- 1987 *Misfits*; Oval House Gallery; London
- 1989 *Bodies of Experience: Stories About Living with HIV*; Camerawork, London
- 1990 *Ecstatic Antibodies*; Battersea Arts Centre, London
- 1992 *Foto Fest*; Houston, Texas
- 1994 *Significant Losses: Artists who have died from AIDS*; The Art Gallery, University of Maryland; College Park, Maryland
- 1996 *In/Sight African Photographers, 1940 to the Present*; Solomon R. Guggenheim Museum, New York
- 1996 *The Other Story*; Kunst Halle Krems, Austria
- 1998 *Eye Africa*; The Castle of Good Hope, Cape Town
- 2000 *Portrait Africa. A Century of Photographic Standpoints*; House of World Cultures, Berlin
- 2000 *Mardi Gras Arts Festival*; E1 Gallery, London
- 2003 *Dreams & Conflicts the Dictatorship of the Viewer; African Pavilion*, 50<sup>th</sup> Venice Biennale; Venice
- 2004 *Staged Realities: Exposing the soul in African photography 1870–2004*; Michael Stevenson Contemporary; Cape Town

## Selected Works

- Sonponnoi*, 1987
- White Bouquet*, 1987
- Bronze Head*, 1987
- Nothing to Lose XII (Bodies of Experience series)*, 1989
- Every Moment Counts (from Ecstatic Antibodies)*, 1989
- Tom Peeping*, 1989
- Communion series*, 1989

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## FARM SECURITY ADMINISTRATION

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The Farm Security Administration (FSA) was the eventual name given to a series of programs designed as a part of Franklin D. Roosevelt's "New Deal" that were meant to bring relief to struggling farmers during the years of the depression. Its existence is important to photography because of the founding of its Historical Section. This section advocated a photographic documenting of both the administration's work as well as the rural areas of America that the programs were supposed to aid. During its ten-year existence, the Farm Security Administration's Historical Section under Roy Stryker helped to both provide work to out-of-work photographers and solidify the careers of a number of the leading American photographers of the era, including Esther Bubley, John Collier, Jack Delano, Fred Driscoll, Walker Evans, Dorothea Lange, Russell Lee, Carl Mydans, Gordon Parks, Arthur Rothstein, John Vachon, Marion Post Wolcott, as well as muralist/photographer Ben Shahn.

The beginning years of the 1930s saw an increase in poverty affecting America's rural populations, including a rise in sharecropping. The economic devastation, known as The Great Depression called for decisive government action. Elected president in 1933, Roosevelt established a series of programs designed to boost America's sluggish economy and help those suffering in America's farmlands. Termed the New Deal, Roosevelt's programs offered jobs to those suffering from unemployment, as well as relief for farmers. The Agricultural Adjustment Administration (AAA) was Roosevelt's first attempt to bring aid to farmers, though it did little to help smaller farmers and sharecroppers. In 1935, Roosevelt created the broader Resettlement Administration (RA) headed by Rexford G. Tugwell, Columbia University economics professor and part of Roosevelt's "brain trust," whose mission, among others, was to document the agency's work through photography. Tugwell chose as the head of this Historical Section his former student, Roy Stryker.

## FARM SECURITY ADMINISTRATION

Stryker's vision for the Historical Section was grand. He wanted to attempt to document not only the work of the RA but also the conditions in which rural Americans lived. Within the first year of its founding, the Historical Section of the Resettlement Administration had already employed close to fifteen American photographers. Although Stryker's vision was aligned with the government's goal of not only documenting conditions, but using the photographs as a kind of propaganda for Roosevelt's programs, to the point of writing "scripts" his photographers were to follow. With such independent photographers as Walker Evans in the RA's employ, however, the focus of the branch shifted from government work to pure documentation of rural America, or what Stryker would later call, "introducing America to Americans." One of the first photographers to be appointed to the Historical Section, Arthur Rothstein, an employee of Stryker's at Columbia, developed a preliminary series of principles to guide the work of photographers. In 1936, Stryker also went after a series of higher profile photographers whose work he admired. Carl Mydans, Walker Evans, and Dorothea Lange were all hired in the first year of the section's existence.

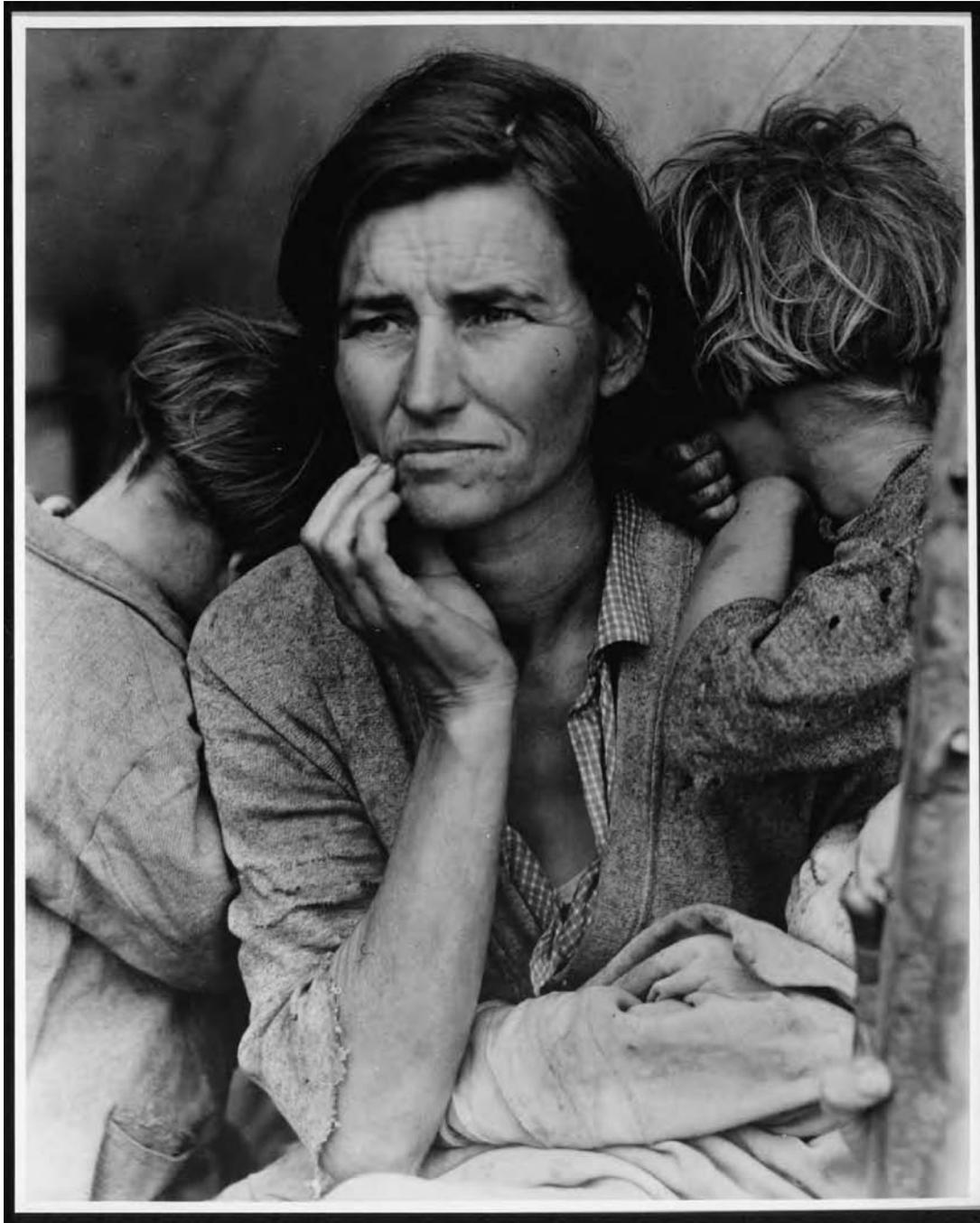
By 1937, a number of changes occurred to the Resettlement Administration. It had been swallowed by the larger Department of Agriculture, the head officer Tugwell had resigned, and the agency was renamed the Farm Security Administration by which it is best known. As FSA's photographers fanned out over the Midwest, South, and Southwest to document the conditions of the rural American poor, they created some of the most memorable and famous images of not only the 1930s, but of the twentieth century. As Arthur Rothstein's documentation of the Shenandoah National Park in Virginia, Carl Mydans's images of West Virginia coal miners, or Dorothea Lange's poignant photographs of California migrant workers, were published in various magazines and newspapers, Americans became fascinated with the plight of their rural neighbors.

Walker Evans, in 1936, on leave from the RA/FAS, traveled to Hale County, Alabama, where he and poet-novelist James Agee collaborated on what eventually was published, in 1941, as *Let Us Now Praise Famous Men*. Walker's negatives, though commissioned by *Fortune* magazine, were negotiated to remain in the public domain, as were the negatives of all the government-employed photographers, and this project is often thought of as the epitome of what FSA photographers were able to accomplish. Evans's detached and introspective

style contrasted sharply with other FSA photographers such as Dorothea Lange, whose pictures are dramatic events that often offer the structure of a story. Taken in early 1936, Lange's *Migrant Mother*, perhaps the most famous of her career, shows a woman and her two children in Nipomo, California. The mother is seated, eyes focused in the distance, while her two children stand in *contra posto*, each with their backs to the camera. The scene is striking and dramatic with its dark, charcoally blacks and brilliant whites, and the positioning of the figures conveys a clear emotional message. Evans's infrequent portrait photographs, such as those of the Burroughs family in Alabama, offer none of the straightforward emotion of Lange's. In Evans's works, the story of the subject rests just beyond the image, with meaning hinted at but never offered.

Stryker's bold and sometimes argumentative personality caused conflicts with many photographers, most of whom were interested in remaining on the project to produce authentic social documentation that also expressed their creativity and individual viewpoints, not mere propaganda. Internal instability notwithstanding, as the 1930s drew to a close, the FSA's documentation seemed less imperative. America's increasing national introspection was shattered by a European war that, after the attack on Pearl Harbor, turned increasingly threatening. By the time America entered the Second World War in December 1941, the urgent program of "introducing America to Americans" was curtailed, along with many of the various New Deal programs. Stryker's FSA was subsumed into the new Office of War Information, a centralized information agency established in June 1942 as part of the Office of Emergency Management and was dissolved a year later. Though accused of suppression and heavy editing, Stryker managed to protect the catalogue of nearly 270,000 negatives by placing them in the Library of Congress, Washington, D.C.

The FSA had not only documented the impact of government programs on rural America, but had also produced the very image of the Depression in a collective American memory. Their images, varying in style, form, and subject captured the essence of what the Depression meant for hundreds of thousands of America's poor. Lange's photographs of migrant workers helped to inspire John Steinbeck's novel *The Grapes of Wrath*, which proved to be an instrumental text that exposed the corrosion of American ideals in the face of crippling poverty. Evans's detached landscapes and portraits were the first book of the experimental and influential



Dorothea Lange, *Migrant Mother*, Nipoma, California, 1936/printed later, gelatin silver print, 22.1 × 17.7 cm, Gift of Robert Doherty.  
[*Photograph courtesy of George Eastman House*]

## FARM SECURITY ADMINISTRATION

*Let Us Now Praise Famous Men*, which argued for the humanity of sharecroppers and tenant farmers and rejected the use of their images for aesthetic purposes. Although there is disagreement as to how effective the FSA was at aiding the broader economic relief efforts of the Roosevelt administration, there is no doubt that it quickly became a program through which America embraced its art and artists. The FSA's legacy, which can be seen at both the Library of Congress or at the website <http://memory.loc.gov/ammem/fsowhome.html>, helped to emblaze the decade of the 1930s onto the American national memory that still reverberates. Numerous exhibitions have been mounted featuring the FSA photographers in anthologies and monographic presentations, including the influential Museum of Modern Art exhibition organized by Edward Steichen, *The Bitter Years 1935–1941: Rural America as Seen by the Photographers of the Farm Security Administration*.

ANDY CRANK

See also: **Delano, Jack; Documentary Photography; Evans, Walker; History of Photography: Interwar Years; Lange, Dorothea; Lee, Russell; Rothstein,**

**Arthur; Shahn, Ben; Social Representation; Stryker, Roy; Works Progress Administration**

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# FASHION PHOTOGRAPHY

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Fashion photography occupies a unique position in the world of photography. It commands the attention of almost everyone. Fashion photography answers the need for what the current image of femininity is in our society. It appears to be easy to do; above all, ever so glamorous, yet fashion photography is amongst the most difficult to practice. As a result, fashion photographers rank at the top of the profession in terms of respect, name recognition, and income. Fashion photography historically has been considered within a nexus of commercial practice including so-called beauty photography and glamour photography. These distinctions are important in the overall field: beauty photography

is a commercial pursuit intended to sell cosmetics, hairstyles, physical fitness products, and increasingly, health and food products. Glamour photography historically has implied creating an overall effect accentuating the desirability of the sitter and has been most associated with the photographing of movie stars and other celebrities whose physical appearance is their stock-in-trade.

The photography of fashion began shortly after the invention of the medium in 1839. While it was difficult at first to make portraits due to the long exposures required, gradually film speeds increased and the making of portraits became possible. In many ways the first portraits can be thought of as

fashion statements since the sitters almost always wore their best and fanciest clothes. But these photographs were limited in distribution, generally only seen by the immediate family and friends, and were not created for advertising or other commercial purposes. The half-tone process, invented in the early 1890s, made the direct reproduction of a photograph possible. Prior to this advance the lithographic process was used to reproduce photographs, requiring the hand of an artist to transfer the image from photograph to the metal plate or wood block. The half-tone process reduced the continuous tone of a photo into a series of small and large dots on a printing plate. The realism of the photograph was thus brought to the mass circulation media, and everyone who could afford to buy a magazine could discover the latest fashion trends.

### History

The first fashion photographer to achieve that distinction was Baron Adolph de Meyer (1868–1946). His first photographic work appeared in 1894 in various exhibitions in London, Paris, New York, and Brussels, where it was noted that he was a dedicated amateur. The term “amateur” was used at this time to denote someone of considerable artistic and intellectual abilities as opposed to commercial practice. He married Olga Caracciolo in 1896 or 1897 and the marriage provided him with entree to fashionable social circles as well as the title Baron. Practising the soft-focus Pictorialist style in ascendancy during the era, de Meyer became a member of the Linked Ring Brotherhood, the Royal Photographic Society, and the Photo-Secessionists in 1908. During these years de Meyer acquired a strong reputation as a portrait photographer particularly of high society and the artistic circles. His fashion career began in 1914 when he signed a contract with Condé Nast to be the first full-time photographer for *Vogue* and *Vanity Fair* magazines.

There were numerous instances where de Meyer provided not only the photography, but also contributed his skills as an accomplished writer and layout artist in the form of complete articles for these magazines. In 1921, he accepted an offer from William Randolph Hearst to work for *Harper's Bazaar* magazine, where he gained even greater editorial control. He continued working for *Harper's Bazaar* until 1929 when his contract was not renewed and the magazine officially changed its name to *Harper's Bazaar*. Following the death of his wife Olga in 1931 he traveled throughout Europe. He made a permanent move to Hollywood,

California, in 1939 under the threat of Hitler's advances in Europe. While he continued to make a few society portraits, his success was largely forgotten and he died in relative obscurity of coronary thrombosis in 1946 in Los Angeles.

Baron de Meyer was a technically and visually brilliant photographer. He often used back or side lighting of his subjects, a technique that is not often used today. His models were largely drawn from the ranks of high society or from the theatre world, a practice that has continued. Towards the end of his career as fashion photographer he was strongly influenced by Modernism in the arts, principally Dada and Surrealism, and he began to increasingly photograph his subjects in profile. The best examples of his work in these new directions were a series of advertisements he produced for the Elizabeth Arden Cosmetics Company in which his models became increasingly stylized and unnatural, a newly constructed style of femininity.

American born Man Ray (1890–1976) lived and worked in France during most of his adult life. His work as a fashion photographer was far reaching in terms of its visual impact and influence on other photographers, but has been overshadowed by his work as a painter, film maker, inventor, and sculptor. He arrived in Paris in 1921 and a year later his first rayographs were published in *Vanity Fair*. Man Ray's photographs were extensions of his artistic development and visions, and often highly experimental and like his peer Francis Bruguiere integrated Surrealist and Dada effects.

Another baron, Baron George Hoyningen-Huene, who was born in Russia, followed Baron de Meyer. He fled to Paris in 1921 and along with Man Ray, became the chief photographer in 1926 for *Vogue*. His style of work was quite similar to that of Baron de Meyer, using back and side lighting of his subjects. Visually his subjects became Greek sculptures, his lighting revealed texture and volume, and garments became the center point of all of his photographs.

Horst P. Horst was born in 1906 in Germany and was trained as an architect. At age 24 Le Corbusier accepted him as an apprentice in his Paris office. During his stay in Paris he met Baron George Hoyningen-Huene and traveled with him that winter to England to meet with Cecil Beaton, the British *Vogue* photographer, whose elaborate costuming and set design and decoration reflected his theatrical and briefly influential vision. Early in 1931 Horst was hired by *Vogue*, initially to do design and layout work, but late that year his first photographs were published in the magazine. His visual style was again similar to that of de Meyer and Huene using elements of Greek mythology as

the main symbolism in the photographs. But the design and architectural tendencies Horst expressed added unusual surprises to his pictures. He was able to strike the right balance between the model, the garment, and the architectural surroundings. Horst was able to direct and capture a pose that under other circumstances would have looked forced and unnatural, infused with an elegance of design to make his photographs memorable masterpieces.

Horst was also a master of studio lighting, sometimes working three days on a single set-up. He was not afraid to use numerous lights in his set-ups to create the dramatic effects that he felt his photographs needed. One of his most timeless photographs, *Mainbocher's Pink Satin Corset*, published in American *Vogue* in 1939, was also the subject of a video by Madonna, making it an enduring icon.

Louise Dahl-Wolfe was the first woman fashion photographer to reach prominence in the 1930s and is known for her long tenure with *Harper's Bazaar*. Dahl-Wolfe took fashion out into the open and used deserts, beaches, and various exotic locations as her backdrops. While other fashion photographers had sometimes photographed the out-of-doors, notably Heune's *Swimwear by Izod* (also known as *Divers*) of 1930, Louise Dahl-Wolfe raised it into a new art form, sweeping away the "Greek statue" genre of fashion photography. Another female practitioner, although working in a less distinctive style, was the Berlin-based Germaine Krull. American Lee Miller, whose notoriety as a model overshadowed her work behind the camera, was another fashion photographer based in Europe during this period.

Hungarian Martin Munkacsi, New York's leading fashion photographer during the 1930s and 1940s, left Germany and immigrated to the United States in 1934. That year, he signed an exclusive contract with *Harper's Bazaar*, which under Carmel Snow's editorship and Alexey Brodovitch's art direction established itself as the most sophisticated fashion magazine of the era. He too promoted the highly active style that showed models and clothes in motion, often out on the street, inspiring the upcoming generation of American photographers. Other important practitioners of fashion photography between the wars, working out of Paris and New York, are Brassai, Erwin Blumenfeld, Arnold Genthe, George Platt Lynes, John Rawlings, Edward Steichen, and Maurice Tabard.

Irving Penn and Richard Avedon emerged into prominence following World War II. Richard Avedon was born in 1923, graduated from Columbia University in 1941, and studied with Alexey Bro-

dovitch at the New School for Social Research from 1944 until 1950. He was hired at *Harper's Bazaar* as a staff photographer in 1945, and held that position for twenty years. He also photographed the French collections in Paris for both *Harper's Bazaar* and *Vogue* from 1947 until 1984. He photographed his subjects in sparse settings, stripping away all extraneous elements so that the viewer would concentrate only on the sitter. One of his many books, *In the American West*, published in 1985, exemplifies this principle. All of his subjects were photographed against a clean white background and the visual focus was completely on the sitter.

Irving Penn was born in 1917 in Plainfield, New Jersey, and following his education in public schools enrolled at the Philadelphia Museum School of Art at age 18. He studied advertising design with Alexey Brodovitch and his first job, working for Alexander Lieberman at *Vogue*, was to suggest covers for the magazine. His first photographic cover was published in the October 1943 issue of the magazine and he continues to contribute work. His photographic work covers not only fashion and portraiture, but also still lifes and nudes. His work shows a similar sparseness of backgrounds as Avedon's, but with some important departures. Early in Penn's career he started to use large moveable walls, which he placed at right angles to each other. Into this corner he placed his subjects, giving them and us, a sense of tight space. He discovered a different form of tight space when he rented a local photographer's studio in the Andes Mountains following a fashion assignment in 1948. The studio had a large north-light window as the sole source of illumination and a plain backdrop with a non-descript floor in which he photographed the villagers. During the next few years he constructed a tent with a similar lighting scheme that traveled with him on overseas trips. The book *Worlds in a Small Room* was the result of these travels.

The major shift in fashion photography that came with both of these photographers was the elimination of the sumptuous settings—glamorous drawing rooms, or theatre locations—and sense of aristocracy, which had been greatly eroded by the work of Munkacsi and by that of William Klein and Louis Faurer, who practiced grainy, blurred styles emphasizing personal expression during the waning years of World War II and in the immediate postwar era. Toni Frissell, who had apprenticed with Cecil Beaton, practiced a casual, straightforward style capturing active, vital women. German-born Herman Landshof also made youthful, active

women his signature, showing his photographs mainly in magazines such as *Mademoiselle* aimed at a younger audience. This shift also signaled the decline of Paris as the center of high couture and the development of New York, London, and Milan as fashion centers.

Exemplary of another new style, that of the highly eroticized fashion image, Helmut Newton was born in Berlin in 1920. He studied with the leading photographer Yva, left Germany before World War II, and enlisted in the Australian Army. In 1957, he moved to Paris, where he became a regular contributor to *Vogue*, *Elle*, *Playboy*, and *Marie Claire* magazines. Helmut Newton was the first photographer to overtly inject sexuality into fashion photographs. From the beginning, sensuality had been an undercurrent in fashion photographs. Almost every photographer working in the area also made nude photographs, and although occasionally a discreet nude was published in the mainstream magazine as a fashion illustration, most of this work was published as a fine arts effort. With Helmut Newton the models were absolutely certain of their sexuality and thrust it into the foreground. In his highly sexualized images, showing nude and partially nude women, Helmut Newton invited the viewer to be a voyeur and in doing so, he opened a window into a previously forbidden world.

Guy Bourdin, born as Guy Louis Babares in Paris (1928), learned the basics of photography during his service in the military from 1948–1949. He was employed at different times as a salesman for a Paris department store and a messenger for the U.S. Embassy. He started working for *Vogue* magazine in 1954, and his first editorial work was published in the magazine the following year. Twelve years later he started to photograph the advertising campaigns for the Jourdan Shoe Company, while continuing his work for various fashion magazines. Bourdin followed the trail blazed by Helmut Newton, but also carved his own niche in the fashion world. His photographs often have a sadomasochistic touch, sometimes humorous, and always provocative. While Newton almost always worked on location, Bourdin created his realities in the studio.

At the end of the century the field had expanded greatly, with numerous top fashion photographers making substantial contributions to the field, experimenting with color, lighting, extreme locations, computer manipulations, and other digital techniques. A substantial number of women have successfully entered the field, including Deborah Turbeville, whose murky, languid style of color work initially was considered unappealing. Ellen

Von Unwerth made the transition from model to photographer, as did the British Sarah Moon, who creates highly manipulated images that hark back to the elaborate style of Cecil Beaton and Baron de Meyer. American Sheila Metzner has photographed in some of the most extreme locales on earth, and the Dutch-born Inez Van Lamsweerde has moved between a career as a fashion photographer and a respected contemporary artist utilizing digital manipulation of her images. French-born Patrick Demarchellier, who works primarily in color; East-German born Peter Lindbergh, known for his black-and-white, retro-styled image of supermodels; Chicago-based Victor Skrebneski, known for his starkly light studio works featuring muscular models; Hiro, whose lush work in color signaled a shift from the predominance of black-and-white; Herb Ritts; Bruce Weber; and numerous others continue to make the photographs that exemplify style and luxurious living.

### **What Is Fashion Photography?**

Fashion photography occupies a unique position in the medium; it is the one type of photography that captures, at one point or another, almost everyone's attention. Fashion photographers, particularly those at the top of the profession, most easily cross the line between fine art and commercial work. It is the one arena where art and commerce can exist in an easy and productive relationship. For some photographers, the line dividing art and commerce is indistinguishable; for others there is a sharp line separating the two. Sheila Metzner and Sarah Moon are two photographers who make no distinction, while Irving Penn and Richard Avedon keep their artistic projects apart from their commercial work. Yet, there is no denying that their artistic work informs the fashion pictures and gives their work a distinctive edge.

As the goal of fashion photography is to project an ideal world that is irresistible to the consumer, it demands an extreme amount of attention to detail, and thus is perhaps the least forgiving of all of photographic genres. The tiniest detail that is overlooked may become a major flaw in the finished photograph making it useless.

As is photography itself, fashion is an illusion. The clothes that we wear and the facades they can create are statements about our identity, both to ourselves and the larger world. In creating its illusion photography shows only two dimensions in place of the reality of three dimensions existing within time. Yet this reduction of reality into a two-dimensional image can create a compelling

whole; this is particularly true in fashion photography. Fashion photography does so by concentrating on the best and most perfect parts of both the “real world” and photographic practice. In photography, the choice of the right equipment, the correct angle of the shot, lighting, film, and even the studio or location environment creates a compelling image. In the arena of fashion there are additional requirements: it is the choice of the model, the make-up, hairstyling, the costume, and precisely what part of the garment is to appear in the final photo in addition to the inherent photographic requirements that determine a successful image. It is not enough for the photographer to be a masterful observer, he or she must also be a director of sorts, creating the image as it is captured.

The world of fashion is in a constant state of flux. A successful fashion photographer must learn to live with change (which ironically he or she may have introduced only to see it be abandoned as “last-year’s-style”) and adapt to it. Despite the achievements of towering figures in the field and the ideals they exemplify, there are no formulas to adopt. Constant reevaluation and searching for new ways to look at a familiar subject is required, thus experimentation is the constant companion of the fashion photographer. But experimentation can bring success as well as failure. Success will mean travel into new territories; failure will mean starting over again. For this reason many fashion photographers experiment through their fine art work, with successes translated back into their commercial work and failures left behind. The result is both artistic growth and exciting new images for consumption in the fashion industry.

The twentieth century has seen the shift in fashion photography from the selling of a specific product to the adaptation of a lifestyle. Baron de Meyer’s photographs depicted a garment and a setting that the reader of fashion magazines could aspire to, but seldom achieve. Few could afford the clothing the haute couture designers created. Following World War II, the direction of fashion changed in perceptible ways. Ready-to-wear was featured along with couture creations; movie stars and other celebrities continued to be used as models, but more “average” women were also featured in fashion layouts. Athletic models in motion, exemplified by Lisa Fonnsagrives became more popular. In the latter decades of the twentieth century, the feminist movement that demanded equality in rights and income, the mass marketing techniques of such companies as the Gap or Ralph Lauren, and the sudden rise of the Internet as an avenue of commerce and information, all contrib-

uted to the change in the point of view of the fashion photographer. Designer labels became available in discount department stores, and magazines regularly feature the side-by-side comparisons of the couture design and the affordable knock-off. The growth of new fashion magazines, art, music, and the increasing emphasis on youth culture were signaled by a new form of fashion photography. The new fashion photography delves deeply into narrative, telling stories that are not necessarily glamorous, including the anxieties and fears and realities of everyday life. In some ways the pictures of Juergen Teller with their “flash-on-camera” look, are closer to the average snapshot that the reader of the magazines have made themselves. Similarly, California-based Larry Sultan’s photographs for designer Kate Spade of fictitious families visiting various locales, including New York, have become the family snapshot album of this century. Philip-Lorca diCorcia also uses this technique, blurring the lines between fashion and documentary photography. These approaches infused new authenticity to fashion photography by mimicking vernacular styles and promoting lifestyle over a focus on items to be acquired.

### **The Business of Fashion Photography**

There are two major segments to fashion and beauty photography. One is the advertising side, the other is often referred to as editorial work. The difference between the two can be stated in one word—control. In advertising photographs it is the client, the art director, or the agency that controls the final content of the photograph. The photographer is often chosen based on who can most closely interpret the style and content of the ad or the ad campaign. While the photographer can suggest, it is the client who decides.

In editorial work it is the collaborative work between the magazine editor and the photographer that produces the end result. In editorial photography, the selection of who will be the photographer often depends on who can best interpret the editorial viewpoint of the magazine, offering a certain amount of artistic freedom.

The business of headshots and model composites is another major element of fashion photography, and studios producing this kind photography can be found in almost every town in America. The typical headshot for fashion modeling is almost always done with large light sources such as umbrellas or soft boxes. This approach minimizes any skin blemishes and tends to flatten the perspective. The skillful application of make-up can open up the eyes

or emphasize or reduce the prominence of other facial features. Before any application of make-up starts, it must be determined whether the final photograph is going to be in color or black and white. Make-up for black and white should be somewhat stronger than that used for color photographs.

Most photographers will use either 35 mm or medium format camera equipment, and the choice of lenses is usually a medium telephoto lens in order to flatten the perspective. Headshots for other purposes such as theater or publicity stills often utilize somewhat stronger lighting in order to add a sense of drama.

Model composites are an essential part of what a model needs for her or his business success. The composite or “comp card” contains from three to six photographs as well as the physical statistics of the model and the agency with which she or he is associated. The photographs include a headshot, usually on the cover, followed by several partial or full-length photographs. The basic use of the comp is to allow an art or casting director to select the model type needed for a particular assignment. This is generally followed by a casting call or a “look-see” for a more detailed evaluation of the models. A model’s comp must be up to date since many decisions are made from the comp card. A change in hairstyle or color requires a new card.

The fashion model is of course an inextricable aspect of fashion photography. When Baron de Meyer started making fashion photographs, he used as his models the people he was acquainted with, namely the high society women in his and his wife’s social circles. Occasionally, he would employ an actress from the stage or a ballet dancer. But the reputation of this latter group of models was mostly unsavory. One indication of this was that he would credit the high society women in the title of the picture with their name, but not the actresses. This practice continued for several decades. As women became emancipated in the early part of the twentieth century, the social and moral strictures altered. In the late 1920s, John Robert Powers started the first modeling school and talent agency in New York and the professional model became a reality. Young women were trained in proper etiquette as well as what was expected of a fashion model. The first professional model to achieve celebrity was Lisa Fonssagrives. Born in Sweden, she moved to Paris in the 1930s to train as a ballet dancer. She was discovered by Horst and became famous for her grace and poise. She worked extensively in Europe in the 1930s and 1940s and married the photographer Irving Penn. Following her move to the United States she was in great demand in

New York until the late 1950s. Suzie Parker and her sister Dorian Leigh, and Dovima (who appeared in the classic Avedon image with chained elephants) joined Fonssagrives as top models of the 1950s. The 1970s saw the “super model” phenomenon epitomized by Cindy Crawford’s emergence in the 1980s as a major celebrity due to her work as a fashion model.

### **Hollywood Glamour Photography**

In the world of photography there is one category that stands by itself, namely Hollywood glamour photography. It is neither the standard portrait photograph, nor is it the fashion photograph of that era, nor the production stills that were part of the making of a motion picture. It is a category by itself, and while there have been many practitioners of this type of image making, one name stands out above all, George Hurrell (1904–1992). He singularly invented the category and was part of the golden age of Hollywood glamour photography from 1925 to 1950.

From almost the very beginning of motion pictures, the still photograph of either the production highlights or the headshot of the stars, was an integral part of it. The portraits of the stars were mass-produced and were displayed in the theatre lobbies. The format of choice for these pictures was the 8×10-inch camera, because contact prints could be rapidly reproduced in quantities. Every studio in Hollywood employed a staff photographer to make these portraits. Clarence Sinclair Bull was one of the early photographers who defined the visual language of the genre, while Ruth Harriet Louise was the first female head of the MGM portrait studio from 1925 until 1930. Others included Virgil Apger, Eugene Robert Richee, and Ernest Bachrach. In Chicago, Maurice Seymour was the glamour photographer from the early 1930s through the 1960s.

George Edward Hurrell was born in Covington, Kentucky in 1904. He attended the Art Institute in Chicago as a painter, and was hired by Eugene Hutchinson, a prominent Chicago portrait photographer. Under Hutchinson’s tutelage, he learned darkroom work as well as retouching, airbrushing, and hand coloring. In 1925 he moved to Laguna Beach, California, with Edgar Payne, another painter. He quickly learned that the making of photographs was more profitable than the painting of the seascape oils he favored at that time. Most of the portraits he produced during the next two years were done outdoors, and he became exceptionally skilled at using sunlight to produce a pleasing portrait. In 1927, he moved to Los Angeles and opened

a photography studio in the Granada Building. The following year he received a visit from the legendary photographer, Edward Steichen, who needed a darkroom to process some of his film. Steichen disclosed that he was charging his client \$1500 for similar work for which Hurrell was charging \$50. Shortly after that the opportunity came for Hurrell to photograph the star Ramon Novarro and Hurrell made a series of portraits that not only pleased Novarro, but also stood out from the usual studio portraits. By then he had acquired two arc lights so that his portraits could be done indoors at any time of the day or night.

Norma Shearer, who was married to Irving Thalberg, head of MGM Studios, was put in touch with Hurrell by the same person who had introduced him to Novarro. Hurrell made a series of indoor portraits of her that were startlingly different from the standard studio portraits. The difference was in the lighting scheme.

The standard equipment of the studio portrait photographer was the 8 × 10-inch view camera. Most studios used a Kodak Portrait lens, which had purposely several chromatic defects. The visible effect of this was the halos that formed around the highlights when the lens was used at a wide open, f-4 aperture. It must also be remembered that using a lens at its widest aperture produces very shallow depth of field and the result is a picture that is sharp in only one plane, but out of focus in all other areas. This “soft focus” effect was actually sought after by the studios since it gave the portraits a dreamlike and romantic quality. But as important was the fact that this method produced fewer skin flaws and reduced the amount of retouching needed. The method of lighting the portrait followed the conventions of centuries of painting. A large light source was placed at eye level, a hair light was set behind the subject aimed in order to separate the subject from the background and finally, a light was aimed at the background to provide even greater separation. This lighting scheme and the use of the soft focus lens satisfied the portrait buying public. This scene was ready for a revolutionary change by a bored and restless George Hurrell.

When Hurrell did Novarro’s portrait, he started by placing his main light on a boom directly above his subject. This placement has a tendency to create strong shadows in the eye sockets as well as a deep shadow under the nose and chin. He opened these shadows with his second light set at face level. There were two other tools that Hurrell used. He owned a Wollensak Verito soft focus lens, but for the Novarro portrait he closed the lens down to an aperture of f-22, thus defeating the purpose of the

soft focus lens. The result was sharpness across the entire picture plane. Finally, Hurrell used orthochromatic film for his portraits. The effect on skin tones with this film was to give the sitter a tan, which translated into an exotic look. These three parts added up to a greater whole. It provided Hollywood with a new and glamorous way to portray its treasure of stars. It turned the stars into idealized icons.

With the success of the Norma Shearer’s portraits, he was hired as the chief photographer at the MGM Studios in 1930. But his interest was in operating his own studio and in 1932, he left MGM. He was quickly imitated, not only in Hollywood, but all over the country, and his style lives on in many studios.

PETER LE GRAND

*See also:* **Beaton, Cecil; Blumenfeld, Erwin; Dada; de Meyer, Baron Adolphe; diCorcia, Philip-Lorca; Erotic Photography; Faurer, Louis; Hiro; Horst, Horst P.; Hoyningen-Huene, George; Hurrell, George; Klein, William; Krull, Germaine; Liberman, Alexander; Lighting and Lighting Equipment; Miller, Lee; Munkacsy, Martin; Nast, Condé; Newton, Helmut; Penn, Irving; Ray, Man; Ritts, Herb; Surrealism; Turbeville, Deborah; Weber, Bruce**

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# BERNARD FAUCON

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## French

Discovered in the early 1980s, the work of Bernard Faucon is presently linked to “*mise en scène*” photography, staged or fabricated photographs. With colorful, elaborately constructed images that blend reality and fiction, he has created an original, poetic world.

Present in the world’s most important public and private collections, Bernard Faucon is one of the rare French contemporary photographers to have achieved international recognition. His fame in particular throughout Japan and in the United States is vast, reflecting a body of work at once modern and romantic, and anchored in universal issues.

Born in 1950, Bernard Faucon spent the first 20 years of his life in Apt, a small town in the south of France, where his parents set up a summer house. In 1967, his grandmother offered him his first camera, a Semflex, with which he photographed those closest to him as well as his first landscapes.

In 1971, Bernard Faucon settled in Paris, where he studied philosophy at the Sorbonne. There, he was deeply affected by the thinking of the eminent Thomist philosopher Jacques Maritain, with whom he became friendly, and who had a great influence on him. From 1965 on, he began to paint, making pictures in relief. But it was in 1976 that he purchased a Hasselblad camera and decided to dedicate himself to photography, then producing his first photographic “*mises en scène*.” Using mannequins he collected like ready-mades; he reconstructed powerful moments in an idealized childhood. His mannequins became veritable characters in fables that at times he mingled with real children. Among his various themes, he favored the natural elements: water, fire, snow; as well as the essential rituals of this young age, such as snack time, games, and parties.

The titles of his photographs: *L’enfant qui vole*, *La neige qui brûle*, *La comète*, *L’enterrement des jouets*, (the child who flies, the burning show, the comet, the toy burial) evoke a magical world halfway between dream and reality.

Discovered in 1979 in two exhibitions, the first in Paris (at the Agathe Gaillard gallery) and the sec-

ond in New York (at Castelli Graphics), he very quickly achieved international recognition.

He abandoned the use of mannequins in 1981, however, putting them aside to concentrate on landscapes and interiors containing the mere traces of a presence that has already vanished. A glass of water abandoned on a side table under the full moon; a lavender field where brilliantly colored pieces of laundry hang out to dry under a clothesline; a party in the shadowy half-darkness in which one can distinguish lights only from afar. He has also photographed fires that set nature ablaze. As in Giorgio de Chirico’s paintings, Bernard Faucon has created a strange, beautiful, metaphysical atmosphere in his work. Little by little, his work structured itself around several important series that evoke the passage of time, the fragility of the moment, and the fleeting quality of happiness.

Simultaneously a scenic designer, stylist, decorator, wardrobe artist, accessory specialist, and lighting designer, Bernard Faucon has produced rigorously composed images that require weeks of preparation.

I think of works in series...after a very abstract phase, I reconstruct the image from details, objects, situations.... Everything is lighted, brightened, even on the outside, but no effects are added on film. I don’t use filters. If I need something to be out of focus, I create a light smoke. I photograph what I want, and even if it lasts only for the moment of shooting the picture, I can believe I saw it.

(From an interview by Hervé Guibert, *Le Monde* 14/01/1981)

He produced only several dozen photographs per year, always in color, and using an ancient technique, that of the Fresson print, which produces a patina similar to that of painting. Following the series *Les Grandes Vacances* (1975–1977) and *Evolution probable du temps* (1981–1984), he invented *Les Chambres d’Amour* (1984–1987). In empty rooms, embers smolder, wild grasses overtake the ground, an expanse of cold milk seeps out like a lake. Ice, straw, dried flowers, an unmade bed make up his poetic furnishings, the last refuges of his intimacy, in which the artist’s romantic interrogations and concerns are reflected, as if in a mirror.

In 1987, Bernard Faucon discovered Asia and, thrilled by the golden light of gods and temples, created *Les Chambres d'Or* (1987–1989). Gold leaf applied to walls, landscapes, and bodies sublimates and transforms a reality in which material and spiritual, oriental and occidental, clash violently.

Then followed a more radical series, *Les idoles et les sacrifices* (1989–1991), which juxtaposes 12 portraits of adolescents transfixed in a golden light with a series of 12 landscapes crossed with a blood-red wound.

Bernard Faucon first showed his work at the Yvon Lambert gallery in Paris, at a moment when the Espace Photographique de Paris was also exhibiting a retrospective of his work. He published several books at that time, notably in Japan, and began to travel in Asia and the Middle East.

*Les Ecritures* (1991–1993), phrases inscribed in the landscape, marked a real turning point in his work. For the series, he wrote text by hand, enlarged it, produced the letters in plywood, covered the letters with reflective tape, then installed them in spaces he had chosen. Artificial lighting revealed the text. But Bernard Faucon created not installations, but photographs. Although his work could easily be categorized within the field of contemporary art installations, he remained faithful to Fresson prints, whose largest formats do not surpass 60 × 60 cm. After having inscribed the words in the landscape, he then started inscribing them onto bodies, even onto skin itself.

A last series, entitled *La fin de l'image* (1993–1995), marked the end of his photographic activity. Fifty-one small-format photographs framed in black unfold like a film. On each, one can read short phrases: “*tout pour un baiser et la vie avec,*” “*tu me caches le monde,*” “*j'étais aimé*” (all for a kiss and life with it; you hide the world from me; I was loved)... and on the last, simply the word “*fin*” (end) appeared.

In 1997, Bernard Faucon decided to suspend production of his photographic images. Conscious of having said everything he could with the medium, he thus turned toward writing. “Even the greatest do not know how to stop time,” he asserts. “Either I regenerate myself dramatically, or I go on to something else. One thing is certain, the history of the image is coming to an end (in an interview with Michel Guerrin, *Le Monde*, June 10, 1995).”

From 1997 to 2000, he developed a vast project in 20 countries, entitled *Le plus beau jour de ma jeunesse*. Aided by a young writer, Antonin Potoski, he invited 100 young people in each country, armed with instant cameras, to a party, and asked them to photograph those they loved and moments

of happiness. Selected by and then shown for the first time together at the Maison Européenne de la Photographie, Paris, in November 2000, these images toured the world, accompanied by a book about the project. In 1999, he published his first collection of texts without images, *La peur du voyage*.

JEAN-LUC MONTEROSSO

*See also: Constructed Reality; Photography in Europe: France*

## Biography

Born in Apt in Provence, September 12, 1950. Educated at the Lycée d'Apt, 1962–1969. Studied at the Sorbonne, Paris, 1969–1973. Master's Degree in Philosophy, 1973. Painter from 1966 to 1976. Photographic settings since 1977. Recipient: Prix du premier livre de photo de la Ville de Paris, 1979; Grand Prix National, 1989; Prix Léonard de Vinci, 1991.

## Individual Exhibitions

- 1977 Galerie Lop Lop, Paris, France  
Fotomania, Barcelona, Spain
- 1979 Galerie Agathe Gaillard, Paris, France  
Castelli Graphics, New York, New York
- 1980 Galerie Venster, Museum of Rotterdam, The Netherlands  
Galerie Canon, Geneva, Switzerland
- 1981 Galerie Junod, Lausanne, Switzerland
- 1982 Centre Georges Pompidou, “In situ,” Paris, France
- 1983 Espace Niçois d'art et de culture, “Peindre et photographeur,” Nice, France
- 1984 Nouveau Musée, Villeurbanne, Lyon, France
- 1985 Musée Nicéphore Niépce, Chalon-sur-Saône, France
- 1986 Houston Center for Photography, Houston, Texas
- 1988 Espace Photo de la Ville de Paris, “Rétrospective,” Paris, France  
Interform Gallery, Osaka, Japan  
Maison Descartes, “Retrospective,” Amsterdam, The Netherlands
- 1989 Zeit Foto Salon, Tokyo, Japan  
Centre Fotografic Visor, Valencia, Spain
- 1990 Duta Fine Arts Foundation, Jakarta, Indonesia  
Institut Français, Freiburg, Germany
- 1993 Aberdeen Art Gallery, Aberdeen Museum, Aberdeen Scotland
- 1994 Rebecca Hossack Gallery, London, England
- 1995 Nun Gallery, Seoul, South Korea
- 1996 The Photographers' Gallery, London, England
- 1998 Casa del Cultura Nuevo Leon, Monterrey, Mexico  
*Le plus beau paysage du monde*; Institut Français de Marrakech, Marrakech, Morocco, and traveling
- 1999 *La fête des anges*; Gallery of Silpakorn University, Bangkok, Thailand  
*La Isla mas querida del mundo*; Centro Wifredo Lam, Havana, Cuba  
*Le plus beau crépuscule....*; Stadt Museum, Göteborg, Sweden  
*La plus belle promenade...*; Kunstverein, Heidelberg, Germany
- 2000 *The Bernard Faucon Collection*; Utsunomiya Museum of Art, Japan

**Group Exhibitions**

1980 *Invented images*; U.C.S.B. Art Museum, Santa Barbara, California, and traveling

1982 *Invented images*; Musée d'Art Moderne de la ville de Paris, and traveling

*Staged photo events*; Lijnbaancentrum, Rotterdam Kunstichting, and traveling

1984 *Images imagines*; Musée Rimbaud, Charleville, and traveling

*Contemporary Photographs, towards new developments*; Fukuo Art Museum, Japan

*A Contemporary Focus*; Hirshhorn Museum and Sculpture Garden, Washington, D.C.

*La Puissance de la Photographie*; Forum Stadtpark, Graz, Austria

1986 *Constructions et Fictions, 12 artistes Français et L'image Photographique*; Fondazione Scientifica Querini Stampalia, Venice, Italy, and traveling



Bernard Faucon, *The Comet*, 1982.

[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

## FAUCON, BERNARD

- Photography as performance*; The Photographers' Gallery, London, England
- Angle of Vision, French Artists Today*; Solomon R. Guggenheim Museum, New York, New York
- 1987 *True Stories and Photofictions*; The Ffotogallery, Cardiff, Wales, and traveling
- 1989 *20 ans de Photographie créative en France*; Musée Ludwig, Cologne, Germany, and traveling
- 1991 *Contemporary French Photography*; International Center of Photography Midtown, New York, New York
- 1992 *Invented images*; Tokyo Metropolitan Museum of Photography, Tokyo, Japan
- 1994 *La vie, l'amour, la mort*; FNAC, France, and traveling
- 1995 *Invented images*; Centro Cultural, Arte Contemporáneo, Mexico
- Beyond Recognition*; National Gallery of Australia, and traveling
- Gommes et pigments*; Centre Georges Pompidou, Paris, France
- 1996 *Invented images*; Aperture's Burden Gallery, New York, New York, and traveling
- 1998, *La collection Yvon Lambert*; Yokohama Museum of Art, Yokohama, Japan
- 2000 *Kinder des 20. Jahrhunderts*; Galerie der Stadt, Aschaffenburg & Mittelrhein-Museum, Koblenz
- 2001 *Invented images*; Matsuzakaya, Tokyo, Japan
- Sonne, Mond und Sterne*; Staatsgalerie Stuttgart, Germany
- Desire*; Galeria d'Arte Moderna, Bologna, Italy & Ursula Blickle Stiftung, Kraichtal, Austria

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- . *La peur du Voyage - Visions et Légendes*. Bordeaux: William Blake and Co., 1999.
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# LOUIS FAURER

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## American

Louis Faurer emerged in the 1940s as a talented photographer on the basis of both his personal and commercial work. He is best known for his artistic photography: gritty black-and-white emotionally charged photographs that capture the great bustling crowds of New York City streets and the isolated, haunted figures that roam them. His subject matter, raw style, disregard for the “rules” of photography, and his involvement with commercial magazine photography place him in what is now known as the New York School of Street Photography. Although Faurer was included in seminal group exhibitions at mid-century, only within the last few decades has his work regained significant recognition.

Born on August 28, 1916 to Polish immigrant parents in South Philadelphia, Faurer displayed an early predilection towards drawing; he attended Philadelphia's School of Commercial Art and Lettering, and worked as an advertising painter and commercial letterer before turning to photography in 1937. His early photographic education primarily consisted of pouring through Farm Security Administration publications. Faurer particularly admired Walker Evans's photographs, but his own work never had quite the same objective, social documentary style. Not long after picking up a camera, Faurer won the “Photo of the Week” award in a local paper and soon found his preferred subject matter—city streets that alternately teemed with crowds and featured lone figures. Work completed while he was in Philadelphia displays a strong inter-

est in street vendors and beggars. In *Market St., Philadelphia, PA*, 1937, the limbs, cane, sign, and pencil box of a blind man jut out into the picture frame in sharp focus amidst the blurry figures of rushed pedestrians.

In 1946, Faurer began commuting to New York in search of commercial photography work and found a position at Hearst publications' *Junior Bazaar*. He met Walker Evans in the offices of *Fortune* and Robert Frank at *Harper's*. Frank and Faurer became friends, and they admired and influenced each other's work. Frank offered Faurer the use of his studio; Faurer worked both there and in the studio of Sol Mednick (whom he knew from Philadelphia) until moving to New York in 1948. He also met *Harper's Bazaar's* legendary art director Alexey Brodovitch, and attended several classes at Brodovitch's Design Laboratory while he remained primarily self-taught. The utilization of motion, blur, and large grain in Faurer's fashion photography during this period, however, reflect Brodovitch's predilection for dynamism and novelty.

Between 1947 and 1951, Faurer worked prolifically, creating a distinct and haunting body of personal work possessing great emotional impact while maintaining his career as a commercial photographer. He acted as the great roaming eye of the city, wandering its streets and peering out of its windows. Everywhere in the photographs people are looking—at times looking back at the photographer, but most often looking at the surrounding sights of the city. His images capture the bustling energy of postwar America, as in *Broadway, New York, NY*, 1949–1950, which shows laughing young women in a convertible barreling down a street of lighted marquees. Most often, however, his work conveys a sense of underlying isolation and disillusionment. He is particularly drawn to the social outcasts and loners: the retarded man holding a flower in *Eddie, New York, NY*, 1948, the eerie twins in *5th Ave., New York, NY*, c. 1948, or the woman smoking a joint, oblivious to the men behind her in *Barnum & Bailey Circus Performers, Madison Square Garden*, 1950. Faurer, however, always approached these subjects with empathy, never criticism. With themes such as the individual versus metropolis, along with general mood and style, many of Faurer's works from this period display an affinity with cinema's *film noir*.

Faurer was particularly attracted to Times Square at night. His photographs capture the area at its post-war zenith, before it became a seedy center of vice. Graphically bold images of lighted signage, such as *New York, NY*, 1948, capture the dynamism of city life and attest to his continued

interest in commercial lettering. Working primarily at night provided technical challenges. Using a 35 mm camera (most often a Leica), the most sensitive films of the time, wide-aperture settings, and slow shutter speed, he primarily relied on intuition and experience, not light meters, to achieve proper film exposure. Many of Faurer's photographs possess a dreamlike quality, owing to his use of multiple exposure and spliced negatives or his seeking out of reflections [see *Multiple Exposures and Printing*]. In "Accident," 1949–52, Faurer capitalizes upon having accidentally exposed the film in his camera twice, creating a haunting print that eerily combines a wedding with a shivering boy at the scene of an accident.

At mid-century, the Museum of Modern Art included him in many important group exhibitions, including *In and Out of Focus*, 1948, and *The Family of Man*, 1955. In 1949, he became a staff photographer for the short-lived but extravagantly produced *Flair*, which in 1950 published his photo essay, *The Eight Million*. Faurer relocated to Europe in 1968 for reasons described variously as a desire to pursue commercial work, emotional distress, marriage problems, and trouble with the IRS. He returned to New York in 1974, just as photography was gaining greater recognition in the art world with more venues for its display. Faurer began to seek recognition for his artistic work, an endeavor helped after meeting William Eggleston and curator Walter Hopps. During the last decades of his life, he secured exhibitions, taught photography courses, and printed earlier negatives while continuing to photograph; however, his work lacked his former intensity. Faurer also supervised color printing of 35 mm transparencies dating to mid-century. He died in Manhattan on March 2, 2001.

Faurer is often noted as filling a gap in the history of American photography between Walker Evans and Robert Frank, both of whom he knew and admired. His work is far more emotionally wrought and offhanded than Evans's but without the extremely expressive potential and strong sense of composition of Frank's. Faurer's renewed reputation, however, rests less on historiographical convenience than on the intrinsic merits of his strong personal vision of America expressed in works from the forties and fifties.

AMANDA BROWN

*See also:* Eggleston, William; Evans, Walker; Farm Security Administration; Frank, Robert; History of Photography: Postwar Era; Multiple Exposures and Printing; Street Photography

### Biography

Born in Philadelphia, Pennsylvania, August 28, 1916. Attended School of Commercial Art and Lettering, Philadelphia, 1934–37. Civilian Photographer, U.S. Signal Corps, Philadelphia, 1941–45; commercial photographer for *Flair*, *Glamour*, *Harper's Bazaar*, *Junior Bazaar*, *Seventeen*, *Mademoiselle*, *Look*, *Vogue*, 1946–1967; photographs illustrate Truman Capote's book, *Local Color*, 1950; on-set photographer for the films *Walk on the Wild Side* and *Five Finger Exercise*, 1960. Instructor at Parsons School of Design, New York, 1975–1983; lectured at State University of New York, Stockton State College, New Jersey, and the University of Maryland, College Park, 1981; lectured at Yale University, New Haven and University of Virginia, Charlottesville, 1983; taught Thesis Class in Photography at the School of Visual Arts, New York, 1985–86. Creative Artists Public Service Fellowship Grant, New York State Council for the Arts, 1977–78; National Endowment for the Arts Grant, 1978; John Simon Guggenheim Memorial Fellowship, 1979. Died in New York, New York, March 2, 2001.

### Individual Exhibitions

- 1959 *Louis Faurer: Photographs*; Limelight Gallery; New York, New York  
 1977 *Louis Faurer: Photographs, 1937–1966*; Marlborough Gallery; New York, New York  
 1981 *Louis Faurer: Photographs from Philadelphia and New York*; Art Gallery, University of Maryland; College Park, Maryland  
*Louis Faurer: Photographs*; Light Gallery; New York, New York  
 1986 *Louis Faurer: Photographs*; Davison Art Center, Wesleyan University; Middletown, Connecticut  
 1987 *Louis Faurer: Vintage Photographs*; Laurence Miller Gallery; New York, New York  
 1990 *Louis Faurer*; Espace Colbert, Bibliothèque nationale; Paris, France  
*Louis Faurer*; Kathleen Ewing Gallery; Washington, D.C.  
 1991 *Louis Faurer: Photographs*; Zelda Cheatle Gallery, London  
 1992 *Louis Faurer*; Centre nationale de la photographie, Palais de Tokyo; Paris, France  
 1994 *Louis Faurer: Photographs*; Photo Gallery International; Tokyo, Japan  
 1998 *Louis Faurer, USA*; Zentrum für Fotografie; Berlin, Germany  
 1999 *Louis Faurer*; Casa dos Crivos, Encontros de Imagem, Associação de Fotografia e Cinemada; Braga, Portugal  
 2002 *Louis Faurer Retrospective*; Museum of Fine Arts; Houston, Texas

### Selected Group Exhibitions

- 1948 *In and Out of Focus: A Survey of Today's Photographers*; Museum of Modern Art; New York, New York  
 1950 *Photography, Mid-Century*; Los Angeles County Museum of Art; Los Angeles, California

- Photographs by 15 American Photographers*; Museum of Modern Art; New York, New York  
 1951 *Abstraction in Photography*; Museum of Modern Art; New York, New York  
 1952 *Then and Now*; Museum of Modern Art; New York, New York  
 1955 *The Family of Man*; Museum of Modern Art; New York, New York  
 1958 *Photographs from the Museum Collection*; Museum of Modern Art; New York, New York  
 1983 *Phototypes: The Development of Photography in New York City*; Whitney Museum of American Art, Downtown Branch; New York, New York  
 1984 *Automobile and Culture*; Museum of Contemporary Art; Los Angeles, California  
 1985 *The New York School, 1935–1963: Part I; Part II; Part III*; Corcoran Gallery of Art; Washington, D.C.  
 1989 *Night Light: A Survey of 20th Century Night Photography, An Exhibition From the Hallmark Photographic Collection*; Nelson-Atkins Museum; Kansas City, Missouri  
 1991 *Appearances: Fashion Photography Since 1945*; Victoria and Albert Museum; London, England  
 1995 *American Photography 1890-1965*; Staatliche Museen zu Berlin; Berlin, Germany  
 1999 *The American Century: Art & Culture 1900–2000, Part I, 1900–1950*; Whitney Museum of American Art; New York, New York  
 2002 *Visions from America: Photographs from Whitney Museum of American Art 1940–2001*; Whitney Museum of American Art; New York, New York

### Selected Works

- Market St., Philadelphia, PA*, 1937  
*Eddie, New York, NY*, 1948  
*5th Ave., New York, N.Y.*, c. 1948  
*New York, N.Y.*, 1948  
*Broadway, New York, N.Y.*, 1949–1950  
*Accident*, 1949–52  
*Family Time Square*, 1949–1950  
*Barnum & Bailey Circus Performers, Madison Square Garden*, 1950

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# ANDREAS FEININGER

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## American

A photographer for *Life* magazine for 20 years, Andreas Feininger created some of the most iconic images of modern America. His view of Coney Island on the July Fourth holiday (1949) congested with a sea of celebrants and a photograph of the car- and pedestrian-clogged Fifth Avenue in Manhattan (1950) conveyed the kinetic and chaotic life of city dwellers in the mid-twentieth century. The 1951 picture of photojournalist Dennis Stock holding a camera in front of his face has become a symbol of the unique marriage between camera and photographer. Building upon themes explored first at *Life*, Feininger focused his later work on nature, in particular on the geometric structures and patterns common among forms such as leaf veins, shell spirals, and forest growth.

Born in Paris in 1906 to American artist Lyonel Feininger, Andreas and his younger brother Theodore Lux Feininger (a painter and photographer) traced their early artistic influences to the Bauhaus in Germany, where Lyonel taught in the 1920s. At the avant-garde institution, Feininger studied cabinetmaking and took a photography class from Walter Peterhans, yet he recalled teaching himself how to experiment with form, technique, and subject matter, no doubt inspired by László Moholy-Nagy who lived in the same duplex as his family. By the late 1920s, Feininger published photographs through the Dephot photo agency, and he had several photos included in the landmark 1929 exhibition *Film und Foto* at the Deutsche Werkbund in Stuttgart, Germany.

After acquiring a degree in architecture from the Anhaltische Bauschule zu Zerbst in 1928, Feininger worked as an architect for firms in Dessau and Hamburg until 1932, when his American citizenship prohibited him from legal employment in Germany. He briefly worked for the architect Le Corbusier in Paris, then moved to Stockholm where he found employment as a photographer for architectural businesses. There he married Gertrud Wyse Hägg, with whom he had one son, Tomas, born in 1935. While in Sweden Feininger published a few photography books, including *Stockholm* (1936), which featured images of ships

and barges in the city's port, and *New Paths in Photography* (published in English, 1939), which presented some experimental work.

Increasingly challenged to find work, by 1939 Feininger moved his family to New York, where he quickly secured commission assignments from the Black Star photo agency and *Life* magazine. In 1942 the U.S. Office of War Information hired Feininger to shoot a series on the country's factories producing weapons and instruments for the war. The next year *Life* magazine hired Feininger as a staff photographer—a position he held until 1962. At *Life*, Feininger completed more than 340 assignments, many of which he initiated himself. With a straightforward, realistic style, Feininger captured the dynamism of New York, the abstract beauty of factories and manmade landscapes, and the fascinating world of insects. The Dennis Stock image was part of a photo essay on working people and their equipment, such as a welder with a protective helmet or a diver with a face mask.

In addition to his work for *Life*, Feininger wrote articles on technique and aesthetics for *Popular Photography* (1949–1950) and *Modern Photography* (1957–1969 and 1969–1972). He published several books and was included in a number of exhibitions, notably *The Family of Man* at the Museum of Modern Art (1955) as well as a one-person exhibition titled *The Anatomy of Nature* at the American Museum of Natural History (1957).

Feininger's nature subjects became his obsession. After quitting *Life* in 1962, Feininger devoted himself to creating photography books intended to inspire appreciation and environmental action on the part of the reader. Thus *Trees* (1968), *Shells* (1972), and *Leaves* (1984) promote the beauty and variety of species and *Forms of Nature and Life* (1966), *Nature Close Up* (1977), and *In a Grain of Sand* (1986) explore the interrelatedness of natural forms, from a snake's skeleton to mineral deposits in a rock specimen. He typically shot inanimate objects in his studio at home, with minimal background and usually in close-up. In the landscape, Feininger took non-sentimental photos of trees, tightly cropped images of bark, and gripping shots of insects devouring each other. Feininger worked with color photography as early as the 1950s, and he

published a few Cibachrome close-ups of butterfly scales and leaf veins in his last book *Nature in Miniature* (1989).

Regardless of subject matter (pine cones or freight ships, feathers or assembly lines), Feininger emphasized formal characteristics in his photographs that he also espoused in his articles. Such qualities included clarity, contrast, pattern, outline, texture, and detail. He credited this approach to his educational background:

As long as I can remember, I have been interested in the forms of rocks and plants and animals. I have studied them, not with the eye of an artist, but with the eye of the architect and engineer, who is primarily interested in structure, construction, and function.

(*Anatomy* 1956, 8)

Feininger's analytical style posits his photographs somewhere between the clinical work of *Neue Sachlichkeit* (New Objectivity) German artists such as Karl Blossfeldt and Albert Renger-Patzsch and the sensual imagery of American straight photographers Edward Weston and Imogen Cunningham (all of whom Feininger exhibited with at various points in his career). Compared to fellow *Life* photographer Margaret Bourke-White, Feininger lacked drama, both in terms of his photography and his public persona, yet he maintained a consistency in quality and aesthetics.

His imagery and dedication to the field were rewarded by numerous exhibitions and awards. The International Center of Photography organized a traveling retrospective in 1976, and his photographs have been collected by several major museums including the International Museum of Photography and Film, George Eastman House in Rochester, New York, and the Center for Creative Photography, University of Arizona, Tucson, which also houses his archives. He received a Gold Medal Award for Editorial Design from the Art Directors Club of Metropolitan Washington in 1965 and a Robert Leavitt Award from the American Society of Magazine Photographers in 1966. He died in New York at the age of 92.

N. ELIZABETH SCHLATTER

**See also:** Bauhaus; Black Star; Feininger, T. Lux; Modern Photography; Moholy-Nagy, László; Office of War Information; Peterhans, Walter; Popular Photography

### Biography

Born in Paris, France, 22 December 1906 to American parents. Studied at Bauhaus in both Weimar and Des-

sau, Germany but essentially self-educated in photography, 1919–1928; received degree in architecture from the Anhaltische Bauschule zu Zerbst, near Dessau, Germany, 1928. Worked for architect Le Corbusier in Paris, 1932; in Stockholm worked as photographer for architectural firms, published first book on photography, 1933–1939; worked as freelance photographer for Black Star photo agency, 1940; commissioned by U.S. Office of War Information, Photographic Section, to photograph factories throughout the country, 1942; 20-year career as a staff photographer for *Life* magazine, 1943–1962. Received Gold Medal Award from the Art Directors Club of Metropolitan Washington, 1965; Robert Leavitt Award from the American Society of Magazine Photographers, 1966. Died in New York 18 February 1999.

### Individual Exhibitions

- 1957 *The Anatomy of Nature*; The American Museum of Natural History; New York, and traveling
- 1963 *The World Through My Eyes*; Smithsonian Institution; Washington, D.C.
- 1965 *New York in Farbe*; Deutsche Gesellschaft für Photographie; Germany
- 1968 The Heckscher Museum; Huntington, New York
- 1970 The Oakland Museum; California
- 1972 *Shells*; The American Museum of Natural History; New York
- 1976 *Andreas Feininger: A Retrospective*; International Center of Photography; New York
- 1978 *New York in the Forties*; New York Historical Society; New York
- 1981 Center for Creative Photography, University of Arizona; Tucson
- 1982, 1985 Daniel Wolf Gallery; New York
- 1995, 1997 Bonni Benrubi Gallery; New York
- 2002 *Structures of Nature: Photographs by Andreas Feininger*; University of Richmond Museums, Virginia, and traveling
- 2003 *Andreas Feininger*; Frances Lehman Loeb Art Center, Vassar University, Poughkeepsie, New York

### Group Exhibitions

- 1929 *Film und Foto*; Deutsche Werkbund, Stuttgart, Germany
- 1948 *50 Photographs by 50 Photographers*; Museum of Modern Art, New York
- 1948 *In and Out of Focus*; Museum of Modern Art, New York
- 1955 *The Family of Man*; Museum of Modern Art, New York
- 1957 *Faces in American Art*; Metropolitan Museum of Art, New York
- 1958 *Seventy Photographers Look at New York*; Museum of Modern Art, New York
- 1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York
- 1960 *The Best of Life—Photographer's Choice*; American Federation of Arts, traveling
- 1960 *Photography in Fine Arts*; Metropolitan Museum of Art, New York (also 1963, 1964, and 1967)



Andreas Feininger, Feather, circa 1956, Gelatin silver print, image: 12½ × 10".  
[© Estate of Andreas Feininger, courtesy, Bonni Benrubi Gallery, New York City]

## FEININGER, ANDREAS

- 1960 *Photography, a Creative Form in Art*; Newark Museum, Newark, New Jersey
- 1967 *An Exhibition of Works by Lyonel Feininger, T. Lux Feininger, Andreas Feininger, and Laurence Feininger*; Austin Arts Center, Trinity College, Hartford, Connecticut
- 1967 *Once Invisible*; Museum of Modern Art, New York
- 1968 *Two Generations, Two Visions*—an Exhibition of Photographs by Andreas Feininger from his book *Forms of Nature and Life*, and paintings by Lyonel Feininger from the Museum of Modern Art exhibit *The Ruin by the Sea*; The Heckscher Museum, Huntington, New York
- 1971 *Photo Eye of the 20's*; George Eastman House, Rochester, New York and Museum of Modern Art, New York
- 1973 *Landscape/Cityscape*; Metropolitan Museum of Art, New York
- 1974 *Manhattan Now*; New York Historical Society, New York

### Selected Works

- Self-Portrait, Dessau, Germany*, 1927
- Reed Stalk*, 1935
- Coney Island Beach on the Fourth of July, 1949*, 1949
- Helicopter During Take-off, New Jersey*, 1949
- Traffic on Fifth Avenue*, 1950

- Photojournalist Dennis Stock*, 1951
- Feather*, c. 1956

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- Andreas Feininger: A Retrospective*. New York: International Center of Photography, 1976.
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- Cameron, Franklin. "Meet the Masters." *PhotoGraphic* (March 1987): 38–40.
- . "Relativity." *Photographic* (October 1988): 26–30.
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# T. LUX FEININGER

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## German

The youngest of three sons born to caricaturist and painter Lyonel Feininger and Julia Berg, Theodore Lucas Feininger was also one of the youngest students ever enrolled in Germany's Bauhaus Institute of Architecture and Design. Although he would later insist that he was a painter, not a photographer, during his brief photographic career Feininger produced playful candid snapshots and formal studies that described everyday life at the Bauhaus and the waning years of Germany's "golden" interregnum era.

T. Lux's father Lyonel was born in New York to German immigrant parents, and in 1871 he returned to Germany; he studied visual arts in Hamburg, Berlin, and Paris. After 14 years working as a caricaturist and draftsman, on the eve of World

War I, Lyonel was appointed a "master" at the Bauhaus in Dessau, where two of his sons were later enrolled. Despite the fact that the elder Feininger was directly opposed to the implementation of formal photographic study at the Bauhaus, all of the Feininger boys experimented with the medium and freelanced as professional photojournalists at one time or another. T. Lux's eldest brother, Andreas Feininger, trained as an architect but became well known as a photographer in the United States, publishing more than 350 photographic essays in *Life* magazine between 1943 and 1962. But it was T. Lux who first took an interest in photography when, as a teenager, he discovered his grandmother's Kodak box camera in the attic of the family's home in Weimar. Within a year, he had purchased a 9 × 12 inch plate camera and, with Andreas's assistance, set up a darkroom in their home in Dessau.

Despite six years of undergraduate and postgraduate study at the Dessau Bauhaus, Feininger nevertheless describes himself as a “self-taught” photographer. Though his formal education in aesthetics no doubt influenced his photographic style, it is also true that the experimental photography for which the Bauhaus is now so well known was not formally implemented into its curriculum until 1929. Though many Bauhäuslers dabbled with the modern *Neue Sehen* or “New Vision” aesthetic in the mid-twenties, photography was widely regarded as a peripheral pursuit by instructors more dedicated to functionalist architecture and design. Feininger himself noted that he did not study photographic literature or theory until well after his emigration to America in 1936. It is perhaps precisely this lack of formal critical thinking about photography that lent such a fresh, unmediated character to Feininger’s photographs.

Counting Russian film and German photographers Umbo and Walter Peterhans among his influences, Feininger has been careful to note the distinctions between their approaches and his own. Peterhans, he observed, was a still-life photographer, whereas Feininger preferred to capture movement and human subjects. Feininger’s body of work is characterized by two distinct styles—candid snapshots of Bauhaus student life and architecture exploiting the “New Vision” preference for extreme points of view; and an exploration of the spatial relationships between humans and architecture, and more carefully posed formal documents of Oskar Schlemmer’s Bauhaus theater workshops and performances. Photos like “Sport at the Bauhaus” (c. 1927) employ a stylistic spontaneity of pose, angle, and shutter speed that reiterates the creative spontaneity for which the school was so well known. In this photograph, two young Bauhaus athletes are suspended in a mid-air, back-to-back collision above a backdrop depicting the school’s architectural campus. Their central positioning in the composition over the five-story “Prellerhaus” student studio building coupled with the photographer’s worm’s-eye view creates a clever distortion of scale that earned the photo the alternative title “Jump over the Bauhaus.” This kind of dynamic point of view and playful humor are likewise evident in the mischievous smirks and clowning poses adopted by members of the Bauhaus jazz band, whose ranks Feininger photographed with equal enthusiasm. It is important to note, however, that Feininger’s satirical wit extended beyond youthful musing to include a more serious critique of the ideological conflicts at the school. Both students and “masters” were divided between the strict dialectical materialist approach of

architects like Walter Gropius and Hannes Meyer and what Feininger described as a more “intuitive” approach of the painter Paul Klee and theater master Oskar Schlemmer. Feininger’s critique of Gropius’ approach included pictures like *Das Flache Dach* (*The Flat Roof*), which called attention to the failure of “functional” architecture by documenting the tendency of the flat roofs to flood and leak.

Feininger’s more formal images of the masks, costumes, stage sets, and choreography of the theater workshop are no less dramatic than his candid snapshots, but their drama is conjured more by careful spatial arrangement and lighting than by extreme or oblique points of view. His 1928–1929 studies of masks, for example, are carefully composed still lifes that emphasize the plasticity of the subject through the photographer’s use of deep shadows punctuated by well-placed highlights. Taken together, Feininger’s body of work functions as much like a thoughtfully constructed family album as it does a documentary record of this famous school’s legendary aesthetic ideologies.

Contrary to his own professed lack of interest in professional photographic practice, in 1927 Feininger sent two portfolios of photographs to Alfred Barr, then chief curator of fine arts at New York’s Museum of Modern Art (MoMA). Barr, who had visited László Moholy-Nagy at the Bauhaus earlier that year, loaned 16 of these photographs to the Bauhaus Exhibition held at the Harvard Society of Contemporary Art in 1931, and two were officially purchased by MoMA that same year. In 1928, Feininger published his first photographs as a freelance photographer for the Dephot photographic agency, which placed his photographs in a broad range of publications like *Die Woche*, *Die Dame*, *Der Arbeiter Fotograf*, and *Das Illustrierte Blatt* over the next few years. And in 1929, he had seven photographs accepted into the internationally influential *Film und Foto* exhibition in Stuttgart.

Despite this early success, by the early 1930s Feininger turned his interests to painting, exhibiting two works at Berlin’s 1930 Kunstblatt Ausstellung under the name “Theodore Lux,” perhaps dropping his last name in an attempt to avoid comparison with his famous father. Just prior to the ascension of Hitler’s National Socialist regime, Feininger traveled to Paris, Sweden, and Switzerland before emigrating to New York City in 1936. Branded as a “degenerate artist” by Hitler’s cultural ministry due to his association with the Bauhaus and his wife’s Jewish heritage, Lyonel Feininger also emigrated to New York the following year. Having left the bulk of his negatives and most of his paintings behind, the youngest Feinin-

ger would not resume his photographic practice until 1946, after three years of service in World War II with the U.S. Army. Though he did not publish or exhibit his work during this period, Feininger describes the years between 1946 and 1952 as a time when he “worked the most intensely and consciously at the problems of photography” that led to “a fruitful interchange [between his] photography and painting” (Feininger, *T. Lux Feininger: Photographs of the Twenties and Thirties*, unpaginated preface).

In the years following 1952, Feininger once more left photography behind in order to pursue painting and to work as a teacher at Sarah Lawrence College, Harvard, and finally at the Boston Museum School of Fine Arts from 1962 to 1975. He has since enjoyed a successful career as a painter but will be forever regarded as an important practitioner of the modern New Vision style of photography popularized in Germany in the late 1920s.

LEESA RITTELMANN

*See also:* **Feininger, Andreas; History of Photography: Interwar Years; Moholy-Nagy, László; Peterhans, Walter; Photography in Europe: Germany and Austria**

### Biography

Born Theodore Lucas Feininger in Berlin, Germany, 11 June 1910. Studied at Bauhaus Institute for Architecture and Design, Dessau, Germany, 1926–1929, and undertook post-graduate studies at the Bauhaus, 1929–1932. Freelance photojournalist for Dephot, 1928–1929; participated in Stuttgart *Film und Foto* exhibition, 1929; emigrated to New York City, 1936. Served in the United States Army during World War II, 1942–1945. Design Instructor, Sarah Lawrence College, 1950–1952; Lecturer in Drawing and Painting at Harvard University, Cambridge, MA, 1953–1961; Instructor in Drawing and Painting, Boston Museum of Fine Arts School, 1962–1975.

### Individual Exhibitions

1930 *Theodor Lux*; Berlin, Germany  
 1931 *T. Lux Feininger*; Kunstverein; Erfurt, Germany  
 1935 *T. Lux Feininger*; Nierendorf Gallery; New York, New York (with subsequent solo exhibitions in 1936 and 1937)  
 1945 Stuart Art Gallery; Boston, Massachusetts  
 1947 *T. Lux Feininger*; Julien Levy Gallery; New York, New York  
 1949 United Nations Club; Washington, D.C.  
 1950 Edwin Hewitt Gallery; New York, New York  
 1955 Behn-Moore Gallery, Cambridge, Massachusetts  
 1956 Cambridge Art Association; Cambridge, Massachusetts (subsequent solo exhibition in 1971)

1958 Design Corporation; Boston, Massachusetts (with subsequent solo exhibition in 1959)  
 1962 *T. Lux Feininger Retrospective*; Busche-Reisinger Museum, Harvard University Art Museums, Cambridge, Massachusetts  
 1973 Wheaton College; Northampton, Massachusetts  
 1980 Prakapas Gallery; New York, New York  
 1982 Sacramento Street Gallery; Cambridge, Massachusetts  
 1988 Gallery on the Green; Lexington, Massachusetts (with subsequent solo exhibitions in 1990 and 1992)

### Group Exhibitions

1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*, Ausstellungshallen und Königbaulichspiele; Stuttgart, Germany (traveled throughout Germany for two years)  
 1930 *Kunstblatt*; Reckendorffhaus, Berlin, Germany  
 1931 *Bauhaus Exhibition*; Harvard Society for Contemporary Art, Cambridge, Massachusetts  
 1931 *Juryfreie Sonderausstellung*; Berlin, Germany  
 1931 *T. Lux Feininger and Clemens Röseler*; Bauhaus, Dessau, Germany  
 1932 Ferdinand Möller Gallery; Berlin, Germany  
 1933 *Carnegie International*; Carnegie Museum of Art; Pittsburgh, Pennsylvania (included 1933–1936, 1939, 1943, 1946–49)  
 1940 *T. Lux Feininger and Ben Shahn*; Julien Levy Gallery; New York, New York  
 1943 *American Realists and Magic Realists*; Museum of Modern Art; New York, New York  
 1951 *Whitney Museum Annual*; Whitney Museum of American Art; New York, New York  
 1951 *Revolution and Tradition in Modern American Art*; Brooklyn Museum; New York, New York  
 1954 *Four American Painters*; Massachusetts Institute of Technology; Boston, Massachusetts  
 1954 *Reality and Fantasy*; Walker Art Center; Minneapolis, Minnesota  
 1956 *Feininger Family*; Mint Museum of Art; Charlotte, North Carolina  
 1964 *Annual Exhibition*; Westport Art Group; Westport, Massachusetts (participates annually 1964–1995)  
 1967 *Feininger Family—three generations*; Cambridge Art Association; Cambridge, Massachusetts and traveling to Trinity College, Hartford, Connecticut  
 1979 *Film und Foto*; Stuttgart, Germany (50th Anniversary recreation of original 1929 exhibition)

### Selected Works

*Bauhaus Jazz Band*, 1927  
*Sport am Bauhaus (Sport at the Bauhaus, alternatively titled Jump over the Bauhaus)*, c. 1927  
*Clemens Röseler*, c. 1928  
*Stabetanz (Dance of the Staves, alternatively titled Black-White)*, 1928  
*Mask for the Bauhaus Theater*, c. 1928  
*Das Flache Dach (The Flat Roof)*, 1928–1929  
*Self-Portrait as Chaplin*, c. 1929

**Further Reading**

- Büche Wolfgang, ed. *T. Lux Feininger. Von Dessau nach Amerika. Der Weg eines Bauhäuslers*. Moritzburg Halle: Staatliche Galerie, 1998.
- "Feininger and Sons." in *Life*, Nov. 12, (1951): 89–98.
- Fiedler, Jeannine. "T. Lux Feininger: 'I am a painter, not a photographer!,'" translated by Louis Kaplan and Jeannine Fiedler. In *Photography at the Bauhaus*. Cambridge, MA: M.I.T. Press, 1990, 44–53.
- Feininger, T. Lux. *Photographs of the Twenties and Thirties*. New York: Prakapas Gallery, 1980.
- Feininger, T. Lux. "Aus meiner Frühzeit." In Ute Eskildsen, Jan Christopher Horak (ed.), *Film und Foto der zwanziger Jahre*. Stuttgart: Württ. Kunstverein, 1979.
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1960. Reprinted as "Das Bauhaus: Fortentwicklung einer Idee," in Eckhard Neumann (ed.), *Bauhaus und Bauhäusler*. Cologne, 1985.
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- Graaf, Vera. "'Mein Vater hat einen Fehler gemacht' Vera Graaf—Interview mit T. Lux Feininger 1986." *Du. Die Zeitschrift für Kunst und Kultur*, H. 5, (1986).
- Schardt, Alois J. "Zum Schaffen Feiningers." *Das Kunstblatt* 15. Jg., (1931): 215–220.
- T. Lux Feininger. *Fotografien 1927–1950*. Essen: Museum Folkwang, 1981.

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## HANS-PETER FELDMANN

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**German**

Born in 1941, Hans-Peter Feldmann is one of the most enigmatic personalities of the art world to emerge after 1960. As much as his photographic images seem to center on the everyday, his pursuit of an artistic career is unconventional. By 1989, when the comprehensive catalogue *Hans-Peter Feldmann: Das Museum im Kopf* was published and a retrospective was established in Frankfurt and a year later in Düsseldorf, Feldmann had stopped his artistic activities, preferring to run a shop for accessories and crafts, later a mail-order operation for thimbles, and then a business for selling toys made of tin. After 1980, he destroyed all works in his possession and had a seemingly farewell exhibition at the Museum van Hedendaagse Kunst in Ghent, Belgium and then avoided the art world. His rediscovery in 1990 not only focused on the reception of his artistic works but also was guided by an important aspect of 1970s art: the confrontation with mass media and especially with the social, political, and aesthetic function of photography. This important function of the photograph was first described in "The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin's highly influential 1931 essay, which Feldmann has consistently acknowledged.

Feldmann's oeuvre reflects the collective cosmos of images that condition perception and reality in the late twentieth-century, the millions upon millions of private, press, and advertising images that are often anonymous, banal, and seemingly worthless and yet form the most important archive of the twentieth century.

Just as East Germany-born painter Gerhard Richter, to whom Feldmann offers the highest praise, began to collect these images which surround us daily for his *Atlas* shortly after immigrating to the West in 1961, Feldmann collected illustrations, advertising photographs, postcards, placards, and photo albums that he obtained from their owners or from flea markets, and expanded the work of these found images with his own photographs. Though Richter also thought his collection worthy to exhibit, he mainly used it as the basis and point of departure for his paintings. Feldmann, on the other hand, never hesitated to exhibit his seemingly artless, mass-produced product, relying on the art context to transform it while retaining an aspect of originality.

Although he studied as a painter, he abandoned this medium in 1968. After 1968, Feldmann began to categorize (as Richter did in his own way) the daily flood of haphazard images with which he was inundated into small booklets arranged according to subjects, such as chairs, mountains, bicyclists,

swimmers, trees, and sailboats, and these serializations closely suggested the works of Bernd and Hilla Becher. He self-published these booklets as simple stapled brochures in various sizes as black-and-white offset publications with no annotation or commentary on what was being presented. The covers were gray cardboard, the title was stamped in blue, and they were not signed; the maximum print run was one thousand.

Feldman's first booklet was *12 Bilder* (12 Images; 1968). For these 12 images of airplanes in the sky, he took more than 100 photos and edited them down to a dozen. He had also published booklets that feature just one image. Most characteristically, however, Feldmann errs on the side of excess. For example, to ridicule normative aesthetics and the interchangeability of images, he collects his series of subjects from calendars, books, and postcards or from amateur and professional photographers, often choosing the most banal and hackneyed sorts of imagery and presenting often over 100 images. Feldmann preferred that the average number of objects and photographic representations mirror each other. The number of publications per year varied; in 1968 there were two, and in 1972 there were seven. In one instance, in *3 Bilder* (1976), he substitutes the images with descriptions, which made clear how close his work is to conceptual art. (In a reverse strategy, he once answered interview questions by providing photographic images.) The exhibitions of these booklets are as unpretentious as the booklets themselves; in museums and galleries they are tethered by cords from the ceiling or lie on tables that the visitors may handle them.

In 1977, Feldmann showed his *Bilderfundus* (Fund of Images), which he described as a "copy of the world," in the Folkwang-Museum in Essen, Germany. The museum exhibition of these materials as well as their display in booklets raised questions about the traditional concept of art and work: photos are trivial, and these are readymades and reproductions. In the age of mass media the artistic original has become, for Feldmann, a dubious category.

Before 1968, under the influence of Konrad Klappheck, who like Richter was a professor at the Kunstakademie Dusseldorf, Feldmann painted precise representations of simple objects, avoiding any of the individual style that would later emerge. According to an often-circulated anecdote, he created his large-format photographs that are difficult to transport to demonstrate to gallery workers how the reproduction replaces the original. The ensuing departure from painting and the general breakup of the concept of art have their origins in the political,

social, and cultural movements of the 1960s, in which the power of mass-media images was evident: when millions of people followed their television screens for the moon landing, the Vietnam War, the student protests, and the civil rights demonstrations and media theorist Marshall McLuhan became a cult figure. Reactions in art abounded: at the 1972 Documenta 5 in Kassel, Germany there was an exhibition of title pages of the German weekly news-magazine *Der Spiegel* from 1960 to 1972.

Although Feldmann has often been portrayed as an artistic maverick, his work joins that of many other American and European artists reacting to the disruptions of the 1960s. Feldman himself has pointed to an intellectual closeness of his work especially to Belgian conceptualist Marcel Broodthaers, Gilbert & George, and French conceptual painter Daniel Buren. His work has many affinities to that of Ed Ruscha, who also created booklets of collections of images. Like the French artist Christian Boltanski, Feldmann creates archives from the massive archive of vernacular photography, family snapshots, and other images that are often overlooked. Although his work was not as well known as these figures in the 1960s and 1970s, he later was recognized as having a seminal role in the development of conceptual photography in the 1980s, and has even been identified as an early example of appropriation as an artistic strategy.

Feldmann also created books, which were essentially collections of his brochures, where he displayed comprehensive photo series, interconnections of the media, and documentations of periods of time. Many remain unpublished; others accompanied exhibitions, such as *Eine Stadt: Essen* from 1977. Because it thematized German left-wing terrorism, very much like Gerhard Richter's cycle on the Red Army faction, *18 Oktober 1977*, Feldmann's self-published book *Die Toten [The Dead], 1967–1993* (1998) caused a sensation, with its 95 photographs of terrorists and their victims culled from the news media. Feldmann's contribution to the end of the century was *100 Jahre*, photographs of 101 people from his circle of family and friends, beginning with an eight-week-old baby and ending with a 100 year old woman.

As a logical consequence of his work, Feldmann also used the media itself as a platform. Without securing the cooperation of the publishers, he managed to have photos placed in feature and business sections of Cologne newspapers that had no relationship to the text and no caption. He smuggled them in many times, some having no comment or indication that they were Feldmann's artistic contributions. They confirm that we accept empty

formulaic images as documents and organize them in stereotypically defined categories. Another kind of action in newspapers occurred in 1975, when he placed colorations on one page of the feminist *Emma*. In his *Zeit-Serien* (Time Series) he took 36 photographs of a scene, the number of images on a standard roll of film, documenting various everyday situations or scenes, such as pictures of a car radio while music that he enjoyed was playing. In 1995 he founded the magazine *OHIO*.

Many of Feldmann's projects are postcard series and placard-like prints. For the yearly exhibition in Vienna called *Das Plakat*, he created toward the end of 1994 and the beginning of 1995, 3,000 public placard partitions, on which he arranged family photos of his own and of strangers in black and white on a blue background. In his subversive mimicry, Feldmann is active in all media he can copy.

BRIGITTE HAUSMANN

*See also:* **Appropriation; Artists' Books; Conceptual Photography; Family Photography; Gilbert & George; Photography in Europe: Germany and Austria; Vernacular Photography**

### Biography

Born 1941 in Düsseldorf; studied at the Düsseldorfer Kunstakademie; Gustav Klimt-Preis, 1995; Camera Austria-Preis der Stadt Graz für internationale zeitgenössische Fotografie, 1999; lives in Düsseldorf.

### Individual Exhibitions

- 1972 *Hans-Peter Feldmann*; Daner Galleriet; Copenhagen, Denmark
- 1973 *Hans-Peter Feldmann*; Galleria Sperone; Turin, Italy
- 1974 *Hans-Peter Feldmann*; Kunstbibliothek; Copenhagen, Denmark
- 1975 *Hans-Peter Feldmann*; Kunstraum; Munich, Germany
- 1977 *Hans-Peter Feldmann*; Museum Folkwang; Essen, Germany
- 1979 *Hans-Peter Feldmann*; Ink, Halle für internationale Kunst; Zurich, Switzerland
- 1988 *Hans-Peter Feldmann*; Galerie Paul Maenz; Cologne, Germany
- 1989 *Hans-Peter Feldmann*; Portikus; Frankfurt am Main, Germany
- 1990 *Hans-Peter Feldmann. Retrospektive*; Kunstverein für die Rheinlande und Westfalen; Düsseldorf, Germany  
*Hans-Peter Feldmann: Die Toten*; Galerie Barbara Wien; Berlin, Germany
- 1999 *Hans-Peter Feldmann: Bücher*; Neues Museum Weserburg; Bremen, Germany
- 2001 *Hans-Peter Feldmann*; Kunstverein Graz; Graz, Austria
- 2001 *Inter-Archiv*; Kunstraum der Universität Lüneburg; Lüneburg, Germany

### Group Exhibitions

- 1972 *Documenta 5*; Kassel, Germany
- 1974 *Projekt '74*; Wallraf-Richartz-Museum, Kunsthalle Köln, Kölnischer Kunstverein; Cologne, Germany
- 1976 *Documenta 6*; Kassel, Germany
- 1977 *Malerei und Photographie im Dialog*; Kunsthau Zürich; Zurich, Switzerland
- 1979 *Schlaglichter*; Rheinisches Landesmuseum; Bonn, Germany
- 1980 *Kunst na '68...in Europa*; Museum van hedendaagse Kunst; Ghent, Switzerland
- 1983 *Kunst mit Photographie*; Neue Nationalgalerie; Berlin, Germany, and traveling
- 1988 *Zwischen Schwarz & Weiss*; Neuer Berliner Kunstverein; Berlin, Germany
- 1993 *Romantik in der Kunst der Gegenwart*; Ludwig Forum; Aachen, Germany
- 1994 *Aura: Die Realität des Kunstwerks zwischen Autonomie, Reproduktion und Kontext*; Wiener Secession; Vienna, Austria
- 1994 *Das Archiv*; Forum Stadtpark; Graz, Austria
- 1995 *Dicht am Leben. 3. Internationale Foto-Triennale*; Villa Merkel; Esslingen, Germany
- 1995 *Take Me (I'm Yours)*; Serpentine Gallery; London and Kunsthalle Nürnberg; Nürnberg, Germany
- 1999 *Stadtluft—Der urbane Raum als Medium der Macht*; Hamburger Kunstverein; Hamburg, Germany
- 1999 *Moving Images: Film-Reflexionen in der zeitgenössischen Kunst*; Galerie für zeitgenössische Kunst Leipzig; Leipzig, Germany

### Selected Works

#### Artists' Books

- 12 Bilder, 1968* (Airplanes)
- 11 Bilder, 1969* (Knees)
- 1 Bilder, 1970* (Coat)
- 152 Bilder, 1971* (Portraits of women)
- 6 Bilder, 1971* (Soccer players)
- 6 Bilder, 1974* (Hedges)

#### Books

- Der Überfall*, Cologne: Wolfgang Hake Verlag, 1975
- Ein Leben*, unpublished, 1978
- Telefonbuch*, Dudweiler: AQ-Verlag, 1980
- Enzyklopädie*, vols. 1 and 2, Düsseldorf: Feldmann Verlag, 1994
- Porträt*, Munich: Schirmer/Mosel, 1994
- Die Tote., 1967–1993*, Düsseldorf: Feldmann Verlag, 1998
- Feldmann, Hans-Peter, and Christian Konrad, *Die Johanneskirche in Düsseldorf*, Düsseldorf: Feldmann Verlag, 1999
- 100 Jahre*, Munich: Schirmer/Mosel, 2001

#### Magazines-Articles

- Zeitschrift *EXTRA*, Cologne, 1975, no. 5, 8 (Nudes)
- Zeitschrift *Salon*, Cologne/Düsseldorf 1977–1983, nos. 1–11 (Title pages)
- Zeitschrift *Image*, Zurich 1979
- Zeitschrift *Profil*, Vienna 2000, no. 6

## FELDMANN, HANS-PETER

### **Postcard Series und Posters**

*Alle Kleider einer Frau*, 72 b/w-photos, 1974

*Zeitabläufe*, more than 500 b/w-photos, various series, 1971–1973

*Sonntagsmotive*, 21 Posters, offset prints, silk screens, b/w, various formats, 1976–1977

*Familienphotos*, Posters, Vienna 1994–1995

———. *Hans-Peter Feldman: Bilder/Pictures*. Munich: Kunstraum. München, 1975.

Thomas, Karin, and Gerd de Vries. *Künstlerlexikon von 1945 bis zur Gegenwart*. Cologne: Dumont, 1977.

Lippert, Werner. *Hans-Peter Feldmann: Das Museum im Kopf*. Cologne: Verlag der Buchhandlung Walther König, 1989.

### **Further Reading**

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Hans-Peter Feldmann, Car radio while it is playing good music.  
[Courtesy of the artist]

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# FEMINIST PHOTOGRAPHY

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Twentieth-century feminism has been a richly diverse, multifarious, and hotly contested terrain. Feminist artists, activists, and historians continue to negotiate the terms of the debate, often with widely different positions. There is no one definition of feminism, but a web of occasionally conflicting theories and practices emanating from changeable cultural conceptions of sexuality and gender. Attempting to categorize feminist photography is, therefore, an even more slippery task. Suffice it to say that in the wake of feminist political action in the 1960s and 1970s, a newfound interest in women's photography—both contemporary and historical—was spreading. Mirroring developments in the emerging fields of women's history and women's studies, those working in this first wave of feminist investment in photography began by re-situating and rescuing. Their assignment was to re-situate the work of women photographers within the history of photography and rescue those women photographers who had disappeared from the historical record. They also worked in photographic images, publications, and exhibitions, to present new ways of thinking about and looking at representations of women. On the heels of this initial interest in the idea of women and photography, a new generation of feminist artists and photographers began to emerge in the 1970s and early 1980s. Although evolving at the same historical moment as the first group of photographers, what set this group apart was an active engagement with feminist political and theoretical debates and the fact that their enterprise was immersed in the developing fields of postmodern and feminist theory. The work of this second generation of feminist photographers, particularly their keen examination of power, privilege, and the formation of identities in contemporary culture, set the tone for a growing number of women who entered the photography scene in the late 1980s and 1990s, women from backgrounds and orientations that had been previously under-represented. Composed primarily of women artists of color and lesbian artists, this third generation of feminist photographers often challenged the tenets of what they perceived to be the prevailing mainstream, White, middle-class, straight feminist orthodoxy.

## The Women's Movement, 1970s

Two early traveling exhibitions in the United States demonstrate the emerging overlap between feminism and photography in the 1970s. On the West Coast in 1975, the San Francisco Museum of Modern Art launched the exhibition and catalogue organized by Margery Mann and Anne Noggle titled *Women of Photography: An Historical Survey*. This exhibition surveyed the work of 50 women photographers; the catalog remains a significant source on the work of women in photography. In New York in 1979, the International Center of Photography sponsored Margaretta Mitchell's traveling exhibition with accompanying catalog titled *Recollections: Ten Women of Photography*. Mitchell received a National Endowment for the Arts grant in 1978–1979 to develop the project, thus demonstrating the topical nature of such projects for the art community and the nation in the late 1970s.

As these exhibitions traveled across the country, a group of young women photographers including Bea Nettles, Wendy Snyder MacNeil, Judith Golden, Anne Noggle, and Judy Dater were gaining significant exposure for their own photographic work that consistently explored women's issues. Bea Nettles has created mixed-media photographic pieces dealing with domesticity and women's identity since 1970. Snyder MacNeil and Golden both started in the early 1970s by photographing themselves and their own personal relationships. These very subjects—domesticity, family, and issues of personal identity—were key areas of inquiry for those participating in the feminist movement in the 1970s (and after), yet women photographers of the time rarely used the term “feminist” in connection with their work. Dater and Noggle became known for their direct, psychologically evocative portraits, mostly of female sitters. The strong and self-assuredly sexy women typically photographed by Dater, such as her portrait of *Laura Mae* (1973), seemed to typify the newly defined liberated, young, American female. In contrast, Noggle, who came to photography as a return college student in her early 40s, turned her lens to less fashionable and not-so-

sexy middle-aged subjects, including a series of self-portraits from 1975 of the artist recovering from a face-lift. Like most women photographers of their generation, both Dater and Noggle not only used their female subjects as substitutes for themselves, they also produced self-portraits throughout their photographic careers. This interest in female subjects in photography established an exploration of female identity that would pervade feminist photography for the remainder of the twentieth century. As their imagery reveals, the impetus for their work was often rooted in their own personal history. Unlike later feminist photographers such as Cindy Sherman and Barbara Kruger, the photographic projects in this first generation of feminist photography were not yet specifically conceived of or discussed as political or cultural critique. In fact, Dater and other women photographers of the time were often quite ambivalent about politics and feminism in particular. These women worked at being considered photographers in their own right, not “women” photographers per se. Although their work focused on women’s identity, their public attitude was that gender itself was not the primary issue. In stark contrast, the next generation of feminist photographers would construct their work around the very issue of gender.

A somewhat similar early history can be traced in Great Britain, although from the start feminist photography in Britain was a clearly political, feminist enterprise. This was primarily due to its roots in the social documentary tradition, originating with the 1972 exhibition *Women on Women*, a collective documentary project initiated by the Half Moon Gallery in Whitechapel. The exhibition featured women photojournalists photographing women subjects and led to the formation of the socialist, feminist group the Hackney Flashers in 1974. One of the major forces behind the group was the photographer Jo Spence, who wrote and exhibited extensively before her death in 1992 and became a significant figure in the development of twentieth-century feminist photography in Europe and the United States. Rooted in a straight documentary photography tradition, Spence’s early work in the 1970s and 1980s consisted mostly of social documentary projects focusing on women, work, and the domestic sphere. Diagnosed with breast cancer in 1982, Spence, in collaboration with Rosy Martin, developed “photo therapy,” a healing technique, realized through a series of self-portraits. Spence has become a major inspiration for breast cancer survivors and a generation of British women photographers, including the Irish born Angela Kelly. Now living and working in the

United States, Kelly’s work, while focusing on the problems of growing up female in a male-dominated society, also reexamines the social documentary tradition itself, questioning the nature of realism and representation.

### Gender Discourse, 1970s–1980s

Thoroughly immersed in the new wave of ideological investment in Freudian psychoanalytic, feminist film, and predominantly French critical theoretical models, the next generation of feminist photographers working in the 1970s and 1980s grappled with the nature of representation and issues of sexual difference in their photographic work. Often coming to photography from a conceptual art, fine art, film, video, or commercial art background, artists including Sarah Charlesworth, Martha Rosler, Mary Kelly, Barbara Kruger, and Cindy Sherman, examined the construction and perpetuation of cultural myths and stereotypes through visual images and the mass media. These artists used photography as one tool in their creative repertoire. Sarah Charlesworth, for example, came from a conceptual art background to investigate photography as a subject in itself. From her *Modern History* project in the late 1970s to her *Objects of Desire* and *Doubleworld* projects in the 1990s, Charlesworth explores how photography functions as a play of symbols in our culture—symbols that affect us individually and collectively. Straddling the first generation of feminist photography and the second, Martha Rosler has worked in video, photography, performance, and installation since the late 1960s, creating politically motivated works that challenge cultural and political biases. Rosler’s engagement with media images came directly out of her involvement in anti-war protests and the women’s liberation movement. Her *Bringing the War Home* series from 1967–1972, was a response to the artist’s frustrations with media portrayals of the U.S. military involvement in Vietnam. Rosler used photographs from mainstream American magazines to create photomontages that juxtaposed images from the war in Vietnam with scenes of American domestic interiors, creating a startling contrast. Rosler’s well-known photo/text project, *The Bowery in Two Inadequate Descriptive Systems* from the mid-1970s, used text and images in order to rethink the documentary photography tradition and demonstrate the limitations of both pictures and words as vehicles to reveal social realities. In her video and performance work of the time, such as her *Semiotics of the Kitchen*, 1975, Rosler commen-

ted more directly on women's issues. Mary Kelly inserted psychoanalysis and semiotics in art practice and agitated the London art scene when she first exhibited her now renowned *Post-Partum Document* (1973–1979) at the Institute of Contemporary Art in 1979. Commenting on psychoanalytic discourses of gender and motherhood, Kelly's complex multiple section, mixed media work used literary, scientific, psychoanalytic, linguistic, and archaeological modes of representation to document the artist's relationship to her son in his early stages of development. *Post-Partum Document* was radical not only because it took on the tabooed conjunction of motherhood and desire, but also because it presented an analysis of language and sexuality as socially determined. This kind of statement was novel at the end of the 1970s, although it would become the foundation of the emerging discourse on sexual difference in the next decades. Like many feminist artists of their generation and after, both Rosler and Kelly were quite articulate about their work and successfully negotiated the crossover from artist to critic and vice versa.

Inspired by this developing feminist critique of photography's role in the perpetuation of gender stereotypes, media-savvy artists such as Barbara Kruger and Cindy Sherman created imagery that worked against such stereotypes and undermined the authority of the male gaze. In reaction to the objectification of women in the art, advertising, and Hollywood film industries, both Kruger and Sherman adopted the very same strategies used in those industries in order to subvert their power and harness it for their own critique. After working for several years as an art director and photo editor for fashion magazines, Kruger began in the 1970s to create image and word pieces, culminating in what have become her signature style photo/text montages banded with red striped slogans. Her untitled series of images, including *Untitled (Your Body is a Battleground)*, 1989, appropriates the look of the mass media in order to comment on its pervasive power in our culture and its disembodied authorial voice. This piece, and others in the series, also implies a specific political agenda, as Kruger takes on the pro-choice/abortion debate with the slogan "Your body is a battleground." Kruger's work became more politically engaged over the next decades as she gained exposure through a variety of international public art projects and poster campaigns.

The significance of the female body as a site for political action and resistance, as seen in Kruger's work, was further developed in the work of Cindy Sherman and would ultimately become the back-

bone of feminist photography for the rest of the century. With her black and white *Untitled Film Stills* series from the late 1970s and early 1980s, Sherman expanded the gender discourse to focus on the instability of identity, the social constructions of gender, and the idea of femininity as masquerade. In these photographs, as in almost all of her work, Sherman posed herself as the model in a series of narratives that mimic classic Hollywood film stills, although these images do not directly reference any original film or story; they are completely made-up. Sherman's photographs emphasize the voyeurism of film, as the viewer often peers in at the woman through a doorway, or a window, or from below. By using herself to create a seemingly unlimited cast of female characters, Sherman not only forces us to confront our inability to fix or locate her own identity, they point to the precariousness and fluidity of female identity, and femininity, overall. In her later color work, Sherman moved away from typically glamorous representations of women and pursued darker more ambiguous images of femininity, images that involved violence, eating disorders, and the sex industry. For a series of images produced in the 1990s, Sherman used various sex toys, dolls, and other paraphernalia to create rather horrifying large-scale "still-life" photographs in intense color. Although harshly criticized for this work, with these images Sherman was portraying the other, overlooked side of the glamour and sex industries, the side that sustains violence against women and urges them to binge and purge in order to maintain an artificial standard of female beauty.

Sherman's employment of the body, specifically her own body, as a vehicle for social and cultural critique, can be linked to a group of feminist performance/body artists and their photographic production. Feminist artists including Americans Hannah Wilke, and Dorit Cypis and Cuban-born Ana Mendieta, for example, all used themselves as a subject in order to address issues of personal and public identity. Ranging from studio pieces, to earthworks, to mixed media installations, Wilke, Mendieta, and Cypis use their own bodies to create representations about the female body where they implicate the viewer as a participant in their potentially voyeuristic and narcissistic projects. In photographs made from the early 1970s until her death in 1993, Wilke, the most prominent of this group, played with notions of narcissism, masquerade, and female objectification. In her *S.O.S.—Starification Object Series*, 1974–1979, Wilke photographed herself using various poses and props, her body covered with small rolled-up pieces of

chewing gum shaped like female genitalia. Through this performative piece, Wilke participated in, constructed, and controlled her own objectification, thereby invoking and destabilizing the power of the male gaze. Condemned by feminist critics as narcissistic and exploitative of her own beauty, Wilke's final series of photographs served as a chilling response to those critics. In her *Intra-Venus* series from 1992–1993, Wilke (with Donald Goddard) produced photographs of her body while undergoing treatment for cancer. These images, much like Cindy Sherman's later color works, force the viewer to confront their expectations of the female body and female beauty. In comparison, American photographer Jeanne Dunning has taken up the human body as subject, mingling notions of the body and the grotesque, in a series of photographs of bodies and food. Since the 1990s, Dunning has created vibrant large-scale color photographs of bodies covered in ambiguous puddings and liquids, with messy, oozing flesh. Although Dunning's work is about the actual body itself, not representations of the body per se, again like Sherman and Wilke she encourages the viewer to look at something that is considered taboo in our society. The following generation of feminist photographers will take up this concern, picturing bodies that have been consistently overlooked.

### Other Voices, 1980s–1990s and After

In the late 1980s and 1990s, a plenitude of racially and sexually defined women artists gained recognition for their photographic work that looked to represent their identity in contrast to Western, White, heterosexual standards of femininity. It is, essentially, a bit misleading to isolate these women here as the third generation of feminist photographers, for much of their work overlaps with or fits into categories of feminist art production already discussed in this essay. However, for continuity and clarity, I have chosen to discuss these women as a group. An impressive list of feminist artists beginning with veterans Clarissa Sligh, Pat Ward Williams, Lorraine O'Grady, Carrie Mae Weems, Lorna Simpson, and Deborah Bright, carrying over to a younger generation of women including Catherine Opie, Laura Aguilar, Kaucyila Brooke, Jolene Rickard, Korean-born Young Soon-Min, the Australian Tracey Moffatt, and others, worked to identify their own discourses of identity and representation. Although richly diverse in ethnicity and ideology, much of the work of these women artists is rooted in notions of family and community, and stems from their own personal histories.

Clarissa Sligh and Carrie Mae Weems, for example, initially photographed, or used photographs, of their own families in their works. In her *Reading Dick and Jane with Me* book project from the 1980s, Sligh reconstructs the standard American public school reader published between 1935 and 1965, with images from her own family album. Within and among the images, Sligh interjects her commentary on the differences between the upper middle class happy White family depicted in the readers and her own experience as a poor black child growing up in the American south. Carrie Mae Weems began photographing her *Family Pictures and Stories* series, 1978–1984, where she uses text and images to tell her own family story, when she was a college student in California. In this series, Weems presents an intimate yet complex portrayal of her family where she, as the photographer, functions as an insider and an outsider. Weems returned to photograph her working-class family as an educated black woman. Although emerging out of their unique personal histories, Weems and Sligh create imagery that resonates with the African American community and has relevance to all members of families. In her *Untitled Kitchen Table Series* from the 1990s, Weems uses herself as the model in a series of domestic narratives that circulate around a kitchen table. Combined with poetic text, the images in this series, much like Cindy Sherman's *Untitled Film Stills*, are less about Weems's experiences and more engaged with constructions of femininity and domesticity in American culture. Even photographer Tracey Moffatt's fictional photo-narratives, where she also uses herself as the model, stem from her background growing up female and aboriginal in a predominantly White, working class Australian suburb.

In photographing the members of their communities, Catherine Opie and Laura Aguilar also use photography as a way of representing their own identities. Located in Los Angeles, Opie and Aguilar picture different lesbian communities. In her *Latina Lesbians* series, an ongoing photographic project begun in 1986, Aguilar combines black and white images of lesbian women set in mostly domestic interiors with handwritten descriptive captions written by the sitters themselves. In contrast, Opie's *Being and Having* and *Portraits* series from 1991 present large-scale vibrantly colored studio portraits of her friends within the local lesbian and S-M communities; communities that remain relatively unseen in our culture. In *Being and Having*, Opie photographs her lesbian friends in masculine drag, whereas *Portraits* sympathetically depicts transsex-

uals, cross-dressers, tattooed dominatrixes, drag kings, and other subjects. Aguilar started in the late 1990s to produce startling nude self-portraits, and Opie included herself in her *Portraits* series. Artists from Sligh and Weems, to Opie and Aguilar have returned at the end of the twentieth century to practice a feminist photography rooted in personal experience—much like Dater, Noggle, and the women of the first generation of feminist work in photography—thereby signaling once again that the personal is indeed the political. Moreover, through their work, the women in this third generation not only broadened the scope of the feminist debate, they also intensified and improved it, pointing to the limitations of traditional Western feminist orthodoxy in its refusal to confront questions of race and gender. Further, they truly opened up feminism, proving it to be a completely heterogeneous discourse at the end of the twentieth century.

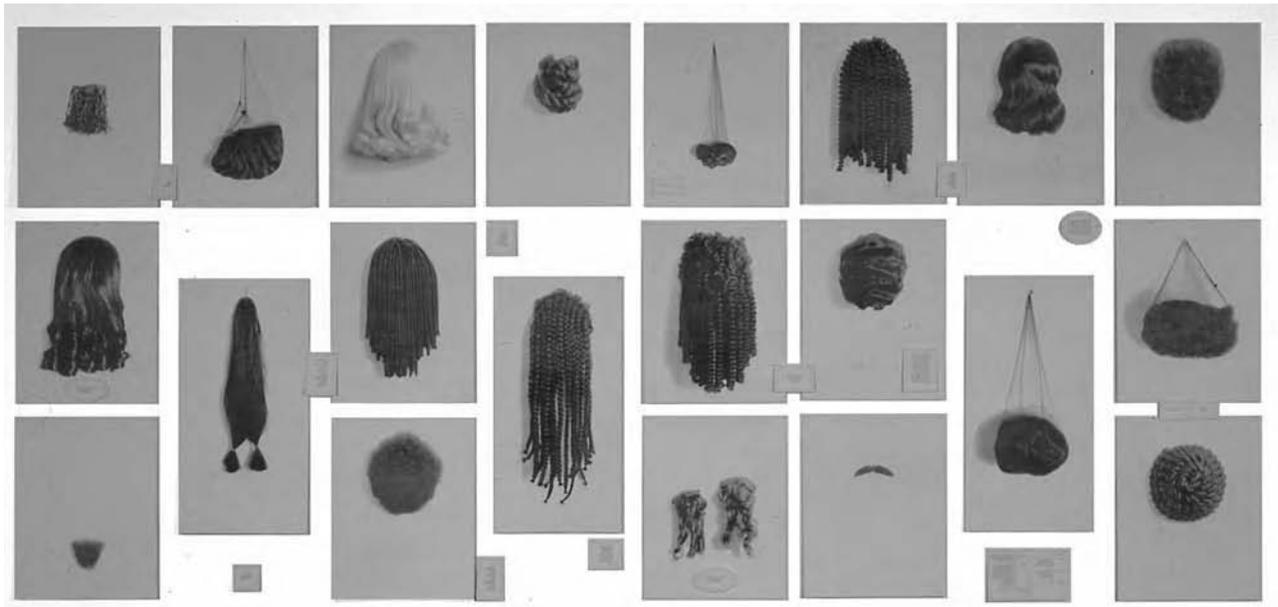
STACEY MCCARROLL

**See also: Conceptual Photography; Deconstruction; History of Photography: 1980s; Postmodernism;**

**Representation and Gender; Semiotics; Sherman, Cindy; Simpson, Lorna; Spence, Jo; Structuralism; Weems, Carrie Mae**

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Lorna Simpson, *Wigs (Portfolio)*, 1994, Waterless lithograph on felt, 72 × 162 ½" (182.9 × 412.8 cm), Collection Museum of Contemporary Art, Chicago, gift of Rhona Hoffman Gallery and the artist.

[*Photograph* © Museum of Contemporary Art, Chicago, Courtesy: Sean Kelly Gallery, New York]

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# FESTIVALS

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Proliferating widely in the last quarter of the twentieth century, photography festivals are now an intrinsic part of both the exhibition of photography and the growth and development of the medium. The festivals serve as meeting places for a community of photographers, critics, collectors, and photographic enthusiasts. Festival curators, in selecting works and designing programs around specific themes, help to identify current and emerging issues as well as acknowledge new talent and previously unrecognized bodies of work. Speakers, forums, publications, and other educational activities further the work of photographic history, criticism, and theory. By publishing catalogues, archiving exhibitions, and providing both face-to-face and online access to these holdings, photography festivals contribute significantly to the study of the medium. Photography festivals also play a central role in the establishment of a global network linking photographers to academic, professional, and general audiences.

The history of photography festivals parallels that of arts festivals. While the arts have always been associated with religious celebrations and other recurrent public gatherings, the idea of events designed specifically to celebrate the arts is a product of nineteenth century arts societies and academies presenting annual salons and seasons. For photography, this took the form of events such as the annual print show initiated by the British Royal Photographic Society in 1858. As the academy shows sparked oppositional *salons des refuses*, public exhibitions became sites of contestation over the ownership of art and taste. At the same time, the arts, both official and oppositional, were featured in a series of international exhibitions that began in the latter half of the nineteenth century. Photography was on display at the first of the major events of this kind, the *Great Exhibition of 1851*.

In 1895, the launch of the *Venice Biennale* marked the beginning of the international arts festival as we know it. The *Biennale*, like the Olympics founded contemporaneously with it, invited national delegations to compete for prizes awarded according to commonly held standards of excellence. In the twentieth century, events such as Emile Jaques-Dalcroze's

*Hellaru Festival* (founded 1910) and Max Reinhardt's *Salzburg Festival* (founded 1921) helped redefine the nature of performing arts by acting as showcases for avant-garde work. In 1932, the *Venice Biennale* established an *Esposizione d'Arte Cinematografica*—what was to become the first of the large international film festivals. It was followed in 1946 by the *Cannes Film Festival*, an event that placed the international competition for artistic excellence within a commercial context.

Despite the success of international arts festivals focused on other art forms, the first such festival dedicated to photography was not founded until 1969. In that year, Lucien Clergue organized the *Recontres d'Arles* in Arles, France, a general arts festival with a significant photography component. *Recontres d'Arles* remained a relatively obscure event until 1974 when Clergue persuaded both Ansel Adams and Brassai to attend as featured speakers. Attracting major figures to the festival—in a manner similar to the way film festivals use the star system—gave the *Recontres de Arles* photography festival an international prominence. Photographers such as Yousef Karsh, André Kertész, and Aaron Siskind were featured by the festival in succeeding years. The festival continued to grow and, in 2004, the 35th *Recontres d'Arles* mounted 40 simultaneous exhibits, published a 300-page catalogue, and offered 21 workshops and two conferences as well as presenting five *Recontres d'Arles* Awards.

In his introduction to the 2002 *Recontres d'Arles* catalogue, Artistic Director François Hébel argues that the success of the festival and the many photography festivals that have succeeded it derives from a need on the part of photography's audience, like cinema's audience, to develop standards of taste in a medium where the difference between "master and clone" is often difficult to discern. Hébel suggests that the pursuit of this taste-building exercise has taken place at three different types of events: the city-based "month of photography" festival; the smaller, specialized festival; and events designed for professionals working in the medium.

The original and pre-eminent "month of photography" event—arguably photography's equiva-

lent of the *Cannes Film Festival*—has, since 1980, been the biennial Paris *Mois de la Photo*. It was Paris that developed the model for incorporating a large number of the city's exhibition spaces into a single event. These spaces include major museums (which in the 2004 Paris *Mois de la Photo* featured the Louvre, the Pompidou Centre, the Jeu de Paume, and the Musée d'Orsay) as well as smaller museums and commercial galleries. The Paris *Mois de la Photo* also incorporates exhibitions in foreign embassies and cultural agencies, once again evoking the idea of nation-based representation within a global event. In general, the individual exhibits can be divided into three categories: historical retrospectives; exhibits organized around contemporary genres, artists, and practices; and more idiosyncratic exhibits in which curators provide a subjective view of contemporary photography.

From the beginning, Paris established that the scheduling of the festival for an entire month is intended to do more than just allow the time to find and view shows mounted at dispersed venues. It is also a means of asserting photography's cultural eminence within the city's cultural calendar.

In the 25 years that followed the launch of *Mois de la Photo*, cities as diverse as Berlin, Bratislava, Cape Town, Krakow, Mexico City, Moscow, and Stockholm have declared their own "month of photography." Festivals such as Buenos Aires' *Encuentros Abiertos*, Madrid's *PPhotoEspaña*, Rome's *FotoGrafia*, and *Fotografie Biennale Rotterdam* while not using the "month of photography" phrase have borrowed from the French model. Houston's *FotoFest* was the first North American Biennial "month of photography" in 1986 and in the scope of its festival and inter-festival programs is now second only to the Paris event. In Canada, Montreal's *Mois de la Photo* and Toronto's rapidly growing *Contact* are building on the success of their cities' major film festivals. Brazil hosts *Foto Arte*, a major festival in Brasilia, as well as festivals in Sao Paulo and Rio de Janeiro. China has located its international photography festival in the ancient city of Pingyao while Denmark's major photography festival, the *Odense Foto Triennial*, takes place in galleries on the island of Fyn.

As the "month of photography" festivals mature, they incorporate a variety of functions including speakers, conferences, workshops, and portfolio reviews. Some offer adjunct mini-festivals of photography-based new media or festivals within festivals featuring films by and about photographers. Increasingly, these various activities have been organized around themes that curators cite as being especially pertinent to the medium today. Montreal's *Mois de la Photo*, having declared itself "a

cohesive, single themed festival," labeled its 2003 theme: "Now. Images of Present Time." In 2004, *PPhotoEspaña* organized its 170 presentations under the general theme of "new documentary languages" while in the same year the Paris *Mois de la Photo* highlighted a program entitled, "HiStories—from documentary to fiction."

Many of the festivals have also organized programs to take place between their main events. These include programs of speakers, conferences, and the publication of journals. Houston's *FotoFest* operates a classroom education program, "Literacy Through Photography," which utilizes photography to enhance writing skills, visual literacy, and cognitive learning in grade school students. But perhaps the most important function of the festivals between events is their archiving of the work they show. The Paris *Mois de la Photo* has amassed a collection of more than 15,000 works while *PPhotoEspaña* gets two million hits per year on its Internet archive.

Events comprising the second of François Hébel's categories, the festivals in smaller centers and specialized festivals, can be every bit as ambitious as the larger "months of photography." The *Noorderlicht Photofestival*, for instance, an annual collaboration between the Dutch cities of Groningen and Leeuwarden, constructed a website featuring all 950 photographers who participated in the event. In Germany, the festivals staged by *Das BildForum* in Herten and Mannheim function as eclectic gatherings of professional and amateur photographers with a wide range of exhibitions and workshops. *Encontro da Imagem*, a photography festival in the Northern Portuguese city of Braga, engaged visiting photographers in an ongoing visual documentation of the city.

Other festivals have earned reputations as high profile specialized events. Photojournalism is the sole focus of both *Visa pour l'image* in Perpignan, France, and *ClickArt*, a festival held in conjunction with the Singapore trade show, *Photo & Imaging Asia*. *Foto & Photo*, hosted by the Italian city of Cesano Maderno, is known for its exhibition of experimental photography. The French seaside resort of Biarritz hosts *Terre d'Images*, a festival of travel photography. Thousands of amateur photographers compete for awards offered by the *Togher International Festival of Amateur Photography* in Cork, Ireland.

Smaller festivals have also been used to enable the emergence of local photography. This is particularly true of festivals in two of the poorest nations on earth. In 2000, Bangladesh staged *Chobi Mela* which, in addition to its exhibition of foreign work, mounted a retrospective of photo-

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graphs taken during the nation's 1974 war of independence. The Bamako (Mali) *African Encounter with Photography* combines international exhibitions with a unique perspective on the work of African photographers.

Hébel's third category of photography festival, events for professionals, encompasses both the production and collection of photographs. *Photolucida* in Portland, Oregon, and the *Rhubarb-Rhubard Festival* in Birmingham, England, both display the work of internationally recognized photographers but are primarily designed for mid-career photographers wishing to enhance their professional abilities through portfolio reviews and workshops. *Fotonoviembre*, in the Canary Island capital of Tenerife (Spain), offers exhibitions and workshops for an audience of photography scholars, conservation experts, critics, and journalists.

An entirely different sort of festival is the photography fair organized for photography dealers and buyers. These range from small events organized by local collectors clubs to regional and national gatherings at which sellers display both photographs and photography equipment. Other events, such as the *Daguerreian Society Symposium and Trade Fair*, serve a more specialized group of dealers and buyers. On the international level, two events dominate the photography trade fair circuit: the Association of International Photography Art Dealers (AIPAD) *Photography Show* and *Paris Photo*. The Washington-based AIPAD, organized in 1979 to aid and regulate dealers in art photography, held the first of its annual *Photography Shows* the following year. The annual *Paris Photo*, founded in 1997, bills itself as "the global reference for the market in 19th century, modern, and contemporary photos" and, each year, highlights the work of photographers from a designated nation. In 2004, a third annual event, *photo-london*, was established as a meeting place for galleries and dealers of historic and contemporary photographs as well as film and video.

In the first years of the twenty-first century, photography festivals work towards increased cooperation and globalization. Increasingly, festivals coordinate the use of traveling exhibitions and events, often across international borders. *The San Antonio Photography Festival*, for instance, has mounted a cross border exhibition in conjunction with the *Fotoseptiembre* festival staged by Mexico's *Centro de la Imagen*. In 2005, Paris's *Mois de la Photo* went a step further by working with festivals in Vienna and Berlin to mount the first *European Month of Photography*. The idea will be expanded in future festivals to include other cities such as Rome,

Bratislava, and Moscow. In announcing that its Europeanization of the month of photography "draws its inspiration from the collective values and references that provide the foundations of today's Europe," the Paris *Mois de la Photo* harkens back to François Hébel's definition of the photography festival as an instrument for the pursuit of common taste.

Perhaps the most ambitious collaborative effort among photography festivals is the *Festival of Light*, a joint initiative by 22 photography festivals in 16 European, North American, and South American countries. From the mid-1990s, annual meetings have facilitated international exchanges of exhibits while the Festival's website is a useful portal to its members' events. In its mission statement, the *Festival of Light* reflects a growing sensibility among photography festivals when it proposes a permanent "pathway of photography around the world."

RENATE WICKENS

*See also: Professional Organizations; Royal Photographic Society*

## WEBSITES

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Le Mois de la Photo à Montréal <http://www.moisdelaphoto.com/index.html>  
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 Odense Foto Triennial <http://www.brandts.dk/oft/sidereng/eintroduction.htm>  
 Paris Photo <http://www.parisphoto-online.com/PP04/ENG/PP-introduction.html>  
 photo-london <http://www.photo-london.com/>  
 Photolucida (Portland, Oregon) <http://www.photolucida.org/default.aspx>  
 PHotoEspaña (Madrid) [www.phedigital.com](http://www.phedigital.com)  
 Pingyao International Photography Festival (PIP) <http://www.pipfestival.com/pysy1.aspx>  
 Recontres d'Arles <http://www.rip-arles.org/>

Rhubarb-Rhubarb (Birmingham) <http://www.rhubarb-rhubarb.net/00-home.asp>  
 San Antonio Photography Festival <http://www.safotofestival.com/about.html>  
 Terre d'Images (Biarritz) <http://www.terredimages.com/>  
 Togher International Festival of Amateur Photography (Cork, Ireland) <http://homepage.eircom.net/togherfest/index.html>  
 Visa pour l'image (Perpignan, France) <http://www.visapourlimage.com/francais/index.php3>  
 XpSeptember (Stockholm) <http://www.xpseptember.se/index.asp>

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## FILM

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Photography literally means “drawing with light.” If light is the pen, then film is the canvas on which the artistry unfolds. Before film, events were “captured” over time and with an artist’s pen, subject to the bias of memory and drama of the artist. Events in history, faces of the famous and of loved ones, faraway places; all could be brought quite literally and realistically to the viewer’s doorstep. The invention of flexible roll film, allowing cameras to be lighter and more portable, meant that photographers could now capture events more dynamically, no longer restricted to the confines of a tripod.

Film is made up of a light-sensitive emulsion supported on a flexible base, and must remain in complete darkness until the image is to be made. Compounds in the film react as they are struck with photons of light, creating a microscopic chain reaction within the film’s emulsion. This reaction is then amplified by development, and made permanent with fixing. Without both of these steps, the image captured by exposure to light would be fleeting, destroyed by the light needed to view it. The concept of film as a sensitized material has remained remarkably unchanged since the origins of photography.

### History

The *camera obscura* (“dark room” in Latin) was an early device dating back to ancient times that

allowed artists to literally draw from life via a darkened room and a well-placed hole in a shaded window or wall facing a scene. The artist could set his subject outside this room in front of the hole, hang a canvas or paper from the opposite wall, and sketch the upside-down image of the subject projected there. This device was later modernized and made portable with the help of lenses and mirrors. The camera obscura was a boon for artists struggling for the realism of proper perspective and proportion, but took some time to execute.

### The Daguerreotype

In 1826, a Frenchman by the name of Joseph-Nicéphore Niépce was experimenting with a novel way of making the images projected with the camera obscura permanent without the help of an artist’s pen. Using the basis of a graphic process known as lithography, Niépce captured the first known photograph outside the window of his country home. Grainy and lacking in fine detail, this image required an exposure of eight hours in bright sunlight.

Louis-Jacques-Mandé Daguerre was also experimenting with light-sensitive materials when he heard of Niépce’s accomplishments. Daguerre contacted Niépce in 1829, and soon after, they became partners. Together, they found that by using silver iodide compounds that were known to react to

## FILM

light by turning black in color, they could capture a transient image. Their process involved the sensitization of a copper plate. By exposing the plate to iodine vapor, a coating of the light-sensitive silver iodide would form on the plate. They then used this plate in place of the canvas or paper in the camera obscura, and would expose it for a period of time to the chosen scene. The difficult part, Daguerre found, was making that image permanent so that it could be viewed under the same light that created it. He discovered that he could develop the image by using heated mercury. The mercury vapors would cling to the areas that had been previously exposed. The greater the amount of exposure in a given area, the greater the concentration of mercury would be. The image was then made permanent or fixed in a solution of sodium thiosulfate, known historically as hyposulfite of soda, the derivation of the darkroom term “hypo.”

The resulting product, called a daguerreotype, was an image of stunning quality and detail. The silvered image was at once positive and negative, depending on how it caught the light. While more sensitive than Niépce’s original emulsion of bitumen of Judea and lavender oil, daguerreotype still required that the subject remain motionless for several minutes. In addition, the process was incredibly difficult and inherently hazardous. Despite these factors, the popularity of daguerreotypes grew to staggering proportions, particularly for portraiture.

### The Calotype

At the same time, an Englishman by the name of William Henry Fox Talbot was working on his own technique. Instead of a metal plate, Fox Talbot sensitized paper by saturating it alternately with common salt (sodium chloride) and silver nitrate, producing silver chloride. This compound gained density in direct proportion with the amount of light striking it. The resulting negative images were also fixed in a hypo solution. Fox Talbot then took these paper negatives and placed them on top of another piece of sensitized paper, and exposed the negative sandwich to bright sunlight. The second paper was then developed and fixed, resulting in a positive image called a calotype. Unlike the daguerreotype, multiple identical images could be created from the same negative. However, the nature of the paper was such that the images lacked the clarity and detail of daguerreotypes.

### Wet Collodion

The next advance in photographic materials was in 1851 with the wet collodion process. Fredrick Scott Archer, also of England, made use of collodion, a substance that suspended the light-sensitive particles within a sticky emulsion that could be poured over a glass plate. When dry, the emulsion became a tough transparent suspension for the latent exposed image, which was then developed in pyrogallic acid or iron sulfate. The plate was then fixed, washed, and dried. The resulting negative on a transparent base provided the ability to make multiple positives of the images, like Fox Talbot’s calotype. However, the image also had the clarity of the daguerreotype. Soon, the wet collodion process would replace both the calotype and the daguerreotype as the dominant photographic process.

The disadvantage of the wet collodion process was that the plate was only sensitive while the emulsion was still wet. That meant the photographer would need a veritable darkroom wherever he was going to take the picture. Despite this drawback, the process was used widely in some of the first examples of photojournalism during the American Civil War. War photographer Mathew Brady documented never-before-seen images of war with a traveling darkroom inside a horse-drawn wagon.

### Color Films

Meanwhile, avenues for reproducing the colors of reality on film were being pursued. James Clerk Maxwell, a Scottish physicist, demonstrated that all colors could be represented through combinations of the three additive primaries (red, green, and blue). It was not until 1907, however, that practical commercial color photography was achieved by brothers Auguste and Louis Lumière. The duo were inventors of the autochrome process, which involved the integration of several layers of dyed starch grains (red, green, and blue) with a coating of photographic emulsion over a glass plate. The results were impressionistic, with pointillism-like dots of color.

Kodachrome was the product of two research scientists associated with the Eastman Kodak Company. Using a subtractive process, Leopold Mannes and Leopold Godowsky came up with a way to manufacture an emulsion containing layers sensitive to each primary color (red, green, and blue). The result was the first example of realistic color in photography when Kodachrome was introduced in 1935.

## Film's Evolution

In 1871, R.L. Maddox, an English photographer, pioneered the dry plate process. This process made photography considerably more convenient, as the photographer was now free to photograph without a portable darkroom in tow. In addition, emulsions became more sensitive, allowing exposures in fractions of a second instead of minutes. The camera was now truly a portable device, and the snapshot was born.

The final steps in the evolution of film came with the invention of gelatin in the 1880s, a thin flexible material in which the emulsion could be suspended and coated onto virtually any surface. The ideal surface came a few years later with the use of a thin, flexible cellulose. By coating gelatin emulsion onto this new, flexible base, photographers were no longer restricted to large view cameras or the limitation of only shooting one image, then needing to reload the film. The new flexible film could be made into rolls, allowing images to be photographed quickly and in sequence. George Eastman of Eastman Kodak was at the forefront of this photographic revolution, manufacturing some of the first pre-loaded consumer-based cameras. Once the roll was exposed, the camera was sent back to the company for processing. Kodak's famous slogan, "You take the picture, we'll do the rest," outlined the new convenience roll film afforded the world of photography.

## Modern Film

Modern film comes in many types, depending on what the photographer wants as a final outcome. Black and white films result in images made up of thousands of tones of gray. Color films are designed to reproduce the most realistic color possible in a given situation. There are special application color films as well, designed to render a pastel version or even a highly saturated version of the original scene.

Negative films, available in both color and black and white, most often are used if a photographic print is the intended final outcome. Slide film, (most often color) also called reversal film, produces positive transparencies of the image. Color slide film comes in different color balances, daylight balanced, and tungsten balanced. Each film most realistically represents color in the scene when photographed using those light sources.

Other considerations when choosing film include film size. Roll film, used in most consumer cameras, includes 35 mm, medium format film (120 mm

and 220 mm), APS (Advanced Photo System) and miniaturized formats, such as disc film and 110-cartridge film. Sheet film, typically used in view cameras, is most commonly found as 4 × 5-inch film, but can come in sheets as large as 8 × 10-inches.

Films for specialized applications include instant film, popularized by the Polaroid Company. This film contains the processing chemistry within its structure, allowing the film to be processed almost immediately after exposure. High contrast film, sometimes known as graphic arts or lithographic film, produces monochromatic images using only black and white, with no shades of gray in between.

## Film Speed

Film sensitivity, or the amount of light needed to make a proper exposure, is determined by the film's speed. Film speed is denoted by its ISO (International Standards Organization), which is based on testing done by the manufacturer. ASA (American Standards Association) is an older notation that uses the same numerical system of determining a film's speed.

The film speed determines how sensitive that film is to light. The more sensitive the film is to light, the higher the film speed, and the "faster" the film. The less sensitive the film is (the more light it needs), the lower the film speed number; lower numbers are considered "slower" films. For example, a film with an (ISO) speed of 400 is very sensitive to light and is considered to be fast. Part of the reason for this terminology relates to how these films are used. Since an ISO 400 film needs very little light to make an exposure, this allows the photographer to shoot in low-light situations. It also allows for the freezing of motion, since the film allows for smaller and smaller fractions of seconds to be used. In contrast, a slower film, such as ISO 100, needs a greater amount of light to make a proper exposure.

ISO numbers correspond directly to the sensitivity of the film.

Film Speed	Amount of light needed
ISO 100	****
ISO 200	**
ISO 400	*

ISO 100 film needs twice the amount of light to make an exposure as ISO 200 film, which needs twice as much as ISO 400 film. Respectively, ISO 400 speed film requires half the amount of light to make an exposure as ISO 200. For every doubling of ISO numbers, the amount of light needed is cut in half.

## FILM

### Grain

As film speed increases, so does the grain of that film. The grain of a faster film needs to be physically larger to provide more light-gathering surface area. While the advantage is greater sensitivity, the larger grain is more visible in the final image, particularly as it is enlarged. Larger grain tends to interfere with overall sharpness and contrast in an image. Theoretically, one should use the slowest speed (lowest ISO) film that is permissible in a given situation. A slower film will produce a smoother, more uniform distribution of detail, resulting in a sharper, higher contrast image. However, extremely large grain, such as that found in 1000+ ISO films, can be used to achieve an intentional effect.

In recent years, manufacturers have worked to reduce grain by increasing the efficiency of the light-sensitive portions of the emulsion. The result is greater sensitivity with relatively smaller grain. An example of this technology is Kodak TMAX, which provides a smaller grain size than films of the same speed.

Developer/film combinations can also be used to try and reduce the size of the grain in the final image. Fine-grain developers are manufactured for this express purpose.

### Storage and Handling

Film should be kept in a cool, dry place, out of direct light, when not in use. Even a short-term exposure to heat can affect the film adversely. Heat can “fog” the film; add exposure to the film that is non-image forming. The result can be streaks, total film density, or partial fog, which can cause resulting images to look dull and have low contrast. Heat can cause color films to shift color responses, resulting in unpredictable color reproduction.

For long-term storage, film should be kept in a refrigerator or freezer (instant film, such as Polaroid, should not be frozen). Before using, film that is stored in either a refrigerator or freezer should be allowed to reach room temperature before using. Failure to do so can result in condensation that can image on the film, as well as potentially damage the internal chamber of a camera.

Roll film should always be loaded out of direct sunlight. Sheet film is loaded into special holders in complete darkness.

Note the film’s expiration date, usually printed on the film box. If kept at room temperature, film quality decreases steadily after this date. If frozen or refrigerated, a film’s “life span” can be extended significantly.

X-rays, such as those used in airport security machines, can potentially affect and fog faster ISO films. Precautionary measures include specialty lead-lined film bags and request for hand inspections.

### How an Image Is Recorded

#### *Structure*

Film is constructed of several layers on a polyester or acetate base. The top-most layer is the scratch-resistant coating. Directly beneath this layer is the emulsion, which holds all the light-sensitive and image-forming components of the film suspended in gelatin. Beneath the emulsion is an adhesive layer to provide extra support between the emulsion and the plastic base. Beneath the base is another layer of adhesive, which mounts the final layer, the anti-halation coating. This layer is used to reduce the amount of potential reflection of light coming back through the film off of the back of the camera, resulting in a higher contrast image with greater detail.

#### *Response to Light*

Within the film’s emulsion are compounds responsible for the film’s sensitivity to light. These compounds, known as silver halide crystals, are made up of silver and a halogen, such as bromine, iodine, or chlorine. If this combination resulted in a perfect structure, the crystal would not be sensitive to light. Because of flaws and irregularities in the crystal, free-floating silver ions are also present.

When light strikes the silver crystal, it results in the excitation of electrons within the matrix, which in turn attracts these free floating silver ions. The result is a small clump of silver ions, their size ultimately determined by the amount of exposure on the film. The exposure must achieve a minimum threshold to provide at least four atoms of silver to this clump to make it developable. At this point, the film has recorded a latent image, chemical in nature but not viewable on film.

#### *The Formation of an Image*

After film has been exposed, the resulting latent image needs to be developed to be visible. Development accomplishes several goals. The first is amplification of the latent image to silver metals to produce a physical image. The second is to neutralize the film’s light sensitivity so that viewing light does not destroy the intended image. Finally, the image needs to be “fixed” making it permanent.

The first step in processing any type of film is development of the latent image. This is usually

accomplished by providing a chemical reducer (developing agent) to the silver halide. The exposed silver halide compounds are converted to metallic silver, leaving the unexposed crystals unchanged. The developer also contains an alkali, often known as the accelerator, to provide the pH of 7 or higher needed for the developing agent to function. Other components of modern developer include agents that reduce the amount of development that could potentially take place in unexposed areas (known as chemical fog). Preservatives may also be added to reduce the reaction of developing agents to air, resulting in oxidation (rust).

Once the image is formed, the next step is to neutralize the non-exposed silver's sensitivity to light and make the image permanent. These two things are accomplished by fixing the film in a fixing bath. The fixer, usually a sodium thiosulfate, converts the unexposed remaining silver halides into a soluble compound that can be washed away. By getting rid of any silver that could react later to light (the developed image no longer has that capability), fixing accomplishes both goals. What is left behind is the developed image.

Chromogenic (most often color) films are slightly different in structure in that they contain dye couplers as well as silver halides. The same reaction takes place during exposure, but development of these films yields the formation of dye clusters as opposed to silver. The remaining silver is bleached out, leaving only the dye layers intact on the film.

### ***Density and Exposure***

The resulting density on film is directly proportional to the amount of exposure the film received. The more light that strikes the film, the more silver will form, and the resulting density will increase. In a negative process, this means that greater density will occur in areas of highlight, and lesser density will form in shadows. The response of film in this way can be diagrammed in the form of a characteristic curve.

If one plots increasing negative density on the x-axis, and increasing exposure on the y-axis, the result is a curve that outlines the film's response to light. The lower portion of the curve, the toe, is indicative of the shadow portions of the negative. The straight-line portion is representative of the film's midtones. The shoulder, or upper portion of the curve, where exposure and density are at their highest, represents the highlights recorded on film. This curve shows that density does not increase in direct proportion to the amount of

exposure the film receives. In the shoulder and toe portions, increase in exposure results in a smaller increase in density than does the straight-line portions. The straight-line portions show a proportionate increase in density as exposure increases. Therefore, the tonal separation of the midtones in the negative will most accurately represent the original tones in the scene.

Characteristic curves vary with the contrast of the film. The higher the contrast of the film, the more quickly it will record greater density. The result is a characteristic curve with a very steep slope, with very little straight-line portion. Since this type of film is generally lacking in midtones, this portion of the curve is very limited.

Exposure has a direct affect on the appearance of the film's characteristic curve, and therefore, the film's contrast. For example, if a film is underexposed, the tones move toward the toe of the curve. As a result, shadow areas are near to non-existent, and midtones lack the density they need to provide sufficient contrast. Highlights are recorded on the straight-line portion, and represent the only tones in the negative that will reproduce a sufficient amount of detail.

Overexposed film will result in a shift toward the shoulder portion of the curve. While shadows will be well represented, midtones and highlight areas of the negative will contain too much silver, resulting in a loss of detail.

### ***Spectral Sensitivity***

Films react differently to light than the human eye does. Human vision is sensitive only to the visible spectrum, which contains wavelengths from 400 (violet) to approximately 700 nm (red). The human eye peak sensitivity is at approximately 500 nm, which is green.

Panchromatic film, the most common type of black and white films, has a sensitivity that extends from outside the visible spectrum (300 nm) in the ultraviolet range to about 650 nm (red). The result is an increased sensitivity to blues and violets appearing in a scene. For this reason, a clear blue sky will appear lighter on the final black and white image than it did in the scene.

Orthochromatic film is more sensitive to blues and greens, but does not respond at all to reds. It is most often used in graphic arts applications. Because it does not record light falling inside the red wavelength, orthochromatic film can typically be handled under a safelight without fear of fogging.

## FILM

Infrared films, usually created with the incorporation of dyes, are able to record wavelengths far outside the visible spectrum. The resulting image is capable of showing details invisible to the human eye.

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# FILM: HIGH-CONTRAST

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High contrast films are marketed for various specialized application. Depending on the particular nature of the process, there are different requirements for the film in terms of contrast, maximum density, speed, spectral sensitivity, processing chemicals, and dimensional stability with their own specified processing chemistries. Because of stringent technical requirements for each application, there are subdivided categories of films. This article will describe high contrast films and their processing in general terms.

Line photography and halftone photography are two major parts of graphic arts process photography. Reproduction of line drawings begins with originals in solid black-and-white with no intermediate gray tones. Line films have high maximum density and high contrast (gradient of 5 to 10). However, line films must be dimensionally very stable, of high resolution and provide high fidelity of reproduction.

Several other high contrast films are often similar in photographic characteristics to line films.

These include document films, copy films, phototypesetting films, and image-setting films. Different applications have their own requirements in terms of film size, base material, packaging, and life expectancy.

Halftone photography is used to convert continuous tone originals (e.g., pictorial photographs) to halftone images, an optical illusion in which the tones are represented by solid dots of equal spacing and density but varying area. Very high contrast lith films are employed, and films are exposed twice, one with overall flashing, and another image-wise, detail exposure. Originals are photographed onto lith films with a contact screen, a crossline screen, or other means of screening, and processed in a special lith developer, which gives rise to lith effect and extremely high gradient (greater than 10) to render solid dots of sharp edges.

Line films and lith films differ in terms of developer solutions in which they are processed. Line films as well as other non-lith films are typically processed in rapid access developers that produce a

high contrast image of good resolution. This type of developer can be used in automated processing machines with replenishment.

Lith films are processed in lith developers (e.g., Kodak D-85), consisting of hydroquinone as the sole developing agent, a small amount of free sulfite, a bromide, and an alkaline agent. The free sulfite level is often maintained by a sodium formaldehyde bisulfite system. In lith developers, well exposed grains in the emulsion are developed first. Chemical reaction products of this development influence the subsequent development of nearby grains in two ways: the products enhance development of well exposed grains, and they suppress that of poorly exposed grains. This autocatalytic mechanism enhances the image contrast and contributes to the very sharply edged halftone dots, called hard dots. One peculiarity of lith development is that, unlike conventional development, the contrast peaks at certain development times and further development will lower contrast and degrade the dot quality. Also, lith development tends to render fine clear lines to be filled in, and for black lines to be broadened, distorting fine details of the originals, thereby making it unsuitable for line type applications.

One major shortcoming of the classic lith development is the instability and short life of the working developer solution. Development is manually performed in trays, and factors such as agitation can significantly alter the results. Therefore, newer generations of lith films were designed for new types of lith developers. They use nucleating agents and nucleating accelerators in films and developers so that extremely high contrasts and lith effects are obtained with more stable processing chemistry. In this type of system, interaction between neighboring grains are stronger than in classic lith development in the sense that the development products can render unexposed nearby grains developable, called infectious development.

Another kind of high contrast photography is used for scientific imaging such as microscope photography. Techniques vary widely among researchers, from high contrast technical films developed in medium contrast developers (e.g.,

Kodak Technical Pan processed in HC-110) to low contrast pictorial films developed in high contrast developers (e.g., Ilford HP5 Plus processed in D-19). Higher contrast is desired in these applications because the original specimens are often of low contrasts. The resulting images are of continuous tone nature with enhanced details.

Some photographers use high contrast technical or document films to record continuous tone pictorial images. Such films are developed in extremely low contrast developers (such as Kodak Technidol Liquid and POTA formula) to produce negatives of pictorial quality. These techniques offer higher resolution but often with inferior tonal rendition than those obtained with pictorial materials, especially with subjects of wide luminance ranges. As described above, there are many different products for high contrast imaging. Such a range of products attain desired contrasts and other photographic properties by a variety of techniques in formulation of emulsion and the processing chemicals. The photographic properties of these films vary greatly when processed in low contrast developers for pictorial applications.

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*See also: Camera: An Overview: Developing Processes; Film*

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# FILM: INFRARED

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In a rainbow we see the decomposition of sunlight in its visible components, however, there are parts of this light not detectable by human vision. Beyond violet rays are ultraviolet rays to which photographic film is also sensitive, below red rays there are infrared rays. Photographic films thus make it possible to “see” more of the electromagnetic spectrum, and infrared film makes it possible to photograph within wavelengths between 730 and 900 nanometers (nm—one-millionth of a millimeter). This film is used for various scientific applications as well as by fine arts photographers for its aesthetic appeal.

For the purposes of photography, the wavelengths of 730 to 900 nm are called the near infrared, and cannot normally be perceived in any way. Far infrared, which can be felt as heat, is 900 nm and beyond, some people define the end of this spectrum at 1200, others at 1400. “Normal” film is aimed towards reproducing, as close as possible, the spectrum of human vision, with the exception of early photographic emulsions, which were sensitive only to the ultraviolet and blue parts of the spectrum. Light sources other than the sun produce different spectrums. Tungsten light has a spectrum leaning more in the yellow and red part of the spectrum, and is high on infrared radiation. Discontinuous light sources, such as fluorescent, neon, and sodium vapor lamps produce little or no infrared light.

Infrared film was designed to photograph in the near infrared part of the spectrum; the expected uses were scientific and military. With this film it is possible to photograph scenes illuminated by infrared rays that would not be visible by the subject. Differences invisible to “the naked eye,” could be captured by infrared film “illuminated” with infrared radiation. Although designed to photograph in the infrared part of the spectrum, most infrared films are also sensitive to visible light. Each of the commercially manufactured black and white infrared films, however, has its own particular characteristics: Kodak Infrared High Speed film (Kodak HIE) is the more widely available; it also has the highest sensitivity in the infrared part of the spectrum. It produces the soft and

grainy images characteristic of pictorial infrared photography, is available in 35 mm and wider rolls for use in aerial photography. Sheet film formats are only available by special order. The Konica Infrared 750 has a name describing its sensitivity peak at 750 nm; its sensitivity falls sharply beyond that point. In the visible part of the spectrum it is sensitive to blue light. It is slower in speed, with higher contrast and finer grain than Kodak. It is available in 35 mm and in 120 formats. Ilford SFX 200 addresses itself to the pictorial uses of infrared. Its infrared sensitivity is not too wide and is promoted as a “special effects” film, not as an infrared one. The newest comer is Maco 820; the number 820 describes its sensitivity limit. Users report it to have characteristics close to the Konica Film; produced by a small German company it is not widely available.

The only available color slide infrared film is Ektachrome Professional Infrared, and it is sensitive to infrared in the 700 to 900 nm region, providing false colors, with infrared reflecting objects appearing with red or magenta tones. Like infrared black and white film, it requires filtering for best results.

All these films require special care while loading and unloading the camera. The Kodak films even require all handling operations to be made in complete darkness. Other special care should be taken when using infrared films: Some modern cameras have infrared devices for loading and frame counting; these devices will, in most cameras, fog a part of the film frame. Infrared light may focus at a different point than visible light, thus some lenses are marked with an infrared focusing mark, while some Konica Hexar models had their autofocus systems with two infrared focusing programs. For Kodak and Konica films, however, the easiest way of dealing with infrared focus shift is to use a wide angle lens with a small lens aperture to get more depth of field. Another difficulty related to the use of infrared film is the fact that exposure meters are not reliable on setting infrared exposure. Testing is the only way to set infrared exposures, and the best starting point is on film manufacturer’s tables.

As infrared films are also sensitive to visible parts of the spectrum they are used with filters to

block that visible light. The most common is the red #25, which still allows the passage of enough visible light to use the viewfinder of a SLR camera. Yellow and orange filters can also be used, even if with a slighter effect. A #29 dark red filter will give a stronger effect than the #25, however, there are filters like the #87 and the #89 that are opaque to visible light, giving the strongest effect. As only infrared light is recorded on film, these are not widely used in pictorial photography.

The typical look of an infrared photograph lies in the facts that the objects reflect infrared light in a different way than they do in visible light. Skies are rendered very dark with white clouds, foliage is much lighter than it appears to the eye. Fair skin tones and lips appear lighter, but eyes appear very dark in black and white infrared photography. With Kodak Infrared, highlights will appear with great halos or flares due to the lack of anti-halation backing on the film. There is a popular idea that some kinds of cloth will appear transparent to infrared radiation but a picture where a dressed person appears to be undressed has yet to be made.

Color infrared film is easily recognizable by its artificial colors. The use of yellow and orange filters is advised, and infrared reflecting objects will be rendered as red or magenta.

Some electronic image equipment seems to have no difficulties dealing with infrared, and some video cameras and digital still cameras are capable of producing images in the infrared part of the spectrum. They are now used as preview devices or to produce a final image. They are able to take away some of the unpredictability of infrared photography. However this unpredictability is part of the fun in photographing the invisible.

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*See also:* **Astrophotography; Film; Filters; Infrared Photography; Light Meter**

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## FILTERS

A filter is a transparent, often colored piece of glass or plastic that is placed over a camera lens to produce a particular effect. Filters function as a barrier in front of the film, changing the characteristics of the light passing through it.

Filters are used in photography for a wide variety of reasons, including contrast control and color correction, as well as special effects and applications. Larger filters are also used in other ways, such as to provide safelight illumination or to otherwise change the color and intensity of a light source. Filters are also used to produce special effects as well as enhance the effects of certain wavelengths on film.

### The Behavior of Light

Light is composed of three colors: red, green and blue. These are known as the additive primaries. The combination of these primaries produces all the variations of color.

Light that strikes the surface of an object can be reflected, absorbed, or transmitted. Objects appear to be certain colors due to their transmission or reflection of different wavelengths of light, producing color. Black objects non-selectively absorb most of the light falling upon them, while light and white objects reflect the majority of the light falling on their surface.

Filters work by reflecting, absorbing, or removing part of the light entering the camera lens. Filters cannot add anything to the incident light; in order for a green filter to transmit green light, the green wavelength must be present in the light to start with.

### Types of Filters

Filters can be classified by how they remove or reflect radiation. In the case of color filters, the wavelength is removed selectively. For example, a green filter absorbs red and blue, but transmits

## FILTERS

the green wavelengths of light. This selective transmission is what causes the filter to appear green to the eye.

Other filters remove light non-selectively by wavelength. These filters, known as neutral density filters, remove an equal portion of all wavelengths, reducing the amount of light being transmitted through the filter in general.

Other filters, called polarizers, remove light according to its angle of polarization, or vibration. These filters are used to reduce reflections and capture patterns of refraction as color.

Another method of categorization of filters is through how transmission of light is accomplished. Transmission filters absorb other wavelengths, while generally transmitting a category of wavelength through the filter. These filters can be plastic or glass, and have the common distinction of being the color that they transmit. Transmission filters are the most common type of filters, since the wavelength transmitted can remain fairly general, i.e., green or ultraviolet radiation. They can be made of gelatin, plastic, or glass, and come in several sizes and shapes, from screw-mount filters designed to attach to the front of a camera lens to large acetate filters used to change the color of a light source.

Other filters reflect the wavelengths of light not transmitted. These filters, known as interference or barrier filters, can be made to be much more selective in terms of the final transmitted wavelength. For example, instead of transmitting all greens, an interference filter can be made to transmit only from 400–410 nm. This specificity makes these filters an ideal choice for scientific and medical applications where more precise narrow-band transmission is needed. Interference filters often are made of glass and have a mirrored appearance. The color of the wavelength band is only apparent on an interference filter if it is held to a light source.

Special application filters include soft-focus filters, which scatter light across the filter, creating a softened, pastel effect, and cross-screen filters, which produce a “starburst” effect around lights.

### Uses of Filters

By absorbing (or reflecting) certain wavelengths, color filters can create contrast effects, particularly on black and white film. A color filter will lighten colors adjacent to its color on the color wheel, and darken colors opposite, also known as complementary colors. If a green filter is used on a scene of apples on a green background, for example, the

apple will appear darker in tone while the background will render lighter on black and white film. This is due to the filter’s absorption of red light, making the apples very dark, and the transmission of green, lightening that part of the subject.

This method of using filters to enhance or change contrast on black and white films can also be used to overcome film’s inherent blue sensitivity. Black and white films are more sensitive to colors in the blue and ultraviolet wavelengths than the human eye, and therefore, render these areas lighter on film than we see them. As a result, images that include sky often render as bright white, even if it’s a blue sky on a cloudless day. A popular technique to darken the sky on black and white film is to use one of blue’s complements (yellow, orange, or red).

Color correction filters, more subtly colored than contrast filters, are designed to correct film’s response under certain light sources. For example, a magenta-toned filter is used to correct for the green cast that accompanies photography under fluorescent illumination.

Neutral density filters, which remove light equally from all wavelengths, are used in a variety of applications. Most commonly, neutral density is used when it is important to reduce the amount of light striking the film without altering the color. For example, if photographing a busy city street at high noon, there may be too much light to use an appropriately slow shutter speed to blur the action of the fast-moving cars and pedestrians. A neutral density filter could be used to reduce the amount of light, thereby allowing the photographer to use an exposure of several minutes if desired.

Polarizing filters remove light according to the angle it enters the filter. The effect is one of reducing reflections, increasing contrast and saturation, and darkening skies. Since much of these factors involve the scattering of light, polarizing filters effectively remove the glare created.

Filters are used in infrared and ultraviolet photography to absorb all wavelengths except those intended to reach the film. Since these wavelengths are outside the human visible spectrum, the resulting images are often unusual. Often, infrared and ultraviolet photography is used in the sciences to record information not readily seen with the human eye.

### Filter Factors

By their nature, filters reduce the amount of light striking the film. For the purposes of exposure compensation, many manufacturers publish filter factors for each filter, which determine how much

light is lost. Filter factors are measured in powers of two, corresponding to stops of light needed to compensate for the light loss (see figure). Filter factors can vary with the light source being used.

CHRISTYE SISSON

Filter Factor	Stops lost
1	0
2	1
4	2
8	3
16	4
32	5
64	6

*See also:* Adams, Ansel; Camera 1: Overview; Camera 2: 35 mm; Color Theory; Exposure; Film; Film: Infrared; Infrared Photography

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## FINE ARTS PRESSES

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Throughout the twentieth century, publishing houses and independent entrepreneurs established fine arts presses around the world, publishing art anthologies, art history books, artists' books, broadsides, catalogues raisonnés, editioned prints, exhibition catalogues, monographs, multiples, and photographic essays. In the production of such works, each press defined itself through the unique reproduction, printing, and distribution methods chosen for a project. The diversity and reach of these presses grew in tandem with the receptivity of the general readership to visual books and limited editions. Hundreds of commercial and private presses, along with museums, universities, foundations, and ateliers began creating book lists and imprints specifically for photographically illustrated works. The art publishing niche expanded as imported and exported books, predominantly between the United States and Europe, brought international exposure to artists and publishers.

New avenues of artistic and critical dialogues arose as photo-books proliferated, influencing art

photographers, collectors, curators, and historians. The book format offered both a portable viewing venue and a level of mass exposure for photographers that would presumably eclipse that of a single gallery or museum exhibition. A partnership between publisher and artist, leading to the creation of an art book, often represented both a united creative vision and the desire for either a wider or more exclusive audience. The resulting work alternately was considered a stand-alone art object, or as French art historian André Malraux famously wrote in his 1953 book *The Voices of Silence*, "a museum without walls."

The photo-book held special appeal for artists, art collectors, bibliophiles, curators, gallerists, and print-houses. Photographers now had an entirely new set of creative possibilities in architecting a book—from its physical structure, paper quality, and image sequencing to its text, typography, and graphic design. The images selected for a book could be read as iterations of the original works, with the associated differences in size, tonal quality,

texture, sequencing, and presentation. Alternatively, a book could serve as the original, sole manifestation of an artist's photography-based work. In the seminal essay *The Work of Art in the Age of Mechanical Reproduction* (1936), German critic Walter Benjamin explored the theoretical implications of image reproduction on art and society.

In 1900, when acclaimed French photographer and novelist Adrien Gaspard-Félix Tournachon, known as Nadar, published *Quand j'étais photographe (When I was a Photographer)* (Paris: Flammarion), there was already a well-established history of photographic images appearing in book form. In 1844, London publisher Longman, Brown, Green, and Longmans released the first volume of William Henry Fox Talbot's *The Pencil of Nature*. Bound with 24 original salted paper prints made from calotype negatives, it is widely considered the first commercially sold photographic book. British botanist and photographer Anna Atkins is credited as the first person to publish a book consisting only of photographic illustrations. Atkins self-published the scientific reference work *Photographs of British Algae: Cyanotype Impressions* in 1841.

The tradition of the fine art book became firmly established in the early part of the century, fueled by patrons specifically interested in handcrafted, limited editions. In the United States alone, the annual tally of fine arts editions tripled, from nearly 200 in 1900 to about 600 in 1919. Print houses generally produced each new book as an edition of 100, 250, 500, and sometimes 1000 copies. Whether a publisher limited the number of available copies or released a short-run first edition, the value of each book was greater than a mass-market version because of its high-quality printing and inherent scarcity. Limited edition art books also were usually signed by the artist or author, which created another layer of desirability around the work.

In America, Alfred Stieglitz began publishing his renowned periodical *Camera Work* in 1903, featuring the work of photographers from around the world as photogravure images. Though the last issue of *Camera Work* appeared in 1917, the journal was a forerunner for similar publications, which focused more on exposure to like-minded peers than profitability. In 1919, Weyhe Gallery in New York, headed by Carl Zigrosser, published *The Weyhe Portfolio: Twelve Prints by Contemporary Artists*. Considered a groundbreaking model of fine art publishing, the portfolio successfully promoted the artists it featured as well as the gallery's name. Edward Weyhe's press later went on to create the first Eugène Atget monograph, *Atget Photographe de Paris*

(1930), which was co-published in Paris and Leipzig by Henri Jonquières.

A flurry of inventions in commercial printing that made photomechanical reproduction possible had begun after Richard M. Hoe of New York patented the rotary press in 1847. Printers who acquired the machinery were able to produce larger editions in a more reliable, less labor-intensive way. In the early 1900s, art presses welcomed the mechanization of photogravure production, which became known as rotogravure. From its early stages, gravure printing for photographic reproductions was more popular in Europe than the United States. After esteemed Los Angeles photo-book publisher Twin Palms and Twelve Trees Press started business in 1980, gravure printing for its new titles was outsourced to Nissha Printing Company of Kyoto, Japan. Overall, the photogravure exhibited seamlessness in tonal range and compatibility with inks and papers that made it a favorite among art presses, until the less expensive letterpress halftone and photo-offset lithograph competed for attention in the years to follow.

Across the Atlantic, small private presses in western Europe also were experimenting with the photographic image in print. In London, a press known as The Studio published *Colour Photography and Other Recent Developments of the Art of the Camera* (1908), with simultaneous editions in Paris and New York. Editor Charles Holme compiled 98 monochrome and 18 color plates for the book, which was regarded as the first color anthology of major photographers. Contributors included Frances Allen, James Craig Annan, Alvin Langdon Coburn, and Baron Adolph de Meyer. Holme selected multi-colored plates for the work, which were reproductions of autochrome originals. The autochrome, a three-color print process patented by Auguste and Louis Lumière in 1904, gained popularity among photographers as soon as it entered the marketplace in 1907.

As photography began to saturate new magazines and newspapers in America, the cultural cachet of the fine art book became more publicly visible, especially in large metropolitan areas. A burgeoning interest in fine book buying sparked the establishment of organizations such as the Limited Edition Club in 1929. Exhibitions of books-as-art were held at the New York Public Library in 1919, The Grolier Club in 1921, and The Metropolitan Museum of Art in 1924. Contemporary art museums also began commissioning private presses to publish exhibition catalogues, monographs, and art history books.

Legendary photographer Edward Steichen, then director of the Museum of Modern Art's photogra-

phy department, curated *The Family of Man* in 1955. All 503 images from the exhibition—the most successful photography show of the twentieth century—were reproduced in the catalogue as black-and-white photogravures. Maco Publishing, a magazine printing company, produced MoMA's first edition, which went on to sell hundreds of thousands of copies worldwide. By 1961, ten editions later, MoMA had sold more than one million copies of the work, making it the single most successful photography publication in the twentieth century.

During the Great Depression of the 1930s and leading up to World War II, the market for fine editions shrank considerably, attracting only those who could afford what was generally considered a luxury item. The so-called paperback revolution of the 1930s and 1940s, exemplified by the stream of inexpensive books entering the marketplace, drew more readers into bookstores than ever before. While mass-market paperbacks gained popularity, the fine art book maintained its connotations of prestige, aesthetic value, and collectability.

Within the first half of the twentieth century, the comparatively labor-intensive techniques of the hand-made calotype, photogravure, and woodcut illustration gave way to the machine-made halftone, rotogravure, and photo-offset lithograph. Later in the century, as computers entered publishing and print houses, digital offset computer-to-plate technologies yielded further photo-reproduction options for art presses. In considering all art presses in existence at any given time, the range of printing methods used was as varied as the methods available at that time. As the variety of approaches to high-grade art printing grew, large commercial print houses tended to favor methods that would accommodate longer print runs and shorter production timelines.

The arrival of the new and improved halftone screen was viewed as a great leap forward in production efficiency, as printers could now place a photographic image next to lead type, then transfer both to the same printing plate. In the late 1800s and early 1900s, brothers Louis and Max Levy of Philadelphia developed and refined the press equipment used to create halftones. The "Levy screen" came into widespread commercial use, offering printers better control over the replication of photographic tonal range. Walker Evans's book *American Photographs* (1938), published by MoMA, was considered the highly successful result of a marriage between his black and white photographs and the letterpress halftone printing technique.

Alongside developments in the halftone process of photographic reproduction, many publishing houses began exploring the advantages of offset printing.

In 1903, American printer Ira Washington Rubel and German lithographer Caspar Hermann independently invented and unveiled offset presses to the commercial publishing industry. Through continuous improvements in the 1930s and 1940s, photo-offset lithography offered economy and speed that was comparable to and increasingly better than letterpress. As color film types and color print processing options multiplied in the 1950s and 1960s, photo-offset lithography became the process of choice for the high-quality tonal subtleties yielded by its four-color separations.

In the postwar arena of fine art publishing, the fluctuating dynamics of international production and distribution were widely attributed to the acquisitions and mergers that would dominate industry news through the end of the century. The path of Abrams Books is a prime example. Established in 1949 by Harry Abrams of New York, Harry N. Abrams, Inc., was considered the first company in the United States to focus entirely on art book publishing and distribution. Initially, most of the Abrams book list consisted of imports from European publishing houses. By the 1960s, Abrams had begun championing emerging American artists through its *Contemporary Artists* series and by exporting titles to Europe. In 1966, the Times-Mirror Company in Los Angeles acquired the company, which was later sold to La Martinière Groupe of France in 1997. Through such changes, Abrams retained its size, and after purchasing the Stewart, Tabori & Chang imprint in 2000, its catalog diversified to include such areas as cooking, fashion, and interior design.

Larger publishing houses, particularly subsidiaries of corporate conglomerates, assessed the profitability of a single new title or series against the production costs of long print runs. By using the sales channels already in place and extending print runs further, many large presses were able to lower the per-copy price of each book to meet an even broader audience. Publishers who owned world rights could distribute their books internationally and release co-editions elsewhere. In 1991, Callaway Editions published seven simultaneous co-editions of Irving Penn's *Passage*, which won the prestigious Prix Nadar. The award, given by the *Bibliothèque nationale de France*, honors the best photographic book published in France or in the French language each year.

Many print houses, such as independent press David R. Godine of Boston, relied on reprint programs to flesh out their offerings. With the necessary legal rights and permissions, a publisher could reprint or re-release a work using their own pro-

duction techniques and design approach, often with a new introduction by an author, critic, curator, or art historian. More than 25 years after Random House subsidiary Pantheon Books published the internationally successful trade edition of *Wisconsin Death Trip* (1973) by Michael Lesy, the University of New Mexico Press released its own version as a paperback reprint edition in 2000. Many other successful works, in contrast, did not extend their availability via a second edition. Henri Cartier-Bresson's *The Decisive Moment* (1952) was published simultaneously by Simon & Schuster, New York, and Éditions Verve, a Paris-based art press run by Stratis Eleftheriadis, known as Tériade. After its immense impact on twentieth century photography, the book sold out and did not reappear as a new edition.

Along with reprints and co-editions, the procession of rare art books perpetually re-entering the art market lengthened through each decade. *The North American Indian*, a 20-volume photographic and narrative series by Edward Sheriff Curtis, was published from 1907 to 1930 with financial backing from John Pierpont Morgan. John Andrew & Son and the Suffolk Engraving Company hand-pressed 2276 bound and portfolio photogravure prints for each of the nearly 300 editions produced. By the time The Plimpton Press of Norwood, Massachusetts, published the final volume in the set, the unprecedented publishing feat went largely unnoticed by book patrons in the 1930s. In the 1970s, collectors and auction houses began to express a surge of interest in Curtis's work, and by the turn of the century, each volume sold for prices ranging from \$7,500 to \$20,000.

As smaller art presses produced more short-run books of the highest production quality each year, many sought to enhance distribution opportunities and marketability to potential collectors. From its first year in 1952, New York-based Aperture was known for its influential photography magazine of the same name, led by Minor White. In 1965, when Michael Hoffman came on board as editor after White's departure, Aperture created a book publishing program. Released that same year, the Edward Weston monograph *The Flame of Recognition*, edited by Nancy Newhall, became one of the best-selling photography books of the century. In 1968, Hoffman partnered with publisher Jonathan Williams to establish The Book Organization, a cooperative endeavor designed to strengthen bookstore sales for a group of small art presses. As Aperture's publishing operations expanded under the Aperture Foundation umbrella, publications like the *Masters of Photography* series and the land-

mark monograph *Diane Arbus* (1972), published in association with MoMA, brought the press its greatest visibility and successes yet.

In 1979, photo-eye of Santa Fe, New Mexico, created *Booklist*, a quarterly international guide to photography book publishing. Photo-eye developed *Booklist*, deemed the only publication of its kind, alongside its own imprint, photo-eye Books. Within 20 years, photo-eye became the largest independent photography bookstore in the United States. When New York-based Distributed Art Publishers, known as DAP, was established in 1990, it soon became the largest international distributor of contemporary fine art books. The DAP catalog includes titles from independent presses such as Actar of Barcelona, Spain; Steidl of Göttingen, Germany; and Hatje Cantz Verlag of Ostfildern, Germany. Publications from museums such as the Solomon R. Guggenheim Museum, New York; the Art Institute of Chicago, the Walker Art Center, Minneapolis; the San Francisco Museum of Modern Art; and the Museum of Fine Arts, Boston; rounded out the catalogue.

From the 1970s onward, dozens of small presses specializing in photography books debuted, as demand for such works grew along with their affordability as mass-produced art objects. In New York, photographer Ralph Gibson started his own art press, Lustrum, in 1969. The following year, Gibson self-published the highly acclaimed book *The Somnambulist*, and in 1971, Larry Clark's groundbreaking *Tulsa*. Gibson later produced more than 30 monographs that established him as both a photographer and book artist.

In 1984, Benedikt Taschen began publishing photography under his Taschen Books imprint, based in Cologne, Germany. Over the next 15 years, the press established its reputation through the lush, high-quality printing of its photo-book line. Each title was produced in mass quantities and sold at relatively low prices in large bookshops. In 1999, Taschen published a 464-page photo-book by Helmut Newton called *Sumo*. Measuring 31 × 32 inches and weighing in at 66 pounds, it was the biggest and most expensive book published in the twentieth century. Taschen released a limited edition of 10,000 signed and numbered copies, with each one accompanied by its own display stand.

In 1991, Walter Keller and George Reinhart founded Scalo in Zurich, Switzerland, with an additional office and gallery in New York. The definitive Robert Frank book *The Americans*, first published by renowned French press Robert Delpeire in 1958, joined the Scalo edition list in 1998. Phaidon Press, founded in 1923 by Bela Horovitz

and Ludwig Goldscheider of Vienna, Austria, became of the most widely recognized imprints worldwide, opening offices in London, Paris, Berlin, and New York. In 1993, Phaidon published *Workers* by Sebastião Salgado, a book of black and white photographs that won best book of the year prizes from the *Rencontres Internationales de la photographie Arles* (Arles International Festival) and the International Center of Photography, New York. Five years later, Phaidon published *Cream: Contemporary Art in Culture (1998)*, a successful book-as-exhibition showcasing the work of 100 emerging artists chosen by an international group of critics.

London-based Thames & Hudson is another art publisher that expanded internationally, opening offices in Paris and New York, as well as subsidiaries in Melbourne and Singapore. Since its inception in 1949, Thames & Hudson became one of the largest illustrated book publishers in the world, producing nearly 200 hardcover and paperback titles annually. In 2000, another large art publisher, Rizzoli International Publications, became even larger as its Milan-based parent company, RCS Libri, acquired French house Flammarion and its Italian counterpart Skira. Rizzoli maintained the art publishing operations of Rizzoli New York, along with the imprint's flagship bookstore.

Unlike the larger multinational houses with booklists spanning several art media, many of the new, smaller presses tended to build and streamline their catalogues solely around photo-books. PowerHouse Books in New York debuted in 1995 under the leadership of Daniel Power, a co-founder of DAP. Other prominent publishers such as Schirmer-Mosel Verlag of Munich, Germany; Schaden of Cologne, Germany; and Umbrage Editions of New York also focus primarily on photography book publishing. In 2000, Nazraeli Press in Tucson, Arizona, published the first of its well-received *One Picture Book* series of artist's photo-books, limiting each new edition to 500 signed and numbered copies. Each book contains an original print by the artist commissioned for each project in the series.

As the demand for art and photography books continued on into the next century, new and well-

established presses were dealing with many of the same questions as their predecessors, namely about project funding, production values, distribution goals, and printing innovations. While independently addressing such variables, each fine arts press aspired to a perfect result that would appear tangibly in print, and as each one defined it.

KELLY XINTARIS

*See also:* **Artists' Books; Atget, Eugène; Bibliothèque nationale de France; Cartier-Bresson, Henri; Clark, Larry; de Meyer, Baron Adolph; Evans, Walker; Frank, Robert; Gibson, Ralph; Museum of Modern Art; Newton, Helmut; Penn, Irving; Salgado, Sebastião; Steichen, Edward; Stieglitz, Alfred; Weston, Edward; White, Minor**

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# HANS FINSLER

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## German

Hans Finsler is a leading representative of the movement *Neue Sehen* (New Vision) or *Neue Fotografie* of the 1920s. He was an art historian, photographer, educator, and, for a while, a librarian. One of his greatest merits is to have driven commercial photography towards artistic representation in a decisive way. His photographic oeuvre consists almost exclusively of arranged objects which seem to come out of the picture like sculptures. Evident in his images is the influence of the extraordinary design of the *Neue Sachlichkeit* (New Objectivity): perspective of the camera, focus, concentration on details, and an emphasis on diagonals. The two groups in this movement stressed either the experimental, process-related focus, or focus on the object; Finsler belonged to the latter group. He dedicated himself to questions of design, light, and the arrangement of special structures in his pictures.

Born in 1891 in Heilbronn as the son of a Swiss merchant, Hans Finsler studied architecture in Munich and Stuttgart as well as art history with Heinrich Wölfflin and Paul Frankl at Munich University. In 1921, he moved to Halle (Saale) to complete his Ph.D. under the supervision of Paul Frankl. During this time, he earned his living by working as a librarian and teacher of art history at the school of commercial arts *Burg Giebichenstein*. Here, he started using photography as a means to collect demonstrative material for his courses and to document the works of the school and its artists. Soon this developed into the first course of photography at a German art school. In 1929, the magistrate sanctioned the establishment of a new department for modern artistic photography at the art school, with Hans Finsler as its head. Finsler led this photography course until 1932.

In addition to his teaching assignments, Finsler worked for municipal institutions and firms in and outside Germany, as, for example, a chocolate producer in Halle, the “United Factories” in Düsseldorf and Munich, the *Werkbund* and North German Lloyd, by supplying advertising photographs. In 1928, Finsler had his first solo exhibition in Halle; the year after, he participated with numer-

ous photographs in the *Fifo* (film and photography exhibition) at Stuttgart. The pictures taken during the decade in Halle—probably around 2000—are considered the most important part of his photographic oeuvre. Finsler’s work and the activities of his students found high acclaim in Halle and beyond. He published in various journals and took part in exhibitions in Berlin, Munich, Zurich, Stuttgart, Paris, and London. The city of Halle repeatedly hired him for advertising and documentary photography; Finsler studied the interplay of architecture and landscape in the industrial town, and the recording of the city’s appearance was one of his important concerns.

Thus, the years in Halle were a fulfilling time for him and led him to attain artistic maturity as a photographer. He soon found his photographic language, his “optical grammar.” The functional context of objects, their characteristic use, and productive qualities figured prominently in his pictures. Some of his most impressive shots are those of ocean steamers of the Lloyd, taken from an oblique bottom position. A striking feature of his experiments in creating an abstract image through photographing objects is Finsler’s predilection for geometrical structures that are achieved through calculated arrangements. Finsler was also a master of architectural photography, his photographs capturing the plasticity and materiality of buildings and cityscapes through his choice of perspective, composition, and play of light. As did other exponents of the *Neue Fotografie*, Finsler also favoured eggs as still life subjects: a series of these pictures, consisting of 22 pictures, was probably produced in the beginning of 1929.

In 1931, the city of Zurich offered Finsler a teaching position in photography at the commercial arts department of the school of commerce. Finsler accepted “for reasons of health and family” and remained there as head of the department until his retirement in 1958. Among his pupils were Werner Bischof, Amil Schulthess, Ernst Scheidegger, and René Burri. He was active publishing articles on photography for *Camera*, *Du*, and other journals. In Switzerland, Finsler also found a circle of clients highly appreciative of his work, among them the modern furnishing

house of Switzerland, *Wohnbedarf AG*. At the end of the 1930s, Finsler increasingly committed himself to his work for the *Schweizerischer Werkbund*, and he acted as its chairman from 1946 to 1955. In 1969, he showed a selection of his works of the 1920s, which he published two years later, with his own comments, under the title *Mein Weg zur Fotografie* (My Way to Photography). Finsler died in 1972 in Zurich.

FRANZISKA SCHMIDT

## Biography

Swiss, Born in Zurich, 7 December 1891. Studied architecture at the *Technische Hochschule*, Munich, 1909–1914; studied art history in Munich by Heinrich Wölfflin and Paul Frankl, 1914–1918; married Lita Schmidt, a study colleague, 1921; Librarian and Professor in Art History at the *Kunstgewerbeschule Burg Giebichenstein*, Halle, Germany, 1922–1932. Autodidact in photography, from 1922; founded first class for “object photography” at the *Burg Giebichenstein*, 1927–1932; taught photography at the *Kunstgewerbeschule*, Zurich, 1932–1958. President, Swiss *Werkbund*, Zurich, 1932. Died in Zurich, 1972.

## Individual Exhibitions

- 1928 *Neue Wege der Photographie*; Museum Moritzburg, Ausstellungsraum Roter Turm; Halle an der Saale, Germany (Hans Finsler and his students)  
 1969 *Mein Weg zur Fotografie*; galerie 58; Rapperswil, Switzerland, and traveling  
 1991 *Hans Finsler. Neue Wege der Photographie*; Staatliche Galerie Moritzburg; Halle an der Saale, Germany, and traveling

## Selected Group Exhibitions

- 1929 *Photographie der Gegenwart*; Museum Folkwang; Essen, Germany  
*Film und Foto*; International Exhibition of “Deutscher Werkbund”; Stuttgart, Germany, and traveling  
 Gesellschaft Deutscher Lichtbildner; Eisenach, Germany  
 Altonaer Kunstverein; Hamburg, Germany  
 1930 Kunstgewerbeverein Erfurt; Erfurt, Germany  
*German Advertising Photographs*; Camera Club; London, Great Britain  
 II. *Internationale Hygiene-Ausstellung*; Deutsches Hygienemuseum; Dresden, Germany  
 1931 *Die Neue Fotografie*; International Travelling Exhibitions of the “Deutscher Werkbund” and “Münchner Bund”; Gewerbemuseum; Basel, Switzerland  
*Das Lichtbild*; Museum Folkwang; Essen, Germany  
 1932 *Die neue Fotografie in der Schweiz*; Schweizerischer Werkbund; St. Gallen, Switzerland, and traveling  
 1937 *Exposition Internationale des Arts et Techniques dans la Vie Moderne*; Paris, France  
 1952 *Subjektive Fotografie*; Staatliche Schule für Kunst und Handwerk; Saarbrücken, Germany

- 1974 *Photographs Suisses depuis 1840 à nos Jours*; Kunsthaus Zurich; Zurich, Switzerland  
 1977 *Medium Fotografie*; Staatliche Galerie Moritzburg; Halle an der Saale, Germany  
 1978 *Das Experimentelle Photo in Deutschland 1918–1940*; Galleria del Levante; Munich, Germany  
 1979 *Photographie als Kunst 1879–1979/ Kunst als Photographie 1949–1979*; Tiroler Landesmuseum Ferdinandeum; Innsbruck, Austria, and traveling  
 1980 *Avant-Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art; California, and traveling  
 1983 *Die fotografische Sammlung*; Museum Folkwang; Essen, Germany  
 1984 *Subjektive Fotografie: Images of the 50s*; San Francisco Museum of Modern Art; California, and traveling

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# ARNO FISCHER

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## German

Arno Fischer and Evelyn Richter are the most prominent names of the older generation of the former German Democratic Republic (East Germany) photographers. Arno Fischer is today seen as the outstanding East German photographer personality and as “the most well-known of the unknown German photographers.” Even to the present, Fischer devotes himself to photography in two ways: as a photographer and teacher. In both fields he has been very influential on generations of younger photographers.

Born in 1927 in Berlin-Wedding, Arno Fischer soon had the idea of becoming a press photographer, but ultimately decided to undergo an apprenticeship in carpentry. His parents died early, and he was raised by relatives. His uncle, a dedicated amateur photographer, inspired him to make his first photographs in 1941. After his military service and imprisonment in England, he returned to Berlin in 1946 and started to study drawing and sculpture at the *Käthe-Kollwitz-Kunstschule* in West Berlin in 1947–1948. After the closing of that school, he continued his studies of sculpture at the *Hochschule für Angewandte Kunst* at Berlin-Charlottenburg; he broke off his studies in 1953 when he was denied a scholarship for having previously studied in the east. It was for solely financial reasons that he moved into the eastern part of the city with his wife and started working as a photolab technician. In 1956, he obtained an assignment at the picture archive of the *Hochschule für Bildende und Angewandte Kunst* in Berlin-Weißensee. There he became first assistant of the graphic artist Klaus Wittkugel and freelance photography teacher. Since 1962, he worked as a photographer for the fashion and culture magazine *Sibylle*. From the middle of the 1960s, he shot picture reports in other socialist countries and worked for various magazines and newspapers like *Freie Welt*, *Wochenpost*, *Sonntag*. In 1971, Fischer resigned from Weißensee and continued as a freelance photographer. He traveled to Africa on behalf of his clients and published several illustrated volumes on cities. In 1974, he took a two-year teaching fellowship at

the *Hochschule für Grafik und Buchkunst* (HGB) in Leipzig. In the 1970s and 1980s, he undertook several trips to the USSR, France, Great Britain, The Netherlands, and the United States.

Together with others, Fischer founded the work group *Fotografie* in the *Verband Bildender Künstler* of the GDR. In 1983, he obtained an assignment at the HGB in Leipzig as a professor of artistic photography. Besides this, he taught press journalism at the *Fachhochschule* in Dortmund, West Germany, from 1991 until 2000; in 1993, he had to leave the HGB.

Arno Fischer always looked for a direct confrontation with reality, and was a committed proponent of subjective social photography. He tried to convey a familiar feeling for life, and to express his political convictions in a symbolic way. From 1952 onwards, Fischer concentrated on photography as his medium. His experience as a student of sculpture made him stress the presentation of plastic bodies in his pictures. “One of my strong points in sculpture was relief, and that consists mainly of composition for me. That is, I see the world already as something composed when I look at it.” Nevertheless his style is narrative and does not depict a posed reality. Even if some pictures look as if they have been staged, they are never more than sometimes intensely awaited moments of real events—“the decisive moment.” His commercial photographs also were imbued with considerable artistry, seeking to rise above mere illustration and to raise important existential questions.

Fischer habitually worked with single images, although at times he later arranged many into a series. The most important among these series are photographs from divided Berlin of the 1950s. The pictures were meant to document what was happening in Berlin, the focal point of the German division that had taken on a distinct shape by then: the social, political, and economical polarisation of the city had become an unmistakable fact. Fischer’s doubts about the West and sympathy for the East are conspicuous. Fischer did not focus on the symbolic interpretation of ruins or the architectonic destruction of Berlin; his interest was rather to gain insight into social

structures and the encounters and gestures of human beings. The strong impact of his photographs was due to a photographic language that was uncommon and both aesthetically and formally well-calculated: it went counter to contemporary clichés. The publisher *Edition Leipzig* wanted to publish this series under the title *Situation Berlin*. The evaluation of his experiences of the West were more or less in conformity with GDR authorities, but not his aesthetics; and the building of the Wall in 1961 became a pretext for banning the book. The series reappeared 40 years later, following the wall's dismantling.

An often quoted, important experience for Fischer was his encounter with Robert Frank's works, and especially his book *The Americans* of 1958. Frank's passionate photographic language and his conception of street photography encouraged Fischer to continue in this vein. He felt supported in his approach to search for the symbolic aspects in the fleeting nature of everyday situations. A further inspiration for Fischer and some of his colleagues was René Burri's book *Die Deutschen*, published in 1962, which was conceptually similar to Frank's works.

It was by accident that Fischer joined the fashion and cultural magazine *Sibylle* in 1962. Until 1985, he published photographs in its pages which formally qualified as fashion photography, although he never saw himself as a fashion photographer. Partly due to his and Thea Melis's work, the appearance of the magazine changed radically in the 1960s. Through a new concept and altered imagery of fashion photography, it wanted to establish a more realistic self-representation of society, and traditional "puppet poses" were abolished. Elements of live photography were adapted to the presentation of fashion photography: moments of movement, background as authentic environment, withdrawn depiction of fashion. These features were nothing new internationally, but gave a completely different appearance to fashion photography in the GDR. For a long time, *Sibylle* remained a forum for the otherwise hardly conceivable publication of such photography in the GDR.

Arno Fischer, always conceiving of photography in social and cultural terms, also saw himself as a teacher and mediator of photography. Especially in this context, his charisma has fully revealed itself: during all these years he has constantly had a circle of pupils and admirers around him. His lectures on photography resemble conversations about this medium. It is one of his greatest talents to mobilise the energies and trigger the independent artistic

development of others. In this way, he has become an example to many photographers.

FRANZISKA SCHMIDT

*See also:* **Burri, René; Frank, Robert; Photography in Europe: Germany and Austria; The Decisive Moment**

### Biography

Born in Berlin, Germany, 14 April 1927; Apprenticeship in carpentry. Study of sculpture in East and West Berlin, Artschool *Berlin-Weißensee* and *Hochschule der Künste* in Berlin-Charlottenburg, 1948–1953; work as a photolab technician. Decision for photography, Berlin, 1947–1953; assistant to Klaus Wittkugel at the art school in Berlin-Weißensee, 1956; first assistant with lectureship, 1957–1971; Fischer's book *Situation Berlin* was not published because the wall was built, 1961. Worked as photographer and publicist for the magazine *Sibylle*, Berlin, 1961; founded together with other photographers the group *Direkt*, in the mid-1960s; assignment at the *Hochschule für Grafik und Buchkunst* in Leipzig (HGB), 1972–1974; founded the work group *Fotografie* in the *Verband Bildender Künstler* of the GDR, 1981; lectureship at the HGB, Leipzig, 1983–1985; professor for artistic photography, HGB Leipzig, 1985–1992; individual exhibition at the "Recontres Internationales de la Photographie" in Arles, France, 1987; teacher and artistic director of the class *Fotografie* at the HGB Leipzig, 1992–1993; assignment for press journalism at the *Fachhochschule Dortmund*, 1990–2000; award Dr. Erich Salomon of the Deutschen Gesellschaft für Photographie (DGPh), 2000; living and working in Granssee near Berlin.

### Individual Exhibitions

- 1958 Warszawa, Poland (together with Evelyn Richter)
- 1967 *Am Wege*; Fotogalerie, Bratislava, CSSR
- 1978 Kunstmuseum Vienna, Austria
- 1979 Galerie Berlin; East Berlin, Germany
- 1983 *Indien*; Club der Kulturschaffenden der DDR, East Berlin, Germany
- Alt *Delhi-Neu Delhi*; Galerie Sophienstraße 8, East Berlin, Germany
- 1985 *Fotografien aus vier Jahrzehnten*; Fotogalerie am Helsingforser Platz, East Berlin, Germany
- 1987 *Recontres Internationales de la Photographie*, Arles, France
- 1988 Akademie der Künste, East Berlin, Germany
- 1989 Braga, Portugal
- 1991 Almeria, Spain
- 1991 Galerie im Margarethenhof, Königswinter, Germany (together with Ulrich Wüst)
- 1993 Omes da Fotografia, Lisbon, Portugal
- 1995 Laurence Miller Gallery, New York, United States
- 1996 *Arno Fischer und Schüler*; Galerie GAFF, Rotenburg/Wümme, Germany
- 1997 *Arno Fischer. Photographien*; 4. Internationale Fotografie Herten, Germany, and traveling

## FISCHER, ARNO

1997/98 *Arno Fischer. Photographien*; Staatliche Galerie Moritzburg Halle, Halle an der Saale, Germany, and traveling

1998 *Arno Fischer. Ost-West-Berlin und andere Photographien 1943–1990*; Galerie Zimmer, Düsseldorf, Germany

2000 Exhibition on the occasion of the award *Dr. Erich-Salomon* of the DGPh, Martin-Luther-Universität Halle-Wittenberg, Halle an der Saale, Germany

2000 *Arno Fischer. Photographien 1943–1989*; Haus der Fotografie Hannover, Hannover, Germany

### Selected Group Exhibitions

1977 *Medium Fotografie*; Staatliche Galerie Moritzburg Halle, Germany

1979 *DDR Fotografie*; Galerie Gurzenich, Cologne, Germany

1981 *II. Porträtfotoausstellung*; Fucik Hallen, Dresden, Germany

1982 *9. Kunstausstellung DDR*; Fucik Hallen, Dresden, Germany

1985 *Photographs Contemporains en R.D.A.*; Cherbourg, France, and traveling

*10 Fotografen aus der DDR*; Graz, Austria, and traveling

*Begegnungen*; Altes Museum, East Berlin, Germany

1992 *Nichts ist so einfach wie es scheint. Ostdeutsche Photographie 1945–1989*; Berlinische Galerie, Landesmuseum

für Moderne Kunst, Photographie und Architektur, Berlin, Germany

1996 *Arno Fischer and His Students*; Galerie GAFF, Rotenburg/Wümme

1997 *Positionen künstlerischer Photographie in Deutschland seit 1945*; Berlinische Galerie, Landesmuseum für Moderne Kunst, Photographie und Architektur, Berlin, Germany

1998 *Zwischen Abstraktion und Wirklichkeit. Fotografien der 50er Jahre*; Kunstverein Ludwigshafen, Germany

1998 *Signatures des Sichtbaren. Ein Jahrhundert der Fotografie in Deutschland*; Galerie am Fischmarkt, Erfurt, Germany

1999 *Macht eines Mediums. Deutsche Fotografie von 1870 bis 1970*; Kunst- und Ausstellungshalle, Bonn, Germany

### Selected Works

*Situation Berlin, 1953–1960*

*New York, 1980*

*East Berlin, 1956*

### Further Reading

Auer, Barbara, ed. *Zwischen Abstraktion und Wirklichkeit. Fotografien der 50er Jahre*. Ludwigshafen: Kunstverein, 1998.



Arno Fischer, East Berlin, 1956.  
[Courtesy Gallery argus Fotokunst, Berlin]

- Centre Regional de la Photographie Nord Pas-de-Calais*. Exhibition catalogue. Douchy-les-Mines, 1990.
- Domröse, Ulrich, ed. *Nichts ist so einfach wie es scheint. Ostdeutsche Photographie 1945–1989*. Exh. cat. Berlin: Berlinische Galerie, Landesmuseum für Moderne Kunst, Photographie und Architektur, 1992.
- Domröse, Ulrich, ed. *Positionen künstlerischer Photographie in Deutschland seit 1945*. Berlin: Berlinische Galerie, Landesmuseum für Moderne Kunst, Photographie und Architektur, 1997.
- Domröse, Ulrich, ed. *Arno Fischer: Situation Berlin, Fotografien 1953–1960*. Berlin: Nicolai Verlag, 2001.
- Fischer, Arno. *Cleopatra das kluge Kind*. Text Heinz Kahlow, Zeichnungen Heinz Bormann, Berlin: Das Neue Berlin, 1960.
- . *Schläft ein Lied in allen Dingen. Romantische Gedichte*. Auswahl Klaus Friedrich Köpp, Berlin: Ruetten & Loening, 1970.
- . *Polens Hauptstädte. Poznan, Krakow, Warszawa*. Text Rolf Schneider. Berlin: Volk und Welt, 1974.
- . *Leningrad. Erinnerungen und Entdeckungen*. Text Daniil Granin. Berlin: Volk und Welt, 1981.
- . *Alt-Delhi, Neu-Delhi. Zwischen Affenstadt und Rotem Fort*. Text Richard Christ. Berlin: Volk und Welt, 1983.
- . *Gruppe "Direkt". Redaktionsgespräch*. In *Bildende Kunst* Nr. 4, 1984.
- . *Arno Fischer. Fotografien aus 4 Jahrzehnten*. Ausst. Kat., Fotogalerie Berlin-Friedrichshain, 1985.
- . *New York. Ansichten*. Text Heiner Müller. Berlin: Volk und Welt, 1988.
- . *Berlin 1943–1990*. Douchy-les-Mines: Centre Regional de la Photographie Nord Pas-de-Calais, 1990.
- Frühe Bilder. Eine Ausstellung zur Geschichte der Fotografie in der DDR*, Exh. cat. Leipzig 1985.
- Gernot Kuehn, Karl ed. *Caught: The Art of Photography in the German Democratic Republic*. Los Angeles, Berkeley, London: 1997.
- Gundlach, F.C. and Ulli Richter, eds. *Berlin en vogue. Berliner Mode in der Photographie*. Exh. cat. Berlin: Martin-Gropius-Bau, 1993.
- Ich brauche Leute um mich herum, am liebsten junge. Ein Gespräch mit Arno Fischer*. In *Photonews* no. 9 (2001).
- Immisch, T.O., and Klaus Göltz, eds. *Arno Fischer. Photographien*. Leipzig: Connewitzer Verlagsbuchhandlung, 1997.
- Leipziger Schule. Fotografie, Arbeiten von Absolventen und Studenten 1980–1993*. Exh. cat. Leipzig: Hochschule für Grafik und Buchkunst, 1993.
- Leipzig trifft Dortmund in Berlin. Studenten der Fotografie von Arno Fischer*. Exh. cat. Berlin: Neue Galerie der Bildenden Künste, 1993.
- Melis, Dorothea, ed. *Sibylle. Modelfotografie aus drei Jahrzehnten DDR*. Berlin: Schwartzkopf & Schwartzkopf, 1998.
- Signatur des Sichtbaren. Ein Jahrhundert der Fotografie in Deutschland*. Exh. cat. Erfurt: Galerie am Fischmarkt, 1998.
- 'Zustandsberichte'. *Deutsche Fotografie der 50er bis 60er Jahre in Ost und West*. Exh. cat. Stuttgart: Institut für Auslandsbeziehungen, 1992.

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## PETER FISCHLI AND DAVID WEISS

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### Swiss

Collaborating since the late 1970s, Swiss artists Peter Fischli and David Weiss work in various media, including sculpture, film, installation, text, photography, and video. In their aesthetic practices and public life, the two artists have taken great pains to circumnavigate their individual personas, forging instead a rigorously collaborative identity. As such, precious little is known about them beyond the most basic biographical data.

While the work of Fischli and Weiss reflects a definite relationship to pop art and conceptual art, their fixation on seemingly banal objects and images breaks with Warholian detachment, suggesting that the stuff of everyday life may carry potential philosophical and spiritual consequence. This longstanding preoccupation with the quotidian is a constant in their work, evident in their first collaboration, *Wurstserie* (Sausage Series), 1979. In the 10 color photographs, a variety of sausages and meat products are posed in scenes

with alternately generic and specific titles, including *In den Bergen* (In the Mountains) and *Titantic*. The most widely circulated image from the series is *Der Unfall* (The Accident), a two-car sausage-mobile collision against a backdrop of roughly carved cardboard high-rises, with cigarette butts, in lieu of human bodies, posed in the scene as both onlookers and casualties. The image bears a timbre common to all of the work of Fischli and Weiss: it is at once ludic, with a childlike sense of inventiveness, and bothered, with a trace of agitation.

For the five years following *Wurstserie*, Fischli and Weiss abandoned the camera in favor of the unfired clay of *Plötzlich diese Übersicht* (Suddenly this Overview), 1981; and the polyurethane, cloth, and paint of their three subsequent projects. While many of their collaborations do away with the camera altogether, it seems that the possibilities and practices associated with photographic technologies are always at work in the output of Fischli and Weiss. Like the sausage-animated images of their debut collaboration, their practices in other media of the same period show a commitment to the commonplace, and an exploration of the promise and thresholds of archival practices and the positivist systems of modernity—every image captured with a camera begs the viewing subject to wonder how many other images might have been missed. With their return to the camera in *Stiller Nachmittag* (Quiet Afternoon), 1984–1985, the pair produced a series of black-and-white and color photographs of contraptions devised out of food and kitchen gadgets. These still images of contrivances anticipate the best-known work of Fischli and Weiss, *Der Lauf der Dinge* (The Way Things Go) 1985–1987.

A half hour of color footage shot on 16 millimeter film, *Der Lauf der Dinge* follows a chain reaction, from a rotating trash bag which sets a tire in motion through a series of other events, to the ultimate overflow of a foamy substance and its subsequent ignition. En route, there are a number of spills, unravelings, eruptions, explosions, and rotations. Frequently characterized as a Rube Goldberg, the events shown in *Der Lauf der Dinge* are fundamentally different from the zany contraptions invented by Goldberg, who illustrated them to amuse his readers. A Rube Goldberg device entails, per definition, an obsessively elaborate design, ultimately yielding the completion of a very simple task, such as juicing an orange or shutting a window. Goldberg's inventions were a playful critique of Taylorist fantasies of efficiency, but nothing happens at the end of *Der Lauf der Dinge*; it is utterly

non-teleological. In spite of this apparent aimlessness, or perhaps because of it, the footage is absolutely compelling and uneasy. Arthur Danto has suggested that the uncanny quality of the piece may be attributed to its visual quality and the materials used in the contraption, suggestive of an interrogation space and various implements of torture. 2003 saw renewed interest in *Der Lauf der Dinge* when Fischli and Weiss publicly considered legal action against Honda in response to a car commercial which clearly references their work, giving rise to provocative debates around questions of intellectual property.

In the years devoted to the realization of *Der Lauf der Dinge*, Fischli and Weiss also produced a number of cast rubber works before returning to the photographic medium with *Airports* in 1988. The series of cibachrome images taken around the world show commercial jets of variously relevant global import on runways, surrounded by cargo, truckloads of luggage, and the occasional worker, shot against a range of landscapes, including mountain ranges, bleak industrial surroundings, and lush flora. The images are aggressively generic; one could easily imagine them on the pages of an in-flight children's activity book. The strategically artless photographs have an undercurrent of anxiety; even in a pre-9/11 world, airplanes and all of the trappings of air travel connote the threat of contamination from afar, and the dangers of hijackers, mechanical malfunctions, and crashes. If *Airports* evokes the nervousness of departure, then the next Fischli and Weiss project addresses the anticipation of arrivals. The 1991 *Bilder, Ansichten* (Pictures, Opinions) is a series of color photographs including the most clichéd images of Paris, Giza, Stonehenge, Sydney, and Rome, as well as snow-capped mountains, butterflies and flowers, goldfish, children, and a kitten. Without question, the artists maintain their attention to the seemingly banal in still photographs, and in their video work this inevitably stands in the foreground of issues of temporality and duration.

In the early nineties, Fischli and Weiss completed a number of color videotape projects, explicitly confronting questions of the archive and the limits of spectatorship. The most epic of these projects is the untitled video installation mounted at the Swiss Pavilion of the 1995 Venice Biennale, consisting of 30 color videotapes containing 80 hours of footage of the artists' journeys, from little local drives to intercontinental trips. The artists installed the video in Venice on 12 monitors, making it impossible to watch everything at once. Throughout the 1990s,

Fischli and Weiss maintained their commitment to everyday objects and the nature of contemplation in a range of media practices.

Their first major work of the new millennium distills many of the key concerns so characteristic to their oeuvre. *Món Visible* (Visible World), 2000, consists of 14 massive light box tables lined up end to end in a dark room, displaying 2,800 slides shot by Fischli and Weiss over the course of 13 years, including many images seen in their previous collaborations. The sheer volume of images places a particular set of demands on the viewer, and the subject matter and exhibition method suggest that Fischli and Weiss will continue to repeat the same set of concerns in their work: the pleasure of banality, the status of the artwork, and the limits of positivism.

RONI SHAPIRA

*See also: Conceptual Photography*

### Biography

**Peter Fischli:** Born in Zurich, Switzerland, 1952. Attended the Accademia di Belle Arti, Urbino, 1975–1976 and the Accademia di Belle Arti, Bologna, 1976–1977.

**David Weiss:** Born in Zurich, Switzerland, 1946. Attended the Kunstgewerbeschule, Zurich, 1963–1964 and the Kunstgewerbeschule, Basel, 1964–1965.

The artists live in Zurich, where they have been working collaboratively since 1979.

### Individual Exhibitions

1981 *Plötzlich diese Übersicht*; Galerie Stähli, Zurich, Switzerland

1983 *Fieber*; Monika Sprüth Gallery, Cologne, Germany

1985 *Stiller Nachmittags*; Monika Sprüth Gallery, Cologne, Germany

*Peter Fischli/David Weiss*; Kunsthalle Basel, Basel, Switzerland

Groninger Museum; Groningen, Netherlands

Centre Culture Suisse; Paris, France

Produzentengalerie; Hamburg, Germany

Kölnischer Kunstverein; Cologne, Germany

1986 Sonnabend Gallery; New York

The Corridor; Reykjavik, Iceland

1987 Monika Sprüth Gallery; Cologne, Germany

List Visual Arts Center, Massachusetts

Renaissance Society; Chicago, Illinois

Institute for Art and Urban Resources, P.S. 1; New York

Museum of Contemporary Art; Los Angeles, California

Dallas Museum of Art; Dallas, Texas

Berkeley Art Museum; Berkeley, California

1988 ICA Art Gallery; London, England

Third Eye Center; Glasgow, Scotland

Musée de peinture et de sculpture; Grenoble, France

Interim Art; London, England

Centre d'Art Contemporain; Geneva, Switzerland

Portikus; Frankfurt am Main, Germany

1989 University of South Florida; Tampa, Florida

Sonnabend Gallery; New York

Monika Sprüth Gallery; Cologne, Germany

Le Case d'Arte; Milan, Italy

Galerie Susan Wyss; Zurich, Switzerland

Akhenaton Gallery; Cairo, Egypt

1990 Galerie Hussenot; Paris, France

Kunstverein München; Munich, Germany

Galerie Marga Paz; Madrid, Spain

1991 Kunstverein der Rheinlande und Westfalen; Düsseldorf, Germany

Wiener Secession; Vienna, Austria

Galerie Achenbach; Frankfurt am Main, Germany

Galleria Bonomo; Rome, Italy

1992 Galerie Walcheturm; Zurich, Switzerland

Galleria Locus Solus; Genoa, Italy

Galerie Francesca Pia; Bern, Switzerland

Musée national d'Art Moderne, (Centre Georges Pompidou); Paris, France

1993 Kunsthalle Zurich; Zurich, Switzerland

Le Case d'Arte; Milan, Italy

Musée d'Art et d'Histoire; Geneva, Switzerland

1994 Sonnabend Gallery; New York

1995 *Swiss Pavillon*; XLVI Biennale Venice; Venice, Italy

Monika Sprüth Gallery; Cologne, Germany

1996 *In a Restless World*; Walker Art Center, Minneapolis, Minnesota

Serpentine Gallery; London, England

Kunsthau Zurich; Zurich, Switzerland

1997 Institute of Contemporary Art; Philadelphia, Pennsylvania

Wexner Center for the Arts; Columbus, Ohio

Museum of Modern Art; San Francisco, California

Centre de Saint-Gervais; Geneva, Switzerland

1998 Monika Sprüth Gallery; Cologne, Germany

White Cube; London, England

Galerie Hauser & Wirth & Presenhuber; Zurich, Switzerland

Institute of Contemporary Art; Boston, Massachusetts

Kunstmuseum Wolfsburg; Wolfsburg, Germany

1999 Matthew Marks Gallery; New York

ARC Musée d'Art Moderne de la Ville de Paris; Paris, France

2000 *Sichtbare Welt, Plötzlich diese Übersicht, Grosse Fragen-Kleine Fragen*; Museum für Gegenwartskunst, Basel, Switzerland

*El mon visible*; Museu d'Art Contemporani de Barcelona, Barcelona, Spain

ARC Musée d'Art Moderne de la Ville de Paris, Paris, France

2001 *Busi (Kitty)*; Matthew Marks Gallery, New York

*Fischli & Weiss. Mundo visivel*; Serralves Museum of Contemporary Art, Porto, Portugal

*Airports*; Monika Sprüth/Philomene Magers, Munich, Germany

2002 *Fragen Projektionen*; Museum Ludwig, Cologne, Germany

Matthew Marks Gallery, New York

2003 Museum Boijmans Van Beuningen; Rotterdam, Netherlands

*Hunde (Dogs)*; Matthew Marks Gallery, New York-Galerie Barbara Wien, Berlin

Galerie Sprüth & Magers, Köln

### Selected Group Exhibitions

1984 *An International Survey of Recent Painting and Sculpture*; Museum of Modern Art, New York

1989 *Comic Iconoclasm*; ICA Gallery, London, England

1991 *Metropolis*; Martin-Gropius-Bau; Berlin, Germany

1997 *documenta X*; Kassel, Germany

2002 *Moving Pictures*; Solomon R. Guggenheim Museum, New York

2003 *Traveling: Towards the Border*; The National Museum of Modern Art, Tokyo, Japan

### Selected Works

*Der Lauf der Dinge* (The Way Things Go) 1985–1987

*Airports*, 1988

*Bilder, Ansichten*, 1991

*Món Visible* (Visible World), 2000

### Further Reading

Armstrong, Elizabeth, ed. *Peter Fischli and David Weiss: In a Restless World*. Minneapolis: Walker Art Center, 1996.

Cameron, Dan. "Through the Looking Glass, Darkly: Fischli/Weiss." *Artforum International*, v. 31 (September 1992).

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# ROBERT JOSEPH FLAHERTY

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## American

Robert J. Flaherty has been widely acknowledged as "the inventor of documentary film." Although primarily known as a film director and a cameraman (for the films *Nanook*, *Moana*, *Man of Aran*, *The Land*), he was also a still photographer, capable of lyrical images with an ethnographer's perspective. Born in Iron Mountain, in Michigan's Upper Peninsula, on February 16, 1884, he was the eldest of seven children of an Irish Protestant father and German Catholic mother; his paternal grandfather had lived in Quebec City, Canada. His father was a mining engineer and an iron ore explorer, and the young Flaherty was more often in the northern woods with his father, looking for iron ore, than in school.

In the employ of a railroad company exploring the eastern coast of the Hudson Bay, the great indent in the frozen north of Canada between 1910 and 1912, Flaherty made several expeditions to the Nastapoka Islands, Fort George, Great Whale Island, and across the Ungava Peninsula. He took many still photographs and became acquainted with the native Inuit. His striking body of photographs from these expeditions are held largely in the collection of the Thunder Bay Historical Museum Society. These photographs included images from Fort George, Baffin Island, the Ungava Peninsula, and Fort Chimo, and they depict the Natives of Northern Quebec, including

the Nasakapi of the Nastapoka Islands with their distinctive headgear and clothing, and the Inuit. He captured portraits of men, women, children, candid and posed; and images of their dogs, dwellings, and boats, as well as daily life in Port Arthur, today's Thunder Bay. On all of his trips, Flaherty had heard tales of the Belcher Islands, and he was determined to explore them; for a trip launched in August, 1913 with this goal in mind, Flaherty was carrying a hand-cranked Bell and Howell movie-camera. The weather, however, prevented his success, and he returned to the United States for his marriage in 1914 to Frances Hubbard, who was to become as well his collaborator on future projects. Flaherty gave to friends some of the photographs that he made; they found them fascinating in their depiction of a people and culture of which they had little knowledge. Further motivated, Flaherty returned to explore the Belchers from 1914 until 1916, shooting about 70,000 feet of film footage—mostly of the Inuit pursuing their prey, but also of the landscape and wild life. The title of this first effort was to be *Innuït* (*Eskimo*), roughly edited in 1917. But disaster struck when the highly flammable film stock in use at the time caught fire while Flaherty was working with the negative; the only copy seems to be lost.

Unsatisfied by his first experience with motion pictures (and badly burned by the fire of the nitrate celluloid), Flaherty returned to the Canadian North on exploration assignments, always accom-

panied by his movie camera. In 1919, with the financial help of the French fur company, Révillon Frères, Flaherty again shot the Inuit with the idea of telling a story instead of merely juxtaposing images and short scenes. This effort, *Nanook of the North* (1922), becomes his first real movie and the one that earned him enduring fame—a silent film made with an Inuit family living in Inukjuak (also known as Inukjuak, or Port Harrison), on the east coast of the Hudson Bay, in northern Québec. It showed the everyday life of an engaging Inuit named Nanook (“The Bear”), with scenes such as his hunting a walrus, participating in the building of an igloo, and a surprising scene of the whole family sleeping together side-by-side, naked. The enjoyment of modern, Western culture, such as listening to a record played on a gramophone, was also captured. *Nanook of the North* was later reedited with a soundtrack; thus, two versions of the film remain today. The film was a huge success worldwide, although some critics condemned Flaherty for showing an exotic side of the Inuit doing things that they had left behind, such as wearing traditional clothing (which was made especially for the film) or hunting using primitive harpoons. Later critics also point out that Nanook was more or less “hired” to be the lead in the film, as he served as Flaherty’s main assistant, coordinating transportation, taking care of the equipment, and even suggesting scenarios, thus creating a work of fiction more than that of a dispassionate ethnographic documentary. Flaherty’s technical innovations were considerable as well; shooting in the frigid conditions of the north provided endless challenges; the use of graphite as a lubricant was one important innovation.

Nevertheless, by contemporary accounts, the audience that most enjoyed the movie was the Inuit themselves. Tragically, as the film was entrancing audiences worldwide, the Inuits were facing exceedingly harsh conditions; Nanook died of starvation not long after filming was complete.

For his still photographs made in the Canadian north from 1910 onwards, Flaherty utilized a 5 × 4-inch Eastman plate (or view) camera and a 4 × 5-inch Graflex roll-film camera to take photographs of Inuit groups. Although the Inuit people were by no means entirely isolated, when Flaherty showed photographs to Nanook for the first time in his life, the Inuit did not understand what he saw and could not grasp what the images represented. As Flaherty explained later:

My task is to make Nanook understand what I intended to do. My first difficulty was that he didn’t even know

how to read a picture. The first pictures I showed him meant no more to him than so many curious marks. It was only when I showed him some photographs of himself which I had made as tests—I had him look at himself in the mirror, and then at the photographs—that I got him to understand what a picture meant.

(Flaherty [1934], quoted in Christopher, 1998: 187)

Although Flaherty is widely credited with coming up with the first film documentary and his device of shooting footage with the idea of constructing a narrative was pioneering and has proven to be enduring, according to filmmaker Dennis Doros Flaherty had in fact been influenced by previous films such as Edward S. Curtis’s film, *In the Land of the Head Hunters* (aka *In the Land of the War Canoes*, 1914), and Herbert Ponting’s *90 Degrees South: with Scott to the Antarctic*.

Flaherty went on to make a number of other films, including *Moana: A Story of the South Seas* (1926), about the Samoan people, with whom Flaherty and his wife lived for almost three years. *Moana* was innovative: Flaherty pioneered the use and development of panchromatic black-and-white film. When Flaherty’s friend, the British producer (and later founder of the National Film Board of Canada), John Grierson saw *Moana*, he coined a new term, namely “documentary,” to describe his innovative style, combining an ethnographic approach with poetic images. Although his documentaries were successful, Flaherty’s career as a filmmaker was difficult. Often at odds with those interested in the commercial exploitation of his films, or with his producers or collaborators, his only other great success was *Man of Aran* (1934). Invited by his old friend John Grierson to England to live in 1933, Flaherty shot for over a year off Ireland’s Galway coast, on the island of Aran, creating an epic without dialogue, which showed the rude life of fishermen, who re-enacted for the camera some fishing practices that were long abandoned.

After other setbacks, including work on a big-budget production in India of Rudyard Kipling’s *Elephant Boy*, Flaherty returned to the United States. There, he made *The Land* (1942) for the U.S. Department of Agriculture, and *Louisiana Story* (1948), funded by corporate support.

Robert J. Flaherty died of a thrombosis on July 23, 1951, in Dummerston, Vermont. The Annual Robert Flaherty Film Seminar, an international event, has been held every year since 1954, having been inaugurated by Flaherty’s widow. The Robert Flaherty Foundation was established in New York City in 1953; it moved to Brattleboro, Vermont, the following year. Canada also remembered Flah-

## FLAHERTY, ROBERT JOSEPH

erty's presence as an explorer; today, one of the Belcher Islands in Hudson Bay is named after him. The Robert Flaherty Papers are housed at the Butler Library of Columbia University, New York.

YVES LABERGE

See also: **Photography in Canada**

### Biography

Born Robert Joseph Flaherty in Iron Mountain, Michigan, 16 February 1884. Studied in various primary schools in Michigan. Between 1896 and 1898; lived with his father, a mine manager, in Port Arthur (now Thunder Bay). From 1899–1890, sent to board at the Upper Canada College in Toronto; returned to US in 1900. From 1902 to 1903, studied for a short period at the Michigan College of Mines, in Houghton, but abandoned formal education after being expelled. Worked as a prospector north of Lake Huron, between 1907 and 1910. In August 1910, hired by Sir William Mackenzie, a builder of the first Canadian railroad, to explore the eastern coast of the Hudson Bay. Made three journeys on the Hudson Bay between 1910 and 1913. Studied motion picture photography and movie-camera technique for a month, in 1913 at the Eastman Company in Rochester, New York. Married Frances Hubbard (1883–1972), who studied with him at the Michigan College of Mines, on November 12, 1914, in New York City. Fourth expedition in the Canadian North 1915. Began to shoot the Inuit again in 1919. Released first film, *Nanook of the North*, as director, cameraman, and producer, 1922. Wrote his impressions about life in the

Canadian North, *My Eskimo Friends*, in 1922–1924. After living three years in the South Seas, released his film *Moana*, 1926. Lived in U.K. between 1931 and 1939. Received the “Best Film” Award at the 1934 Venice Film Festival. Returned to the U.S. in 1939, until his death. In 1948, his film *Louisiana Story* received a British Film Academy award. Honorary Ph. D. awarded by the University of Michigan, 1950. Died of a thrombosis on July 23, 1951, at his home, in Dummerston, Vermont.

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## VILÉM FLUSSER

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### Czech

Vilém Flusser, an important philosopher in the arena of the new communications media and their cultural function, was a representative of a Czech intellectual tradition that included writers like Franz Kafka and Franz Werfel and philosophers like Edmund Husserl. Flusser was also influenced by the language philosophy of Ludwig Wittgenstein and by many aspects of Walter Benjamin’s writings on art, technology, and history. While he

wrote on a number of topics related by the theme of globalization, including technology, emigration, and nationalism, his ideas about the nature of photography and the photograph have made him an important influence on image theory in the 1980s to the present day. In contrast to the analytical modernist thinking, focused on the depth of the signified and represented by theorists like Karl Marx or Sigmund Freud, Flusser directed his main interest to the “surfaces” of the signifier and their equivalence. He emphasized the creative possibili-

ties of communication, and especially of artificially created worlds.

Flusser was born in 1920 in Prague into a German Jewish family. He began studying philosophy at Charles University in Prague in 1939 but fled Nazi occupation to England in 1939. He continued on to Brazil in 1941. There, Flusser enrolled at the University of Sao Paulo. He managed an electronic transformer factory while establishing himself as a philosopher. In 1963, he was appointed a Professor of the philosophy of communication at the University of Sao Paulo. In 1976, he settled in France and taught in Aix-en-Provence and Arles, while giving lectures and serving as a visiting professor at various European and American universities. He died in 1991 in a car crash near the Czech-German border after delivering his first public lecture in Prague.

Flusser tried to conceptualize the semiotic, communicational, and aesthetic implications of the photographic medium by focusing on its technical specificity. Nevertheless, a photograph is not for him “a message without a code,” as Roland Barthes put it, nor a transparent image of an objective reality. Rather, it is defined as a way of transcoding, that is, re-writing, the scientific formulas which made possible technological progress and, therefore, photography itself.

According to Flusser, the transition from the prehistorical to the historical period was parallel to the substitution of magical thinking, dominated by images, by rational or linear thinking. Flusser believed that in the late twentieth century humans entered a transitional period between historical and post-historical thinking. Linear thinking—based on writing and essential to history—is about to be put aside by a new form of thinking that is much more complex: thinking which is multi-dimensional and visual, based on algorithms, and inspired by system and chaos theory.

In that sense, traditional images are pre-historical and technological images post-historical; the former signify visual phenomena, the latter the scientific concepts which made them possible. Photography, by transforming linear equations to images, re-injects magical thinking into modern societies, introducing the postmodern era. Flusser’s questioning of contemporary culture joins in that point the necessity, expressed by Walter Benjamin, of a dialectical form capable of linking together the modernist rationalization of the culture and the simultaneous revival of magical or mythical models of behavior.

Flusser was intensely interested in the potential of virtual reality to enable human beings to create and manipulate their environments. In the cultural

logic of post-modern societies, the technological potential available to humans brings about a rupture with the humanist traditions of the past and the forms of subjectivity associated with them. The autonomous subject has been decentred and transformed into a product of his own creation, a fairly consistent theme in postmodern thinking.

Flusser postulated that the invention of photography was the starting point of a technological and cultural process in which the mechanical structures introduced by industrial revolution give place to cybernetic ones, based on algorithms. In this context, the increasing dominance of electronic means of communication is the most distinctive feature of post-industrial societies. Photography is thus regarded as the last step before the complete dematerialization of the image and its transformation to pure information. What is important in a photograph is not the object itself but the information of which it is the vehicle. In Flusser’s perspective, there could be no such a thing as an “original photography.”

The extreme mobility and general equivalence of information make photographic images volatile, nomadic, and uncertain, easy to manipulate: their final meaning depends much more on their context than on the images themselves. For Flusser, visual images, unlike verbal information, are multidimensional symbolic structures open to interpretation. Through a feed-back effect, photographic reproductions of reality influence and transform reality itself, attempting to conform it to pre-programmed and standardized stereotypes. In that way, photography tends to generalize its own range of technical possibilities to the large scale of social exchange. As Flusser observes, the operating model of photographic vision is not one of causal but of functional thinking. The difference is that in the latter, the result is programmed in advance and not analytically deduced. In that way, Flusser considers the social implications of photography as an integral part of its meaning.

Electronic media of communication and their imagery absorb and recycle their objects, dissolving the historical dimension of reality in a series of redundant reproductions. As artist Alfredo Jaar puts it: “Images have an advanced religion. They bury history.” For Flusser, no meaningful distinction can be drawn between reality and representation, for they differ only in degree of probability, not in essence.

Like the French philosopher Jean Baudrillard, Flusser addressed media images as representations of a radically new kind, calling not for the traditional aesthetics of production but for a historically relevant aesthetics of reception. Such aesthetics

should be capable to understand the postmodern inversion of the supposedly stable relation between subject and object of representation, as well as its historical and cultural implications and perversions. Thus, photography, rather than being just a new entry in the lexicon of visual history, calls for the revision and re-consideration of traditional aesthetic categories.

During the course of his life, Flusser published numerous essays on a wide range of topics and many books, writing in German and Portuguese. Among them, *Für eine Philosophie der Fotografie* ("Towards a philosophy of photography"), 1983, explores the implications for human society of the transition from writing culture to image-culture. *Die Schrift* ("Writing"), 1989, asks what is lost if the alphanumeric code of writing is superseded. In 1992, Flusser's "philosophical autobiography" was published under the title *Bodenlos* ("Bottomless"). *Nachgeschichte* ("Post-History"), 1993, considers the different implications of "the end of history" in the post-industrial world.

VANGELIS ATHANASSOPOULOS

*See also:* **Barthes, Roland; Image Theory: Ideology; Photographic "Truth"; Postmodernism; Representation; Semiotics**

### Biography

Born in Prague, Czechoslovakia, 1920. Studied philosophy at Charles University, Prague, 1939. Fled Czechoslovakia to England, 1939–1940; immigrated to Sao Paulo,

Brazil, 1941. Completed education at University of Sao Paulo. Member of the Brazilian Institute of Philosophy, 1962; appointed Professor of Philosophy of Communications, at FAAP (School of Communications and Humanities) University of Sao Paulo, 1963; co-editor of the *Brazilian Philosophical Review*, 1964. Special delegate of the Brazilian Ministry for Foreign Affairs for cultural cooperation with the United States and Europe, 1966. Relocated to Italy, 1972; France in 1976. Professor of Philosophy, University of Aix-en-Provence; visiting professor at various European and American Universities. Died in Prague, Czechoslovakia, 1991.

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# FORMALISM

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Formalism in the visual arts is a philosophy of aesthetics first formulated in its modern form in the early part of the twentieth century by such British Bloomsbury Group writers as Clive Bell and Roger Fry. Bell's and Fry's theories had arisen from the consideration of painting, but the basic notions of formalism could be applied to other two-

dimensional forms, and were soon being used to examine and understand photography.

The basis for the theories of Bell and Fry was simply that representation was irrelevant to paintings' value as an art form, that is, what the work depicted was not what made a work of art great. Applying his ideas to the whole of art history in his

1914 work, *Art*, Bell considers very few artists actually great. For Clive Bell the essential quality of any artwork was its ability to provoke an aesthetic emotion. Aesthetic emotion is obtainable only through the presence of what Bell termed “significant form.”

Bell does not deny that art can contain representational forms and still be considered art, but he asserts that artistic value can only be measured through significant form, which although it can be pointed out by a critic, an object is not art until it has independently provoked this response from the viewer. By Bell’s own admission all art experiences are thus entirely subjective. While representational imagery can be amusing or intellectually challenging, it is often not aesthetic. Its nature is often more documentary. Bell compares the history of art to the history of religion and finds a common motive for both. The aesthetic and the divine are both roads for people to exchange mundane reality for ecstasy. Aesthetic and religious rapture are very similar as described by Bell, and at their best both are completely independent of historic facts or contrived dogmas.

A contemporary of Bell, Roger Fry published his major writing on art in 1920, called *Vision and Design*. While Bell was dismissive of the relatively new tendency in painting, Impressionism, Fry cites the movement as the beginning of a new revolution in art. Impressionist artists removed art from the arena of strict representation and placed it firmly in the realm of structural design and harmony. More technical than Bell, Fry identified five emotional elements of design in all forms of art: rhythm or gesture, mass, space, light and shade, and color.

According to Fry, art stimulates emotion by using the emotional elements of design, and combined with sympathy within the viewer for the artist, and the purpose of the thing, thereby creates a feeling of unity and harmony in the viewer. These are what indicate a successful work of art. Following from Kant, Fry believed distinguishing art from natural beauty is the consciousness and the intent of the artist.

The contemporary painter-theorist in Poland, Stanislaw Ignacy Witkiewicz, deserves mention for his 1919 work *Nowe Formy w Malarstwie (New Forms in Painting)*. His Formalist theory was very similar to Bell’s argument. He identified that the essence of art lies in its form and that a successful artist strove to create a multi-structured unity of forms. He acknowledged that all art comes from an understanding of life, and because of this art may or even must contain referents to the real world, but that the evaluation of any work of art must be dependant on aesthetic qualities not related

to the real world referents on which that work may be based.

In 1904, American photographer Sadakichi Hartman wrote essays strongly objecting to painterliness in photography, a basic tenet of the overriding photographic style of the day, Pictorialism. He referred to over-manipulated negatives and allegorical sentimentality and the inferiority of these to pure photography relying on nothing more than an artistic eye and technical skill. The straight photography movements in the early part of the century included such American artists as Alfred Stieglitz, Paul Strand, and Edward Weston. In Russia the Constructivist photographers had many of the same aims as the straight photographers did, and was epitomized by the work of Alexander Rodchenko. These movements addressed the tension between the concepts of objectivity and subjectivity. The important matter for these artists was not the object being captured, but rather the mind that directs the capturing. Photography of the 1920s and 1930s made such a visual impact that its effects were seen in the works of painters around the world. Despite this, aesthetic theorists of the era, like Bell and Fry, largely ignored photography in favor of painting, sculpture, and architecture.

Perhaps art history’s best-known straight photographer was Alfred Stieglitz, who was very interested in Formalist composition. For Stieglitz, form was the main concern of the photographer, whatever narrative or moral or allegorical interpretations might come from the final image was irrelevant to the production of the image. Perhaps Stieglitz’s most famous photo, *The Steerage* (1907), is potentially a cold, documentary criticism of class divisions in a democratic society, but for the artist and for the Formalist it is a composition in form consisting of round and triangular shapes, diagonals, and light areas juxtaposed with dark masses. In order to reach his lofty formalistic goals without provoking confusion about potentially meaningful subject matter, Stieglitz and others in his group began photographing ordinary objects. The epitome of his efforts was the production of a series called the *Equivalents* and his *Dreaming Trees* series. The *Equivalents* began in 1923 with cropped studies of clouds. They were documentary, but also evocative and beautiful. These works have a connection to Bell’s theories as they use significant form without narrative or even pictorial context to invoke an aesthetic emotion. He moved the documentary out of mundane life and into the realm of high art. The images are still works of straight photography, but as documents, they have no function.

## FORMALISM

Stieglitz had a direct effect on Edward Weston's work. Straight, simple, pure form was his hallmark. Weston's studies of a toilet, including *Excusado* (1925), are completely devoid of irony or cultural criticism and stand as a document of pure form divorced from reference to Duchamp's *Fountain* of 1917, an actual urinal displayed as a "ready-made" sculpture. The primary distinction between Formalist and documentary photography lies with Formalism's core reliance on the technical skill of the photographer, whereas documentary photography is interested in the subjective meanings of the people and things being depicted. Imogen Cunningham's 1923 nude study *Triangles* also exemplifies the Formalist approach, in which the highly loaded subject of female flesh is reduced to a series of volumes and shapes, sensual in its gradations of light and tone rather than in its representation of the nude female body.

Bell's and Fry's theory of Formalism contained logical flaws. Bell's terms, aesthetic emotion and significant form, are inseparably linked and he can offer no definition of one without implying the definition of the other. This, of course, leads to circular reasoning. Also, he can provide no adequate criterion for differentiation on what emotions are aesthetic and which are not. Another flaw in Bell's approach is his inability to completely dismiss the historic importance of subject matter as it is opposed to form. Bell's logic defines criteria for what an artwork is by first finding a common denominator for all art. Not all art is Expressive; many artists have strived to remove any emotive content from their works. Not all art is representational. But it seems all art has form, therefore a thing is not art unless it has form. Some would argue, however, that everything has form, so Bell qualifies himself, and says art is that which has significant form. This, critics maintain, does little to differentiate fine art from a mathematic theorem. In response, the formalist cites a theory of function. A mathematical theorem does not have the primary function of displaying its significant form. It may be more eloquent with form, but it is still a valid and accepted theorem without form. Art, to be art, must have the primary function of displaying its form. Yet this argument is also flawed because it ignores the very real possibility that art may have no primary function unique to itself. This point of criticism, with the mathematical comparison, is eloquently explained in *The Routledge Companion to Aesthetics* (2001).

An essential modern theorist whose Formalism radically changed painting after World War II was the American Clement Greenberg. Greenberg dif-

fers most radically from Fry and Bell in the Marxist bent of his writings. This is seen in his idea of dialectical conversion, which is a phenomenon that occurs when one pushes a concept to its extreme and finds oneself proceeding in the opposite direction. An example is the painting movement Cubism of the early years of the twentieth century. Cubism's pursuit of naturalism by depicting objects and figures in the world from multiple viewpoints and planes, ends in utterly flat abstraction. In this way, Greenberg, like Bell, considers abstract, non-representational art as continuous with representational forms; indeed they are a natural evolution of art towards unity.

Greenberg reduces art to formal elements but is much more extreme than his predecessors. An artist must exploit the characteristic methods of his media to embed the art in its area of expertise. Painting must therefore exhibit only the characteristics of paintings, not sculptures or photographs, and so on. In the 1950s and 1960s he championed pure painting as he contrasted it with the painterliness of Abstract Expressionism. He applauded the openness of artists such as Clifford Still, Barnett Newman, and Mark Rothko.

In Greenberg's thought art was in danger of becoming kitsch, entertainment. To avoid this art must purge itself of uncharacteristic elements and become literal and purely self-referent, but most of all, abstract. Essential to his abstraction is the complete absence of any illusionist space. Greenberg believed, as did Fry, in art-for-art's sake. Art was outside reality and morality; it stood as a refuge from the chaos of ordinary life.

Formalism as it developed in the latter half of the twentieth century is relatively easy to understand but difficult to apply with any consistency. Many critics acknowledge that there are two basic camps of Formalist thought. Hard or Extreme Formalism, which is absolute in its assertion that art is only that which evokes aesthetic emotion through significant form, meaning that all aesthetic properties are formal properties; and Soft or Moderate Formalism, which allows that the historic nature of subject matter may be considered in the value of some works. This mode of Formalism allows that many aesthetic properties of art are formal, while many are not formal.

Moderate Formalism addresses the critique of the theory that points out that much of what is currently and openly accepted as art does not have the primary function of displaying significant form. Some art, like Dadaist ready-mades, have not created aesthetic form at all. Such pieces are made to provoke intellectual consideration. For a Hard

Formalist a ready-made sculpture or even a public monument cannot be art, but a Moderate Formalist can still accept these items as art, conditionally. The condition allows that even though one may require considerable knowledge of history or of the formal properties of previous works to properly judge the aesthetic merits of a particular piece, it stipulates that the judgment or emotion provoked once arrived upon, given previous experience, is itself independent of that history or those previous works. The artist's intention in creating the work is not relevant to its value, neither are issues of originality. DuChamp's *Fountain* (1917) may be *best* understood in the context of its history and intent, but it does not necessarily follow that it can *only* be so understood. It can be formalistically appreciated outside of context, on its own merits.

Formalism as an aesthetic concept in photography has been linked to and at times confused with the medium's inherent strengths as a medium of document. Photography's immediate referent to reality and—representationalism has made it difficult for some artists and critics to define photographic images in purely aesthetic, Formalist terms. However, from the very beginning of the twentieth century, photographers have fought against the notion of narrative in their works and have pushed for an interpretation of Formal or straight photography.

One of the most powerful recent voices in Formalist photographic criticism was John Szarkowski who served as Director of the Department of Photography at the Museum of Modern Art from 1962 to 1991. Szarkowski championed straight photography and agreed in large part with the judgments of Clement Greenberg. He promoted that the meaning of a photo lies in the medium itself, that is: form follows function. In the 1960s, exhibitions at the Museum of Modern Art under Szarkowski promoted highly formalistic readings of artists such as Stieglitz. Szarkowski sought to remove any metaphoric interpretations from contemporary photography. He identified five formal properties of photography: the thing itself, the detail, the frame, the time, and the vantage point.

Postmodern theory stands in opposition to modern Formalist arguments. The postmodern stance often holds that photography has no inherent context and therefore no inherent historic unity. A photographic image, for these critics, has no meaning unto itself as an aesthetic object. A photo is inseparably tied to its use or function as an object in a context outside of itself.

From a radical and new way of appreciating and evaluating what art should be, to an interesting but

not as widely believed tenet of historical aesthetics, Formalism has developed throughout the twentieth century, and in its course has had a profound effect on all arts, particularly the visual and musical. Bell's Formalism contained a Romantic ideal of the artist-savior, who could move an individual to catharsis by the use of significant form in painting. Roger Fry was more pragmatic than Bell and preferred that form be an indication of aesthetic beauty and not necessarily moral obligation. In the latter part of the century theorists like Greenberg strove to remove subjectivism from the visual arts. His calling for a purely abstract and flat art that contained referents only to itself was an extension of Fry's theory with a markedly political bent. John Szarkowski, during his years at the Museum of Modern Art shaped the way contemporary photography was evaluated and interpreted showing that despite the obvious connection photography had to the real world, it too could be a Formalist medium. At the heart of any of these writers' works is the notion that a work of art need not be evaluated against the subjective, social-political structure in which it was created. For the Formalist, an artwork is the fullest expression of the characteristics of its medium so produced to create an aesthetic response that is unique to that one work and utterly devoid of meaning in a real world sense.

ERIN SCHWARTZ

*See also:* **Cunningham, Imogen; Image Theory: Ideology; Stieglitz, Alfred; Strand, Paul; Weston, Edward; Witkiewicz, Stanislaw Ignacy**

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## SAMUEL FOSSO

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### Nigerian/Cameroonian

The photographs of Samuel Fosso have often been exhibited with the work of his West African compatriots Malick Sidibé and Seydou Keïta, but Fosso's work is unparalleled in Africa. Although Fosso worked as a commercial studio photographer like Sidibé and Keïta, it is not his portraits of locals but his intriguing self-portraits that have excited great interest in Africa, Europe, and the United States. His self-portraits have incited frequent comparisons to the American photographer Cindy Sherman in their presentation of different identities through clothing and props that remain ambiguous in their intentionality. Although this comparison may be superficially apt, it must be noted that Fosso created his portraits in the 1970s in relative isolation, inspired by highlife music and American singer James Brown, and without knowing that his portraits would eventually be exhibited. Fosso's self-portraits must also be contextualized within Central African Republic's (CAR) history and politics. The ambiguous roles that Fosso's identities perform against the backdrop of political unrest in CAR accomplish a socio-political critique of conventional society's restrictions, while subtly pointing to the grotesque self-reinventions of CAR's dictator, "Emperor" Jean-Bedel Bokassa.

Born in Cameroon to a Nigerian mother and Cameroonian father, Samuel Fosso belongs to the Ibo tribe. According to his own story, he was paralyzed until age three, but was cured when a healer rolled him off of the roof of a house. Fos-

so's grandfather, who was also a healer and village chief, had arranged for this curing of his grandson. Fosso's recent color photographic series *le rêve de mon grand-père* (2003) refers to this event, showing Fosso painted as a healer and dressed as a chief. According to Fosso, "It's a staging of the way of life I experienced as a child, a way of life that has since often haunted my dreams....I did it to pay homage to my grandfather and to honour him" (Bonetti and Schlinkert 2004, 25). Fosso's mother died by the time he was five, near the time the Biafran civil war broke out in Nigeria, endangering the lives of many Ibos. Fosso's village fled to the forest to escape the fighting and survived there for several years. At age ten, Fosso went to live with his uncle in Bangui, the capital of the Central African Republic.

Two commercial photographers worked in Bangui when Fosso arrived, one from Cameroon and one from Nigeria. Disliking the long, hard hours of work in his uncle's shoe factory, Fosso asked his uncle if he could apprentice with the Nigerian photographer, and by the age of 13 he opened his own studio, which went through a series of name changes: Studio Photo Gentil, Studio Hoberau, Studio Convenance, and Studio Photo Nationale. Fosso's black-and-white studio practice followed the conventions of many West African commercial photographers. He was in the business of making people appear as their best and ideal selves; in effect, making people look as beautiful as possible. The slogan in his shop read, "With Studio Photo Nationale you will be beautiful,

chic, elegant and easy to recognize” (Bonetti and Schlinkert 2004, 97).

Fosso began making self-portraits after shop hours, originally to send to his grandmother in Nigeria to show he was doing well in his new life; but the impetus to take his own picture became a pleasure in itself. Fosso says: “It was fun...It was beautiful. I was liberated from the past, from the suffering” (Bonetti and Schlinkert 2004, 33). A teenager impressed by 1970s youth culture imported from the West, Fosso had a local tailor sew fashionable bell-bottoms and tight shirts from pictures on record covers like the ones by African rock star Prince Nico Mbarga. As Manthia Diawara has noted, such clothing was a sign of youthful rebellion against traditional society, a way of both dissolving ethnic friction and avoiding the strictures of elders. Fosso’s black-and-white self-portraits androgynously celebrate the young man’s handsome and sexy persona; he mimics rock stars and 1970s dandies. He kept these photographs to himself; public dissemination of certain photographs which border on the erotic, with Fosso posing gracefully in white underwear or wearing nothing but a tight, striped swimsuit and rubber kitchen gloves, could have gotten him into trouble.

Formally, many of Fosso’s early black-and-white self-portraits consistently include a checkerboard or diamond-patterned floor, a low, patterned stage running the length of the studio horizon line, and a backdrop, sometimes with patterned cloth curtains. Often the backs of studio lights appear at the sides of the photograph, glamorously framing the subject. Some photographs include Fosso with a friend dressed the same as he. In an appropriation of advertising or record cover aesthetics, Fosso also added text in the form of adhesive letters to some of his photographs, using proverbs that he copied from books such as “Life is liberty.”

Fosso began to gain international fame after his self-portraits were exhibited in the first photography biennale in Bamako in 1994, *Rencontres de la Photographie Africaine*. Two years later his works were included in the landmark African photography exhibition *In|sight: African Photographers, 1940 to the Present* at the Guggenheim Museum in New York. After Fosso entered the international art world, his style changed. Fosso was commissioned to shoot a series for the Parisian department store Magasins Tati, associated with Africa because it traditionally served the immigrant Algerian community. For this work, Fosso had access to different props and costumes, and worked with the help of assistants. The color photographs from this series continue Fosso’s investigation into different

identities, including a lifeguard, an African chief, a “liberated American woman,” and a golf player. The roles Fosso plays are more clearly designated than in his earlier self-portraits, although ambiguity remains in the strangeness of the identities Fosso chose. In a more serious vein, the recent black-and-white series, *Mémoire d’un ami* (2000), refers to the murder of a good friend by the police just outside of Fosso’s studio. Metaphorical memorials, these self-portraits depict uneasiness, anxiety, and vulnerability.

ALLISON MOORE

*See also:* **Keïta, Seydou; Photography in Africa: An Overview; Photography in Africa: Central and West; Portraiture**

### Biography

Born in Kumba, Cameroon, 1962. Apprenticed to studio photographer in Bangui, Central African Republic in 1975. Opened own studio in September, 1975. Received “Afrique en creation” Award in 1995; “DAK’ART” first prize for photography in 2000; Prince Claus Award of the Prince Claus Fund for Culture and Development, The Hague in 2001. Lives in Bangui, Central African Republic. Married with children, Fosso continues to live in Bangui while exhibiting internationally.

### Individual Exhibitions

- 1995 Centre national de la photographie, Paris
- 1996 Galerie du Théâtre, Gap, Hautes Alpes, France
- 1997 *Samuel Fosso. Photographs*, greengrassi, London
- 1999 Galerie Maï Ollivier, Paris, France
- 2003 *Samuel Fosso Autorretratos*, “PhotoEspaña 2003. Nos Otros,” Madrid, Spain
- 2003 Jack Shainman Gallery, New York
- 2004 *Samuel Fosso*, Centro Internazionale di Fotografia Scavi Scaligeri, Verona, Rome

### Group Exhibitions

- 1994 *Autoportraits*, “Premières Rencontres de la Photographie Africaine,” Bamako, Mali
- 1995 *Photographes Africains*, FNAC, Forum des Halles, Paris
- 1995 *Festival Africa 95*, Photographers’ Gallery, London
- 1996 *In|sight: African Photographers, 1940 to the Present*, Solomon R. Guggenheim Museum, New York, New York
- 1997 *Studio Photo. 50 ans des Magasins Tati*, Paris
- 1998 *L’Afrique par elle-même*, Maison Européenne de la Photographie, Paris
- 1999 *Africa by Africa: a Photographic View*, Barbican Art Gallery, London
- 2000 “DAK’ART, Exposition Internationale d’Art Contemporain Africain,” Dakar, Senegal  
*Portrait Afrika: Photographische Positionen eines Jahrhunderts*, Haus der Kulturen der Welt, Berlin

2000–2001 *Africa Inside*, “Noorderlicht Photo Festival,”  
Fries Museum, Leeuwarden, The Netherlands  
2001 “Troisièmes rencontres de la Photographie Africaine,”  
Bamako, Mali  
2001–2002 *The Short Century: Independence and Liberation  
Movements in Africa 1945–1994*, Villa Stuck, Munich/  
Haus der Kulturen der Welt im Martin-Gropius-Bau,  
Berlin, Museum of Contemporary Art, Chicago, P.S. 1  
Contemporary Art Center and The Museum of Modern  
Art, Long Island City, New York

2002–2003 *Samuel Fosso. Seydou Keita. Malick Sidibe. Por-  
traits of Pride*, “Xpo September-Stockholm Fotofestival,”  
Moderna Museet c/o Enkehuset, Stockholm, Bildens  
Hus, Sundsvall, Norsk Fotomuseum, Oslo, Norway  
2003 *Make life Beautiful! The Dandy in Photography*,  
Brighton Museum & Art Gallery, Brighton  
2003 *Geometry of the Face*, Det Nationale Fotomuseum-  
Det Kongelige Bibliotek, Copenhagen, Denmark  
2004 *Africa Remix, Zeitgenössische Kunst eines Kontinents*,  
Museum Kunst Palast, Dusseldorf, Germany Hayward



Samuel Fosso, *Self Portrait (Prince Nico)*, 1977, gelatin silver print.  
[Courtesy of Jack Shainman Gallery, New York]

## FOSSO, SAMUEL

Gallery, London, Georges Pompidou Centre, Paris,  
Mori Art Museum, Tokyo

### Selected Works

Untitled self-portraits, 1975–1977  
*La vie c'est la liberté, Self Portrait* (Life is liberty), 1977  
*La femme libérée américaine dans les années 70s* (The liberated American woman in the 1970s), 1997  
*The Lifeguard*, 1997  
*Le Chef* (The Chief), 1997  
*Mémoire d'un ami* (Memory of a Friend), 2000  
*Le rêve de mon Grand Père* (My Grandfather's Dream), 2003

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# PHOTOGRAPHY IN FRANCE

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France was a major locus of photographic activity until the mid-twentieth century. For the better part of the second half of the century, it was, however, characterized by a relative lag in institutional presence, which kept photography in its status as a minor art. The situation changed in the years 1980–2000 with a popular, scholarly, and artistic establishment of the medium. Yet, significantly, at the end of the century there no scholarly history of French photography available (Nori 1988 is an illustrated popular outline), and the only two French general histories of photography (Rouillé & Lemagny and Frizot) were written essentially from the perspective of American photography.

If French Pictorialism was indistinguishable from others, the early century should be remembered for the invention of the Autochrome, the photographs of Eugène Atget, and the images of Jacques Henri Lartigue.

The Autochrome, appearing in 1907, was the result of a long train of research to produce direct color images. As the first stable commercial color

emulsion, it was adopted by artists (such as Alfred Stieglitz) and reporters (such as the operators commissioned by financier Albert Khan). Although it remained mostly confined to France, it raised "crucial questions about the relationship between photography and painting." But it excluded at the same time "the possibility of manipulation of the final image" (Frizot in Frizot 423), thus pushing the medium further away from pictorialism and into a more autonomous form.

Eugène Atget (1857–1927) can be seen as a link between the nineteenth and twentieth centuries (Nesbit in Frizot 399). Beyond the documentary value of his pictures of Paris, he illustrates the "discovery" that later spectators, and especially other photographers and artists, can make of images, a symbol of the permanent recycling of photography. "Invented," as it were, by Berenice Abbott in the late twenties, Atget was also reinvented by much more contemporary photographers and critics as a "precursor of modernism" and a "mystery" in the history of photography.

Jacques Henri Lartigue (1894–1986), as scion of the upper class, started taking pictures in 1902 and did so throughout his life. Experimenting more or less consciously with forms, formats, and subjects, he kept a visual diary of a changing world at the same time as he explored the language of the medium. Celebrated towards the end of his life, he was one of the first French photographers to be canonized by the museums in the 1970s. His images should be placed alongside the growing reservoir of personnel documents on artists (see Elvire Perigo, “Intimate moments and secret gardens,” in Frizot) and their vision (Loti, Zola, Bonnard, etc.), and of family albums which have helped reassess the history of the medium since the 1980s.

Paris was undoubtedly one of the high places of avant-garde or modernist photography in the interwar years. A great many of the most interesting modernist experimental photographers, many of them central Europeans, met and worked there for a few years. Not always connecting formally with pictorial avant-gardes yet keeping a close contact with the “document” through their commercial activity, photographers such as Hungarian André Kertész, American expatriate Man Ray, Jacques-André Boiffart, Maurice Tabard, or Emmanuel Sougez expanded the field of photographic vision, questioning the power of the eye to invent the world. Women were numerous and particularly creative in both form and content of images (Germaine Krull, Florence Henri and the modern city, the strange and innovative Claude Cahun).

The other avant-garde was Surrealism. Although the work of another Hungarian immigrant, Brassai, can be connected to that influence, it is certainly best characterized by Man Ray, Dora Maar, Raoul Ubac, and Hans Bellmer. Maurice Tabard (1897–1984), who remained active for the better part of the century from the 1930s to the 1960s, is an interesting case in point, combining surrealist images with more formal work such as photograms *à la* Man Ray.

The interwar years also experienced the expansion of ethnographic photography, in keeping with a nineteenth-century tradition. The Mission Dakar-Djibouti (1931–1933), collecting artifacts and images for the Musée du Trocadéro, was a particularly remarkable instance which perfected Marcel Griaude’s investigative method based on a system of reconstitution (“staging”). Photography does not seem, however, to have caught with French ethnographers, in any case less than with their American colleagues, at least until the 1960s, when a new form of study and intervention appeared.

World War II brought an end to this most creative moment of the history of French photography. In Vichy France, while still seen as secondary to radio and cinema, photography was enlisted in propaganda, and all agencies were placed under direct control of the Ministry of Information and Propaganda. The Central Service of Photography (SCP), despite its modest size, became a tool for the massive dissemination of images participating in the cult of Marshal Petain. But the creative photographers of the prewar years either left the country or did not collaborate with the Vichy regime and the Nazis, and most of the propaganda remained relatively mediocre compared to what happened in other countries (Germany, Italy, and the Soviet Union, and for that matter, in a different context, the United States) (Denoyelle 11–17).

However, for humanistic photography, the major movement of French photography, the war was simply a parenthesis (de Thézy). Defined loosely as a type of approach centered on man and proposing an ode to human life, humanistic photography aims at revealing the hidden beauty of the world. Between art and reportage, it was less experimental than the extraordinary avant-garde that preceded it, but was nonetheless its inheritor, if only with the idea that photography was a mode of expression in its own right. After its disappearance in the 1960s, it would form the inspirational basis for “creative photography,” a practice that affirmed the inventiveness and autonomy of the photographic medium. Marked by a great classicism of composition and framing, always preferring the greatest clarity (with a medium format Rolleiflex), finding its inspiration most of the time in the streets of Paris and its suburbs (although other cities and the country were not forgotten), humanistic photography created a type of visual imagination that was to bloom in the culture of the immediate post war, in the cinema, and in literature in the form of “poetic realism.” Although they never formed a school per se, the common characteristics of humanistic photographers’ practices are strong enough to mark them as a movement: the street, the workshop or factory, the working class home, and of course the *bistrot* or the *guinguette* and night life. Among the best-known artists were Pierre Boucher, Marcel Bovis, Brassai, Yvonne Chevallier, Pierre Jahan, André Kertész, François Kolla, Willy Ronis, Emmanuel Sougez and, in the next generation, Jean-Philippe Charbonnier (1921–2004), and Edouard Boubat (1923–1999), whose subtle and efficient modernism makes him much more than simply a “humanistic photographer.”

Robert Doisneau seems the archetypal French humanistic photographer, and his public reputation has soared since the 1980s with massive publications of his images in albums, books, postcards, and calendars. His *Baiser de l'hôtel de ville* has become a popular icon, very comparable to the fame of American painter Edward Hopper's *Nighthawks*. Most of these photographers learned photography as a trade, and they kept practicing it, for a living, as craftsmen. With the complete absence of any photographic market for prints in France until the 1970s, their major medium and source of income was the printed page. They worked for the most part with the expanding illustrated press (*Miroir du monde*, *Marianne*, *Voilà*, *Détective*, *Paris-Match*, *Vu* and *Regards*) without forgetting the professional press (industry and medicine), and they published their images in the growing number of illustrated books—travel, arts, and even fashion, advertising and the cinema. A few important “livres d’auteur” were published, such as Brassai’s 1933 *Paris de nuit*; or Izis’s 1950 *Paris des rêves*; *Instantanés de Paris* by Doisneau of 1955, and Cartier-Bresson’s famous *Images à la sauvette* of 1952, which combined photographs and texts by famous writers, and sometimes illustrated literary works.

A particular place should be made for Henri Cartier-Bresson, not only the most famous and influential French photographer of the second half of the century, but also as the perfect representative of the French touch, or *qualité à la française*. Cartier-Bresson began as a modernist formalist (as evidenced in his pre-war images, see Galassi) and developed, after the war, a more humanistic philosophy of the person that he celebrated in his famous “geometrical eye,” placing on a same line the “subject” and the “heart of the photographer.” His exceptional body of work should be seen in the context of several others, in between such photographers as Robert Capa and Chim (David Seymour), Kertész and Willy Ronis, as well as his younger *alter ego*, Marc Riboud (1923–). Blending geometry and morals, a theory that he justified with references to both French seventeenth-century classicism and Eastern philosophy, Cartier-Bresson formulated photography as an ethic and an aesthetic based on “the decisive moment,” a manner of visual climax or epiphany only existing in framing, when the world suddenly *makes sense* and reveals itself.

Cartier-Bresson was also the co-founder of Magnum Photos, which had a great influence on the emergence of a practice of photo-reportage, both concerned with and highly conscious of form, which combined sensitivity to events with personal expression.

For a while indeed, Paris was the capital of photographic agencies (Gamma, Sigma, Sipa) created in the wake of the movement of May 1968 (Guy Le Querrec, Gilles Caron, Martine Frank, Hervé Gloaguen, Claude-Raymond Dityvon). Raymond Depardon, who is also a documentary filmmaker, is a case in point and a survivor in a world which has destroyed much of the “concerned photography,” combining assignment with personal expression, and an investigating and tender look at human situations with powerful and yet simple visual forms. Paradoxically, one could place in the same category Jean-Loup Sieff, Jean-François Bauret, and Guy Bourdin, whose pioneering work in fashion photography in the 1970s provides examples of freedom of creation within a highly constrained field; their imaginative iconography (Bourdin’s fantasies and Sieff’s ultra-wide-angle shots and black-and-white landscapes) has now become common place.

Despite the magnitude of Cartier-Bresson as an influence, most French photography between the 1950s and the 1980s was of a different kind, indirectly claiming an American lineage, and marking its dependence on American inspiration. The “naturalists” such as Denis Brihat, Lucien Clergue, Jean-Paul Gautrand, and Jean-Pierre Sudre (Nori 99) took natural forms as their source of poetic inspiration and treated photographs as objects like paintings in a manner not unlike Edward Weston’s. They were also active in fostering an institutional recognition of photography. The “subjective realists” could be seen as the heirs of the Swiss-born American Robert Frank, whose seminal book *The Americans* was first published in France, combining wandering and the practice of the narrative exploration of the series. Bernard Plossu is the paradigmatic example of this widely present trend, as well as Arnaud Claass, who teaches at the Ecole nationale de la Photographie in Arles. An important figure of the period is the critic and exhibition curator (and sometimes photographer) Gilles Mora (1945–). Typically combining a background in French literature (which he teaches) and a fascination for American culture of the 50s and 60s (literary and musical), Mora gathered many creative talents in photography in the late 70s and founded the *Cahiers de la photographie*. He also curated exhibitions and edited several books, among which is a reference monograph on Walker Evans. Common to many of these players is the concept of “photographic act,” which aimed at defining photography as index (as opposed to emblem or sign), rooting it, and its analysis, in the act which produces it.

In the 1990s, the demise of press photography definitely drew photography towards art. The most interesting pursued a direction inaugurated by Christian Boltanski, using photo albums, toys, and personal memories to construct a questioning of memory and figuration in complex installations; and by Denis Roche, poet and author, member of group *Tel Quel*, who writes aesthetic and metaphorical analyses of photography, while composing visual fictions about himself (self-portraits and reflexive images). Commissions by private and public sponsors has also led to new forms of documentary. Marc Pataut photographs the French poor while Jean-Luc Moulène, in a more formalist approach, reworks daily objects and places in the language of conceptual art to foster their reversibility and ambiguity (Poivert 184) changing the role and nature of the spectator. They may constitute a revival of the social documentary tradition, through the medium of contemporary art. More original—but no less ambiguous—is the work of the many photographers who in the wake of the huge commission by the national planning agency DATAR (1983–1989) studied the changing landscapes of France under the general title of *The Territories of the French*. Inspired by the photographic myth of the Farm Security Administration and the memory of the Mission Héliographique of 1851, the DATAR hired photographers to document—visually and aesthetically, but not sociologically—the changing environment of the country and to educate viewers to its perception. It chose to contract with artists and, once selected, to leave them a fairly free hand as to the way they handled the subject.

Although the project was conducted under the intellectual supervision of photographer François Hers and critic Jean-François Chevrier, whose able introduction to the published book tried to inscribe the survey in the history of art, it was little seen outside the photographic world, and its results varied greatly in quality and relevance (Doisneau's and Depardon's are among the miscast). The project inaugurated a spate of similar smaller ones, often conducted without much thought and evaluation given to it, and in a somewhat repetitive manner. The reason might have been that although much poetical thinking about photography was available in the 1980s and 1990s, there was a relative paucity of serious scholarly historical tradition in the field. Very different was a project conducted by three photographers commissioned by the Plan urbain to “accompany” the urban development of three towns in La Réunion, a French “département” in the Indian Ocean. Based on a long col-

laboration with the population (1989–1994) and a permanent evaluation of their work by outside sociologists, anthropologists, and critics, the BKL project is an original and pioneering example of the revival of a photographic practice combining the individual and the group, the photographer and the community, art and action, creation and testimony.

The interest in landscape photography has been relatively less marked in France than in the United States, despite the influence of the New Topographics group on a younger generation tired of human interest photography (Jean-Louis Garnell). Results have often mimicked some of the best American photography without really opening new vistas, except for Eric Dessert.

Despite its apparently varied practices, contemporary practice is marked by its autobiographic and often egoistic tendencies, and a particular attention to the phenomenon of memory (Poivert 64), paradoxically leading to its great homogeneity and repetitive nature.

With the democratization of the photographic process in the 1920s, photo-clubs, or photo societies, which had existed since the nineteenth century, took a great importance in the development of photographic practice among amateurs. Until the 1970s, in the absence of structured teaching and exhibiting of photography, they offered the only “photographic community,” especially in the Provinces (every city has a photo club affiliated to the French Federation of Photography). They were deeply influenced by the movement for popular education in working class environments, although most major French photographers of the second half of the century came to photography from an art background, and many were from a bourgeois milieu often with independent means, when their immediate predecessors (“The Humanists”) had gone through the trades.

*Le Rectangle* (created by Emmanuel Sougez in 1937) was a professional and overtly nationalistic—if not slightly xenophobic—reaction against what was perceived, with the increasing availability of equipment, as an amateuristic shift of the practice, and the dangerous competition of Germans and Central Europeans, who stifled French photographers (de Thiry 66). It defined itself as “an association of French advertising and illustration photographers...of faultless technician.” (de Thiry 66). It was followed by the *Groupe des XV* (1946–1957), an association based on much of the same principles as the former one but with a more experimental and intellectual turn.

Among the clubs, the *Photo-club des 30 × 40* (created in 1951 by Roger Deloy) was particularly innovative and welcoming to new trends in contemporary photography, as was the *Groupe Libre Expression* (founded in 1963 by Jean-Claude Gaubrand, Jean Dieuzaide, Pierre Riehl), which formed the avant-garde of a renaissance of creation. Of a somewhat hybrid kind, the *Gens d'Images* association, created by Albert Plécy in 1954, includes photographers, graphic designers, printers and journalists, and gives out two important awards: the Niépce Award to a young photographer wanting to become a professional, and the Nadar Award to the best photobook of the year. As for the *Société française de photographie*, created in 1851 and owning a rich collection of images, it spent most of the century as a slumbering belle, before being revived in the 1990s by a group of young scholars who now publish the respected *Etudes photographiques*, a French equivalent of *History of Photography*.

The real new start of French photography took place in the 1970s with the simultaneous expansion of exhibitions, teaching, collection, and writing about photography, while teaching remained modest until the 1980s, and, one could even argue, the 1990s. The American model was very important (see Kempf) in this change, as young Frenchmen and aspiring photographers discovered in the United States not only a photographic form but also a country where photography was taken seriously by powerful cultural and educational institutions. In a country that had introduced the cinema in the university and invented the nouvelle vogue, they longed for similar recognition. Museums created and expanded their collections of photography, thus forming a base for recognition and a market for prints. The *Rencontres Internationales de la Photographie* (RIP), founded in Arles in 1970, functioned as a series of American-style workshops for almost a decade before turning into a mini Cannes festival of photography. Festivals, with the biennale *Mois de la Photo* (Month of Photography) in Paris (begun in 1980), multiplied in the provinces as well, as did houses of photography and photography museums (including the Centre national de la photographie in 1982; Maison européenne de la photographie following Paris-Audiovisuel of 1977, created by Jean-Louis Monterosso; and the Centre photographique du Nord-Pas-de-Calais founded by Pierre Denain). Many public and semi-public institutions (DATAR, Fondation de France) commissioned or supported photographers and photographic projects, developed collections, produced exhibitions and books, stimulating

at least the market, and making it possible for a sizeable number of photographers to earn a living outside the press, whose market had shrunk considerably in the 90s. Contrejour, founded by Claude Nori (born in 1949) in 1975, as both a publishing house and a meeting place for contemporary photography until its folding in the 1990s, helped disseminate contemporary French photography through various short-lived but influential publications, exhibitions, and low-cost books. Interestingly, as photography finally achieved a broader status, almost all trace of an industry of photographic equipment and material had disappeared, with the acquisition of the Lumière company by Ciba and its successive merging with Ilford (1961–1976) and narrowing of activity, and that of the camera and lens makers SOM and OPL (and their famous Foca). Only Kodak remained in Paris.

Teaching has always remained the poor relation of photography. Because of a lack of means, universities have never managed to launch comprehensive Bachelor of Fine Arts/Master of Fine Arts programs in photography, so common in the post-war era in the United States. The notable exceptions of Paris 8 and Paris 1, and the existence of seminars and workshops in other universities and especially fine arts schools (where photography is now a fashionable and necessary part of the curriculum) should not hide the dearth of technical means, which often limits teaching to theory, a fact that the recent development of computer graphics and digital photography has managed to hide. Only two institutions actually tackled the problem of the specialized and comprehensive curriculum: the old lycée Lumière, whose orientation is the training of technicians in photography and the cinema; and the Ecole Nationale de la Photographie (ENP) in Arles (1982), which, under the able leadership of its first director, Alain Desvergnès, became a model school training “image people.”

This theoretical slant is mirrored in the written production on photography. With the exception of Pierre Bourdieu and his *Un art moyen*, a sociology of photographic practice, French photographic writing has been essentially of a theoretical or aesthetic nature, and in any case very limited. The paradigm has been—and to a great extent remains in contemporary studies—philosophical (more in fact than semiological, despite a few pieces by Roland Barthes and lesser-known scholars) and literary, often mixing the two in the Blanchot tradition (Denis Roche, Régis Durand, Jean-Marie Shaeffer). The archetypal work by Barthes, *Camera Lucida*, seems a case in point where theoretical concepts solidify in formulas as they coalesce

through a rambling autobiographical meditation and sensitive readings of images. Newspapers only began running columns on photography in the 1980s (mostly *Le Monde* with Serge Guibert).

The history of photography has long been an underdeveloped discipline, one essentially based on the nineteenth century. Although two histories of photography (Rouillé et Frizot) were published, their editors had to rely on many foreign scholars in the absence of specialized French historians. The field is now undergoing a revival after the pioneering work of nineteenth-century historian André Rouillé, with MA and PhD students doing original research under the guidance of a younger generation of scholars trained in many different disciplines, making the study of “the photographic image” an exciting transdisciplinary field (Brunet, Frizot, Gunthert, Poivert).

France was both early and late in institutionalizing photography. Just as the newly born photographic process was immediately taken within the field of the law through the patent—in that respect differing from what happened in Great Britain and the United States (Brunet, *L'histoire de l'idée de photographie*)—photography was included in official collections as early as the nineteenth century. Because of the *dépôt légal* law, requesting that all printed matter be registered at the Bibliothèque nationale de Paris (National Library), the Cabinet des estampes (Prints Division) received pictures as early as 1851, on the grounds that they were “paper editions.” It remained, however, an archival and haphazard process until the mid-40s and early 50s, when young librarians started an active policy of collecting images, not from the point of view of illustration and information (organized by subject matter) but from that of authorship (organization by author). In the 1970s, Jean-Claude Lemagny, the head librarian for photography at the Cabinet des estampes, furthered the process, making the Cabinet des estampes a central player in the field. However, in the early 1980s, creative photography of the first half of the twentieth century and especially of the interwar years was still virtually absent from public collections. A policy of acquisitions and gifts (against tax exemption) allowed such institutions as the Bibliothèque nationale, the Musée national d'art moderne, and the Ministry of Culture (since 1975) to acquire such archives as those of Lartigue (1979/1986), Ronis (1983), Kertész (1984), Kollar (1987), and René-Jacques (1990). Various museums in the Regions also developed their photographic collections, such as the Musée Nicéphore Niépce (Châlons-sur-Saône), the Réattu (Arles), and the Museums of Marseille. Almost independently, the

Municipal gallery of the Château d'eau in Toulouse, created by Jean Dieuzaide (1974), ran many important exhibitions. Eventually, the Fonds National d'Art Contemporain, which started to collect photography in 1980, and its regional branches, FRAC, especially FRAC-Aquitaine, began large collections of mostly contemporary photography and commissioned works as well.

JEAN KEMPF

*See also:* **Abbott, Berenice; André, Eugène; Barthes, Roland; Bellmer, Hans; Bibliothèque nationale de Paris; Boltanski, Christian; Brassai; Cahun, Claude; Capa, Robert; Cartier-Bresson, Henri; Centre national de la photographie; David “Chim”; Digital Photography; Doisneau, Robert; Festivals; Frank, Martine; Frank, Robert; Henri, Florence; Hers, François; History of Photography: Interwar Years; History of Photography: Postwar Era; Kertész; Krull, Germaine; Lartigue, Jacques Henri; Lemagny, Jean-Claude; Maar, Dora; Magnum Photos; Maison européenne de la photographie; Photogram; Photography in Europe: An Overview; Pictorialism; Plossu, Bernard; Propaganda; Ray, Man; Riboud, Marc; Semiotics; Seymour; Surrealism; Tabard, Maurice; Ubac, Raoul**

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## MARTINE FRANCK

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### Belgian

One of only five women photographers to be full members of Magnum Photos, Martine Franck has placed her mark on photography through her compassion and commitment to the profession. Her consistent strength in image-making is evidenced through the visual telling of diverse stories in her images. Yet Franck has resisted any attempt by others to label her work with any specific gendered viewpoint, commenting that photography is a language through which reality is made understandable, regardless of gender.

Born on 2 April 1938 in Antwerp, Franck was educated in the United States, primarily in New York and Arizona, before finishing her childhood education at the Heathfield School in Ascot, England in 1954. From 1956–1957 she studied at the University of Madrid and then from 1958–1963 at the Ecole du Louvre in Paris. Saying the camera gave her a “function,” Franck’s early interest in photography came from her grandfather and her first forays into photography began with trips to China, Japan, and India in 1963. The following year she took a job as the photographic assistant to Eliot Elisofon and Gjon Mili at the Time-Life Photo Laboratories in Paris and in 1965 Franck began freelancing for *Life*, *Fortune*, *Sports Illustrated*, *New York Times*, and *Vogue*.

Since the 1960s, Franck has been photographing with a discipline and drive to create documentary images that become more than mere records. Therefore, her work ranges from being aesthetically forceful to socially relevant, depending upon the project she has chosen. Cool with a graphic vigor, *Le Luberon, Alpes-de-Haute, Provence, France, 1976*, the high contrast landscape pushes towards the viewer as if the land is an ocean of

undulating, metallic strips. In other images, subtle irony plays an underlying element in what seems to be straightforward documentary. In a photograph dated 1972, a well-dressed woman leans over to read the wall text accompanying a painting by Paul Delvaux, not noticing how her action plays into the Delvaux’s painted nude woman walking towards her. Other times, such as is the case with the Théâtre du Soleil work, the extended series seems like a labor of love threaded into the lens of her camera. Through her friend, Ariane Mnouchkine, in 1965, she began her association with the newly founded Théâtre du Soleil cooperative. In the years since then, Franck has shown how her work and the company have matured to a high level of professionalism and acclaim.

During the 1970s Franck began exploring the possibilities of film by being the director of *Music at Aspen* and *What has happened to the American Indian?* This interest continued with *Contre l'oubli: Lettre a Mamadou Mauritanie* (1991) and the production of filmed stills with Robert Delpire of *Ariane & Co. Théâtre du Soleil* (1995).

After becoming a member of the Vu photographers agency from 1970 to 1971, in 1972 she became one of the seven founders of the photography agency Agence Viva, an organization seeking more social goals beyond straight documentary image-making. After Viva closed in 1979, Franck became an associate member of the Magnum Photos cooperative agency the following year. In 1983 she became a full member of the agency. Throughout her career in photography, Franck’s interest in the human face has led her to create some of most remarkable and telling portraits. In her book and exhibit, *Le Temps de Viellier*, her subjects become portraits of old age, a reality in which oftentimes the physical shell houses a youthful mind. This is exem-

plified in the 1975 image, *Hospice at Ivry-sur-Seine, Val-de-Marne* where an elderly woman mimics Franck's act of photographing. The woman's face scrunches up and her eyes twinkle. Other portraits of the elderly convey their loneliness and dejected feelings as life closes in around them, even during the momentary joy of holidays shared with the Les Petits Frères des Pauvres. Capturing the private moments of well-known people in the arts is another important portion of Franck's portraits. Lili Brik, companion of the Soviet poet and playwright Vladimir Mayakovsky and sister of Elsa Triolet, reclines pensively in her sumptuous chair in a Paris hotel in 1976. Brik's dramatically made-up eyes avert away from the camera's perspective. Yet in another image dated 1993, a casually posed Curator-in-Chief Pierre Rosenberg smiles proudly in front of one of his favorite paintings by Rubens at the Musée du Louvre. In a portrait dated 1978, Michel Foucault's intense gaze, doubled by the light reflections on his glasses and the gesture of his finger held across his lips, makes us uncomfortable, much like his thought-provoking theories. Many of these portraits have become telling documents of a particular moment in time.

The same sensitive handling of the human face is expressed in Franck's images of children and the innocence of childhood, or in some cases lack of, found in the most unusual circumstances. The expressions and gestures of the three boys amidst the rusted junk cars in *Graveyard for stolen cars, Darndale (on the outskirts of Dublin), Ireland, 1993* are disturbing and serve as contrast to the anxious young faces of the ballerinas in *Petits rats (young dancers) of the Paris Opera in the foyer of the Opera Garnier, Paris, France, 1979*. The concrete sided staircase wraps around and carries the curious faces of little children up to the very top in the 1965 photo, *Children's library built by the Atelier de Montrouge, Clamart*.

Whenever the human element is the subject of Franck's camera, compassion links all. This compassion has caused her to form long-term associations with several organizations, such as Théâtre du Soleil and Les Petits Frères des Pauvres. Her work in the 1990s with this latter organization was part of a photo project on exclusion in Europe with Franck's most notable contribution being of Tory Island, off the Donegal coast of Ireland, from 1993 to 1997. A rugged, desolate place with a population of only 130 people, the Irish government sought to transplant the people from what is perceived as an impractical way of life. Without actively intervening in their lives, Franck managed to document the tight-knit community where all are subtly intertwined in a

timeless way apart from the fast moving global economy. The circle of life expressed in the joyful image, *The wedding of Tory Islander Pauline Doohan to Brian Gallagher, 1996*, corresponds to the portrait of *Francis McAteer, replacement parish priest of Tory Island, 1993*, who oversees the joys and sorrows of the village. Thirty-five of these images were part of the exhibit, *Magnum's Women Photographers*, at the National Galleries of Scotland in Edinburgh in 1999.

In the 1990s, Franck became interested in the cause of the displaced Tibetan Buddhist people living in Nepal and India. This project specifically addresses the life of the "Tulkus," the young reincarnations of great Tibetan lamas. Her images tell a story and yet also are making a difference by illustrating the continuation of traditions and rituals outside of their sacred homeland. Young boys are photographed being playful with their tutor or merely sleeping on their thrones surrounded by the tributes of the Tibetan New Year celebration. Her sharp eye seeking the socially marginalized, the devoted amidst desolation, and the displaced continues, becoming part of the diverse body of work Franck has created since 1963.

Married to Henri Cartier-Bresson since 1970, Franck was one of the few permitted to photograph the reticent photographer. She and their daughter, Melanie, worked together to create the Fondation Henri Cartier-Bresson in Paris.

SUSAN TODD-RAQUE

*See also: Cartier-Bresson, Henri; Life; Photography in Europe; France; Portraiture*

### Biography

Born in Antwerp, Belgium, 2 April 1938. Studied at the University of Madrid and Ecole du Louvre, Paris (1956–1963). Began photographing in 1963. Assistant to Eliot Eliosofon and Gjon Mili of Time-Life Photo Laboratories, Paris, 1964. Freelance photographer for *Life*, *Fortune*, *Sports Illustrated*, *New York Times*, *Vogue*, and others since 1965. Photographer for the Théâtre du Soleil cooperative in Paris since 1965. Member of Vu Photographers Agency 1970–1971; Founding member of Agence Viva, 1972–1979; Associate Member, 1980, and Member since 1983 of Magnum Photos cooperative agency. In 1995 worked on film, *Ariane et compagnie: le Théâtre du Soleil*, with Robert Delpire. Married to Henri Cartier-Bresson since 1970. One daughter, Melanie.

### Individual Exhibitions

1971 Le Théâtre du Soleil, Galerie Rencontre, Paris  
 1974 *La Paroisse St. Pierre de Chaillot*, Chaillot-Galliera, Paris  
 1976 Marches et Foires, Les Amis des Arts, Reillanne, Provence

## FRANCK, MARTINE

- Le Quartier Beaubourg*, Centre Georges Pompidou, Paris  
1978 Carlton Gallery, New York  
1979 Pentax Gallery, Tokyo  
*Northern Images*, Side Gallery, Newcastle-upon-Tyne, United Kingdom  
Photo-Galerie Portfolio, Lausanne, Switzerland  
1981 *Le Temps de vieillir*, Musée Nicéphore Niépce, Chalon-sur-Saône, France  
1982 Galerie municipale du Château d'Eau, Toulouse, France  
1983 *Des Femmes et la Création*, Maison de la Culture, Le Havre  
1984 Maison Descartes, Amsterdam  
*Le Temps de vieillir*, Konsthall Malmö, Malmö, Sweden  
1985 *Vingt contemporains vus par Martine Franck*, Centre Georges Pompidou, Paris  
1986 Galerie A.R.P.A., Bordeaux, Paris  
Centre d'Art Contemporain, Forcalquier, France  
1987 Centro Culturale Pier Paolo Pasolini, Agrigento, Italy  
1988 *65 Portraits*, Maison de la Culture, Amiens  
*Le Théâtre du Soleil*, Centre Culturel Français, Berlin  
1989 *De Temps en Temps*, Centre National de la Photographie, Paris  
1992 Museo d'Arte Contemporaneo, Santiago, Chile  
1994 Le College de France, FNAC, Paris  
1998 *D'Un jour l'autre*, Maison Européenne de la Photographie, Paris and traveling  
*Tory Island*, The Gallery of Photography, Dublin

### Group Exhibitions

- 1973 *Viva: Familles en France*, Galleria Il Diaframme, Milan and traveling  
1974 *There Is No Female Eye*, Neikrug Galleries, New York and traveling  
1976 *French Photography*, French Consulate, New York and traveling  
1977 *Le Photojournalisme*, Musée Galliera, Paris  
1979 *Paris 1979: Les Parisiens*, Salon de la Photo, Paris  
1980 *La Jeunesse a 20 ans*, Centre Georges Pompidou-B.P. I., Paris  
*Jeune Photographie*, Fondation Nationale de la Photographie, Lyons  
1981 *Four French Photographers*, Friends of Photography, Carmel, California  
1982 *Photographier le Théâtre*, Maison Jean Vilar, Avignon  
*Handicaps sans Frontières*, FNAC Forum, Paris and traveling  
*Contrastes humains*, Galerie Zahno, Moutier, Switzerland  
1983 Galerie Paule Pia, Antwerp, Belgium  
1984 *Six photographes chez Le Corbusier*, Centre Georges Pompidou, Paris  
*Théâtre du Soleil: Shakespeare*, Los Angeles  
1985 *Magnum Concert*, Musée d'art et d'Histoire, Fribourg, Switzerland  
1988 *C'était 68*, FNAC Forum des Halles, Paris  
1989 *De Temps en Temps*, Centre National de la Photographie, Paris  
1991 *130 Photographies*, Taipei Fine Arts Museum, Taiwan and traveling  
1997 Paris Photo, Eric Franck Fine Arts, Paris  
1999 *Magna Brava: Magnum's Women Photographers*, National Galleries of Scotland, Edinburgh

### Selected Works

- Painting by Paul Delvaux in an exhibition of Belgian Surrealists and Symbolists at the Grand Palais, Paris, France*, 1972  
*Suburbs of Newcastle upon Tyne, Tyne and Wear, England*, 1977  
*Michel Foucault at home in Paris, France*, 1978  
*Fisherman's Family, Amagansett, Long Island, New York, USA*, 1983  
*Meal after the Christmas Mass, organized by the Little Brothers of the Poor, Palais des Congres, Paris, France*  
*Tibetan New Year at the monastery of Sonada, near Darjeeling, India; Tulku Kalou*  
*Rinpoche sleeping on his throne*, 1993  
*Tory Island, County Donegal, Ireland*, 1995  
*Tulku Khentrol Lodro Rabsel with his tutor Llagyel in the Shechen monastery, Bodnath, Nepal*, 1996

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*La Sculpture de Cardenas*. Text by Jose Pierre. Brussels: Edition La Connaissance, 1971  
*Le Théâtre du Soleil: 1789*. Paris: Théâtre Ouvert – Stock, 1971  
*Le Théâtre du Soleil: 1793*. Paris: Théâtre Ouvert – Stock, 1976  
*Martine Franck*. Preface by Ariane Mnouchkine. Paris: Contrejour, 1976  
*Les Lubérons*. Text by Yves Berger. Paris: Chene, 1976  
*Le Temps de Vieillir*. Introduction by Robert Doisneau. Paris: Denoel-Filpacchi, 1980  
*Martine Franck*. Introduction by Jean Dieuzaide. Toulouse: Galerie municipale du Château d'Eau, 1982  
*Martine Franck*. Text by Vera Feyder and Attila Colombo. I Grandi Fotografi Series. Milan: Gruppo Editoriale Fabbri, 1982  
*Martine Franck: Des Femmes et la Création*. Introduction by Vera Feyder. Le Havre: Maison de la Culture du Havre, 1983  
*Le B.I.P. en toute liberte*. Paris: Editions du Centre Pompidou/BIP, 1986  
*Martine Franck*. Introduction by Giuliana Scime. Agrigento, Italy: Centro Culturale Editoriale Pier Paolo Pasolini, 1987  
*De Temps en temps*. Preface by Claude Roy. Postface by Michel Christolhomme. Paris: Les Petits Frères des Pauvres, 1988  
*Portraits*. Text by Yves Bonnefoy. Amiens, France: Editions Trois Cailloux, 1988  
*Le College de France*. Paris: Imprimerie Nationale, 1994  
*The Man Who Planted Trees*. Text by Jean Giono. New York: The Limited Editions Club, 1995  
*From One Day to the Next*. Introduction by John Berger. London: Thames & Hudson, 1998  
*Martine Franck: Tory Island*. Dublin, Ireland: Wolfhound Press, 1998  
*Henri Cartier Bresson photographie par Martine Franck*. Text by Ferdinando Scianna. Milan: Franco Sciardelli, 1998  
*Magna Brava: Magnum's Women Photographers*. Introductions by Isabella Rossellini, Christiane Amanpour, and Sheena McDonald. Essay by Sara Stevenson. Munich: Prestel-Verlag, 1999



Martine Franck, Hospice at Ivry-sur-Seine, Val-de-Marne, France, 1975.  
[© *Martine Franck/Magnum Photos*]

### Further Reading

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## ROBERT FRANK

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### Swiss-American

One of the most-cited figures in twentieth century photography, Frank's contribution to the postwar era lies with his revelatory book, *The Americans*, which was not only a seminal work of photography, but a prickly social document that called into question the rosy picture of American life widely accepted during the Eisenhower years. Although Frank's career has spanned more than 50 years, he has always worked, to some extent, in the long shadow cast by *The Americans*. Frank expressed his frustration with the legendary status of his early work thus: "I wished my photographs (the old ones) would move—or talk—to be a little more alive"; and much of his subsequent work has been more of this nature: varied, experimental, and multimedia, embracing film, video, text, poetry, and performance. A peer of Henri Cartier-Bresson, who occupies a similar legendary status with photographs that capture the mood of the street and the alienation of the individual in society, Frank's philosophy is in fact diametrically opposed to that of the French photographer. "There is no 'decisive' moment," Frank has famously said. "You have to create it. I have to do everything necessary for it to appear in my viewfinder" (*Conversations in Vermont* [film] quoted in *Bild für Bild Cinema*, Zurich, 1984). The bulk of his work, aside from *The Americans*, is in fact autobiographical, even confessional in nature.

Robert Frank was born on November 9, 1924 in Zurich, Switzerland to Hermann Frank and Rosa Zucker, a Jewish couple. He attended primary and secondary schools in Zurich, and upon his gradua-

tion, apprenticed with graphic designer and photographer Hermann Segesser between 1941 and 1942. Although Jews were being exterminated all across Europe, in the safety of neutral Switzerland, the Franks were able to go about their lives relatively undisturbed. As a German immigrant, however, in 1941, Hermann Frank, along with his sons Robert and Manfred, was forced to apply for Swiss citizenship. Robert Frank was finally granted official Swiss citizenship in 1945. During this unsettled period, he had continued his study of photography, working as a still photographer on a film, and at the film and photography studio of Michael Wolgensinger. Wolgensinger had studied with Hans Finsler, who had trained at the Bauhaus, and he taught Frank about large format cameras, instilling by example classical and experimental techniques. Frank briefly was assistant to a photographer in Geneva, and he was impressed by the work of the leading Swiss photographer of the day, Jakob Tuggener, who documented the street, architecture, and social life in Switzerland in a straightforward and unsentimental way.

After military training in 1945, Frank relocated to Basel to work at the Hermann Eidenbenz studio, a graphic design firm, at which time he produced his first book, a unique volume of original prints called *40 Fotos* (street photographs taken with 6 × 6 Rolleiflex), and he traveled with his family to Paris and Milan. Frank's desire, however, was to leave Switzerland and go to America, which he achieved in 1947, arriving in New York in February of that year. He found employment as a junior photographer at *Harper's Bazaar* magazine under the tutelage of legendary art director Alexey Bro-

dovitch. This association was short-lived, however, for by the fall he had quit to work as a freelance photographer, completing assignments, including fashion shoots, for a variety of publications, including magazines and newspapers, including the picture magazines *Life* and *Look*, and *The New York Times*. Purchasing a 35 mm rangefinder Leica, Frank began a series of travels, notably to Peru and Bolivia, he arranged these series, using original prints, in book form. He met his future wife, Mary Lockspeiser, in the late 1940s as well; they married in 1950. Mary Frank, from whom Robert separated in 1969, went on to become a well-known artist working primarily in ceramics. The year 1950 marked his introduction as an exhibiting photographer when he was included in the seminal group exhibition at the Museum of Modern Art (MoMA), New York, *51 American Photographers*.

Following the birth of their first child, Pablo, in 1951, the Frank family relocated to Paris. Frank traveled to the United Kingdom, where he photographed in London and later Wales (1953). In England, Frank came to know and admire the work of Bill Brandt, and somewhat under his aesthetic influence, made a series of pictures of coalminers. These early works from London and Wales were reissued in book form in 2003. Back in Paris in 1952, he met Edward Steichen, in Europe to research photographers for exhibitions at MoMA, including *The Family of Man*, which was mounted in 1955. Traveling extensively during this period of his life, Frank returned to New York in 1953, where he became friends with Walker Evans and with whom he later worked as an assistant. Evans's book, *American Photographs*, was also highly influential on Frank's rapidly developing ideas about the sequencing of photographs. His second child, Andrea, was born in 1954, and he met poet Allen Ginsberg, who was to become an important influence and collaborator. He also took his first photograph for what would become *The Americans* at a Fourth of July event in Upstate New York (*Fourth of July—Jay, New York*). Frank's restless desire to travel was facilitated in 1955 when he received a John Simon Guggenheim Memorial Foundation fellowship, the first European to receive such a grant. With this grant and its extension in 1956, he crisscrossed the United States, photographing in New Jersey, Chicago, Detroit, North and South Carolina, Hollywood, the western states of Montana, Idaho, Nevada, and Nebraska, the southwest in Arizona and New Mexico, especially along Route 66, at that time the main artery across the nation, along the Mississippi River in the deep south, and Texas. After photographing the inaugu-

ration of Dwight D. Eisenhower for his second term in 1957, Frank selected and printed the works for his envisioned book.

While attempting to find a publisher, he worked on his first film, a 16 mm short shot in Florida with beat writer Jack Kerouac, whom he'd asked to write an introduction for his book. Later, commentators note that Frank was reacting to the massive project which he had assisted on (and was included in, both with his own works and in a portrait of him and his wife by Louis Fauer), Steichen's *The Family of Man*. Kerouac's introduction is diametrically opposed to the humanistic, often romantically idealistic language of Carl Sandburg's introduction to *Family*. Frank shared with Kerouac, whom he'd met in New York, a more realistic image—some might even say it was cynical—of postwar America, and its social structures, including the rampant segregation, the vast divide between rich and poor, the dark fears aroused by the Cold War, and the constant threat of nuclear holocaust, the alienation of youth exemplified by the emerging “beatnik” culture that Kerouac so brilliantly chronicled. That he couldn't find an American publisher was not entirely unexpected, as frustrating as it was. This would change with a trip back to Paris, and the embracing of the project by visionary publisher Robert Delpire. The book, first published in 1958, has never been out of print.

Opening with a now-classic image of two figures standing at windows of an ordinary brick structure, the American flag streaming across the center top of the picture (*Parade—Hoboken, New Jersey*), 82 images follow, showing, in gritty, dense tonalities, a panoply of American life. Politicians in top hats contrast with African Americans attending a funeral in their fedoras and straw boaters (*Funeral—St. Helena, South Carolina*). A glamorous Hollywood starlet (*Movie Premiere—Hollywood*) contrasts a Hollywood counter waitress (*Ranch Market—Hollywood*). The works are exquisitely selected and presented, forming rhythms and meanings that interweave throughout the book. The “great themes” of *The Family of Man* are likewise presented, yet they speak quietly, without the stage-managing of emotions of that project. Death is juxtaposed poignantly with the joy of living through the sequencing of a picture of an exuberantly smiling African American woman sitting in a chair against the setting sun of a weedy field (*Beaufort, South Carolina*) and a funeral view on the next page that shows an elderly African American in his coffin, formally attired men passing respectfully by (*Funeral—St. Helena, South Carolina*). The “exotic” is found in a cowboy leaning against a waste can in

an urban setting (*Rodeo—New York City*), the personal in the book's final image of Frank's own car, within it his sleeping wife and child (*U.S. 90, en route to Del Rio, Texas*). Yet the individual images hold up as works of art: among the best known are of a Black nurse holding a baby so preternaturally White it seems to glow (*Charleston, South Carolina*) and a tuba player at a political rally, his face completely blocked by the giant circle of the tuba's horn (*Political Rally—Chicago*).

Although the process of shooting for the classic images that make up *The Americans* was a solitary, peripatetic activity, Frank's more common process is one of collaboration. His well-known 16mm film, *Pull My Daisy* (1959) was realized with New York painter Alfred Leslie and is a free interpretation of an act from Jack Kerouac's play *The Beat Generation*. Frank went on to make more than 20 films, including *Me and My Brother* (1965–1968), *Cocksucker Blues* (1972), featuring Mick Jagger and Keith Richard of the rock group The Rolling Stones, and *This Song for Jack* (1985), featuring Beat poets and writers Gregory Caruso, Allen Ginsberg, and William S. Burroughs, and dedicated to Jack Kerouac. Frank also produced the music videos *Run for New Order* (1989) and *Summer Cannibals* for Patti Smith (1996).

His works subsequent to *The American*, are filled with family, friends, and places that reflect the fabric of his life. In the 1960s, he concentrated primarily on making films, although he was beginning to have some success with his photographs: his first solo museum exhibition was held in 1961 at the Art Institute of Chicago, and the George Eastman House purchased 25 images from *The Americans* in 1965. Photographs that made up his next publication, *The Lines of My Hand*, began to be amassed. Published in 1972, this book looks inward, at Frank's own life and what it means to be an artist.

In 1970, Frank, his marriage to Mary over, had become involved with artist June Leaf, and together they purchased property in the desolate, often extreme climate of Mabou, Nova Scotia, where they built a studio and resided part of the year, and which was to be the setting for and subject of many photographs. The 1970s were full of personal difficulties for the photographer; his daughter Andrea, only 20, died in an airplane crash in Guatemala in 1974. His close friend and frequent collaborator on films, Daniel Seymour, disappeared and was presumed dead. His father died in 1976. His son, Pablo, who would eventually commit suicide, was becoming increasingly troubled by mental illness, and Frank unflinchingly confronted these

tragedies with his camera, often in montaged sequences of snapshot-like images that are difficult to read in that they are fractured, shot at extreme angles, and inscribed with texts, some written into the film's emulsion. Rather than the fluid narrative line achieved by *The Americans*, the works of *The Lines of My Hand* are disjointed and resist easy interpretation. Many are clearly expressions of grief and are often painful to become involved in, such as *Monument for my Daughter Andrea, April 21, 1954/December 28, 1974*, which consists of Polaroids presented on a photo album page, or *Sick of Goodby's*, 1978.

In 1990, on the occasion of a major retrospective mounted by the National Gallery of Art, America's most prestigious museum, the Robert Frank Collection was founded. Consisting of negatives, contact sheets, work, and exhibition prints, it is a fitting tribute for the Swiss-born artist who helped reveal America to itself. Yet Frank's work can be best summed up by the work *Hold Still—Keep Moving* of 1989, used as the title for his 2000 retrospective at the Museum Folkwang in Essen, Germany. A photograph is seized from a flow of life; it holds life still, yet all the photographer, or the viewer, for that matter, can do is to keep moving.

LYNNE WARREN

**See also:** Evans, Walker; Fauer, Louis; **History of Photography: Twentieth-Century Pioneers; Museum of Modern Art; Street Photography**

### Biography

Born Zurich, Switzerland, 9 November 1924. Apprenticed to and worked for various photographers and photo studios, including Hermann Segesser and Michael Wolgensinger Studio, Zurich, and Victor Bouverat, Geneva, 1941–1945. Employed by Hermann Eidenbenz graphic design studio, Basel, 1946. Began extensive period of traveling and photographing with trip to Paris and Milan, 1946. Moved to New York, February 1947, employed as a junior photographer, *Harper's Bazaar* magazine. Freelance photographer, 1947–1958. Traveled to South America, 1948. Married to Mary Lockspieser, 1950. Co-founder, group "New American Cinema," with Jonas Mekas, Shirley Clarke, Peter Bogdanovich, and others, 1960. Involvement with artist June Leaf (marriage 1975) and purchase of residence in Mabou, Nova Scotia, Canada, 1970. Death of daughter Andrea in plane crash, 1974. Death of son, Pablo, 1994. Taught in filmmaking: Visual Studies Workshop, Rochester, New York, 1971; Nova Scotia College of Art and Design, Halifax, 1972; University of California, Davis, 1973. Extensive travels in 1990s, including Italy, Spain, Egypt, Russia, and Japan. Awards include: Erich Salomon Award of the Deutsche Gesellschaft für Photographie, Berlin, 1985; Peer Award for Distinguished Career in Photography, Friends of Photography, San Francisco,

1987; International Photography Award, Hasselblad Foundation, 1996; Cornell Capa Award, International Center of Photography, New York, 2000. Honorary doctorate, University of Göteborg, Sweden. Founds Andrea Frank Foundation in New York, 1995 in memory of his daughter. Lives in Mabou, Nova Scotia, Canada and New York.

### Individual Exhibitions

- 1961 *Robert Frank, Photographer*; Art Institute of Chicago; Chicago, Illinois
- 1969 *Robert Frank*; Philadelphia Museum of Art; Philadelphia, Pennsylvania
- 1976 *Robert Frank*; Photo-Galerie, Kunsthaus Zurich; Zurich, Switzerland
- 1978 *Robert Frank*; The Photo Gallery, National Film Board of Canada; Ottawa, Ontario, Canada  
*Robert Frank: An Exhibition of Photography and Films 1945–1977*; Mary Porter Sesnon Art Gallery, University of California at Santa Cruz; Santa Cruz, California
- 1980 *The New American Filmmaker Series: Robert Frank*; Whitney Museum of American Art; New York, New York
- 1985 *Robert Frank: Fotografias/Films 1948–1984*; Sala Parpalló, Institució Alfons e Magnànim; Valencia, Spain  
*Visions of Hope and Despair: Robert Frank's Black-and-White Photographs*; Stanford University Museum of Art; Stanford, California
- 1986 *Robert Frank: New York to Nova Scotia*; Museum of Fine Arts, Houston, Texas and traveling to Museum Folkwang, Essen, Germany  
*Robert Frank: Etats d'urgence*; Centre national de photographie, Palais de Tokyo; Paris, France  
*Robert Frank and American Politics*; Akron Art Museum; Akron, Ohio
- 1988 *In the Margins of Fiction: The Film of Robert Frank*; American Film Institute, John F. Kennedy Center for the Performing Arts; Washington, D.C.  
*The Lines of My Hand*; Museum für Gestaltung; Zurich, Switzerland
- 1994 *Robert Frank: Moving Out*; National Gallery of Art; Washington, D.C. and traveling to Yokohama museum of Art, Yokohama, Japan, Kunsthaus Zurich, Zurich, Switzerland, Stedelijk Museum, Amsterdam, Netherlands, Lannan Foundation, Los Angeles, California
- 1997 *Robert Frank: Les Américains*; Maison Européenne de la Photographie; Paris, France
- 2000 *Hold Still—Keep Going*; Museum Folkwang; Essen, Germany and Museo Nacional Centro de Arte, Reina Sofia; Madrid, Spain

### Group Exhibitions

- 1950 *51 American Photographers*; Museum of Modern Art; New York, New York
- 1953 *Post-War European Photography*; Museum of Modern Art; New York, New York

- 1955 *The Family of Man*; Museum of Modern Art; New York, New York
- 1962 *Photographs by Harry Callahan and Robert Frank*; Museum of Modern Art; New York, New York
- 1967 *12 Photographers of the American Social Landscape*; Rose Art Museum, Brandeis University; Waltham, Massachusetts
- 1974 *Photographie in der Schweiz—1840 bis heute*; Kunsthaus Zurich; Zurich, Switzerland
- 1981 *Walker Evans and Robert Frank: An Essay on Influence*; Yale University Art Gallery; New Haven, Connecticut

### Selected Works

- Park Avenue Rolls Royce*, 1948
- Beaufort, South Carolina*, 1955 (from *The Americans*)
- Charleston, South Carolina*, 1955 (from *The Americans*)
- Funeral—St. Helena, South Carolina*, 1955 (from *The Americans*)
- Parade—Hoboken, New Jersey*, 1955 (from *The Americans*)
- Political Rally—Chicago*, 1956 (also known as “Chicago Convention,” from *The Americans*)
- U.S. 285, New Mexico*, 1956 (from *The Americans*)
- Pull My Daisy*, 1959 (film)
- William Buckley*, 1962
- Monument for my Daughter Andrea, April 21, 1954/December 28, 1974*, 1974
- Sick of Goodby's*, 1978
- Los Angeles—February 4<sup>th</sup>—I wake up turn on T.V.*, 1979
- Mabou*, 1981
- Hold Still—Keep Moving*, 1989
- St. Rita's Hospital #401, Sidney, Nova Scotia*, January 20, 1991

### Further Reading

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# GISÈLE FREUND

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## French

Gisèle Freund's portrait of Virginia Woolf (1939), taken a few weeks before the novelist's suicide, captures the patient attention and poignant sincerity that characterizes her photographic eye. It is interesting, then, that Freund's decision to become a photographer arose out of economic necessity. Her portraits of some of modernism's most celebrated figures have become canonical images, despite the fact that Freund purposely downplayed her aesthetic role, having always considered herself a documenter rather than an artist. Because of her fascination with everyday human experience, Freund's oeuvre includes such wide-ranging work as travel reportage, documentation of poverty and political life, and even a study of mediums and palm readers. Arguably, the color portraits taken in the 1930s and 1940s are Freund's most striking work. Her experimentation with Kodachrome and 35 mm Agfacolor, combined with her uniquely candid portraiture style, would help distinguish her work from the era's other proficient photographers and guarantee her role as an invaluable witness to and recorder of a most creative and productive generation.

As a Jew and a Socialist, Freund was forced to flee Germany in 1933 as the Nazi violence she was documenting had become a threat to her personal safety. Freund arrived in Paris with an incomplete dissertation and the Leica her father had given her when she was 15. Befriending Adrienne Monnier, the proprietress of *La Maison des Amis des Livres* bookshop, was personally and professionally transformative for Freund, as Monnier would eventually publish the completed dissertation and introduce Freund to the artists and writers who would prove her most captivating subjects. Monnier would remain a lifelong mentor and companion.

While completing her doctorate in sociology at the Sorbonne, Freund was steadily establishing herself as an adept photographer. Her views from Notre Dame (1933) and the publication of a photo-essay in the first year of *Life* magazine (1936) were the beginning of a formidable career in documentary and portrait photography. Because no French magazine could process color, *Life's* publication of

Freund's piece on poverty in northern England was a singular opportunity that would turn into a lifelong collaborative alliance. Her first official assignment, given to her by the director of the Bibliothèque nationale de France, was to photograph all the libraries in Paris for the 1937 World's Fair. *Vu* magazine featured this commission, whose affectionate analysis of the eccentric library patrons was just the beginning of Freund's characteristic scrutiny of her subjects' bodies, clothing, and posture.

Freund's unwillingness to retouch photographs led her to focus upon artists and writers, whom she assumed were less concerned with physical perfection. Though many were apparently quite disappointed with their portraits, Freund continued to photograph the era's most celebrated artists and writers, including Jean Cocteau, Marcel Duchamp, Henri Matisse, André Gide, Simone de Beauvoir, Samuel Beckett, Jean-Paul Sartre, Colette, and Walter Benjamin. Her photographs for the dust-jacket of André Malraux's *Man's Fate* (1939) and James Joyce's *Finnegan's Wake* (1939) were among her most prestigious commissions. Freund's precise composition and traditionally posed subjects offer an interesting counterpoint to the work's intense intimacy and technologically advanced use of color. The result of this implicit tension is a gallery of faces whose graphically featured skin tones and eye color create pictures quite distinct from the more widely reproduced black and white photographs of her contemporaries.

Freund fled France in 1941 and eventually traveled to Buenos Aires where she would remain for the duration of the war. In South America, Freund worked as an assistant film producer and a photo-journalist, completing assignments in Argentina, Chile, Ecuador, and Uruguay.

Returning to Europe for a brief time in 1946, Freund, like many other photographers, visited the post-liberation concentration camps. Once there, however, Freund felt that she could best serve the efforts by identifying the bodies of former acquaintances rather than by documenting Nazi atrocities.

In 1948, Freund joined Magnum Photos, Robert Capa's photographers' collaborative, for which she would become the Latin American contributor. It

was during her six years associated with Magnum that Freund produced her well-known *Life* spread on Eva Peron, wife of Argentinean dictator Juan Peron, then at the height of notoriety. Her portraits of Mexican muralist Diego Rivera and of his wife, painter Frida Kahlo with her dogs were also taken during this extraordinarily productive period. Because of her friendship with post-revolutionary writers and artists, Freund was denied entry into the United States and placed on the McCarthy blacklist. For this, Capa dismissed her from Magnum.

Throughout her career, Freund remained committed to the productive intersection of sociology and photography and to the social history of her medium. In numerous interviews and essays she explained her love of portraiture as arising directly out of a fascination with the human face's profoundly expressive quality. Freund's prodigious writings articulate her interest in photography's transformative capacity, particularly what she explained as its ability both to democratize and transform artistic production and representation. In this assessment, she also remained sharply critical of photography's availability to further an unethical agenda in which manipulation and persuasion often play upon a viewer's emotions. In her photographs and critical essays, Freund consistently demonstrates such sensitivity, insisting in one interview that love of humanity is essential to good photojournalism.

Even after she ceased photographing in the 1980s, Freund remained passionate about the various ingredients that constitute her craft. The bond between photographer and sitter, the complex nuances of the human face, and the relative merits of various photographic equipment were equally important components in Freund's approach to a subject. In *Photography and Society*, her well-known study of photography's social history, Freund expresses a modest pride in her influence upon fellow photographers, claiming that she legitimized the more versatile and modern Leica camera. Indeed, the dynamic quality of much of her work illustrates the Leica's revolutionary impact on photography.

Upon returning from Mexico in 1954, Freund established permanent residence in Paris, where she lived until her death in 2000. Though no longer a photographer, Freund continued her dedication to photography by giving lectures, exhibiting her work, and writing—a practice she at one point claimed was her real love. In 1977, Freund became president of the French Federation of Creative Photographers and was awarded a doctor *honoris* from the National Museum of Photography at Bradford University. Ironically, one of her most

widely reproduced images is seldom recognized as part of her body of work. Taken at the 1981 inauguration, Freund's picture of François Mitterand became his official presidential photograph, a staple image found in official buildings throughout France.

ANNALISA ZOZ-WEAVER

*See also:* **Life; Magnum Photos; Modernism**

### Biography

Born in Berlin, Germany, 19 December 1912; emigrated to France in 1933; naturalized in 1936. Studied sociology and art history at Albert-Ludwigs-Universität Freiburg, Breisgau, Germany, 1931; at the Institute for Social Sciences, University of Frankfurt, 1932–1933; and at the Sorbonne, Paris, 1933–1936, receiving a Ph.D. in sociology and art in 1936. Freelance journalist and writer in Paris for *Life*, *Weekly Illustrated*, *Vu*, *Picture Post*, *Paris-Match*, *Du*, and others, 1935–1940, 1946–1950, and from 1953 on; photographer and assistant film producer for Louis Jouvet Theater Company in Argentina and Chile, 1943–1944; worked for France Libre in Argentina, 1944–1945; member of Magnum Photos in Paris, 1947–1954. Kulturpreis, Deutsche Gesellschaft für Photographie, 1978; Grand Prix National des Arts, France, 1980; Officier des Arts et Lettres and Chevalier de la Légion d'Honneur, 1980. Died in Paris, France, 31 March 2000.

### Individual Exhibitions

1939 *Ecrivains célèbres*; Galerie Adrienne Monnier; Paris; and Peggy Guggenheim Jeune Gallery; London  
 1946 *Amérique Latine*; Maison de l'Amérique Latine; Paris, France  
 1968 *Au Pays des Visages* 1938–1968, Musée d'Art Moderne de la Ville de Paris, France  
 1973 Musée d'Art et d'Histoire; Nîmes, France  
 1975 Robert Schoelkopf Gallery; New York, New York  
 1977  *Gisèle Freund: Retrospective*; Fotoforum der Gesamthochschule; Kassel, Germany  
 1978 Musée Reattu; Arles, France  
 1979 Sidney Janis Gallery; New York, New York  
 1981 Axiom Gallery; Melbourne, Australia  
 1984 Fotografie Forum International; Frankfurt, Germany  
 1992 Itinéraires; Centre Georges Pompidou and Musée d'Art Moderne de la Ville de Paris, France  
 1993 Anita Neugebauer Galerie; Basel, Switzerland  
 1995 Museum für Moderne Kunst; Frankfurt, Germany  
 1996 Goethe Institut; Paris, Galerie nationale du Jeu de Paume; Paris  
 1998  *Gisèle Freund: Photographs*; Ton Peek Gallery; Utrecht, Netherlands  
 2000 Fotografisk Center; Copenhagen, Denmark  
 2001 Centre de Cultura Contemporània; Barcelona, Spain

### Group Exhibitions

1951 *Memorable Life Photographs*; Museum of Modern Art; New York, New York

## FREUND, GISELE

1961 Salon Internationale de la Photographie; Bibliothèque nationale de France, Paris  
1965 *Femmes Photographes*; Les 30/40; Paris, France  
1966 *Commemoration Joyce*; Centre Culturel Americain; Paris, France  
1972 *Photographes Français*; Moscow Museum  
1975 *Women of Photography*; San Francisco Museum of Art; San Francisco, California, and traveling  
1977 *Photographes Français*; Centre Beauborg; Paris, France  
1981 *Les Réalismes*; Centre Beauborg; Paris, France  
1982 *Color as Form*; International Museum of Photography at George Eastman House; Rochester, New York  
1997 *A History of Women Photographers*; Akron Museum of Art; Akron, Ohio  
2000 *Working Cultures*; Carreau de Forbach; Forbach, France  
2001 *Frida Kahlo Unmasked*; Mexican Fine Arts Center Museum; Chicago, Illinois

### Selected Works

“La Photographie en France au XIXe siècle, essai de sociologique at d’aesthétique,” Ph.D. diss., Sorbonne, 1936  
*Mexique Précolombien*, 1954

*James Joyce in Paris: His Final Years*, 1965  
*Le Monde et Ma Camera*, 1970; as *The World in My Camera*, translated by June Guicharnaud, 1974  
*Photographie et Société*, 1974; as *Photography and Society*, translated by David R. Godine, 1980  
*Memoires de l’Oeil*, 1977  
*Trois Jours avec Joyce*, 1982  
*Itinéraires*, 1985; as *Gisèle Freund, Photographer*, translated by John Shepley, 1993  
*Gisèle Freund: Photographer 1985* with Rauda Jamis, *Gisèle Freund Portrait*, 1991

### Further Reading

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Hopkinson, Amanda. “Photographic Perception.” *British Journal of Photography* 139, no. 6862 (1992).  
Mann, Margery, ed. *Women of Photography*. San Francisco: San Francisco Museum of Art, 1975.  
North, Ian. *International Photography 1920–1980*. Canberra: Australia National Gallery, 1982.



Gisèle Freund, Adrienne Monnier in front of the Bookstore Maison des Amis des Livres, 1937.  
[© Gisèle Freund/Agence Nina Beskow]

*Paris Was a Woman*. Videotape. Directed by Greta Scmier and Hans Puttnies, editor, New York: Zeitgeist Films, 1996.  
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 Rosenblum, Naomi. *A History of Women Photographers*. New York: Abbeville Press, 1994.

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## FRIENDS OF PHOTOGRAPHY

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The Friends of Photography was a group of photographers, photo historians, and photo enthusiasts who were dedicated to the promotion of creative photography through exhibitions, publications, workshops, and community outreach programs in the greater San Francisco area. For nearly 34 years the group supported the medium of photography and its practitioners through active and varied community programs.

The Friends of Photography was officially established when a core group of 12 individuals met at the home of Virginia and Ansel Adams in Carmel, California, on January 1, 1967. The Founding Group included Arthur Connell, photographers Morely Baer, Wynn Bullock, Gerald Robinson, Gerry Shape, and Cole Weston, writer and photographer Liliane DeCock Morgan, architect Edgar Bissantz, musician Rosario Mazzeo, and photo historians Nancy and Beaumont Newhall. Ansel Adams was elected President and Brett Weston was named Vice President. The diverse makeup of this initial group, which included people engaged with photography on varied levels, established the group's unique perspective. Created at that time was the first Board of Trustees, consisting of 18 Trustees; the position of Honorary Trustee was established in 1985. An Advisory Committee was elected and those people were formally designated as Advisory Trustees in 1974.

For the first three years operations were handled by volunteer committees led by members of the Board of Trustees. In 1972, as The Friends became more established, a full-time, professional and paid staff was hired to operate the organization's growing program. Membership revenue was the largest single income source for The Friends, which was augmented by wholesale and retail sale of books as well as special offers of fine prints and books to members.

Exhibitions were a significant component of The Friends of Photography's program, offering a venue for audiences to explore and be inspired by all styles and generations of creative photography. The work of Adams, Wynn Bullock, Imogen Cunningham, Dorothea Lange, Brett Weston, Edward Weston, and Minor White comprised the first exhibition of The Friends of Photography, which was held in the historic Sunset Center in Carmel, California, from June 23 through July 30, 1967. Later in 1969, a second gallery was opened in the same complex allowing simultaneous exhibitions until 1976 when all exhibitions were on view in the Sunset Center's main gallery. That first year, The Friends held four additional exhibitions that included the work of Eugène Atget, Ruth-Marion Baruch, Bruce Davidson, Pirkle Jones, W. Eugene Smith, and Paul Strand.

The exhibition program continued through 2001, rotating monthly or bi-monthly, and included the work of Berenice Abbott, Manuel Álvarez Bravo, Paul Caponigro, Harry Callahan, Judy Dater, Emmett Gowin, Robert Heinecken, Anthony Hernandez, Lewis Hine, Harold Jones, Barbara Morgan, Marion Palfi, Robert Rauschenberg, Edmund Teske, Jerry N. Uelsmann, Todd Walker, and Adam Clark Vroman, to name only a sampling. Also mounted were thematic exhibitions such as *Ten Top European Photographers, East and West* (1971), *Classics of Documentary Photography* (1976), *The Photograph as Artifice* (1978), *Dyed Images: Recent Work in Dye Transfer* (1982), *Narrative Images/Post-Documentary Photography* (1987), *Proof: LA Art and The Photograph 1960–1980* (1993), and *Landscapes of War: The American Civil War in Photographs* (1997). Over the years, there were ten exhibitions that featured the work of the members

## FRIENDS OF PHOTOGRAPHY

of The Friends of Photography. During the early years (1967–1972) exhibitions were organized by a committee headed by Wynn Bullock. With the formation of a paid staff, the position of curator was established and made responsible for organizing all exhibitions or inviting special guest curators.

As the organization grew, so did its breadth of publications. As an early form of communicating news to members, mimeographed newsletters were sent out to members (eight between 1970 and 1972). Beginning in January 1978 and running until December 1986 a monthly publication titled *The Newsletter of The Friends of Photography* was mailed to its members. From January 1987 through spring 2001, *Review, Newsletter of The Friends of Photography* was distributed to members monthly. In 1972, The Friends of Photography released its *Untitled* series; over the subsequent 22 years, 58 issues were published and beginning in the late 1970s, each issue focused on one artist or theme with a unique design to complement the content. Each member received a copy of *Untitled* and individual titles were also available for sale. Beginning in autumn 1994, and running until spring, 1996 The Friends published for their members *see: a journal of visual culture*, which included photography, creative writing, and criticism.

With the death of Ansel Adams in 1984, The Friends of Photography began a search for a new location in San Francisco. Named the Ansel Adams Center, this facility opened in 1989, and was first located on Pier 1 at Fort Mason before relocating to the Yerba Buena Center, where it had five exhibition spaces and an extensive photography bookstore. The final location was 655 Mission Street in San Francisco.

Conceived of as a living and growing educational force, education through, The Friends had a tremendous impact on the whole community from children to seniors. Beginning in 1969 The Friends held educational seminars and workshops focused on practical photography skills. Over the history of the group, educators involved included Adams, Morley Baer, photo historians and critics Peter Bunnell and Andy Grundberg, Linda Conner, Imogen Cunningham, Robert Dawson, Rod Dresser, Lee Friedlander, Emmet Gowin, Michael Kenna, Mark Klett, Annie Leibovitz, Ellen Manchester, Sally Mann, Richard Misrach, Lisette Model, Wright Morris, Olivia Parker, Meridel Rubenstein, John Sexton, Ruth Thorne-Thompson, Al Weber, and Jack Welpott.

Specific goals of the education and outreach program included the promotion of visual literacy

and the implementation of innovative programs that used photography to increase involvement with local communities. Some of the programs sponsored by The Friends included: The Look Again! program that promoted museum/school collaboration; Hands on History of Photography aimed at familiarizing high school students with the history of the medium; Workshops for Educators were one-day sessions aimed at primary and secondary teachers accompanied by Resources for Educators, which provided hands-on educational materials free of charge; designed for grades 4–8 was Ansel Adams' Curriculum Resource for Teachers focused on Adams' accomplishments in photography. In the late 1990s, The Friends offered free photography classes for children, youth, and adults through Community Partnerships with Bayview Opera House, Ruth Williams Memorial Theater, and Horace Mann Academic Middle School.

On October 31, 2001, due to rising rent costs in San Francisco and budgetary deficiencies, The Friends of Photography closed all operations and exhibitions. All of the group's assets were distributed among other organizations. The San Francisco Art Institute received the 3,000-volume library, the archives and records were given to the University of Arizona's Center for Creative Photography, and The Oakland Museum of California adopted the education program operating with funds from The Friends of Photography Education Endowment.

REBECCA MORSE

*See also:* **Abbott, Berenice; Adams, Ansel; Alvarez Bravo, Manuel; Atget, Eugène; Callahan, Harry; Caponigro, Paul; Center for Creative Photography; Cunningham, Imogen; Davidson, Bruce; Gowin, Emmett; Heineken, Robert; Hine, Lewis; Jones, Harold; Jones, Pirkle; Lange, Dorothea; Leibovitz, Annie; Morris, Wright; Newhall, Beaumont; Rauschenberg, Robert; Strand, Paul; Teske, Edmund; Uelsmann, Jerry N.; Welpott, Jack; Weston, Edward; White, Minor**

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# MASAHISA FUKASE

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## Japanese

Masahisa Fukase's career, which came to an abrupt halt in 1992 from a fall and subsequent brain damage, points to his obsessive need to confront and seek his changing self. Fukase's insistence on photographing his life events and his immediate surroundings often result in images that provoke unease, yet they also affirm his existence reciprocally. His works hold a unique place in postwar Japanese photography. In a culture where public displays of private emotion have often been found distasteful, Fukase's work has been provocative, while the photographer himself has developed a persona of mystery.

Born in 1934 into a family who owned a photographic studio in Bifuka-cho, Hokkaido, Fukase acquired skills of developing film and making prints as a child, assisting his father. Later in his life, Fukase commented that his enmity for photography probably emerged from the experience during youth when he washed prints continuously at his father's studio despite his wish to go and play with his friends.

His relationship to photography, based on "enmity" grew stronger and more complicated throughout his career. In a sense, his body of work testifies not only to his changing self, but also to the changing nature of his relationship to photography. He once noted that "I work and photograph while hoping to stop everything. In that sense, my work may be some kind of revenge drama about living now. And this is what I like the most." Photography, in Fukase's mind, serves both as the enmity against and as the necessary means with which to explore and express himself.

Fukase planned to take over his father's portrait studio after his graduation from university with a bachelor's degree in photography. However, because he began living with a woman immediately after his graduation in 1956, he remained in Tokyo and took a job as a photographer for an advertisement agency. The miscarriage by this woman in 1961 and her sudden disappearance in 1962 with a newborn baby left Fukase emotionally distraught. Although Fukase began photographing in slaugh-

terhouses in 1961 for a series called "*Kill the Pigs!*" his visit to the slaughterhouse in Shibaura became almost a ritual after her departure. He took the earliest train there and photographed all day, everyday, for a year. He continued to visit the location after he met Kanibe Yôko, his future wife, juxtaposing the stale and cold conditions of the slaughterhouse with the unmistakable and expressive human existence of Yôko.

His life with Yôko played a central and decisive role in his career from 1963 on. Series such as *Yôko* (published in 1978) and *Ravens* (published in 1986) attest to their transformative and challenging relationship through intensely symbolic and emotional representations. Particularly after their separation in 1975, Fukase traveled to his hometown in Hokkaido more frequently, while photographing ravens in various places out of his train windows. The images included in the series *Ravens* are often printed with overtly visible grains, and the silvering eyes of the ravens as well as their shadowy existence create a weary mood of detachment and darkness. For Fukase, ravens became an appropriate projection of his own feelings and living conditions. As he noted at the third installment of the series, "I did not care a bit about ravens. I assumed a defiant attitude that I myself was a raven." Fukase exhibited the series *Ravens* in four installments in galleries, and for the last "chapter," he revisited the town housing project where he and Yôko spent their married life. On this occasion he stated, "I felt scary, something like a crime offender going back to the crime scene...The desire to photograph grew larger and larger, and various images of tombstones kept spreading in front of me." The result from the interaction among Fukase's effort to reconcile with the unrepeatable past, his completely changed life after Yôko, and his enmity toward photography construct a powerful personal journey that sustained Fukase and his relationship with photography for a decade.

During these trips home, Fukase continued to work on another series of photographs entitled *Family*, using a large-format view camera that his father used in his portrait studio. For about 20 years, Fukase photographed his family portrait in

similar compositions. Photography, for Fukase, is not merely an expressive medium of choice, but also an unbreakable tie back to his father and his family business. Quiet and composed postures and expressions of family portraits contrast dramatically with his *Ravens* series. In *Family*, his camera calmly captures his family members who continue to belong to his world. If *Ravens* is a meditation on the past he tries to forget and his struggle with forgetting, *Family* serves as a reminder of the past that is present and remains. This series came to an end when his father died in 1987, and Fukase used the photograph of his father at the funeral as the last image. In the same year, he selected and exhibited a series *Memories of my Father*, which was shown in Tokyo and Israel. His relationship with photography changed through this project, and Fukase began including his own body in photographs around this time.

In 1990, Fukase published and exhibited the first section of *Shikei* (private scenes) series, which include his travel shots from various places as well as self-portraits in a bath tub using an underwater camera. In these images, Fukase composes the image by including a part of his body, pictorially asserting his existence. In a number of images entitled “*bukubuku*,” which mimics the sound of air bubbles from underwater, Fukase stares directly at the camera, confronting his enmity of photography from childhood as if to enact his final revenge drama. The tension between Fukase’s reliance on and vengeance toward photography seems to be an unmediated confrontation for the first time in these images. Before he could further explore his new relationship to his photography, an unexpected fall prevented Fukase from continuing this dialogue.

MAKI FUKUOKA

### Biography

Born in Bifuka-cho, Hokkaido, 25 February 1934. Attended Nihon University Department of Fine Art, 1952–1956. Worked as a photographer for advertisement and publishing companies 1956–1968; Freelance photographer 1968–1992. Ina Nobuo Award 1976. Ina Nobuo Special Award 1992; The 8th Higashikawa Special Prize 1992. Fell from stairs near his favorite bar, and stopped photographing 20 June 1992.

### Individual Exhibitions

1960 *Seiyujo no Sora* (Sky over an Oil Refinery) Konishisoku Gallery; Tokyo, Japan  
 1961 *Buta wo Korose!* (A Slaughterhouse); Ginza Gallery; Tokyo, Japan  
 1976 *Tori*; Ginza Nikon Salon and traveled to Shinjuku Nikon Salon; Tokyo and Nikon Salon; Osaka, Japan

1978 *Yoko*; Nikon Salon; Tokyo, Japan  
 1979 *Karasu 1979*; Ginza Nikon Salon; Tokyo and traveled to Shinjuku Nikon Salon; Tokyo and Nikon Salon, Osaka, Japan  
 1981 *Karasu Tokyo hen*; Ginza Nikon Salon; Tokyo and traveled to Nikon Salon; Osaka, Japan  
 1982 *Karasu Shūshō*; Ginza Nikon Salon; Tokyo, Japan  
 1983 *Arukume 1* (Walking Eyes/Part 1); Ginza Nikon Salon; Tokyo, Japan  
     *Arukume 2* (Walking Eyes/Part2); Shinjuku Nikon Salon; Tokyo, Japan  
 1985 *Irohanihoheto* (ABC...); Ginza Nikon Salon; Tokyo, Japan  
     *Karasu kei* (Ravens Scene); Polaroid Gallery; Tokyo, Japan  
 1987 *Ravens*; Zait Photo Salon; Tokyo, Japan  
     *Chichi no Kioku* (Memories of Father); Ginza Nikon Salon; Tokyo, Japan  
 1990 *Shikei Tabi no Tayori* (Private Scenes—Letters from Journeys); Ginza Nikon Salon; Tokyo, Japan  
 1992 *Shikei '92* (Private Scenes); Ginza Nikon Salon, Tokyo, Japan  
     *The Solitude of Ravens*; Stephen Wirtz Gallery; San Francisco, California, and Robert Mann Gallery; New York, New York

### Group Exhibitions

1974 *New Japanese Photography*; Museum of Modern Art, New York, New York  
 1975 *Fifteen Photographers*; Museum of Modern Art, Tokyo, Japan  
 1976 *Juninin no Shashinka ni yoru Jisen Sakuhinten*; Shiseidō The Ginza, Tokyo, New York  
     *Neue Fotografie aus Japan*; Graz Municipal Museum of Art, Graz, Austria  
 1979 *Japan: A Self-Portrait*; International Center of Photography; New York, New York, and traveling  
     *Japanese Photography and its Origin*, Callaria d’Arte Moderna; Bologna and traveled to Palazzo Reale; Milan, Palais des Beaux-Arts; Brussels, and the Institute of Contemporary Arts; London  
 1984 *Six Contemporary Photographers*; Seibu Art Forum; Tokyo, Japan  
 1985 *Black Sun: The Eyes of Four*; Oxford Museum of Modern Art, Oxford, England, and traveled to The Philadelphia Museum of Art; Philadelphia, Pennsylvania  
     *Paris, New York, Tokyo*; Tsukuba Museum of Photography, Tsukuba, Japan  
 1988 *Revenge of Memories*; Forum Stadtpark; Graz, Austria  
 1989 *Juichinin no 1965–75* (1965–75 by Eleven Photographers); Yamaguchi Prefectural Museum; Yamaguchi, Japan  
 1989 *Photography Now*; Victoria and Albert Museum; London, England  
 1990 *New Documents '90*; Toyama Prefectural Museum of Modern Art; Toyama  
 1996 *By Night*; Fondation Cartier pour L’Art Contemporain; Paris

### Selected Works

*Shibaura*, 1963  
*Kudan Kyokai*, 1964  
*Hakodate*, 1975 (from the series “The Solitude of Ravens”)  
*Kanazawa*, 1977 (from the series “The Solitude of Ravens”)  
*London*, 1989

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Breicha, Otto, Ben Watanabe, and John Szarkowski. *Neue Fotografie aus Japan*. Graz and Vienna: Museum des 20. Jahrhunderts, 1977.

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Masahisa Fukase, Kanazawa, 1977.  
[© Masahisa Fukase Estate. Courtesy Robert Mann Gallery]

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# MIRAN FUKUDA

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## Japanese

Exemplary of the young generation of Japanese artists emerging at the end of the century, Miran Fukuda is known as a multi-media artist who often deals with issues of authorship, authenticity, and the coding of visual information, and the relationships among photography, painting, and consumer culture. While she does not create photographs in any traditional manner, in her art Fukuda often deals with her senses developed through photography, the history of art, and the digital culture, and she expands upon the experiments of the conceptual photographers of the 1970s and 1980s, including figures such as Gilbert & George, Robert Heinecken, and Richard Prince.

Fukuda was born into a family of artists; her maternal grandfather was an illustrator of children's books, and her father, Shigeo Fukuda, is perhaps Japan's best-known graphic designer of the post-World War II era. She grew up in a family home where prints by American Pop Artists Roy Lichtenstein and Andy Warhol were hung, and it was not surprising that Fukuda began considering an artistic career at age 15.

Upon completing a master's degree in oil painting at the prestigious Tokyo University of Fine Art and Music in 1987, Fukuda started receiving attention from Japan's art world and received numerous awards, including the 32<sup>nd</sup> (1989) Yasui Prize (created in honor of Sotaro Yasui, a Japanese modernist painter) for her still life painting *Wednesday* as the youngest recipient in the history of the award, which was given annually until 1996 to an artist of excellence younger than age 50 pursuing representational painting. Soon, she started showing internationally, including the traveling exhibition *Photography and Beyond* in Japan (1995), where she showed six photo-based works, including *Tablecloth* (1990), acrylic paint and commercially photo-printed plastic on panel; *Still Life: Apple, Pears, Cake Boxes and Pot* (1992), color photograph; and *The Princess Margarita as Seen by Doña Maria Augustina* (1992), acrylic on board) that demonstrated her unique conceptual interplay between photography and painting mediums.

To Fukuda, art is a means of expression through which she challenges viewers on conventional recognition and concepts of art, and through which she proposes new ways of looking and thinking. Further, Fukuda believes that her work, a realized manifestation of her thoughts and values, is effective only if it is transmitted to a viewer as a clear opinion, as if it were an excellent writing piece. Desiring her paintings not to be the paintings of the past, while acknowledging they are like paintings from the past, and desiring her work to be revolutionary, Fukuda has investigated and challenged the issue of "subjectivity" in the work of art, which, she believes, has been a core element of historical painting. Fukuda has attempted to construct art through "coded" visual information, using well-known existing images and icons such as master European and Japanese paintings and Disney characters to minimize subjectivity in her work, presenting it as ready made and reproducible. Her investigation of the photographic medium, particularly newspaper photography, is related to this interest. Perhaps her best-known works dealing with this issue are *Gilbert & George and I* (2001) and *Frank Stella and I* (2001), both painted with acrylic on panel. Both paintings are based on enlarged snapshots in which Fukuda posed with well-known artists. She investigates whether snapshots, which usually exist as recorded evidence (i.e., I was there with the artists) rather than as art works, thus perhaps lacking "subjectivity" as art, can be turned into works of art. With respect to "authenticity," since 1996, Fukuda has been making a series of works, composed simply of a newspaper page which shows reproduction of her work (e.g., an exhibition review), titling it with a name of the newspaper and the date of publication, and giving it an edition number based upon a number of the newspaper printed. In this series, Fukuda focuses on the commercial practice of and market for reproductions of paintings, whether by her or a historical master painter, which reduces them to mere commodities, suggesting that there may be no conceptual (and perhaps no production value) difference between such fine arts reproductions and a newspaper reproduction. This critical approach is evi-

dent in Fukuda's installation *Mainichi Shimbun Newspaper*, April 30, 2000 (2000). This work consists of a page from a newspaper showing an art review, including photographs of excited viewers at a Vermeer exhibition in Osaka, Japan, in which one photograph from the newspaper is enlarged to the extent that the Vermeer painting therein, *Girl with the Blue Turban*, is displayed in its original dimensions. Impressed with the high quality of reproduction available in newspaper printing and excited about the fact that the painting reproduced in the newspaper can be viewed as an original by dint of her re-contextualizing it, Fukuda placed a color reproduction of the painting over the photocopied painting in the enlarged newspaper photograph. Fukuda also used newspaper reproductions in earlier works, such as *Metrocard* (1995) by placing on one side of the Tokyo subway prepaid transit Metrocard well-known photo images from newspapers, covering the notorious 1995 Tokyo sarin attack by Aum cultists that killed and injured a number of subway passengers. Such images include casualties rescued on a subway station platform, heavily gas-masked and uniformed hazardous materials workers decontaminating the subway, and one of the attackers presenting an innocent demeanor while being interviewed. These images, have become signature images of the attack and thus coded into the public's memory.

YASUFUMI NAKAMORA

*See also: Conceptual Photography; Gilbert & George; Photography in Japan; Vernacular Photography*

### Biography

Born in Tokyo in 1963. In 1985, received BFA (in painting) from Tokyo National University of Fine Arts and Music. In 1987, received MFA from Tokyo National University of Fine Arts and Music and received Honorable Mention at *The 18<sup>th</sup> Contemporary Art Exhibition of Japan*. In 1989, received The Yasui Prize at *The 32<sup>nd</sup> Yasui Prize Exhibition*. In 1991, received the Triennale International Prize, the *VII Triennale India*

### Selected Solo Exhibitions

1990 Tokyo Gallery, Tokyo  
 1992 *Hara Documents: Miran Fukuda* (Hara Museum of Contemporary Art)  
 1994 Nabisu Gallery, Tokyo  
 1995 Tokyo Gallery, Tokyo  
 1996 *One day One show*, Gallery 360°, Tokyo  
 2000 *Takumi Na Takurami (Ingenious Schemes)*, Miran Fukuda & Traditional Craftsmen (Sumida Riverside Hall Gallery, Tokyo)  
 2001 *Shigeo Fukuda, Miran Fukuda* (Setagaya Art Museum, Tokyo)

2002 *Yurinso. Fukuda Miran. Ohara Museum of Art* (Yurinso, Ohara Museum of Art, Okayama, Japan)

### Selected Group Exhibitions

1988 *The 17<sup>th</sup> International Art Exhibition of Japan*, Tokyo Metropolitan Art Museum and The Kyoto Municipal Museum of Art  
 1991 *VII Triennale India* (awarded International Award), New Delhi, India  
 1993 *The 1<sup>st</sup> Asia-Pacific Triennial Exhibition of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia  
*The Return of the Exquisite Corpse*, Drawing Center, New York, New York  
 1994 *Shinjyuku Shonen Art Exhibition*, on the streets, Kabukicho, Shinjuku, Japan  
 1994 *The 7<sup>th</sup> Busan Biennial*, Busan Culture Center, Busan, Korea  
 1995 *Make Believe*, Royal College of Art, London, England  
*The "VOCA" Exhibition*, The Ueno Royal Museum, Tokyo  
*Photography and Beyond in Japan*, Hara Museum of Contemporary Art, Tokyo, traveling to museums in North America including Corcoran Gallery of Art, Washington, D.C. and Los Angeles County Museum  
 1997 *The First Steps: Emerging Artists from Japan*, Grey Art Gallery, New York University, New York  
*Cities on the Move*, Vienna Secession, Vienna, Austria and traveling to six museums including P.S. 1 Contemporary Art Center, Long Island City, New York  
 2000 *The 5<sup>th</sup> Biennial of Lyon*, the hall Tony Garnier, Lyon, France  
 2002 *New Acquisitions*, Hiroshima City Museum of Contemporary Art, Japan  
 2003 *Masterpieces of Contemporary "Japanese Paintings [Nihonga]"*, The Contemporary Art Museum, Kumamoto, Japan  
 2004 *20<sup>th</sup> Anniversary Exhibition: The Copy Age – From Duchamp through Warhol to Morimura*, The Museum of Modern Art, Shiga, Japan

### Selected Works

*Tablecloth*, 1990  
*3D-waterfall*, 1990  
*The Forge of Vulcan*, 1992  
*Metrocard*, 1995  
*Mainichi Shimbun Newspaper, April 30, 2000*, 2000  
*Gilbert & George and I*, 2001  
*Frank Stella and I*, 2001

### Further Reading

*Conceptual Photography; History of Photography: 8: the 1990s; Photography in Japan; Vernacular Photography; Gilbert & George.*  
*Picturesque, Miran Fukuda 1992–1998* (1998), Asahi Shimbun, Tokyo, Japan; *Miran Fukuda* (2001), Setagaya Art Museum, Tokyo, Japan.

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# JAROMÍR FUNKE

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## Czech

In the history of Czech photography Jaromír Funke (1896–1945) is considered both a pioneer of the modern view of photography in the 1920s and 1930s, as well as one of the most influential intellectuals and pedagogues. Next to Karel Teige, concerning his journalistic activities, and Josef Sudek, concerning his photographic work, he is without any doubt one of the most important personalities of the left cultural scene of those years.

Funke, from a wealthy family, photographed since his twelfth year. In his first self portrait he selected a photograph in the mirror, as if he wanted to point out that not only the photographed one is of importance, but also the way in which the photo was composed.

His study of medicine (which he had probably begun in 1915, in order to escape war service) he gave up in 1919 and then studied law at his father's request. His first painting and graphic attempts (which he sent for evaluation to Karel Teige) showed him that talent was lacking. Later he spoke of the fact that an internal need to express himself "in pictures" led him to choose photography.

In 1922, Funke discontinued his law studies without any exams. He decided to dedicate himself mainly to photography. His first photographic attempts, which he sent to the magazine "*Fotografický obzor*" (Photographic Review), and which are reminiscent of the work of Jacques Henri Lartigue, were not published. It was only in 1924 that the Swiss magazine *Camera* printed—along with his articles on photography—his photographs. This was Funke's breakthrough in the Czech photographic circles. Invitations to exhibitions Paris and Toronto followed.

Against the generally prevailing pictorialist trend, Funke regarded the brightness and the accuracy of the photograph as its most important characteristic: He called it "photoingenuity," which can only be achieved by the lens of the camera. He defined modern photography as precise, with sharpness, eschewing manipulation or re-touching of both the negative and positive. According to Funke, the photographer can achieve great

success within the documentary and artistic traditions, if he avoids the prevailing "impressionistic" style. With his articles Funke commented on his own development, which had begun with the arranged experimental series "*Still life*," done in 1923.

In his studio work, Funke photographed plates, glasses, phials, and transparent geometrical objects in elegant arrangements; these materials were supplemented (1924) by pasteboard or cardboard geometric forms. Style screen means were thereby the shade, which delineated the forms by exact light direction. Thus in the photograph "*Spirála*" (Spiral) shades of gray are embodied in the area of a triangle form as a result of the lighting. Funke began in 1925 to experiment with photographic abstraction using patterns of light and shade created by objects off-camera rather than the objects themselves. Funke saw therein a further confirmation of his thesis of "photoingenuity," by which it additionally wins more autonomy: Those "light-abstractions" confirm the "essence of the photography, which is developed by light and not by objects."

In one article in "*Fotografický obzor*" (Photographic Review, 1927) Funke dissociated himself from the Rayograms of Man Ray. For him a photograph is possible only as shot through the camera, and every photographic "product" that is created without it is not authentic:

Those photographic specialities are not any more photographs. It finds neither a release act (of an interaction between successful shot and successful development, which expresses in consequence perfectly the creative idea M.Ch.) nor a gesture of release and still less the solution itself of a taken over task.

This criticism, which Funke employed on the illustrations of the surrealist book of "*Les champs délicieux*" by Man Ray, he repeated again in a manifesto project, which he addressed together with František Drtikol to the artist union "*Umělecká beseda*" (Artist Federation) in Prague. Both photographers rejected pictorialism and suggested a new modern direction. Funke and Drtikol began to experiment at the same time with the conscious integration of light and shadow into the photographic

picture shot. For Drtikol this technique served to underscore the decorative quality of the picture, particularly in his nudes; Funke used it in order to create abstract forms.

Along with Funke's fine arts efforts, he produced a large number of commercial works, including architecture, advertising, landscape photography, and portraiture. At the end of the 1920s Funke was considered one of the most progressive photographers in Czechoslovakia, whose works received attention everywhere and whose critical contributions in different magazines were often discussed. Now, as before, most of his texts could be read as explanations or additions to his photographic intentions. Thus Funke extended for example his theses over the "photoingenuity" by terms of the integration and visualisation of the emotions, which he formulated (1929) on the occasion of the second member exhibition of the *Czech Photographic Society* (Česká fotografická společnost) in Prague 1929: "For us the photographic purism [that is, "photoingenuity"] is fundamental, to which two substantial components belong: Feeling and arrangement."

He shared these opinions with another well known Czech photographer, Josef Sudek, who also lived in Kolín and who was of the same age. The two took up the industrialization of the city—so that it is difficult sometimes to differentiate between the two. It was Sudek, who convinced Funke to participate further in international exhibitions although both were excluded from all Czech photographic circles either because of their criticism of the pictorialism, which was still in vogue. During their excursions they were joined by the photographer Eugen Wiškovský, who—contrary to Funke—was always interested in practical applications reflected theoretically upon the point of view of the "*Gestalt*"—psychology over the medium. Wiškovský propagated the *Neue Sachlichkeit* (New Objectivity) in the Czech Republic, particularly after the legendary *Film und Foto* exhibition of 1929 in Stuttgart. The cooperation at the magazine published by Karel Teige "*ReD*" (Revue Devětsilu) in 1929 began after his acquaintance with Anna Kellerová, later his wife. She was active in the communist movement and her father was one of the initial members of the Czech communist party. She probably arranged the contact with the poet František Halas, who drew Teige's attention to Funke. In "*Red III*," No. 1 some photographs of Funke appeared. He was also invited to supply his photographs for the magazine "*Index*," published in Moravian Brno. At the end of 1929 he contributed slides that reproduced abstract photographs to a new form of scenery in the Brno City Theatre.

At the beginning of the 1930s, the exhibition "*Nová fotografie*" (New photography) presented the Czech avant-garde photography in its breadth for the first time. Funke took part both organizationally and with his own work. In the summer of that same year he was in Brno, where he was to cooperate in an advertising film, but without success. Instead he took photographs of newer buildings of Czech avant-garde architects, among them from Bohuslav Fuchs. These works, which appeared in Fuchs' self-edition, have been lost.

Funke's interest in socially engaged photography continued to grow while he at the same time turned down an offer to teach at the Bauhaus in Dessau with Walter Peterhans because Peterhans's aesthetic contradicted his own. Instead he accepted the offer to teach at the Slovakian "*Učňovské Škole Fotografické*" (Slovakian Apprentice School on Photography, 1931–1934) and at the *Škole uměleckých řemesel* (School of Applied Arts, starting from school year 1931–1932 to 1934). A stay in Bratislava, which compared with Prague was a city pregnant with social differences, and his journeys through Slovakia and finally through that part of the Ukraine (Subcarpathian Ruthenia), which belonged to the Czechoslovakian Republic, shocked Funke in such a way that he reported photographically the poverty (cycle *Špatné bydlení*, Bad living, 1930–1931).

In the 1930s Funke created some of his most well-known works, including the series *Čas trvá* (Time Persists). He also published the folios *Nová architektura* (New Architecture, 1931), *Fotografie vidí povrch* (Photography Sees the Surface, 1935), and he was particularly busy with teaching. He sketched (1933) guidelines for photography instruction at higher commercial schools, which were immediately applied at the "*Státní grafická kola*" (State School of Graphic Arts) in Prague. At the end of 1934 Funke asked for a transfer from Bratislava to Prague, and on February 1, 1935 his request was approved.

His articles, lectures, and photographs witness the variety of his interests, making Funke one of the most demanded personalities of cultural life in Prague. In 1936, he became a member of the most important group of artists in Czechoslovakia at that time—*Mánes*. He prepared numerous publications (or worked on them), in which his photographs (and those of his colleagues) were featured. He also took part in organizing—and contributing to—the new photo section *Mánes* (February–April). Because teaching at the *Státní grafická Škola* in Prague took up five to eight hours daily, Funke's public engagements were reduced considerably in order to have the time for other work.

By the outbreak of World War II in 1939, travel possibilities were limited. Funke photographed nevertheless in the area of Louny (symbolically the origin of the Czech nation), photographed churches and monuments in Prague (the fear that they could be destroyed by the war was not groundless), and returned occasionally to Kolín to photograph there also.

In Kolín he survived an immense bombing of the city in August 1944 but fear accompanied him constantly. On March 22, 1945, Jaromír Funke died suddenly because an emergency operation, needed because of an intestine perforation, could not be carried out due to a four-hour air raid alarm.

MILAN CHLUMSKY

*See also:* **Abstraction, Photogram; Drtikol, Frantisek; Man Ray; Pictorialism; Sudek, Josef; Teige, Karel**

### Biography

Born in Skuteč (Bohemia) on 1 August 1896. Childhood in Kolín, there attending High School. 1914 admission at the "French Lyzeum" (Secondary School) in Grenoble. 1915 "Abitur" at the High School in Kolín. 1915 Funke studied medicine in Prague. 1919 changed to study law. Between 1919 and 1922 also attended lectures on philosophy and history of art at the Philosophical Faculty. 1920 began intensively to dedicate himself to photography. Met Josef Sudek in Kolín, with whom he maintained a lifelong friendship. Photography publications in the Swiss magazine *Camera*, first participation in exhibitions (Toronto, Paris). Member of the *Photo Club Prague* (March 1924). In January 1925 co-founded the *Czech Photographic Society*. In 1927 gave first public lectures on photography. 1929 exclusion of Funke (and Sudek) from the *Czech Photographic Society*. 1929 the beginning of his cooperation at the magazines *Red and Index*. In April 1930 participated in the legendary exhibition "New Photography" in the Mansarde of the Aventinum (Aventinská Mansarda). From September 1931 lectured at "Škola umeleckých remesiel" in Bratislava (School of Applied Arts in Bratislava) and the "Učňovské Škole Fotografické" (Apprentice School of Photography, in Bratislava). From March 1932 photographs for the monthly magazine "Nová Bratislava" (New Bratislava). At the beginning of 1933 prepared guidelines for photography instruction used in the school year 1933–1934 at *Státní Grafická Škola v Praze* (State School of Graphic Arts in Prague). In May 1933 external professor to this SSGA in Prague. 1.9. 1934 regular professor for photography in Bratislava. 1.2. 1935 appointment as regular professor for photography at SSGA in Prague. Apart from teaching, worked on several photographic cycles, notably on "Čas trvá" (Time Persists). Beside numerous portraits of well-known artists, Funke took photographs of Bohemian churches, monuments, and landscapes: After the outbreak of the war he intensified this personal "Mission héliographique" both in Prague as well as in the environment (Kolín, Karltejn, Louny, Poděbrady ). During

the war cooperated at numerous photo publications, among them the Portfolio *Moderní česká fotografie* (Modern Czech Photography, Prague, 1943). Numerous lectures on photographic techniques and esthetic problems of the photography. Died March 22, 1945.

### Individual Exhibitions

- 1931 *Kolín ve fotografi* (The city of Kolín in the photography), Kolín
- 1935 *Krásná jizba* (Nice Living), Prague (also shown in Bratislava 1936)
- 1941 *Louny ve fotografii* (The city of Louny in the photography), Louny
- 1943 *Chrám sv. Bartoloměje v Kolíně ve fotografii Professora Funkeho* (The Cathedral of St. Bartholomeus in Kolín in the Photography of Professor Funke), Kolín
- 1946–1947 *Professor Jaromír Funke*, Kolín
- 1953 *Krásný Kolín v umělecké fotografii Professora Jaromíra Funkeho* (A nice city of Kolín in the artistic photography of Professor Jaromír Funke), Kolín
- 1958 *Kabinet Jaromíra Funkeho* (The photographic cabinet of Jaromír Funke), Brno, (The same exhibition in Kolín, 1960)
- 1965 *Jaromír Funke, fotografie z let 1924–1944* (Jaromír Funke, The Photography from 1924–1944), Gallery Vincenc Kramář, Prague
- 1976 *J.F.: Fotografie* (J.F.: Photography), District Museum, Kolín nad Labem, and traveled in Aachen, 1976, Bochum, 1977, West Berlin, 1978, Paris, 1979
- 1979 *Kabinet Jaromíra Funkeho* (The photographic cabinet of Jaromír Funke), Brno, and traveled in Prakapas Gallery, New York 1982
- 1984 *Jaromír Funke, Surface of the Reality*, Gallerie Rudolf Kicken, Cologne and Basel
- 1986 *Jaromír Funke, Vintage prints*, Robert Koch Gallery, San Francisco
- 1986 Sudek, Funke, Old City Hall in Prague
- 1993 *Funkeho Louny* (The city of Louny in Photography of Funke), District Museum, Louny
- 1993 *Funke, Výstava fotografií ze sbírky lounského muzea* (Funke, Photographic Exhibition from the Collection of Museum of Louny), Dobrá Gallery, Prague
- 1993 *Jaromír Funke- Fotografie* (Jaromír Funke- Photography), Funke Photography Festival in Kolín, District Museum, Kolín
- 1993 *Lounský cyklus* (Photographic Studies on the city of Louny), Louny
- 1995 *Jaromír Funke. Fotografie 1919–1943. Věci skleněné a obyčejné* (Jaromír Funke. Photography 1919–1943. Objects from glass, banal objects), Prague House of Photography
- 1996 *Jaromír Funke. Svatovítský cyklus* (Jaromír Funke, Photographic Studies on the Cathedral of St. Veit in Prague)

### Selected Group Exhibitions

- 1923 *Druhá výstava ČKFA v Českých Budějovicích* (Second Exhibition of the Czech Club of Photographers Amateurs), City Center Museum in České Budějovice
- 1924 *I. Výstava Svazu ČKFA v Praze* (Ist Exhibition of the Czech Club of Photographers Amateurs in Prague)

1924 19<sup>e</sup> *Salon International de Photographie*, Paris  
1924 33. *Toronto Salon of Photography*, Toronto  
1925 2nd *Midland Salon of Photography*, Birmingham, England  
1925 *The Northern Photography Exhibition*, Bradford, England  
1925 *Salon International d'Art Photographique*, Calais, France  
1925 *International Exhibition of Pictorial Photography*, New Westminster, Canada  
1925 20<sup>e</sup> *Salon international de Photographie*, Paris  
1925 30th *Annual Exhibition of Pictorial Photography*, London

1925–1926 *Primo Salon Italiano d'Arte Fotografica Internazionale*, Torino, Italy  
1926 7th *Annual Salon of Photography*, Buffalo Camera Club, The Albright Art Gallery, Buffalo, New York  
1926 *Foersta Internationella Fotografiska Salongen*, Stockholm, Sweden  
1926 *Zealand Salon of Photography*, Dunedin, New Zealand  
1926 II. *Salon International*, Zaragoza, Spain  
1926 13th *Annual Pittsburgh Salon of Photographic Art*, Pittsburgh, Pennsylvania  
1984 *Czech Photography 1918–1938*, Museum Folkwang, Essen, Germany



Jaromír Funke, *Still life (plates)*, 1923, Photo: Jean-Claude Planchet.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

## FUNKE, JAROMÍR

- 1986 *Facets of Modernism: Photographs from the San Francisco Museum of Modern Art*, San Francisco Museum of Modern Art, San Francisco, California  
1989–1990 *Czech Modernism: 1900–1945*, Museum of Fine Arts, Houston, Texas and traveling  
1990 *Les avantgardes techèques*, Arles, Texas  
1994 *Czech and Slovak Photography from Between the Wars to the Present*, Fitchburg Art Museum, Fitchburg, Massachusetts

### Further Reading

- Coke, Van Deren, and Diana Dupont. *Facets of Modernism: Photographs from the San Francisco Museum of Modern Art*. New York: Hudson Hills, 1986.  
Tucker, Anne. *Czech Modernism: 1900–1945*. Houston: Fine Arts Museum, 1989.  
Dufek, Antonin. *Jaromír Funke (1896–1945), Pioneering Avant-Garde Photography*. Moravian Gallery, 1996.

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# SEIICHI FURUYA

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## Japanese

During his early studies in architecture, Seiichi Furuya began photographing the everyday aspects of life in Tokyo. This relationship with his camera led to him giving up architecture and devoting himself entirely to the study and practice of photography. But it was not until he left Japan for Vienna, Austria that his professional life in photography began. From the mid-1970s through today, Furuya has developed work that ranges from the deeply personal, evolving images of his wife, family, and home, to the changing political and environmental landscapes that surrounded him in Eastern Europe. Furuya's work captures notions of living both geographically and emotionally on life's borders, and is punctuated by the moment the Berlin Wall fell. He continues to engage viewers with photographic insights about home, memory, and the ways of revisiting and interpreting the divisions of space and ethos.

Born in Japan, Furuya moved to Vienna after his photography studies in 1973. After two years in Vienna, he moved to Graz, Austria, where he met Christine Gössler, who immediately became the subject of many of his photographs. They wed in 1978, during Furuya's first return to Japan since his departure. Upon their return to Graz, Furuya became more involved with other artists and in seeking exhibition possibilities. In 1980, photographs of Gössler were published in the magazine *Camera Austria*. That same year, Furuya spent time in Amsterdam, where he documented the coexistence of families and strangers, often distressed or dis-

placed on the city's streets. Although a more distant view of the conflict between the simultaneous closeness and isolation involved in relationships, these photographs paralleled the resolution Furuya may have sought in his images of Gössler. Following Amsterdam, Furuya relocated to Vienna, where he and Gössler had a son, Komyo Klaus, in 1981.

While establishing himself in the Austrian and European worlds of photography, Furuya also remained committed to the work of other Japanese photographers, and encouraged their involvement in the European art world. He introduced such figures as Nobuyoshi Araki, Daido Moriyama, and Shomei Tomatsu to the exhibition and publishing practices in which he was flourishing. During this time, Furuya continued to photograph Gössler while carrying on with his own journey as a Japanese foreign national living and working in Cold War Eastern Europe. Mental and physical borders and boundaries appear in his 1981–1983 works entitled *National Frontier*. For this work, Furuya used the idea of himself as the traveling, displaced photographic eye to capture a story about the borders between Austria, Czechoslovakia, Hungary, and Yugoslavia. The story consists not only of the physical evidence of division and boundaries, but of the human response of inhabiting a space that is constantly divided, questioning whether an identifiable place exists at all. Furuya's own interactions with the fractured physical and mental spaces consist of his written responses to those images.

In 1984, Furuya accepted a job as a translator for a Japanese construction company, and he and his family moved to Dresden. Gössler's severe depres-

sion eventually led to hospitalization, and the family decided to move to East Berlin. Gössler, ill and less frequently photographed, nevertheless remained Furuya's consistent and beloved subject. In 1985, Gössler committed suicide by jumping to her death. Furuya photographed the traces of the tragedy: her neatly placed shoes left behind, her body lying on the ground, the police approaching the scene. These were his final images of Gössler, and even then the camera proved its power as a connecting force between the couple.

Furuya did not exhibit photographs of his wife until 1989, four years after her death. That year, Furuya developed the first of two *Mémoires* exhibitions, which consisted predominantly of images of Gössler, and centered around the themes of life and death. Revisiting a life through the memorial of the photograph was something that Furuya chose to do both privately and publicly, just as he had done in his earlier years while documenting Gössler. It was in preparation for exhibiting loss that Furuya publicly presented Gössler's images to the world. In the book accompanying this 1989 exhibition, Furuya did not arrange Gössler's images in a chronological replay of their life together. Instead, he pursued the ways in which his memories were shifting, altering, and reconciling a loss of love and life with an attempt to organize the photographs of a living memory.

In 1995, Furuya developed a second *Mémoires* series, again visiting the past and the need to resituate his photographic memories. For the 1995 series, Furuya included photographs of both Gössler and their son. This reinterpretation of his work led to critical success and a second accompanying publication. By rearranging his memories again in 1995, Furuya enacted both the role of photographer/author, the one who is in control of the arrangement, and also the viewer/spectator, who begins looking and remembering differently during this later phase of life and work. An exercise in dealing with death through visual representations and photographic communication, Furuya's work adheres to the varying roles of engaging with an image. Themes of loss and emptiness are also evident in the photographs without Gössler: the moment Furuya isolates an urban street scene or rural landscape, the image is often cut or bound by some event or person out of range.

*The Model Wife* exhibition in 2000 placed Furuya's work alongside several prominent photographers, including Baron Adolph de Meyer, Alfred Stieglitz, Edward Weston, Harry Callahan, Emmet Gowin, Lee Friedlander, Masahisa Fukasse, and Nicholas Nixon. The exhibition focused on the

enduring complex relationship between husband and wife when the two are photographer and subject. In 2004, Furuya's *alive* exhibition in Vienna marked a transitional moment in the artist's process of remembering with a collection of works from 1970 to 2002. These photographs remain untitled, but each offers a date and location, arranged according to Furuya's evolving memories.

HEATHER BLAHA

### Biography

Born in Izu, Japan, 1950. Studied architecture in Numazu, 1966–1969. Studied photography at the Tokyo Polytechnic University, 1970–1972; co-founded photo magazine *Camera Austria*, 1980; published *AMS* by *Camera Austria*, 1980–1981; co-founded the Austrian Photo Archive, 1983; co-curated and co-edited exhibitions and catalogues for: *Daido Moriyama*, Graz, 1980, *Shomei Tomatsu: Japan 1952–1981*, Graz, 1984, *Araki. Akt Tokyo. 1971–1991*, Graz, 1984, and *Keep in Touch. Positions In Japanese Photography*, Graz, 2003. Received the Camera Austria Award for Contemporary Photography, Graz, 1993; Rupertinum Photography Award, Salzburg, 2000; Ina Nobuo Prize, Tokyo, 2002. Lives with his son, Komyo Klaus in Graz, 1987–present.

### Individual Exhibitions

- 1975 *199 Fotos*; Fotogalerie im Schillerhof, Graz, Austria
- 1975 *Seiichi Furuya*; Fotogalerie Focus, Ljubljana, Slovenia
- 1978 *Seiichi Furuya*; Galerie im Taxispalais, Innsbruck, Austria
- 1980 *Portraits von Christine*; Forum Stadtpark, Graz Austria
- 1981 *AMS*; Forum Stadtpark, Graz, Austria
- 1982 *AMS*; Nagase Photo Salon, Tokyo, Japan *AMS*; Canon Photo Gallery, Amsterdam, Netherlands
- 1983 *Mythos und Ritual*; steirischer herbst '83, Kulturhaus Graz, Graz, Austria
- 1989 *Mémoires*; Neue Galerie am Landesmuseum Joanneum, Graz, Austria
- 1990 *Mémoires*; Museum moderner Kunst, Vienna, Austria
- 1991 *Staatsgrenze*; The Brno House of Arts, Brno, Czech Republic
- Mémoires*; Parco Gallery, Tokyo, Japan
- Mémoires*; exposure, Tokyo, Japan
- 1994 *Zu Hause in Berlin-Ost*; Forum Stadtpark, Graz, Austria
- Vertreiben–Flüchten*; Zeit-Foto Salon, Tokyo, Japan
- Border|Borderless*; Galerie Fotohof, Salzburg, Austria
- 1995 *Mémoires*; Fotomuseum Winterthur, Winterthur, Switzerland
- 1997 *Christine Furuya-Gössler 1978–1985*; Past Rays Gallery, Yokohama, Japan and traveling throughout Japan
- 1998 *Mémoires*; Museum für Photographie, Braunschweig, Germany
- Christine Furuya-Gössler 1978–1985*; Nikon Salon, Osaka, Japan
- 2000 *Portrait*; Rencontres Internationales de la photographie, Arles, France
- Berlin-Ost 1985–1987*; La Camera, Tokyo, Japan
- 2001 *Portrait*; Scalo Gallery, Zurich, Switzerland

## FURUYA, SEIICHI

2002 *Last Trip to Venice*; Shinjuku Nikon Salon, Tokyo/Osaka Nikon Salon, Osaka, Japan  
2003 *Seiichi Furuya*; Scalo Gallery, Zurich, Switzerland  
*Seiichi Furuya*; Wexthof Graz, Graz, Austria

### Group Exhibitions

1979 *5 Jahre Fotogalerie im Forum Stadtpark*; Graz, Austria  
1980 *Europäische Fotografen, Teil I: Steiermark*; steirischer Herbst '80, Forum Stadtpark, Graz, Austria  
1981 *Erweiterte Fotografie/Extended Photography*; Wiener Secession, Vienna, Austria  
*Neue Fotografie aus Österreich*; Forum Stadtpark, Graz, Austria and traveling  
1982 *Lichtbildnisse*; Rheinisches Landesmuseum, Bonn, Germany  
1983 *Portraits*; Fotogaleria Forum, Tarragona, Spain  
*Geschichte der Fotografie in Österreich*; Museum des 20. Jahrhunderts, Vienna, Austria  
1988 *Die Rache der Erinnerung/The Revenge of Recollection*; steirischer Herbst '88, Forum Stadtpark, Graz, Austria  
*Stadtpark eins*; Villetta in Cham, Zug, Switzerland  
1990 *Zeichen im Fluss*; Museum des 20. Jahrhunderts, Vienna, Austria  
1992 *Zeitgenössische Photographie aus der Sammlung des Museums moderner Kunst in Wien*; National Gallery of Slovakia, Bratislava, Slovakia  
1993 *Border/Borderless*; Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
1994 *Zu Hause in Berlin-Ost*; Galeria Mesta Bratislava, Bratislava, Slovakia  
*Vertreiben-Flüchten*; Nederlands Fotomuseum, Rotterdam, Netherlands

1995 *Antagonismes*; Musée de l'Élysée, Lausanne, Switzerland  
*Antagonismes*; Centre national de la photographie, Paris, France  
*New Japanese Photography*; Civic Art Gallery, Yokohama, Japan  
1997 *The Artist & An Urban Environment*; Art Gallery Slovenj Gradec, Slovenj Gradec, Slovenia  
1998 *Love's Body*; Tokyo Metropolitan Museum of Photography, Tokyo, Japan and traveling  
2000 *The Model Wife*; Museum of Photographic Arts, San Diego, California and traveling  
2001 *Open Ends*; Museum of Modern Art, New York, New York

### Selected Works

*Izu (Japan)*, 1978  
*Portrait of Christine*, Graz and Vienna, (series) 1978–1984  
*Mémoires*, 1989

### Further Reading

Honnef, Klaus. *AMS*. Graz: Edition Camera Austria, 1981.  
Faber, Monika, Werner Fenz, Christine Frisinghelli, and Wilfried Skreiner. *Mémoires*. Graz: Edition Camera Austria/Neue Galeria am Landesmuseum Joanneum, 1989.  
Stahel, Urs, and Toshiharu Ito. *Seiichi Furuya, Mémoires 1995*. Zurich: Scalo, 1995.  
Furuya, Seiichi. *Christine Furuya-Gössler: Mémoires, 1978–1985*. Kyoto: Korinsha Press, 1997.  
Faber, Monika. *Portrait*. Salzburg: Edition Fotohof, 2000.  
Faber, Monika. *alive: Seiichi Furuya*. Vienna: Scalo, 2004.

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# ADAM FUSS

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### British

In a time when sophisticated single-lens-reflex (SLR) cameras are being increasingly challenged by rapid advances in the resolution and color quality of digital cameras, Adam Fuss stands apart in his commitment to photographic images made without the use of a camera. Mechanically if not conceptually aligning himself with the earliest photographers William Henry Fox Talbot, Louis Jacques Mandé Daguerre, and Joseph Nicéphore Niépce, Fuss works almost exclusively with paper exposed directly to light. His images are made with pinhole cameras, large-format photograms, and silver-plated daguerreotypes. But

unlike his nineteenth-century predecessors, Fuss is less interested in the objective nature of such direct representations—the sheer fact of being able to capture the effect of light bouncing off objects in the world onto a sensitized medium—than he is in the metaphorical qualities that arise from direct exposures. Metaphorical associations abound quite naturally from the timeless, fundamental simplicity of his chosen subject matter: flora and fauna of the natural world as exemplified by sunflowers, swans, snakes, and eviscerated rabbits, and elemental icons of pure energy such as water, smoke, skulls, and newborn babies. While today we take the photomechanical nature of photography for granted, Fuss's anachro-

nistic rejection of the camera invites us to reexamine the kinds of imagery possible with the simplest of photographic means. When compounded by the open symbolism of his subject matter, the images create a profound sense of magic and loss, fluctuating between the wonder of life and the inevitable cessation of death.

As a child Fuss moved back and forth between the countryside of southeast England and southeast Australia, where his mother's family lived. Because of his father's illness and early death due to a stroke and the frequent relocations as a consequence, Fuss's childhood years were riddled with uncertainty. The only constant for the young artist seems to have been his connection to nature, a relationship that has obvious vestiges in his adult artistic preoccupations. Fuss became invested in photography while still a teenager, primarily interested in the gadgetry of the camera and photo processing. After boarding school in West Sussex, England, Fuss once again returned to Australia to work as an assistant in a photo studio where for the first time he was exposed to the history of photography and the concomitant theoretical issues. In 1982, Fuss moved to New York, working at the Metropolitan Museum, where roaming the sculpture halls at night he got the idea to take pinhole photographs of the classical figurative sculptures. Using a handmade pinhole camera affixed with an 8 × 10-inch photo back, Fuss created dramatic black-and-white images of the figures in space, the forms centralized in the photos by the encroaching circles of darkness and the focus fall-off so typical of pinhole photography. He devoted the next two years to shooting this first extended series of work, in part motivated in reaction against the consumerist, technological slant of commercial and art photography he saw elsewhere in the culture.

Fuss's focus on the photogram, for which he is perhaps best known, came about as the result of an accident. While shooting sculpture in a museum in Washington, D.C., he forgot to take the cover off the hole of his makeshift pinhole camera, but because light leaked within the box, when he developed the photograph he witnessed the image of dust floating within the interior of the camera recorded on the paper, essentially creating his first photogram. This revelation of what he could do without the camera led to an intense period of experimentation, during which Fuss happened upon many of the themes and sources that continue to today: large-headed sunflowers pressed en masse against photosensitive paper, seeming to grow and decay before our eyes; spirals of light created by swinging a suspended flashlight over Cibachrome paper; splashes and droplets of water caught in frozen motion, alternating chaotic

and cataclysmic or serenely geometric; snakes writhing through talcum powder and swimming through water; young babies blotting out their own shadow against hyperpigmented fields of yellow. The water pictures are made by submerging photographic paper in a shallow pan filled with water, in which a splash is made, a snake released, a child lain down, the movement caught in brief flashes of light. Despite the static nature of the still images they exude a palpable energy, an immediate aftershock of the material presence of the subjects to their own representation. The artist describes his move from sophisticated SLR cameras to low-tech pinhole photography to cameraless photograms as a process of internalization, both in terms of photographic methodology and in psychological, personal terms. As he has brought the source closer and closer to direct contact with the surface of his media he has turned further and further inside himself for motivation and meaning. Both choices wrestle the image from a space of darkness, the one literally, the other metaphorically.

Two major series exist in Fuss's oeuvre: *Details of Love* and *My Ghost*. In the hotly colored Cibachrome photograms of *Details of Love* rabbits pair off facing one another, the cute and cuddly silhouettes suggesting all the solace and communion of romantic love. But their iconic bodies are in sharp contrast to the mass of entrails spread out from mouth to anus linking them in a visceral tangle of real and symbolic connections. Intensifying the photomechanical, photochemical nature of the images, the acids of the internal organs in contact with the paper shift the resulting color chemistry. In comparison, the color palette of *My Ghost* is a subtle range of a daguerreotype's silver blues and the graphic blacks, whites, and smokey grays of silver gelatin photograms. True to the title, all the images are ghostly and ethereal: sheer, see-through structures of old-fashioned children's nightdresses, swirls of smoke bellowing up across the picture plane, frantic birds caught in mid flight, silvery embossed swans spreading out their wings, stark figures of women hunched over in despair. Collectively they evoke a story of sadness and mourning, potent images of a childhood rendered indecipherable and abstract with age and memories strangely recollected through the photographic, creative process. Fuss's ability to render the literal metaphorical is at the heart of his production.

JAN ESTEP

*See also:* **Camera: Pinhole; Photogram**

### Biography

Born in London, England, 1961. Living in New York, New York.

**Individual Exhibitions**

- 1985, 1988, 1989 Massimo Audiello Gallery; New York, New York
- 1990 Robert Miller Gallery; New York, New York  
Massimo Audiello Gallery; New York, New York  
Thomas Soloman's Garage; Los Angeles, California
- 1992 Fraenkel Gallery; San Francisco, California  
Robert Miller Gallery, New York, New York  
Thomas Soloman's Garage; Los Angeles, California  
Akron Art Museum; Akron, Ohio  
National Gallery of Victoria; Melbourne, Australia
- 1993 *Details of Love*; Robert Miller Gallery; New York, New York
- 1994 Fraenkel Gallery; San Francisco, California  
*In Between*; Laura Carpenter; Santa Fe, New Mexico  
Galerie Ghislaine Hussonot; Paris, France
- 1995 Robert Miller Gallery; New York, New York  
Galerie Charlotte Lund; Stockholm, Sweden
- 1996 *Mary and Love Machine*; Rhona Hoffman Gallery; Chicago, Illinois  
*Pinhole Photographs*; Baumgartner Galleries; Washington, D.C.
- 1997 *Adam Fuss: Fotogramme*; Galerie Sabine Knust; Munich, Germany  
Maximilian Verlag; Munich, Germany  
*My Ghost*; Galerie Charlotte Lund; Stockholm, Sweden
- 1998 *Pinhole Photographs*; Fay Gold Gallery; Atlanta, Georgia  
*Snake Powder, Spore and Mucus Prints*; Fraenkel Gallery; San Francisco, California  
Glenn Horowitz Booksellers, East Hampton, New York
- 1999 *Adam Fuss*; Fotomuseum Winterthur; Germany (traveled to Umea, Sweden)  
*My Ghost*; Cheim & Read Gallery, New York, New York  
*Details of Love*; Xavier Hufkens; Brussels, Belgium
- 2000 Galerie Karsten Greve; Milan, Italy  
Martin Browne Gallery; Sydney, Australia  
*My Ghost*; Galerie Charlotte Lund; Stockholm, Sweden
- 2001 *Adam Fuss: My Ghosts*; Fraenkel Gallery; San Francisco, California  
*Adam Fuss: My Ghost: Viewing Room*, Yotsuya/Yumiko Chiba Associates; Shinjuku-ku, Tokyo, Japan  
Galerie Karsten Greve; Cologne, Germany, and Paris France
- 2002 *Circular Forms*; Fraenkel Gallery; San Francisco, California  
*Adam Fuss: My Ghost*; Xavier Hufkens; Brussels, Belgium
- 2003 *Adam Fuss*; Museum of Fine Arts; Boston, Massachusetts (traveled to Kunsthalle Bielefeld, Germany)  
*Adam Fuss: New Work* Cheim & Read Gallery; New York, New York
- 1990 *Javier Baldeon and Adam Fuss*; Fundacio Caixa de Pensions; Barcelona, Spain
- 1991 *Whitney Biennial*; Whitney Museum of American Art; New York, New York  
*Circle*; Queens Museum; Flushing, New York  
*The Interrupted Life*; The New Museum of Contemporary Art; New York, New York
- 1992 *Healing*; Wooster Gardens; New York, New York  
*Skulpturen-Fragmente*; The Vienna Secession; Vienna, Austria
- 1993 Robert Miller Gallery; New York, New York  
*The Language of Flowers*; Paul Kasmin Gallery; New York, New York
- 1994 *Experimental Vision: The Evolution of the Photogram Since 1919*; Denver Art Museum; Denver, Colorado  
*The Abstract Urge: Recent Photographs Beyond Description*; Ansel Adams Center for Photography; San Francisco, California  
*The Light Fantastic*; Laguna Gloria Museum; Austin, Texas  
*Shooting Blind*; Wesleyan University; Middletown, Connecticut
- 1995 *Silhouettes: Elliott Puckette, Adam Fuss, Christopher Bucklow*; Paul Kasmin Gallery; New York, New York  
*Abstract Photographs*; Baltimore Museum of Art; Baltimore, Maryland
- 1996 *Under the Sun*; Fraenkel Gallery; San Francisco, California  
*Prospect 96*; Frankfurt, Germany  
*Into the Deep Surface*; PaceWildensteinMacGill; New York, New York  
*The Quiet in the Land: Everyday Life, Contemporary Art and The Shakers*; Sabbathday Lake Shaker Museum; the Shaker Community, Sabbathday Lake, New Gloucester, Maine
- 1997 *Lynda Benglis, Adam Fuss, David Salle and Serge Spitzer*; Cheim & Read Gallery; New York, New York  
*Hope Photographs*; National Arts Club; New York, New York
- 1998 *Still Life 1900–1998*; Marlborough Gallery; New York, New York  
*In Site '98—Mysterious Voyages: Exploring the Subject of Photography*; The Contemporary Museum; Baltimore, Maryland  
*Tension*; Robert Miller Gallery; New York, New York  
*Color*; Edwynn Houk Gallery; New York, New York
- 1999 Pace Gallery; New York, New York (traveled to University Art Gallery; University of California at San Diego, San Diego, California; Bayly Art Museum, University of Virginia, Charlottesville, Virginia; George Eastman House, Rochester, New York)  
*Evoking Myths, Evoking Dreams*; Alan Koppel Gallery; Chicago, Illinois
- 2000 *Tomorrow Land*; Alan Koppel Gallery; Chicago, Illinois  
*Now! Modern Photographs from the Permanent Collection*; The Metropolitan Museum of Art; New York, New York  
*Grace*; curated by Bill Hunt of Rucco/Maresca; The Center for Photography at Woodstock; Woodstock, New York  
*Couples*; Cheim & Read Gallery; New York, New York
- 2001 *Chorus of Lights: Photographs from the Collection of Sir Elton John*; High Museum of Art; Atlanta, Georgia

**Selected Group Exhibitions**

- 1985 Alternative Museum; New York, New York
- 1986 Stux Gallery; Boston, Massachusetts
- 1987 *Adam Fuss, Mark Morrisroe, and The Starn Twins*; Massimo Audiello Gallery; New York, New York  
Fine Arts Museum of Long Island; New York, New York (traveled)
- 1989 *Photography: Recent Acquisitions*; Australian National Gallery; Canberra, Australia  
Frankfurter Kunstverein; Frankfurt, Germany  
*The Photography of Invention: American Pictures of the 1980s*; National Museum of American Art, Smithsonian Institution; Washington, D.C.



Adam Fuss, From the Series "My Ghost," 1999, Daguerreotype, 23 ½ × 19 ½".  
59.7 × 49.5 cm, AF# D19.1, Unique.  
[Courtesy Cheim & Read, New York]

## FUSS, ADAM

*Liquid Properties*; Cheim & Read Gallery; New York, New York

### Selected Works

- Untitled (Ark)*, 1988 (description of image: black and white photogram of water drop with perfect circle ripple)  
*Invocation*, 1992 (cibachrome photogram of baby in water against yellow)  
*Love*, 1992 (cibachrome photogram of rabbits and entrails)  
*From the Series My Ghost*, 2001 (black and white photograms, daguerreotypes, 2 or 3 from here: child's dress, swan, birds, smoke)  
*Untitled*, 1990 (color photogram of sunflower in full bloom centered on paper)  
*Untitled*, 1998 (color photogram of snake moving in water)

### Further Reading

- Fuss, Adam. "Behind the Scenes with Adam Fuss." *Art on Paper* 68–73, September–October (2002).  
Fuss, Adam, Thomas Kellein, and David Galloway. *Adam Fuss*. New York: Distributed Art Publishers, 2003.

- Fuss, Adam, and Jerry Kelly. *Adam Fuss: My Ghost*. Santa Fe, NM: Twin Palms Publishers, 2002.  
Fuss, Adam, and Andrew Roth. *What is Man*. East Hampton, NY: Glen Horowitz, 1998.  
Fuss, Adam, Andrew Roth, and Jerry Kelly. *My Ghost, Daguerreotypes from the Series*. East Hampton, NY: Roth Horowitz, 1999.  
Fuss, Adam, and Constance Sullivan, eds. *Pinhole Photographs, Adam Fuss Photographers at Work, A Smithsonian Series*. Washington, DC, and London: Smithsonian Institution Press, 1996.  
Grundberg, Andy, and Jerry Saltz. *Abstraction in Contemporary Photography*. Clinton, NY: Emerson Gallery, Hamilton College, 1989.  
Hay Halpert, Peter. "Adam Fuss, Light and Darkness." *Art Press*, E13-E15, month (1993).  
Parry, Eugenia, and Adam Fuss. *Adam Fuss*. Santa Fe, NM: Arena Editions, 1997.  
Sand, Michael. "Adam Fuss." *Aperture* no. 133, 2, 44–53, Fall (1993).  
Tannenbaum, Barbara. *Adam Fuss: Photograms*. Akron, OH: Akron Art Museum, 1992.

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# FUTURISM

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Futurism is a movement of the Italian avant-garde that emerged in the early years of the century and exerted a strong influence on all aspects of Italian art, architecture and design, and literature. While having the greatest impact on the cultural life of Italy, Futurism was one of many movements that swept the European continent advocating revolutionary change and issuing a call to arms to artists, writers, and musicians of all types to rise up against the status quo and adopt modern forms and modern technologies with the intent of improving society. In photography this movement produced highly experimental works by numerous figures from the 1910s to the 1940s.

On February 20, 1909, the Parisian newspaper *Le Figaro* published the first futurist manifesto by Filippo Tommaso Marinetti, who explained his conceptual innovations for poetry. Thereafter, the Italian painters Umberto Boccioni, Giacomo Balla, Gino Severini, Carlo Carrà, and Luigi Russolo, among others, gathered around Marinetti and drew up *Manifesto dei pittori futuristi* (Manifesto

for Futurist Painting), published in February 1910, and then *La pittura futurista: Manifesto tecnico* (Futurist Painting: Technical Manifesto), published in April of the same year. Later they created manifestos on other subjects, such as sculpture, music, architecture, clothes, and food.

The painters committed themselves, in the words of the French philosopher Henri Bergson, to the goal of representing the inner, subjective perception of a body's movement in flux and presenting its apparent transposition with other bodies and its dematerialization. At the same time in Rome, Anton Giulio Bragaglia and his brother Arturo were conducting their first experiments with motion photography, which they called photo dynamism. Following the futurists' manifestos, Anton Giulio Bragaglia came to appreciate the simultaneous perception of successive movements of a body and represented these in photography through a synthesis of long and multiple exposures; he captured the traces of movement and recorded in a single picture a body in motion overlapping multiple times. The

results of Bragaglia's work contrast with the series of analytic images from motion studies by nineteenth century figures such as those of photographic innovator Eadweard Muybridge and the time photography of physician and physiologist Étienne-Jules Marey. Marinetti endorsed Bragaglia's investigations and exhibited all of his photodynamic images. Bragaglia also commented on them in lectures and in his published essay *Fotodinamismo futurista* (Rome: Nalato, 1911). Afterward, an initiative by Boccioni in 1913 officially banned Bragaglia's photographic experiments from the futurist movement. Boccioni rejected photography as a potentially creative medium for the intuition of the artist and feared that futurist paintings would be seen as based in motion-study photography. Bragaglia dedicated himself from that time on to making film. In the futurist movement, photography was then used only to make portraits of individual members and of group gatherings. During the 1920s outside of Italy, countless experiments were conducted with multiple and long exposures, photo collages, and montages, as well as photograms. These were undertaken by such people as Ilse Bing, Anton Stankowski, László Moholy-Nagy, and Heinz Hajek-Halke in Germany, many of these figures associated with the Bauhaus; Maurice Tabard and Man Ray in France, who were associated with Surrealism; and Alexandr Rodchenko and El Lissitzky in the Soviet Union, associated with Constructivism. At this time Italian photographers and artists also began once again to experiment with photography. The photography of the European avant-garde was exhibited from May to July 1929 at the exhibition *Film und Foto* in Stuttgart.

The second generation of Italian futurism, as Enrico Crispolti first called it in 1958, is characterized by an intensive engagement with new technologies. This included a fascination with speed, the automobile, and the internal mechanisms of machines. In September 1929, Marinetti published his first theoretical writings about *aeropittura*, painting that represents the visions and emotions experienced while flying and thematizes the conquering of space—a notion developed by many futurist artists, such as Giacomo Balla, Benedetta Cappa, Tullio Crali, Enrico Prampolini, and Tato. In November of the same year, Vinicio Paladini published an essay on photomontage, which originated in Germany with László Moholy-Nagy and Hannah Höch. In 1930, Tato (pseudonym of Guglielmo Sansoni) and Marinetti published *Il manifesto della fotografia futurista* (Manifesto of Futurist Photography). In this work they called for the art of photography to explore many things:

the drama of the static and moving object; the effect of surprise; the transformation of objects; the inversion of the reality effect; the optical fusion of bodies and objects; the perspective from heights to depths and from depths to heights; and photographing characteristics of people or bodies with extreme close-ups or psychological and satirical combinations with other bodies that suggest an inner psychological state. In the sixteen points listed in his manifesto "The Art of Transforming Objects," Marinetti, whose creative work was influenced by a passion for war, includes, though it seems unconnected, the art of war camouflage, which aims to elude observation from the air.

Between 1930 and 1933 many amateur and professional photographers exhibited futurist photography in Turin, Milan, Rome, and Trieste. Filippo Masoero presented views of flight, *Aerofotografia*, that recorded distorted images of cities from the perspective of an airplane. In 1915, Fortunato Depero created staged self-portraits that Giovanni Lista describes as the first futurist photo performance. Like Ivo Pannaggi and Marcello Nizzoli, Paladini created collages, such as the series "Olympic Games" (1934), made from photographs, images printed with type, and colored paper, which were similar to Dadaist works. In the second and third decades of the twentieth century, Arturo Bragaglia created many-headed portraits and extended time exposures of everyday body movements, such as *The Smoker* (1913) and *The Slap* (1912). Tato, Ferruccio A. Demanini, and Wanda Wulz stand out with their sandwich-board portraits. These portraits represent how the overlapping of memory and the impressions of the present in an individual's consciousness affect perception. They were also intended to represent characterizations of people and their inner psychological state. In this way, artists play with symbols and with combinations of the ironic and serious, as in the self-portrait of Wanda Wulz *Ich + Katze* (1932) and in the portrait by Tato of the writer Mino Somenzi—whose piercing gaze is shown simultaneously from various directions, with a central symbol of futurism, the propeller, transposed over it. Tato combined different objects under extreme lighting to create new and strange figurations. He calls attention to these optical effects in his naming of the images, for example, in the ironic photographs titled the *Perfect Citizen* (1930) and *Shepherd with Little Ass* (1930). He constructs the scenes from paper figures and so deconstructs, very much like Giulio Parisio, the claim to reality that is generally imposed on photography, leading the viewer through the same medium but to a subjec-

## FUTURISM

tive reality of fantasy and dream. Different from Tato, Gianni Croce, Mario Bellusi, and Giorgio Riccardo Carmelich compose from various everyday objects abstract still-life constructs that they pose in harshly contrasting light to bring out the drama between objects.

Around 1933, the artists Bruno Munari, Tullio D'Albissola (pseudonym of Tullio Spartaco Mazzotti), and Luigi Veronesi began creating photographs. In general, they directed the content of futurist photography to the themes of dance, sport, flying, psychological portraits, the still life, the city, and machines. Giovanni Lista collected, studied, and published many works of futurist photography that are now in various private and public photography collections, such as the George Eastman House in Rochester, New York; the Metropolitan Museum of Art in New York; the J. Paul Getty Museum in Los Angeles; Museo di Storia della Fotografia Fratelli Alinari in Florence, Italy; and Museo d'Arte Moderna e Contemporanea di Trento e Rovereto in Trento, Italy.

KATHARINA HAUSEL

*See also:* **Abstraction; Aerial Photography; Bauhaus; Bragaglia, Antonin Giulio; Dada; Hajek-Halke, Heinz; Lissitzky, El; Man Ray; Moholy-Nagy, Lás-**

**zló; Montage; Multiple Exposures and Printing; Photogram; Surrealism**

### Further Reading

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- Bozzolla, Angelo, and Caroline Tisdall. *Futurism*. London: Thames and Hudson, 1989.
- Hulten, Pontus, ed. *Futurismo + Futurismi*. Milan: Bompiani, 1986; 2nd ed., 1992.
- Lista, Giovanni. *Futurismo e fotografia*. Milan: Multhipla, 1979.
- Lista, Giovanni. *Photographie futuriste italienne*. Paris: Musée d'Art Moderne de la Ville de Paris, 1981.
- Lista, Giovanni. "Futurist Photography." *Art Journal* (Winter 1981).
- Lista, Giovanni, and Yolanda Trincere. *Futurism & Photography*. New York: Hillwood Art Gallery, 1984.
- Lista, Giovanni. *Futurism & Photography*. London: Merrell Publishers in association with Estorick Collection of Modern Italian Art, 2001.
- Nobis, Norbert, ed., and Enrico Crispolti, Francesca Talpo, Massimo Carrà, Michael Erlhoff, Christoph Hoch, Mario Pasi, Giovanni Lista, and Juan Allende-Blin. *Der Lärm der Strasse: Italienischer Futurismus, 1909–1918*. Milan: Mazzotta, 2001.
- Sanzin, Giordano Bruno. *Mostra fotografica nazionale futurista*. Trieste: 1932, 2nd ed., Gorizia: Edizioni della Laguna, 1986.

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## GALLERIES

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Galleries are physical or virtual spaces where photographic works and the public cross paths. Galleries can have many structures, diverse objectives, and utilize a variety of resources to link photography and public. Examples of some gallery structures include cooperative galleries, commercial galleries, cultural spaces both public and private, web galleries, galleries at temporal events such as art fairs or symposiums, and vanity galleries. Galleries can showcase work by genre such as still life, portrait, landscape, or experimental, exhibiting only photography or various media, exhibiting work on general or specific themes or events, organized by individual authors, institutions, or groups. Each gallery structure will in some way bring photographic works and the viewing public together. Different structures will accomplish these links in different ways, varying their rapport either to photographers, to the public, or both.

In a cooperative gallery, artists become members to participate in gallery activities. There may be a membership fee and members may be asked to participate in gallery functions by helping to hang shows, gallery sitting, newsletter production, etc. Membership may also be open to the general public, who through their membership provide support, both financial and time, to the gallery. Some

events and activities at a cooperative gallery may be open to the general public, others to members only. Activities may be educational or promotional, such as juried shows.

Commercial galleries are places of business where gallery directors promote photography as a consumer good. Commercial galleries represent a limited number of artists and apply countless strategies to provoke the sale of a photograph. Some galleries build their reputation by carrying only the work of well-established artists. Other galleries claim to be presenting heretofore undiscovered talent. Some galleries will solicit submissions for group or solo shows, juried by the gallery director or a guest curator. There is a contract between artist and gallery, either implicit or in writing. The contract will determine the division of responsibilities, such as framing, insurance, regulation of exhibits, insurance, prices, fees, and method of payment.

Both public and private institutions can have gallery space for exhibitions. Public institutions such as the commercial attaché to embassies, municipal, state, or federal buildings, public libraries, community centers, or universities can host exhibitions in a gallery, generally open to the public-at-large. Private institutions also, such as private schools, non-profit organizations, theaters, coffee shops, and

## GALLERIES

churches, may choose to have separate gallery space for exhibitions that incorporate the gallery activity with their otherwise daily business. Some individuals make use of their home to showcase photography as a special occasion.

Less than twenty years after the arrival of the home computer, telecommunications has mushroomed to impressive proportions and the resulting explosion of web galleries devoted to photography is phenomenal. In 0.26 seconds, a Google search for "Gallery Photography" produced 1,210,000 results. This volume of activity is difficult to monitor, measure, or analyze as the virtual, immaterial terrain of activity is everchanging with little to no lasting trace of content. Web galleries allow people to look at images, research photography, buy and sell photographs, advertise and promote photography, and give technical and aesthetic training and instruction.

Calendar events such as community or state fairs, festivals, symposiums, or conferences, can organize temporary galleries to exhibit photography. The exhibitions may have a geographic significance, showcase local authors or local imagery, or have a thematic significance, such as AIDS, dogs, or tornadoes.

Vanity galleries are galleries where the gallery owner exhibits the owner's work. These galleries may be part of the artist's studio or independent spaces. Another form of the vanity gallery exists as rented spaces, where the artist contracts for a specific time at a certain cost to utilize the gallery.

There are several historical antecedents that foreshadowed the evolution of photography galleries in the twentieth century. In the nineteenth century, science and technology fairs began to show arts and crafts, and photography was from its inception a part of such activities. Louis Daguerre made public his photographic process in 1839 and that same year a Daguerreotype was exhibited at the 12<sup>th</sup> annual Fair of the American Institute in New York City. Until early in the twentieth century, the American Institute remained almost the only institution to exhibit photography in New York City, exhibiting works by Mathew Brady, Napoleon Sarony, and Edward Bierstadt. Some of these fairs were annual events and eventually a need was identified for a permanent exhibition space.

Also in the nineteenth century, some photographers used part of their studio as a gallery space, sometimes becoming a local point of interest beyond the studio's clientele. This practice served both to attract customers and to establish the photographer's expertise. Some of these studio galleries were extravagantly decorated and advertised in grandiose words, such as Mathew Brady in 1853

advertising his studio as a "palace of art," or Charles D. Fredericks's studio description as a "Photographic Temple of Art." In New York and Washington, D.C., Mathew Brady's galleries were successful business endeavors, but the principle income came not from the exhibitions but from the studio photography work.

Interestingly enough, one of the first galleries to exhibit photography in the twentieth century also exhibited paintings and sculpture. This was Alfred Stieglitz's creation of the Little Galleries of the Photo-Secession, referred to as 291, the gallery street number on Fifth Avenue. The Photo-Secessionists included photographers such as Gertrude Käsebier, F. Holland Day, and Clarence White. 291 was from the beginning a gallery space devoted to the promotion of photography in relation to other arts. Urged on by painter and photographer Edward Steichen, Stieglitz and the Photo secession began publishing a newsletter called *Cameraworks* in 1903 and opened Gallery 291 in 1905. After a year of showing photographs, the gallery began exhibiting more European paintings and occasionally Stieglitz's own work until closing down in 1917 following a series of exhibitions including work by the photographer Paul Strand. In 1921, Stieglitz mounted a show of his own work in space borrowed from the Anderson Galleries on Park Avenue where he exhibited other art until 1929. He wanted the space to provide a sense of community for artists and structured it as a cooperative gallery, trying to distance himself from the commodity aspect of works of art. From 1929 until 1946, the year of his death, Steiglitz exhibited art at An American Place on Madison Avenue, mostly paintings and other prints as well as his own photographs and those of Paul Strand.

In 1931, Julien Levy opened the Levy gallery in New York City with a retrospective exhibition of American photography. The gallery had a difficult time finding a market for photography and quickly modified the gallery's agenda to include a broader range of artwork. Photographers who exhibited at the Levy gallery included Berenice Abbott, Eugène Atget, Man Ray, Paul Outerbridge, and Henri Cartier-Bresson. The Bay Area's Group f/64's cooperative gallery, which opened in 1933, was dubbed "683" after its street address in a clear reference and homage to Gallery 291.

In the 1940s and 1950s, more galleries dealing with photography appeared in the United States and in Europe but rarely did this cultural activity prove lucrative. Some galleries organized exhibitions around other activities that could generate revenue, such as bookstores, coffee houses, or

movie or theater lobbies. In the 1950s, the FNAC started in France. The FNAC is a department store devoted principally to music, books, and audio-visual equipment. From its beginning in 1954, the FNAC built retail stores with exhibition spaces devoted to photography. With over 50 stores in France and Europe, these galleries, where work is not for sale, are visited by thousands of people on a daily basis, an impressive volume of public passage that few other gallery structures can achieve. The success of these photography galleries has grown over the decades; the FNAC now hosts regular competitions for new talent and has a growing collection of photography.

In 1954, Helen Gee opened Limelight Gallery in New York City and showed over 60 photography exhibitions until 1961, the gallery income supported by an adjoining coffeehouse. The Limelight Gallery at that time was a major art institution in NYC and their decision to show photography was the beginning of a growth spurt in the art photography market that persisted through the end of the century.

By the late 1960s and through the end of the century, photography galleries found more financial success in the dynamics of the expanding art market in general. An increasing number of universities added photography to their curriculum, public and private grants to photographers peaked during these decades, and major auctions started to include photography. In New York City, the Witkin gallery opened in 1969; the Light Gallery in 1971. Galleries worked at promoting both the sale of photographs and the advancement of the photographer's reputation. In 1968, Harry Lunn opened his gallery in Washington, D.C. and specialized in the sale of limited edition photography portfolios, a format used through the end of the century. In the 1980s, legendary New York dealer Leo Castelli supported photography in his Castelli Graphics site, and Pace/Magill and Robert Miller galleries specialized in the medium, showing numerous contemporary American and European photographers. San Francisco's Fraenkel Gallery, established in 1979, is one of the leading west coast photographic galleries. More recent editions include Chicago's Stephen Daiter Gallery and New York's Janet Borden, Robert Mann, and Edwynn Houk.

In Canada, Jane Corkin founded an influential Toronto-based gallery in the late 1970s. In Paris, Galerie Michelle Chomette exhibited cutting-edge contemporary photography from the 1970s through the end of the century. Also in Paris, Jean-Pierre Lambert's tiny Galerie Lambert off the Place du Marché Ste. Catherine in the Marais exhibited contemporary photography from 1981 to 1998. One critic

described the photography exhibited at Galerie Lambert, a space sometimes compared to Stieglitz's 291, as "UFOs," unidentified photographic objects.

In Washington, D.C., the Kathleen Ewing Gallery has promoted fine art photography since 1976, exhibiting contemporary local artists and historical as well as internationally known artists. Ewing described photography as the one art medium that has not suffered a decline in activity since the growth spurt in the art market in the 1970s. Since 1979, Ewing has been Executive Director of the Association of Independent Photographic Art Dealers (AIPAD), an organization of 130 members. Robert Klein, director of the Robert Klein Gallery in Boston, is President of AIPAD. AIPAD is the only organization specifically for photography dealers. All members of AIPAD have significant, quality inventories of photography that the public can access either through exhibitions or by appointment. AIPAD has a regularly updated publication called *On Collecting Photographs*, which includes a photography timeline, common questions and answers, a glossary of terms, and a bibliography. They also publish a yearly catalogue to accompany their annual exhibition in New York. This catalogue and exhibition describe nearly 100 participants, each representing several photographers. These exhibitions began in 1980 and include a large group show as well as individual booths for each participating gallery. They also post alerts regarding stolen photographs.

In the late 1990s, Paris Photo in France established a yearly event at the Carrousel du Louvre called Paris Photo. Using the underground galleries created in recent renovations of the Louvre, every fall nearly 100 participants and over 30,000 visitors convene for several days to view, buy, and sell photographs. A catalogue accompanies this international event and participants are selected by committees of professionals in photography. Like the annual AIPAD exhibition in New York, Paris Photo usually defines a theme for each year's event.

BRUCE MCKAIG

*See also:* **Abbott, Berenice; An American Place; Atget, Eugène; Cartier-Bresson, Henri; Group f/64; Käsebier, Gertrude; Levy, Julien; Man Ray; Outerbridge, Paul; Photo Secession; Photo Secessionists; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; White, Clarence**

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# ANDRÉ GELPKE

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## German

One of Europe's leading postwar photojournalists, André Gelpke creates in his photographs vibrant, arresting images by offering an abundance of information. Precisely composed and perfectly framed for the composition at hand, his rich black-and-white pictures freeze time into intense images which, because of the absence of time and movement, can seem overwhelming, even alienating. Whether it is capturing a playground frozen into a timeless frieze of human and architectural forms (*Bretagne*, 1983) or human subjects who are photographically transformed into virtual specters or automatons (such as the three swimmers presenting themselves for a mist-blurred lens in *Kanalschwimmer*, 1977 or the handshake and bow captured in *Kunstverein Köln*, 1979), Gelpke uses the unique technical language of photography to create evocative, emotional reflections of reality.

Like all of the generation of contemporary German photographers, Gelpke, born in 1947, grew up in a divided Germany that faced huge challenges of reconstruction after the war. He attended grammar schools in his hometown of Beienrode and in the industrial town of Rheydt, and secondary schools in Rheydt and Krefeld. After various trade jobs and service in the military, and after developing an interest in photography, in 1969 he entered the Folkwangschule, Essen, where Otto Steinert, the instigator of the "fotoform" group which practiced a highly abstract form of photography (more generally known as Subjective Photography), taught. It was under Steinert that Gelpke's style was formed, wherein vignettes of the world around him are excised and framed, so to speak. Within this style, Gelpke has produced rich and varied bodies of work. Series shown in exhibitions such as *Sea Pieces*, *Plastic People*,

*Sankt Pauli* and published in books such as *Sex-Theater*, *Fluchtgedanken*, and the famous *Der Schiefe Turm von Pisa* demonstrate Gelpke works in the best documentary tradition, adding a distinctive, intelligent visual rhetoric.

In 1975, after working as a photojournalist for about a year, Gelpke was a co-founder of the Visum Photo Agency in Hamburg, now a leading stock photo and photographic agency.

André Gelpke is a conservative in the pure sense of the word. Photography, however, is an immense store of forgotten and deeply hidden meanings. Because of its development throughout the entire culture, every photograph is full of symbol and meaning, which go unnoticed by most people in daily life. But the photographic work of André Gelpke is not merely a store of hidden emotional values; it also offers imaginative potential. This is why he at the same time is very much a progressive. He conserves and reminds us of not only the forgotten or overlooked, but also creates, through his role as "image designer," new worlds, some of them perhaps even utopias. The works in the series *Fluchtgedanken*, completed in 1983, for example, largely feature people shot, obviously posing, from behind, thus hiding their faces, or from angles where the hair obscures the face. Each image is mysterious, but taken together, the series evokes a palpable sense of otherness, despite the straightforward, recognizable imagery.

Gelpke's early photographs are also often uniquely erotic, not in the conventional sense of depicting nudes or other accepted sensual material, but in his humanistic vision, which creates dense and evocative worlds within each of his compositions. Each series, moreover, is built up like a dream, where black and white shades, nuances of color, and intriguing compositional forms merge together and where one image spontaneously evokes another. In this sense,

his work practice resembles that of the Old Masters, who were able to reproduce, in an enigmatic way, space, light, and depth in their paintings. Yet Gelpke's work is unmistakably contemporary and often refers to the modern photographic masters.

Gelpke has said about his work:

In this visual age, when our consciousness of reality is increasingly permeated by the actualities of television, photography, and advertising, my aim is to present the photographic-bureaucratic fact collector with a selection of my reality clipping from an only apparent "pseudo-reality" and thereby to bring about a new questioning of reality.

(*Contemporary Photographers*, St. James Press)

At the end of the century, his work became more overtly erotic, and he has experimented with shooting in color, as in the series *Fata Morgana*. The series *Amok* and *Familientag*, while showing many of Gelpke's characteristic composition and framing, have the additional formal attribute of often startling, oversaturated, but still realistic color.

For Gelpke, experiences are memories, signs, symbols, levels, and geometric forms. As such, he cannot "do" much with them; they are "nothing." Only after the experiences become solidified in a photographic composition can he begin to change and modify them into a usable code system. He uses codification—spontaneously and impulsively—to make the chaos of the world recognizable, converting chaos through his images into an elemental order.

The Spanish photographer and writer Joan Fontcuberta wrote:

André Gelpke tends to speak of two categories when referring to his work: the monologues (introspection) and the dialogues (relationships with the external). There is no opposition between them—they are complementary because they basically try to exercise two distinct types of vision upon the same reality: sensual vision and intellectual vision.

(*Contemporary Photographers*, St. James Press)

In 1990, Gelpke relocated to Zurich to teach; he has continued to collect his unique images into increasingly experimental series of works that feature still lifes, portraiture, and landscapes combined into suggestive and timeless narratives.

JOHAN SWINNEN

## Biography

Born on 15 March 1947. Studied photography with Professor Otto Steinert at the Folkwangschule, Essen, 1969–1974. Photographer since 1974. Founding member of Visum Photo Agency, Essen-Hamburg, 1975–1978;

moved to Zürich, Switzerland in 1990; lecturer in photography at the Höheren Schule für Gestaltung in Zurich.

## Solo Exhibitions

- 1977 *André Gelpke*; Stedelijk Museum; Amsterdam, Netherlands
- 1982 *André Gelpke*; Werkstatt für Fotografie; Berlin, Germany
- 1984 *André Gelpke*; Centre Georges Pompidou; Paris, France
- 1986 *André Gelpke*; Museum für Photographie, Braunschweig, Germany and traveling
- 1987 *André Gelpke*; Fotogalleriest; Oslo, Norway
- 1988 Fotofest; Texas Commerce Bank; Houston, Texas  
*Heim-Weh*; Fotoforum; Hamburg, Germany
- 1989 Fotomuseum; Braunschweig, Germany
- 1990 *André Gelpke*; Museum Folkwang; Essen, Germany and traveling to Sprengel Museum, Hannover, Germany  
*Nostalgia*; Goethe-Institut, Brussels, Belgium
- 1992 *Heim-Weh*; Goethe-Institut München, Munich, Germany and traveling

## Group Exhibitions

- 1975 *Landesbildstelle*; Hamburg, Germany
- 1977 *Recontres Internationales de la Photographie*; Arles, France  
Centre Georges Pompidou, Paris, France  
Sander Gallery, Washington, D.C.
- 1979 *Fotografie nach 1945*; Kunstverein Kassel; Kassel, Germany
- 1980 *The Imaginary Photo Museum*; Kunsthalle, Cologne, Germany
- 1982 *Künstler verwenden Photographie – Heute*; Kunstverein Köln; Cologne, Germany  
*Place and Identity in European Photography*; Rimini, Italy
- 1984 *Contemporary European Portraiture*; Northlight Gallery, Herberger College of Arts, Arizona State University; Tempe, Arizona
- 1988 *Twentieth-Century Photography*; Museum of Fine Arts; Houston, Texas
- 1990 *Otto Steinert und Schüler*; Museum Folkwang; Essen, Germany
- 1994 *8 Fotografen zum gleichen Thema*; Siemens Fotoprojekt; Städtische Galerie, Nordhorn, Germany
- 1996 *Die Klasse*; Museum für Gestaltung, Zürich, Switzerland
- 2002 *Schupmann Collection - Fotografie in Deutschland nach 1945*; Stadtmuseum Münster; Muenster, Germany

## Selected Works

- Coney Island, New York*, 1972
- Adler*, 1974
- Angelique*, 1976
- Kanalschwimmer*, 1977
- Mann mit Brille*, 1977
- Leere Mitte*, 1979
- Kunstverein Köln*, 1979
- Sylt*, 1980
- Death Valley, Nevada*, 1980
- Der schiefe Turm von Pisa*, 1983
- Bretagne*, 1983
- Houston*, 1984

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Neusüss, Floris, ed. *Deutsche Fotografie nach 1945*. Kassel: 1979.  
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## PHOTOGRAPHY IN GERMANY AND AUSTRIA

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Germany and Austria are Central European countries with few natural borders, which has led to several dividing and unifying processes in their history. In the course of the twentieth century, Germany and Austria have changed their frontiers more than once; in the aftermath of World War II, Germany was divided into two parts for over 40 years, reunifying in 1989. The histories of German and Austrian photography therefore have been characterized more by individual contributions and various stylistic approaches than by distinctive national tendencies. On the other hand, the countries' geopolitical situations drew the attention of countless wanderers between East and West, which allowed German and Austrian art and culture to develop integrally within larger international movements.

German and Austrian photography in the twentieth century has been, for the most part, a mirror of the medium's history, but with a certain emphasis on singular developments. This ponderation is mainly due to the German language, which emphasizes precise formulation and descriptive qualities, often at the cost of elegance and dignity. German science and art have been described as conceptually strong and devoted to long-term developments, even if they come comparatively late. The stylistic histories of the visual arts and architecture in Germany and Austria demonstrate that these countries have rarely been the site of inventions or innovations but often that of the maturation of a particular technique or style. As German and Austrian photography encompasses virtually all

developments in photography, they reflect the general historical development of photography in the twentieth century.

The widespread fine art photography, or Pictorialist movement, brandished its waves on the German shore but left little impact on history as a whole. The Viennese Trifolium (Hugo Henneberg, Heinrich Kühn, Hans Watzek), founded in 1891 and dissolved by Watzek's death in 1896, was exhibited in Berlin, Dresden, Hamburg, and Munich, but only a few followed the American Alfred Stieglitz's clarion call for artists. The brothers Theodor and Oskar Hofmeister from Hamburg exhibited widely throughout the country, as well as the Krefeld sports teacher Otto Scharf, the Hamburg merchant Heinrich Wilhelm Müller, the painter Friedrich Matthies-Masuren, and the military officer Ludwig David from Berlin. Some of the fine art photographers specialized within the field, many in portraiture: Rudolf Dührkoop and his daughter Minya Diez-Dührkoop in Hamburg and Bremen, Hugo Erfurth in Dresden, Jacob Hilsdorff in Bingen and Munich, and Nicola Perscheid in Berlin. The Wiener Kamera Klub founded in Vienna spread Pictorialist ideas.

Two men were, on different levels, influential in spreading the idea of photography as a fine art among a larger public. One was the German-American and co-founder of the Photo-Secession Frank Eugene, who, having studied painting in Munich, stayed in town and effectively pursued both arts among the scene; his close collaboration with the

famous painter Franz von Stuck emphasized photography's impact on art. Having taught portrait photography at the Bavarian State School of Photography, he was named Professor of Fine Art Photography at the Academy of Graphics and Book Art in Leipzig in 1913—the first professorial seat in art photography in Germany. The other, Erwin Quedenfeldt in Dusseldorf, was not as lucky; he had wanted to integrate his private school of Fine Art Photography into the local School of Arts and Craft, then under the reign of the well-known designer Peter Behrens, but he had to give up these plans after Behrens' move to Berlin in 1908. Quedenfeldt, a chemist by profession, invented a printing process and was busy inventorying rural architecture in the Lower Rhine area. In Vienna, the Staatliche Graphische Lehr-und Versuchsanstalt (State Graphic Teaching and Research Faculty), founded in 1888, still concentrated on the technical side of the medium, expanding to art only after 1918, mostly under the influence of Rudolf Koppitz.

Both Eugene and Quedenfeldt, as well as the portraitist Hugo Erfurth, had prepared the road to modernism in photography by introducing high contrasts and plain white backgrounds into their work long before these practices were common. On the other hand, the work of two of the most important of the German modernists—August Sander and Albert Renger-Patzsch—is not explicable without noting their backgrounds in the Fine Art movement. While Sander had tried to establish himself as a professional Fine Art Photographer before World War I, Renger-Patzsch came from an amateur background, his father being a widely published author on technical aspects of photography, like gum-printing. In 1925, August Sander was encouraged by some friends from the Cologne art scene to reprint his old portraits on technical paper and to collect them under a sociological scheme. In less than four years, he had identified subjects that he thought represented Germany, his concept incorporating portraiture as well as architectural photography. When his first book appeared in 1929 under the title of *Antlitz der Zeit* (Face of Time), it was acclaimed with great applause as a mirror of German society. Albert Renger-Patzsch had appeared on the scene just one year before with his book *Die Welt ist schön* (The World is Beautiful), which received similar fame, although its title was rejected by nearly all critics.

Albert Renger-Patzsch had brought straight photography to Germany in the manner executed a decade earlier by Paul Strand: images of technical, natural, and artificial objects depicted from low distance under sharp light with overall deli-

cacy in showing surfaces and detail. Recognition for Renger-Patzsch came precisely at the time when avant-garde painters had switched to a style named *Neue Sachlichkeit* (New Objectivity), which applied notions about realistic representation to painting as obviously derived from photography. The climate of these developments was felt more strongly at several art schools and academies of the time in Germany and Austria, one of which has lent its name to a number of stylistic approaches: the Bauhaus. For the first nine of its 14 years of existence, photography was an integral part only of the basic (foundation) course at the Bauhaus. Masters like Georg Muche and László Moholy-Nagy introduced the medium to their students as a means of visual training, a practice that can be traced in the work of avant-garde luminaries like Umbo (Otto Umbehr) or Irene and the Austrian Herbert Bayer.

When Moholy-Nagy began teaching at the Dessau Bauhaus, his wife Lucia Moholy turned from her work in the promotion of literature and took up the documentation of her husband's paintings, the designs of students and other teachers, and with a long series of architectural photographs of the new Bauhaus buildings at Dessau. She also did Moholy-Nagy's darkroom work, reproducing his photograms, preparing his books for print, and advising him on technical details for his camera photographs. For several decades, her work languished in the shadow of her husband's huge and influential oeuvre but, according to the recollections of various Bauhaus students, Lucia Moholy was equally influential on their photographic practice.

When the Moholys left the Bauhaus in 1927, Joost Schmidt taught a class in advertising and photography, again as part of the foundation course. In 1929, Schmidt invited Walter Peterhans to start a class in photography, in fact the only photography course at the Bauhaus, which continued until it was closed by the Nazis in 1933. Peterhans's curriculum followed guidelines well known to photography students all over Germany: methods of developing film and prints; studies in densitometry, photograms, setting of light; and the main uses of the medium. The only truly modern curriculum in photography was taught just a few miles away from Dessau, at the arts-and-crafts school at Burg Giebichenstein in Halle. Following an aborted career as an art historian, Hans Finsler, initially the school's librarian, designed a modern curriculum based on photography's unique, intrinsic qualities. In Halle, Finsler was unable to fully explore his ideas, but with his departure for Zurich he was to become the most influential tea-

cher in Swiss photography of his era. Besides Hans Finsler, it was Max Burchartz at the Folkwang school in Essen who had, more or less by chance, introduced photography into his curriculum and practice, and two of his students at the end of the 1920s, Anton Stankowski and Klaus Wittkugel, were to gain fame in the 1950s as graphic designers using photography.

When Walter Peterhans was called for the Bauhaus, he left behind a small advertising studio to two of his private students, Grete Stern and Ellen Auerbach. Under their nicknames “ringl + pit,” Stern and Auerbach made this studio well known among advertising agencies and designers of the late 1920s. Although only in their mid-1920s, Stern and Auerbach attained immediate success with their application of modernist principles to advertising, fashion, and object (still life) photography. A number of their competitors at the time were also receiving recognition with their work: Ilse Bing in Frankfurt on the Main started a career in theater and dance photography while studying art history; Gisèle Freund used her camera to document political demonstrations in the same town where she was studying sociology; and Lotte Jacobi, who had taken over her father’s photographic workshop, created journalistic portraits of prominent and everyday people. She not only published her photographs in various illustrated newspapers but also accompanied the famous writer Egon Erwin Kisch throughout the Soviet Union and Central Asia.

Lotte Jacobi’s work was in the new field of photojournalism. She especially dealt with the political aspects of the field by cooperating with the large commercial papers as well as with communist party activists like the *photo-monteur* John Heartfield (Helmut Herzfelde), for whom she set the protagonists of his posters into the scene. The introduction of photographic journalism into Germany had been delayed, which proved an advantage when it arrived as a force in the late 1920s. The large printing companies not only introduced autotype printing of photographs in 1925 in German tabloids and magazines, but they also devoted considerable space to photographic reproductions, allowing a new generation of young illustrators and photographers to create innovative lay-out and design schemes. In the highly competitive market of German-illustrated newspapers of the 1920s and 1930s, editors welcomed such innovation and counted on the name recognition of the emerging “star” photographers to sell their publications. A star system had soon emerged.

The first “star” of photojournalism was, without doubt, Erich Salomon. After studies in jurispru-

dence, he served the Ullstein publishing house in legal affairs. During a court case, he took candid photographs. Although such activities were strictly forbidden, the resulting images were so respectful to both the court and the litigants that Salomon was thereafter greatly sought out to document the important events of the day. There was no important conference without Salomon present up to the mid-1930s, yet even his distinguished reputation did not prevent his being murdered by the Nazis at Auschwitz in 1944. Other photojournalists of the late 1920s, such as Felix H. Man, followed Erich Salomon’s precedent; others, such as the brothers George and N. Tim Gidal, found their themes in everyday life. Austrian press photographers like Lothar Ruebelt concentrated on sports very early, whereas Harald Lechenperg pursued a career as a traveling journalist with long trips to Central Asia and Africa. But most journalistic photographs were provided by press agencies, which gave a number of very young practitioners the chance to introduce themselves into the field. The left-leaning magazines had to rely on a well-organized amateur movement called *Arbeiterfotografie* for the majority of their images. Photographers like Walter Ballhause, Erich Rinka, John Graudenz, Ernst Thormann, Richard Peter senior, and Toni Tripp emerged out of this movement. Among the *Arbeiterfoto* correspondents who survived the Nazi persecution and received positions in the newly founded German Democratic Republic (GDR), Walter Ballhause is the most prominent.

Most journalists in the 1920s treated the Nazi party movement with a mixture of oppression and neglect, and subsequently they were among the first who feared for their lives after the National Socialist party came to power in January, 1933. Erich Salomon did not return from a conference in Den Haag; N. Tim Gidal used the occasion of another conference to flee to Switzerland; Felix H. Man followed his editor Stephan Lorant to the United Kingdom; Gisèle Freund had to emigrate to France in order to finish her doctoral thesis. Ilse Bing had moved to Paris just prior to these political developments, and Hans Finsler was appointed lecturer of photography at the Zurich school of arts and crafts in 1932. What was left to German photojournalism after this severe loss can be viewed as a level of mediocrity as well as a chance for very young amateurs, who seized the opportunity for careers. These photographers include: Wolfgang Weber, Hilmar Pabel, Bernd Lohse, Wolf Strache, Werner Cohnitz, Max Ehlert, and Erich Stempka, just to name a few. But even these men produced material of a higher quality than the photo-journalism

efforts of the Nazis—even propaganda minister Joseph Goebbels regularly bemoaned the miserable quality of the photographic material presented to him. What happened in Germany in 1933 was to be repeated in Austria in 1938: When the Nazis came into the country, a number of photographers like Wilhelm and Laszlo Willinger had to flee from their homes and businesses.

Photography, of course, was an integral part of the Nazi propaganda machine. As photography was seen as inherently modern in proposition and effect, there was no rejection of modern or even avant-garde styles in the first years of the regime. In 1929, the Stuttgart exhibition *Film und Foto* had set the framework for a common foundation of knowledge about modern German photography; historically, this exhibition must be seen as an important retrospective of the various experimental techniques and styles of German photography to date. When the exhibition traveled to a number of German cities, it was welcomed by critics and public alike, and graphic designers could no longer think of effectively advertising products without using photographs. As a result, modernism was well established at the time of the Nazi regime, and a number of modern designer-photographers continued working without change. Herbert Bayer worked for advertising agencies and curated large exhibitions featuring works that utilized photomontage, serial imagery, and avant-garde leaflets. Bayer's last show accompanied the Berlin Olympic Games and was an enormous success, while it also marked the tolerance of modernism by the Nazis. In early 1938, Bayer left for the United States, where he went on to become a leading designer and photographer.

The fate of another modernist was not as lucky: Else Simon-Neuländer, better known under her brand name Yva, was the most famous fashion photographer in Germany of the 1930s and published in all important magazines. In 1936, she was urged to sell her business to a friend; in 1938, she began work as an X-ray assistant in a Berlin hospital. In 1942, she was deported to the Majdanek concentration camp, where she is suspected to have been murdered. Her last apprentice, Helmut Newton (Neustaedter), however, survived by fleeing to Australia. Many other photographers, including Lotte Jacobi, left their businesses behind, sold them for cheap or gave them away for nothing, using all of their belongings to pay for their emigration. On the other hand, some of these cheaply acquired photostudios allowed other careers to flourish, a phenomenon which continued after World War II.

In many minds, Nazi photography is synonymous with the work of Heinrich Hoffmann. A well-trained

portrait photographer with stages abroad, including at the atelier of E. O. Hoppé in London, he opened a small studio in Munich shortly before World War I. In 1921, he met Adolf Hitler and became a personal friend; Hitler eventually transferred to Hoffmann the copyright of his image, resulting in the fact that no one was allowed to take or sell photographs of Hitler without Hoffmann's permission. To this monoculture of imagery came a racist ideology, as spread in photographic books by Erna Lendvai-Dircksen and Erich Retzlaff. The result was an average boredom of the public when looking at photographs, and this would only be overcome by propaganda strategies of individual authorship. As with the communist *Arbeiterfotografie* (Worker Photography) movement, the Nazi government tried to stimulate amateur photography by installing local groups, subsidizing amateur magazines, and combining sport or travel activities with photography. Leni Reifenstahl is also closely associated with the Nazi movement, especially her film and the photographs adapted from it of the Berlin Games.

The amateurs, however, needed stars to look up to, and by 1933, two were already available: Walter Hege and Paul Wolff. Both were moderately modern in their work; both were extremely productive and actively teaching at workshops and in academies, but their work focused in different directions. Walter Hege was an interpreter of ancient ruins, and Paul Wolff depicted the beauty of everyday life, especially for those few lucky and rich enough to afford driving around Germany in automobiles. In the late 1930s, he was followed by the Austrian Stefan Kruckenhauser with similar images on what was now called the Ostmark. Albert Renger-Patzsch still was recognized as the greatest photographer at the time but did not gain the status of a star during this era as did Hege and Wolff. The most important aim of these photographers and their role in state propaganda was not achieved, however: to inspire a large number of young women and men to become the next generation of propagandists. As a result, World War II began with the Nazis undertaking great efforts to install Propaganda companies (PK) and to enlist such well-known photographers as Hanns Hubmann, Fritz Kempe, Hilmar Pabel, and Lothar Ruebelt. But, despite their being masterfully photographed and printed, these military propaganda pictures had little lasting influence.

Those images that would have interested the German public in a totally different way were not published before 1945: photographs of acts of persecution against Jews, the Sinti and Roma people, political opponents, and all those not able or will-

ing to fit into the racist scheme of the Nazi regime. Most of the images that depict the Holocaust are derived from material seen, taken, and supplied by the perpetrators themselves, thus showing only one side of the truth. Crimes against humanity, as executed openly among the German people, were set into scenes in order to be photographed and recorded in a matter similar to documentary filming. Photographs of concentration camps are rare, and even rarer are images like those by Mendel Grossman of the Ghetto in Lodz, Poland, which had to be smuggled out shortly before he was transported to another camp, where he died. The rarity of these photographs quickly made them icons of the Holocaust, contrasting sharply with the masses of propaganda photographs taken by amateurs and professionals alike, as these few images show the actual horror of people willing to look away from what was done in their name.

After 1945, Germany lay in agony, and so did German photography. Only a few photographers documented the damage and destruction of the country's cities, as Robert Capa had done on his assignment in Berlin in August, 1945. Eva Kemlein worked in Berlin, Hermann Claasen in Cologne, Erna Wagner-Hehmke in Dusseldorf, Karl-Heinz Mai and Renate Roessing in Leipzig, Lala Aufsberg in Nuremberg, and Herbert List and Tom von Wichert in Munich. Many others did not wish to know anything about war and its results. The older photographers who had participated in propaganda and other war crimes now took their motifs from nature, so as to deny that they had helped to destroy a cultivated country. Younger photographers fled to abstraction as a manifestation of their amnesia. In 1949, a group of young photographers was formed which was to become the nucleus of 1950s modernism; its name was *fotoform*, and the more famous members were Peter Keetman, Otto Steinert, and Ludwig Windstosser. Keetman represented the purest form of *fotoform*; Steinert had incredible impact on the German photographic scene as teacher, and Windstosser presented German industry after its remarkable postwar recovery. The group offered membership to two older avant-gardists—Raoul Hausmann, the former *dadasoph*; and Heinz Hajek-Halke, who had played a minor but prolific role in the 1920s.

Hajek-Halke taught on a part-time contract at the Berlin Academy and helped a number of students to find their way, among them characters so diverse as Dieter Appelt and Michael Ruetz. Otto Steinert taught in Saarbrücken until 1959, where he helped important artists like Monika von Boch, Kilian Breier, and Detlef Orlopp start their careers,

but he switched to teaching straight photo-journalism upon moving to Essen. Among his more important students were Hans-Joerg Anders, Henning Christoph, Juergen Heinemann, Bernd Jansen, Dirk Reinartz, Heinrich Riebesehl, Guido Mangold, Rudi Meisel, Peter Thomann, Walter Vogel, Wolfgang Vollmer, and Wolfgang Volz. A few of Steinert's students in the 1960s moved to art photography (e.g., Arno Jansen, André Gelpke, and Timm Rautert).

The situation in Austria after 1945 was slightly different: U.S. propaganda magazines like *Heute* encouraged a number of very young photographers like Ernst Haas and Jewish immigrants like Erich Lessing to create a fresh scene of a life magazine journalism nearly unknown in any other European country. From the same ground, the career of Inge Morath emerged.

There were important exponents of 1960s photo-journalism in Germany besides Steinert's students. On one hand, men like Robert Lebeck and Thomas Hoepker pursued their own careers within classic journalism, whereas other photographers like F.C. Gundlach, Walter Lautenbacher, and Charlotte March laid out new goals for fashion photography; even Helmut Newton returned to the German-illustrated papers via France. Advertising and industry instigated a number of photographers to produce masterworks in this field, among them Robert Häusser, Franz Lazi, Will McBride, Karl-Hugo Schmölz, and Walde Huth, and, above them all, Reinhart Wolf. While there were many developments in politics and society during this era, art was not yet a real theme in photography until the mid-1970s. The only movement that quietly blossomed in the 1960s was called *Generative Fotografie*, which indicated a self-referential, extremely abstract form of autopoetically generated images in photographic techniques, including micrography, chemigraphy, and multiple pin-hole photography. This movement was led by Gottfried Jäger and embraced figures as diverse as Hein Gravenhorst, Karl-Martin Holzhaeuser, and Manfred Kage. This movement stimulated early experiments in computer graphics as well, as seen in the work of Herbert W. Franke, Manfred Mohr, and Frieder Nake.

Parallel to the renaissance of interest in classical photography as seen in the art market in the 1970s, there were two chains of development that represent German photography for the next 20 years. One received the name of *auteur* photography, after film theory's use of the term, with Andreas Müller-Pohle and Wilhelm Schuermann as its main protagonists, following in the footsteps of Steinert students Arno Jansen and Heinrich

Riebesehl, whom they identified as their artistic fathers. The other, more important development can be described as the integration of photography into all existing concepts of art, but used mainly as a means of documenting the artist's own body. Dieter Appelt had been the forgotten forerunner of this movement, but all of those who followed him, from Gerhard Richter to Jürgen Klauke, Katharina Sieverding, and Klaus Rinke with Monica Baumgartl to Anna and Bernhard Johanne Blume, owed a great deal to his efforts and emphasis. Painter Sigmar Polke, who integrated reproduction technologies and photochemistry into classical as well as Pop forms of painting, explored new territory that has proven to be extraordinarily influential. All of these artists became teachers at various German art academies but did found stylistic schools of their own.

The *auteur* movement was equally strong in Austria, and some of its proponents like Manfred Willmann, Cora Pongraz, Michael Mauracher, and Margherita Spiluttini gained world fame. On the other hand, there was the Wiener Aktionismus (Vienna Actionism) of performance and body art, which initiated the use of photography in the visual arts on a definitely new level. Protagonists of this development were Peter Weibel, Rudolf Schwarzkogler, Heinz Cibulka, Guenther Brus, and others who did not record their actions themselves but with the help of press photographer Ludwig Hoffenreich. This movement forms the background against which more recent artists such as Valerie Export have emerged.

The work of Hilla and Bernd Becher presents an entirely different case. Starting with architectural documentation of vernacular industrial sculptures in—according to the language—a typical German manner, the Bechers' work around 1970 represented the best of Conceptual Art and craft tradition in photography. In 1976, Bernd Becher was appointed professor of photography at the Dusseldorf academy and immediately began to assemble a class in the traditional sense of the word. A number of exhibitions made discernable three generations of Becher students who themselves have gained fame throughout the world now. The first generation is best represented by Candida Höfer, Axel Hütte, and Thomas Struth; the second by Andreas Gursky, Thomas Ruff—now his successor on the Dusseldorf chair—Jörg Sasse, and Petra Wunderlich. The third generation does not yet carry the clear profile of the earlier group, but includes already well-known artists like Laurenz Berges, Johannes Bruns, Christine Erhard, Elger Esser, Claus Gedicke, Heiner Schilling, and Andrea Zeitler.

The success of Bernd Becher's class concept stimulated similar efforts at other academies. Angela Neuke, former student of Martha Hoepffner and Otto Steinert, was installed to a seat at Essen university in 1983 after a long career in photojournalism, and she pursued, until her untimely death in 1997, the set up of a large class of promising designers and photo journalists, among them well-known names like Joachim Brohm, Zoltan Jókay, Volker Heinze, Karin Apollonia Müller, and Markus Werres. On the other hand, since the late 1950s, the Leipzig *Hochschule für Grafik und Buchkunst* (Academy of Graphic and Book Art)—the oldest academy in Germany—had watched closely what happened in the classes of Otto Steinert, his colleagues, and his successors. Nearly every student at this school had to fix his identity against the Western advantages in photo-journalism, which was damned as propaganda in order to install the GDR's own vision. Whereas Gerhard Kiesling, Lotti Ortner-Röhr, Richard Peter junior, Wolfgang G. Schröter, Erich Schutt, and Horst Sturm can clearly be seen as the next generation of German propaganda photographers, others became dissidents of the system and subsequently were not shown again before the late 1980s. Ursula Arnold has to be named here in first place, whereas the roles of, among others, Ulrich Burchert, Arno Fischer, Evelyn Richter, Detlev and Uwe Steinberg remain a little iridescent.

Since 1978, after the installation of the art historian Peter Pachnicke as head of the photography class, interest shifted from straight-forward photojournalism to what was the official function of art in socialist countries: the view on mankind. Christian Borchert and Helfried Strauß broadened the classical fields; Jens Röttsch and Rudolf Schäfer introduced photographic design to the GDR; Sybille Bergemann and Ute Mahler did the same for fashion. During the 1980s, several GDR photographers earned international fame through magazines and books, among them Ulrich Wüst, who had come from town planning, and a number of performance artists using photography as a means of expression, for example, Kurt Buchwald, Klaus Elle, and Klaus Hähner-Springmühl. Shortly before and after the German re-unification of 1990, a number of Leipzig students formed another nucleus of architectural documentation, by no means minor to the Becher class: Max Baumann, Matthias Hoch, Frank-Heinrich Müller, Peter Oehlmann, Hans-Christian Schink, Erasmus Schröter, and Thomas Wolf were followed by Thilo Kühne, Annett Stuth, and a growing number of young photographers now studying in Leipzig under the new direction of Joachim Brohm, Astrid Klein, and Timm Rautert.



August Sander, *Young peasants on their way to a dance*, 1913/print ca. 1971 by Gunther Sander from original negative, gelatin silver print, 29.7 × 22.1 cm, Museum Purchase.  
[*Photograph courtesy of George Eastman House*]

The 1990s saw in Germany the same integration of all fields formerly separated in art, design, and technology. Computer imagery and virtual reality, model building and exact documentation, still and moving images grew into each other and were exhibited as photography only under the conditions of being a two-dimensional, printed, or projected plane. Thomas Demand's work, for example, is shown as photography although he considers himself more a media artist and sculptor. On the other hand, Gudrun Kemska, trained as sculptor, is equally known as a video artist and as a photographer. Heidi Specker has had a training in photography, but her work can be traced in computer graphics as well. Susanne Brügger's *Map Work* coincides with the return of cartography into Conceptual Art, and Hardy Burmeier uses vernacular photographs of the nineteenth century as a base for his computer works.

Artists of this kind come from a variety of backgrounds which were less distinctive for their work than in former generations. Subsequently, a new type of institution arose, teaching an equal variety of subjects from drawing and painting over photography and philosophy to electronics and economy. Although several academies have taken the first steps of their own transformation in that direction (like the Viennese Academy of Applied Arts), only two new schools have to be named in this field—the *Kunsthochschule für Medien* (Academy of Media) in Cologne, and the *Staatliche Hochschule für Gestaltung* (State Academy of Design) in Karlsruhe, which is directly linked to and situated under the

same roof as the *Zentrum für Kunst- und Medientechnologie* (Centre of Art and Media Technology). It is too early to see results of these schools, but there still is going to be a small German notion in works that integrate photography and media technology, the Internet and virtual reality, English language and Chinese or Kanji characters. These artists will act globally and still have their feet on the ground of their home countries, Germany and Austria among them.

ROLF SACHSSE

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## JOCHEN GERZ

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### German

Unlike conceptual artists who radically denied the validity of the image, Gerz uses photography in order to redefine the status of representation in contemporary art and culture. For him, photography and text, through their many forms, are two inadequate, but complementary descriptive systems. As he put it: "What's happening when I am in front of an Ad Reinhardt monochrome? I am

constructing a text. What's happening when I am reading? I am creating images as they were a part of my nature."

Jochen Gerz was born in Berlin in 1940. In 1966, he moved to Paris, where he has lived ever since.

While studying in Cologne, London, and Basel, Gerz became interested in poetry. As early as 1959, he was a writer and translator; gradually his texts became more and more visual, until by 1966, the year he settled in Paris, he joined the visual poetry

movement. In 1968, he co-founded, with Jean-François Bory, the alternative editorial group Agentzia. Gerz would henceforth explore several artistic paths at the same time, such as literature, painting, sculpture, drawing, and photography, always keenly critiquing the media and desiring to involve the spectator in the creative process. Since 1969, several of his photo/text works have played off the tension between photographs (most often black and white, but in color since 1987) and critical texts.

If Gerz forms columns of lines to supplement illustrations, suggesting a correspondence between text and image, the reader very soon arrives in a no man's land in which he tries to locate the meaning of the two only seemingly related information systems. Although the relation between image and verb is called into question, the meaning, or rather the multiple meanings emerge in the failure of communication and in the concomitant deception of representation. The linearity of verbal text gives Gerz's photographs a particular temporal dimension that re-inscribes them in the field of reality, *not despite but through* fiction. "Time does not allow myth to exist," as Gerz said. That is why memory, the act of recalling the past, plays such an important role in Gerz's work, as a fundamentally aesthetic field. Nevertheless, the object of souvenir ultimately seeps away; it can only be evoked and not seized through photography. What links Gerz's sculpture with his photographic work is this interest on monumentality, as something which is concerned with memory, rather than with power.

Texts and images are used to examine their own function and dysfunction, their mutual analogies as well as their internal dissemblance. His photo-texts resemble a riddle more than having the quality of directing messages for purposes of communication.

With his combinations of images and texts, Gerz departs from the tradition established by John Heartfield. Heartfield created collages presenting social contradictions and power structures; he staged dissonances and focused on contradiction. One doesn't find these kinds of alienation or enlightenment strategies in Gerz's works. His works of art don't present didactics in an aesthetic guise. The information content of Gerz's messages "keels" over, turning them into riddles when trying to understand them.

Following the French symbolist poet Mallarmé, who showed less interest in words than in the white spaces between them, Gerz said: "I'm interested in the non-visual intermediate zone developing from the operation, which is neither text nor image." This intermediate zone illustrates the shift from photographic reality to intellectual abstraction. In *De L'Art n° 1 (About Art n°1)*, 1982–1983, black-and-

white landscape photographs are associated with a text about art. A poetic dimension rises up between the metaphorical images on the concept of landscape and the theoretical essay on what art might be. *De L'Art n° 1* is the first of a series of eight works composed always in the same way: texts and photographs complete each other, but they could also be viewed separately. Such works ask questions on the interstice and/or link between the visual and the verbal, their interdependency and their conflicts.

In contrast to politically involved artists of the 60s and 70s who considered art as a weapon to be wielded in the everyday debates in the arena of social policy, Gerz pursues a more radical approach by continually calling communications systems into question, not as neutral instruments but as elements of an existing order. Rather than linking his interrogations with the "representation of politics," he oriented his work to the "politics of representation," that is, its internal structure and ideological forms. For Gerz, aesthetics are intimately related to the social field. As he showed with *Exposition de huit personnes habitant la rue Mouffetard, Paris (Exhibition of eight persons residing Mouffetard road in Paris)*, 1972, art is a space of a potential collective expression.

In 1976, Gerz represented Germany in the Venice Biennale and participated in Documenta 6 (1977) and 8 (1987) in Kassel. In the 1980s, the artist was commissioned to create several monuments in which he would subvert the idea of commemoration, turning spectators into actors: *Monument Against Fascism*, Harburg, 1986; *Bremen Questionnaire*, Bremen, 1990; *2,146 Stones Monument Against Racism*, Saarbrücken, 1990–93; *The Living Monument*, Biron, 1997. In parallel with his artistic work, Gerz has taught as a visiting professor in Germany, France, Canada, and the United States. He is a Senior Research Fellow at Coventry University in England and a Member of the Art Academy in Berlin, and he holds the Honorary Chair at the Braunschweig Art Academy.

VANGELIS ATHANASSAPOULOS

*See also:* **Conceptual Photography; History of Photography: the 1980s; Photography in France**

### Biography

Born in Berlin in 1940, moved to Paris in 1966. Uses various media such as texts, photography, video, installation. Awarded with the German Critics Prize, and Ordre National du Mérite, 1996; Grand Prix National des Arts Visuels of France, 1998; Helmut-Kraft-Stiftung Prize, 1999. Represented Germany in the Venice Biennale, 1976; participated in Documenta 6 and 8 in Kassel. In the 1980s, he was commissioned to create

several monuments in relation to the memory of the public space. Visiting professor at various universities in the United States, Canada, Germany, and France. Lives and works in Paris, France.

### Individual Exhibitions

- 1994 Musée d'art moderne et contemporain de Strasbourg; Strasbourg, France and traveling to Vancouver Art Gallery; Vancouver, British Columbia, Canada  
 1995 Newport Harbor Art Museum; Newport Beach, California; and traveling to Tel-Aviv University Gallery, Tel-Aviv, Israel; Galerie Guy Ledune, Bruxelles, Belgium; Galerie Chantal Crousel, Paris, France; Neuberger Museum of Art, Purchase, New York  
 1997 Kunstmuseum Düsseldorf, Düsseldorf, Germany; Museum Wiesbaden, Wiesbaden, Germany; Musée d'art moderne Saint-Etienne, France; Catriona Jeffries Gallery, Vancouver, British Columbia, Canada  
 1999 ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany  
 2001 Galerie Löhrl, Mönchengladbach, Germany

2002 Musée national d'art moderne, Centre Georges Pompidou, Paris and traveling to Folkwang Museum, Essen, Germany

### Group Exhibitions

- 1970 *Concrete Poetry*; Stedelijk Museum, Amsterdam, Netherlands  
 1974 *Video*; Musée d'art moderne de la Ville de Paris, Paris, France  
 1976 *37. Biennale*; German Pavillon, Venice, Italy  
 1977 *Documenta 6*; Kassel, Germany  
*Positions*; Louisiana Museum, Humlebaek, Denmark  
*Words*; Whitney Museum of American Art; New York, New York  
 1985 *Kunst in der BRD (Art in West Germany) 1945–1948*; Nationalgalerie, Berlin, Germany  
 1986 *Behind the Eyes: Eight German Artists*; San Francisco Museum of Modern Art, San Francisco, California  
 1987 *Documenta 8*; Kassel, Germany  
 1988 *De Facto*; Royal Academy of Arts, Copenhagen, Denmark



Jochen Gerz, *Le Grand Amour (Fictions) #1*, 1980, Photo Georges Meguerditchian.  
 [CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

## GERZ, JOCHEN

- 1989 *View points on German art*, Musée d'Art Contemporain, Montreal, Quebec, Canada  
1990 *Um 1968, Konkrete Utopien in Kunst und Gesellschaft*; Kunsthalle Düsseldorf, Dusseldorf, Germany  
1994 *Hors limites, l'art et la vie*; Centre Georges Pompidou, Paris, France  
1996 *Face à l'histoire*; Centre Georges Pompidou, Paris, France  
1997 *Made in France*, Centre Georges Pompidou, Paris; *Deutschlandbilder*, Martin-Gropius-Bau, Berlin  
1998 *Out of Actions: Between Performance and Objects, 1949–1979*; Museum of Contemporary Art; Los Angeles, California  
*Premises: Invested Spaces In Visual Arts and Architecture from France 1958–1998*; Solomon R. Guggenheim Museum; New York, New York  
1999 *Das 20. Jahrhundert (The Century Exhibition)*; Nationalgalerie, Berlin  
2000 *Das Gedächtnis der Kunst (The Memory of Art)*; Schirn Kunsthalle, Frankfurt, Germany

### Selected Works

- Exposition de huit personnes habitant la rue Mouffetard, Paris (Exhibition of eight persons residing Mouffetard road in Paris)*, 1972  
*F/T 7*, 1973  
*De L'Art n° 1 (About Art n° 1)*, 1982–1983

- Monument against Fascism*, Harburg, 1986  
*In the Art Nite*, 1989  
*Bremen Questionnaire*, Bremen, 1990  
*2,146 Stones Monument Against Racism*, Saarbrücken, 1990–93  
*The Living Monument*, Biron, 1997

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# MARIO GIACOMELLI

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## Italian

Mario Giacomelli is one of Italy's most prominent photographers, and among the best-known photographers of the twentieth century. His deeply humanistic photography focused, in the most part, on his native country, although he created notable series on the pilgrimage site of Lourdes, France, and he documented the 1974 famine in Ethiopia. In 1955, he was discovered in Italy by the Italian photographer Paolo Monti, and, beginning in 1963, he became renown in the United States through John Szarkowski of the Museum of Modern Art, New York, where Szarkowski presented a series called *Scanno*, and then later incorporated an image of the photographer in his famous book *Looking at Photographs* (1973).

Born in 1925 in the seaport town of Senigallia in the Marche region of central Italy, Giacomelli grew up in a modest family. When he was nine, his father died. From that time, he dedicated himself to poetry

and painting. At the age of 13, he started working for a printer. After 1953, Giacomelli was taking photographs around the area with a Comet Bencini, at the time a very popular camera. The following year, as a self-taught photographer, he joined the photography group Misa founded by Giuseppe Cavalli in Senigallia. Also in the group at its beginning were Vincenzo Balocchi, Ferruccio Ferroni, Pier Giorgio Branzi, Paolo Bocci, and Silvio Pellegrini. Although Cavalli was a formalist who preferred aesthetically composed photographs in gradients of light gray, Giacomelli, whose later work displayed similarly sharp contrasts, profited from his experience with Cavalli. Over the next few years, Cavalli readied the members of Misa to join the photography group La Bussola, which he had founded in 1947 with Ferruccio Leiss, Mario Finazzi, Federico Vender, and Luigi Veronesi. The formalist style during these years stood in contrast to the neo-realists, who, during the postwar period, were begin-

ning to shoot photographs of the country, especially the land and the people of southern Italy, without aestheticizing the image. In literature, representatives of neo-realism include Elio Vittorini and Cesare Zavattini; in film, Vittorio De Sica, Roberto Rossellini, and Luchino Visconti; and in photography, Nino Migliori, Franco Pinna, and Gianni Berengo Gardin. The photographic works were influenced by a reality that their authors had experienced and wanted others to experience, but also showed an influence of American precursors from, for example, the Farm Security Administration and Eugene W. Smith. At the same time (1953–1955), Paul Strand, with his objective viewpoint, was photographing his series *Un paese* in the Italian town Dorf Luzzara in the Po valley. Within this cultural and photographic context, Giacomelli developed an individual style that distinguished him decisively from the others. His photography did not serve as reportage or documentation, but it did help the author to overcome his innermost fears. He conceived the camera as a medium of expression, like the brush is for the painter and the pen for the poet.

In 1954, he bought a used 6 × 9-inch Kobal camera that he modified to produce a 6 × 8½-inch image. He was largely unconcerned about lighting conditions because he used an electronic flash. His mode of expression, whose composition and formal structure he learned while doing graphic work in the printing business, consists of many elements. These include the stark juxtaposition of black and white and a strong, coarse granularity made on photo paper sensitive to contrasts. He also used apparently accidental, formal elements created from consciously “bad” photographic techniques, such as moving the camera and shooting out of focus or resorting to double exposure and extreme development of the negatives. This makes many of his works appear to be a mixture of spiritual and material objects. Other works highlight the tensions created by strong graphic contrasts. The background is often washed out in an overexposed white while the black bodies seem to float. Movement in photography is very important for Giacomelli because it represents life and the passage of time. He developed his own visual language, as he also did in his poetry, and it enabled him to represent scenes that correspond to his vision and perception of the world. The titles of his photography series are usually borrowed from stories or poems by authors who inspired him, such as Cesare Pavese, Edgar Lee Masters, Emily Dickinson, Giacomo Leopardi, and Eugenio Montale. Giacomelli valued the series, which after years he often assembled anew by placing the images in a different sequence. His preferred subjects were poor

and simple people. His photography projects would last some three years because he entered into sympathetic contact with each situation by living with the people in order to eventually work among them. After 1986, he broadened the content of his images with symbolic, artificial elements, such as pigeons, cardboard masks, and dogs made of fur fabric. An example of this is the photography series *Il pittore Bastari* (1992–1993).

Among his most well-known series is *Verrà la morte e avrà i tuoi occhi*—a title inspired by a Pavese poem—which is composed of photographs from 1955–1956, 1966–1968, and 1983. Ruthless and blunt, Giacomelli presents the residents of a home for the elderly in up-close, intimate situations, with the camera flash creating contrasts with their wrinkled skin. In another work, he poses these elderly people, who are dying, against the young, suffering people from Lourdes (1957). Giacomelli took the images in the series *Scanno*—named after the small town in the Abruzzi region of Italy that he visited in 1957 and 1959, five years after Henri Cartier-Bresson—in only a few days. Although he photographed the residents in their daily routines, his eye and technique lend the images the expression of a mystical engagement with the unconscious. The formal oppositions in his photographs of black-clad women standing in front of white walls reflect the inner contrasts of youth and age, tradition and progress, masculinity and femininity. The series *Presi di coscienza sulla natura* is composed of images taken from 1954 to 2000. With an abstract effect, this series displays photographs of cultivated earth, oceans, and beach landscapes, which are photographed in part from an airplane. Giacomelli edited many negatives so that the print better matched his intentions. These kinds of representations show influences of the Italian artist Alberto Burri, whom Giacomelli met in 1968. Although the title of another series, *Io non ho mani che mi accarezzino il volto* (I have no Hands to Caress my Face, from a poem by David Maria Turollo) (1961–1963), sounds melancholy; these photographs of priests playing in and against a backdrop of snow have a spontaneous, happy, and vital effect. *Caroline Branson* (1971–1973), which was inspired by Edgar Lee Masters’s *Spoon River Anthology*, is a love story in suggestive images, whose dramatic content represents the loss of ecstasy and the circle of death and rebirth. Giacomelli especially used the surreal effect created by the double exposure of a negative, which suits the presentation of visions of the unseen and unconscious. In *Favola, verso possibili significati interiori* (1983–1984), Giacomelli presents largely abstract images of bent iron rails that encourage

the personal fantasy of the photographer and the viewer to roam free. In doing this, he subscribed to the notion that the message of the image first comes to life in the interpretation of the viewer. In *Ninna nanna*, a collection of photographs taken from 1955 to 1987, the author recalls the memory of childhood in his sadness about the transitoriness and vanity of human creations. His mother's death in 1986 was another trigger for the melancholy and remembrances that he worked into the series *L'infinito* (1986–1988) and *A Silvia* (1987–1990), inspired also by the poetry of Leopardi.

Giacomelli's later series, such as *Io sono nessuno!* (1992–1994), *Bando*, (1997–1999), and *Questo ricordo lo vorrei raccontare* (2000), contain graphic signs, the disappearance of figures, and their shadows. In these works, the author expresses an inner world: alienation and desperation of human individuality, loneliness, the traces of time, transitoriness, and death. Arturo Carlo Quintavalle called Giacomelli's works "informal photographs" and read this as the photographer's self-analysis. Having spent most of his life in his home region, Giacomelli died in his home town of Senigallia in 2000. Many photography collections contain works by Giacomelli. Among them are the Museum of Modern Art in New York; the International Museum of Photography and Film, in Rochester, New York; the Bibliothèque nationale in Paris; the Victoria and Albert Museum in London; the Pushkin Museum in Moscow; and the Centro Studi e Archivio della Comunicazione at the University of Parma.

KATHARINA HAUSEL

See also: **Formalism**

### Biography

Born in Senigallia, Italy, August 1, 1925. At thirteen, he began working as an apprentice in a typography business that he later took over. After 1953, he began taking photographs as a self-taught artist. Joined the photography group Misa in Senigallia, Italy, 1954; photography group La Bussola, 1956. Participated in numerous photography competitions in Italy, 1950s–1960s. In 1968, he rejected an invitation by Romeo Martinez, the editor of the magazine *Camera* and a member of the photo agency Magnum, to join Magnum. Prizes: II Mostra Nazionale Castelfranco Veneto, awarded by Paolo Monti, 1955; *Spilimbergo '91*, 1991; International photography prize Città di Venezia, 1992; Pantalin d'Oro, Carrara di Fano, 1994; Cultural Award of the Deutsche Gesellschaft für Photographie, Cologne, 1995. Died in Senigallia, November 25, 2000.

### Individual Exhibitions

1959 *Paesaggi e nature morte di Mario Giacomelli*, Biblioteca Comunale, Milan, Italy

1968 George Eastman House, Rochester, New York  
 1975 Victoria and Albert Museum, London  
 1980 *Mario Giacomelli*, Centro Studi e Archivio della Comunicazione, University of Parma  
 1983–85 *Mario Giacomelli: A Retrospective, 1955–1983*, The Ffotogallery, Cardiff, and traveling  
 1984 *Les Photographies de Mario Giacomelli*, Musée Nicéphore Niépce, Chalon-sur-Saône, France  
 1987 Pushkin State Museum of Fine Arts, Moscow  
 1988 Centre National de la Photographie, Paris, France  
 1989 Foundation Vincent van Gogh, Arles, France  
 1992 *Mario Giacomelli*, Museo d'Arte Contemporanea, Castello di Rivoli, Turin, Italy  
 1995 *Mario Giacomelli: Fotografien, 1952–1955*, Museum Ludwig, Cologne, Germany  
 1998 *Vintage Works, 1952–1958*, Photology, London  
 2001 *Mario Giacomelli*, Palazzo delle Esposizioni, Rome

### Selected Group Exhibitions

1956 *III Mostra internazionale di fotografia*; Venice  
 1959 *Subjektive Fotografie 3. Internationale de photographies modernes*; Palais des Beaux-Arts, Brussels, Belgium  
 1960 *Triennale di Milano, Scanno-Fotografie*; Milan, Italy  
 1963 *Photokina 1963*; Cologne, Germany  
*Looking at Photographies: 100 Pictures from the Collection of the Museum of Modern Art; Museum of Modern Art, New York, New York*  
*Photography 63: An International Exhibition; The George Eastman House, Rochester, New York*  
 1968 *The Photographer's Eye*; Museum of Modern Art, New York, New York  
 1973 *Looking at Photographs*; Museum of Modern Art, New York, New York  
 1979 *Venezia '79 la fotografia: Fotografia italiana contemporanea*; Venice, Italy  
 1983 *Maestri della fotografia creativa contemporanei in Italia*; Pushkin State Museum of Fine Arts, Moscow, U.S.S.R.  
 1989 *Italia, cento anni di fotografia*; International Monetary Fund, Washington, D.C.  
 1993 *Immagini italiane*; Aperture, Venice and Naples, Italy, and New York, New York  
 1994 *The Italian Metamorphosis, 1943–1968*; Solomon R. Guggenheim Museum, New York, New York

### Selected Works

*Verrà la morte e avrà i tuoi occhi*, 1955–1983  
*Metamorfosi della terra*, 1955–1980  
*Lourdes*, 1957  
*Scanno*, 1957–1959  
*Gente*, 1958  
*Mattatoio*, 1960  
*Io non ho mani che mi accarezzino il volto*, 1961–1963  
*La buona terra*, 1964–1965  
*Caroline Branson*, 1971–1973  
*Favola, verso possibili significati interiori*, 1983–1984  
*Il mare dei miei racconti*, 1983–1987  
*Il teatro della neve*, 1984–1986  
*Ninna nanna*, 1985–1987  
*L'infinito*, 1986–1988  
*Felicità raggiunta, si cammina*, 1986–1988  
*Passato*, 1987–1990  
*A Silvia*, 1987–1990

*Il Pittore Bastari*, 1992–1993  
*Io sono nessuno*, 1992–1994  
*La notte lava la mente*, 1994–1995  
*Bando*, 1997–1999  
*La mia vita intera*, 1998–2000  
*Questo ricordo lo vorrei raccontare*, 2000

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 Celant, Germano, ed. *Mario Giacomelli*. Milan: Photology, and Modena: Logos, 2001.  
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sual Art Department and University College of Wales, 1983.  
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 Taramelli, Ennery. *Mario Giacomelli*. Paris: Contrejour, 1992; 2nd ed., Paris: Nathan, 1998.  
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## RALPH GIBSON

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### American

Ralph Gibson has made significant contributions to photography in the second half of the twentieth century, particularly in the area of fine arts photographic publishing. As the founder of Lustrum Press in 1969, Gibson put his belief that photographers needed to publish their photographs in an appropriate format into action. He had worked in advertising and design in Los Angeles, where he developed an understanding and appreciation of the possibilities of the photographic book and, realized that, in addition to exhibitions, books could be an effective means of disseminating not only his own photographs, but those of others.

Gibson was born on January 16, 1939 in Los Angeles, California, and grew up in Hollywood. His father was assistant director to Alfred Hitchcock and often took Gibson with him to the sets during the 1940s. The lighting style of the period, which featured sharp contrasts, had a lasting impact on the impressionable young Gibson and would later become a major characteristic of his photographs. Film, which is the illusion of movement created by a series of still photographs, may also have planted the idea of sequence, another of Gibson's defining characteristics. As well, Gibson was influenced by Hitchcock, the master of mystery films, as can be seen in his often moody and mysterious photo-narratives. Later influences included the filmmakers Ingmar Bergman and Jean-Luc

Godard, as well as the writers of the *nouveau roman* or new novel, Alain Robbe-Grillet, Marguerite Duras, and Nathalie Saurraute. Gibson also acknowledges his indebtedness to painter Giorgio De Chirico and Surrealism.

After graduating from high school in 1956, Gibson enlisted in the United States Navy, where he received some training as a photographer. Following his discharge in 1960, he enrolled at the San Francisco Art Institute, where he came into contact with Dorothea Lange. He served as her assistant from 1961 to 1962. Returning to Los Angeles in 1963, Ralph Gibson's first serious projects in photography were documentary in nature and influenced by the work of Robert Frank, for whom he served as assistant and cameraman on his films *Me and My Brother* and *Conversations in Vermont*, as well as that of Henri Cartier-Bresson and William Klein, whose styles were in considerable contradiction. What these figures shared and what Gibson responded to was their interest in documenting contemporary urban life. But Gibson had not yet found his own vision. His early series *The Strip: A Graphic Portrait of Sunset Boulevard* (1966) explored the nightlife of youth on Los Angeles' famous boulevard but did not achieve much success.

Gibson's approach to photography changed radically in 1969, when he moved to New York City, established a studio, and founded Lustrum Press, which he directed. While he developed his

own photo books, he published Larry Clark's seminal *Tulsa*, in 1971, showing in harrowing images teenage amphetamine addiction; as well as *Passport*, 1974, which helped establish the reputation of photojournalist Mark Ellen Mark. Gibson's first book was *The Somnambulist*, published in 1970. In contrast to the documentary style in photography in which clarity of information is essential, Gibson described *The Somnambulist* as a "dream sequence." It is the first of three books that form the *Black Trilogy*. Gibson's conceptual approach was subtractive, with importance placed on what was not presented in the photograph; that is, the meaning was generated by what the viewer did not see—the formal qualities of the work, such as the patterns of highlights and shadows implying what Gibson called a "non-specific narrative." Alain Renais' mysterious, black-and-white film, *Last Year at Marienbad* (1961), with the screenplay by Alain Robbe-Grillet, had been especially significant for Gibson. *Deja-Vu*, published in 1973, and *Days at Sea*, 1974, complete the *Black Trilogy*. *Days at Sea* shows Gibson's often grainy images becoming increasingly abstract; there is also a heightened sense of the erotic that results from the mysterious tableaux and anonymous figures. *The Somnambulist* broke new ground in that it relied very little on text. The book was the ideal medium for Gibson, because he could control the juxtaposition and sequence of the images, leading the viewer to make comparisons and develop a narrative.

In the 1980s, Gibson continued his unique approach in *Syntax* (1983), *L'Anonyme* (1986), and *Tropism* (1987), the latter two books published by Aperture. Gibson has said, "Whatever the mode—from the snapshot to the decisive moment to multimedia montage—the intent and purpose of photography is to render in visual terms feelings and experiences that often elude the ability of words to describe." Gibson provides additional insight when he says, "[A] photographer's need to create becomes 'the event' itself and the photographer finds himself responding to feelings that can only be defined after he has made the photograph."

Preferring the 35-mm Leica M-3 with a 50-mm lens, Gibson has also used 28, 35, and 90-mm lenses. His use of high-speed Tri-X film in bright sunlight, which he also overexposes and underdevelops, results in dense negatives that allow him to achieve the grain and contrast he desires. Although primarily known for his books, Gibson also creates 11 × 14 and 16 × 20 prints for exhibitions.

In 1991, after having established a reputation as a black-and-white photographer, Gibson published

*L'Histoire De France*, his foray into color photography, and his fifteenth published monograph. It is an adventure in which he continued to fragment and isolate objects; his use of color is restrained and is carefully integrated into the total composition. As in many others of his books, *L'Histoire* features little text, only an introduction (by Marguerite Duras), chapter titles, and an afterward.

Gibson's series *Ex Libris* (2001), consisting of 109 duotone photographs, expresses his lifelong interest in books and language. For this project, he photographed signs, letter forms, icons, and images representing the history of mankind. Subjects include the Rosetta Stone, the Koran, the Gutenberg Bible, and a wide variety of objects selected from international museums. This series also showcased his first use of 30 × 40-inch Iris prints, and archival, digital inkjet technology.

While Gibson seems to maintain the essence of the medium of photography, he also expands the parameters of both image and technique. His suggestive glimpses of reality create visual riddles that appeal to the unconscious and imagination. By asking the viewer to participate in his act of creation by imagining the narrative, Gibson transports the viewer to a dreamlike world where everything seems pregnant with possibility.

DARWIN MARABLE

See also: **Fine Arts Presses; Robert Frank**

### Biography

Born in Los Angeles, California, January 16, 1930. Studied photography while in the United States Navy, Mediterranean Fleet, 1956–1960, and at the San Francisco Art Institute, 1960–1961. Assistant to Dorothea Lange, San Francisco, 1961–1962 and Robert Frank on the films, *Me and My Brother*, New York, 1967–1969 and *Conversations in Vermont*, 1969. Moved to New York in 1969 and founded Lustrum Press. Published *Somnambulist*, the first of the Black Trilogy in 1970, followed by *Deja-Vu* in 1973 and *Days at Sea* in 1974. *L'Histoire De France*, first color photographs, published in 1991. In *Ex Libris* in 2001, continues his lifelong interest in books and language. National Endowment for the Arts Fellowships, 1973, 1975, 1986. John Simon Guggenheim Memorial Fellowship, 1985. Officier, de L'Ordre des Arts et des Lettres de France, 1986 and Commandeur de L'Ordre des Arts et des Lettres de France. Grand Medal of the City of Arles, France, 1994. Lives in New York and France.

### Selected Individual Exhibitions

1976 Castelli Graphics, New York

1978 Center for Creative Photography, University of Arizona, Tucson

1982 Centre Georges Pompidou, Paris  
 1987 International Center of Photography, New York  
 1988 Bibliothèque nationale de France, Paris  
 1991 Vision Gallery, San Francisco  
 1996 Whitney Museum of American Art, New York  
 1999 Maison Européenne de la Photographie, Paris  
 2001 Center for Creative Photography, University of Arizona, Tucson

### Selected Group Exhibitions

1978 *Mirrors and Windows*, Museum of Modern Art, New York, New York  
 1980 *Old and Modern Masters of Photography*, Victoria and Albert Museum, London  
 1987 *Photography and Art 1946–1986*, Los Angeles County Museum of Art, Los Angeles, California  
 1993 *Photographers Who Created a New Age*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan  
 1997 *Masterworks from the San Francisco Museum of Modern Art*, San Francisco Museum of Modern Art, San Francisco

### Selected Works (Books)

*The Strip*, 1967  
*Sommambulist*, 1970  
*Deja-vu*, 1971  
*Days at Sea*, 1974  
*L'Histoire De France*, 1991  
*The Spirit of Burgundy*, 1994  
*Ex Libris*, 2001

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 Gibson, Ralph. "On Content." *Creative Camera* December, 1972.  
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 Lewis, Eleanor, ed. *Darkroom*. New York: Lustrum Press, Inc., 1977.  
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## N. TIM GIDAL

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### German

Photojournalist Tim Gidal entered the profession at a watershed moment in the history of the medium. Born Ignaz Nachum Gidalewitsch in Munich in 1909, twenty-year-old Gidal published his first photo essay the same year the Deutsche Werkbund launched its influential traveling exhibition of modern photography *Film und Foto* in 1929. The largest exhibition devoted solely to photography to date, "FiFo" (as it became known), celebrated the medium's stylistic diversity and international import at the end of the 1920s. Though Gidal entered the profession too late to be included in this groundbreaking show, he quickly earned a reputation as one of the innovators of the new "objective" style of photojournalism it promoted. The eyewitness objectivity, visual acuity, and passion for social justice for which Gidal became known were evident, even in his earliest photographic essay titled *Greetings, Comrades!*, published in the *Münchner Illustrierte Presse* in June, 1929.

By the end of World War I, photography's perceived objectivity had largely displaced the subjectivity

and emotional angst of Germany's wartime journalism and Expressionist painting. In the midst of the nation's mounting obsession with *Sachlichkeit*, or objectivity, photojournalists like Gidal offered the nearly five million purchasers of German-illustrated magazines compelling first-hand accounts of Europe's "golden twenties" and deepening political, social, and cultural strife.

Gidal's own life was deeply affected by the National Socialists' ascent to power in the early thirties. The fourth of five children born to liberal Orthodox Jewish Russian and Lithuanian immigrants, Gidal developed a deep appreciation for his Jewish and Zionist identity. As a young man, he studied history, art history, and economics at the Universities of Berlin and Munich, but he studied photography only informally with his photojournalist brother Georg, before Georg's untimely death in 1931. Gidal's early professional success placed him at the forefront of a growing league of freelance photographers working for the *Dephot* photo agency in the late 1920s, including Kurt Hulton, Felix Mann, Erich Salomon, and Umbo, among others. One of his most influential suppor-

ters during this time was a young picture editor for *Weekly Illustrated* named Stefan Lorant, who hired the neophyte photographer for assignments in Munich and London. In the early 1930s, Gidal traveled extensively in Germany, France, Holland, Poland, and Scandinavia before emigrating to Basel, Switzerland in 1933 to complete his doctoral dissertation “Pictorial Reporting and the Press.”

Tim Gidal’s role as a practitioner, scholar, and historian of photography set him apart from his contemporaries. A humanist in the truest sense of the word, his contributions to the medium’s modern history include the publication of more than 30 books, the organization of nearly two dozen major exhibitions, and the tutelage of several generations of students in the United States and Israel. Throughout a career that spanned the better part of the twentieth century, Gidal imparted his genuine compassion for his subject matter and his profound belief in the significance of the photographer’s role as an historical eyewitness. Whether documenting a mundane interaction between pedestrians on a street in Tel Aviv or photographing Gandhi’s address to the All-India Congress, Gidal maintained an unwavering faith in the dignity of his sometimes ordinary, sometimes extraordinary subjects. Though he professed a healthy respect for photographers who attempted to “express their inner self with the help of the photographic lens,” Gidal felt it best to “leave it to the object/subject to express itself with the assistance of [his] camera” (*My Way* preface by Nissan Perez). His images invariably evoke an emotional response, despite Gidal’s consistent and exacting professional distance. In Gidal’s view, only through the “subjective experiences of the objective facts,” could a “genuine” photo-reporter “become a witness to his own time.” Although he photographed sensational events, Gidal avoided sensationalism by refusing to photograph violent scenes and by emphasizing the ordinary in the extraordinary and vice versa.

In many early photographs, like “And Yet it Moves,” taken in 1929, it is clear that Gidal experimented with the extreme camera angles and subjective manipulations popular with the photographers trained under László Moholy-Nagy at the Bauhaus. Other pictures, such as his 1935 photograph of mannequins in a milliner’s shop window, resemble the proto-surrealist photographs of Eugène Atget, who captured the spirit of turn-of-the-century Paris by photographing the defining urban spaces of Parisian life rather than the inhabitants themselves. Still other photos, like an untitled 1930 image depicting a disheveled young couple exchan-

ging a passionate kiss, recall the voyeuristic nightclub photography of contemporaries like Brassai. There are tightly cropped crowd pictures resembling the work of Weegee and urban snowstorm photos à la Alfred Stieglitz or Edward Steichen. In the end, however, Gidal eschewed both subjective avant-garde techniques and the much-lauded “decisive moment” approach promoted by modern photojournalists like Henri Cartier-Bresson in favor of more objective, unmediated images that convey the expressive personality of his subjects as well as his own intimate understanding of those subjects.

Following the completion of his doctorate in 1935, Gidal produced and directed three short documentary films in Palestine under the title *Eretz Israel* which were screened throughout Germany, France, and Italy in 1936. After the publication of his book *Children in Eretz Israel* that year, Gidal permanently relocated to Eretz, working as a freelance foreign correspondent for Reuters-Photos and as a photographer for the Jewish National Fund and the Hebrew University Hadassah Medical Center. In 1938, he became the first photojournalist to publish a color photo-essay when *Marie-Claire* printed his series *Holy Land*. Gidal traveled to London for the launch of Lorant’s *Picture Post* then embarked for India and Ceylon where he produced some of his most famous *Life* magazine and *Picture Post* photo-essays *The All India Congress*, *Travels with Gandhi*, *Village in India*, and *Buddha Procession in Ceylon*. Upon his return to Palestine in 1940, Gidal provided photo-essays of campaigns in North Africa, Burma, and China for the Middle East Eighth Army magazine *Parade*. In 1943, Gidal was wounded on Samos Island in the Aegean Sea and was subsequently assigned to Southeastern Asia under the command of General Mountbatten.

Following his marriage to Sonia Epstein in 1944 and the birth of his son Peter two years later, the Gidal family joined leagues of Nazi-persecuted German Jewish intellectuals and artists when they embarked for New York City. In 1948, Gidal assumed a position on the editorial staff at *Life* magazine while teaching classes in the History of Visual Communication at the New School for Social Research. Over the next two decades, Gidal published more than two dozen books, including *This is Israel* (1948) and a series of 23 children’s books co-written by his wife Sonia that depicted children in different cities and villages around the world. Though he continued to photograph, his work as a curator, professor, and author took precedence from the mid-1950s on. His most influential text was a history of photojournalism published in Germany in 1958, translated as *Modern Photo-*

*journalism: Origin and Evolution, 1910–1933* in 1972 and still widely cited as an invaluable first-hand account of the development of modern photojournalism. By the time of the book's U.S. release, Gidal had returned to Israel, where he met his second wife, Pia Lis. He spent the next two decades exhibiting and teaching in the Department of Communications at the Hebrew University of Jerusalem, where his scholarship focused almost exclusively on Jewish history in The Holy Land, the Near East, and, finally, in Germany. His textbook *Everyone Lives in Communities* appeared in 1972, and in 1980, Gidal was awarded the Israel Museum's Kavlin Prize for outstanding achievements as a pioneer of photojournalism and teacher/historian of photography. Three years later, he was honored with the Dr. Erich Solomon Prize for Germany in Cologne.

Throughout the 1980s, Gidal (who was by then known as Nachum T. Gidal) worked to compile an illustrated history of Jews in Germany with his second wife Pia, whom he married in 1984. An exhibition of selected works from the book traveled throughout Germany in the mid-eighties, and the book, titled *Jews in Germany from Roman Times to the Weimar Republic*, was released in 1988 and translated in English a decade later. The recipient of numerous awards and honors, Gidal was elected Fellow of the Royal Photographic Society, London and made an Honorary Fellow in 1992, the same year he was named Corresponding Member of the Deutsche Gesellschaft für Photographie. His work is held in the permanent collections of, among other distinguished institutions, New York's Museum of Modern Art, the Los Angeles County Museum of Art, London's Victoria and Albert Museum, the Berlinische Galerie, Paris' Bibliothèque Nationale, Paris; Fotomuseum, Munich and the Ludwig Museum in Cologne. After 87 years as a devoted practitioner, scholar, and humanist whose work was extraordinary in both its scope and significance, Nachum Tim Gidal died in Jerusalem on October 4, 1996. His archive of more than 14,000 prints and negatives was bequeathed to the Israel Museum in Jerusalem.

LEESA RITTELMANN

See also: **Life Magazine; Picture Post**

### Biography

Born in Munich, Germany, 18 May 1909. Studied history, art history, literature, and economics at the University of Munich and University of Berlin, Germany, 1928–1933. Received M.A. and PhD for dissertation *Bildberichterstattung und Press* (Pictorial Reporting and the Press), 1935. Photojournalist for *Dephot* 1929–1935; for

*Reuters*, Mandate Palestine, 1936; for *Picture Post*, London, 1938–1939; and for *Parade*, Palestine, 1942–1945. Editorial consultant, *Life* magazine, 1949–1954. Lecturer on the History of Visual Communication, New School for Social Research, New York, New York, 1954–1958; Lecturer (later, Associate Professor), Hebrew University of Jerusalem, Faculty of Social Sciences, 1971–1987. Elected Fellow of the Royal Photographic Society, London, 1965. Received Israel Museum's Kavlin Prize for outstanding achievement, 1980. Awarded the Dr. Erich Solomon Prize, Cologne, Germany, 1983. Elected Corresponding Member of the Deutsche Gesellschaft für Photographie, 1992; named Honorary Fellow of the Royal Photographic Society, London, England, 1992. Gidal died in Jerusalem on October 4, 1996 at age 87.

### Individual Exhibitions

- 1937 Steimatzky Gallery; Jerusalem, Israel
- 1943 Officers' Club; Cairo, Egypt
- 1971 *Gold Weights of the Ashanti: Nachum T. Gidal Collection*; The Israel Museum; Jerusalem, Israel
- 1975 *Tim N. Gidal in the Thirties*; The Israel Museum; Jerusalem, Israel (traveled to The Photographer's Gallery; London, England in 1976; Lee Witkin Gallery; New York, New York; Berlin, Germany; Basel, Switzerland)
- 1978 *Tim Gidal: A Retrospective*; Lee Witkin Gallery; New York, New York
- 1979 *Tim N. Gidal Vintage Prints*; Galerie Nagel, Berlin, Germany (traveled to Galerie Photo Art, Basel, Switzerland)
- 1981 *Tim Gidal in the Forties*; The Photographers' Gallery; London, England
- 1984 *Bilder der Dreissigerjahre*; Folkwang Museum, Essen, Germany  
*Memories of Jewish Poland*; Beth Hatefutsoth; Tel Aviv, Israel
- 1985 *Tim Gidal: 20<sup>th</sup> Century Photographer*; Laenderbank; Vienna, Austria
- 1986 *Kuait, 1942*; Vision Gallery; San Francisco, California (traveled to Lempertz Gallery; Cologne, Germany)
- 1989 *French Can-Can*; Khan Theater, Jerusalem
- 1990 *Die Freudianer*; Lucerne, Switzerland (traveled to Nordend Galerie, Frankfurt, Germany; Fotomuseum, Munich, Germany; Hans Albers Museum, Westphalia, Germany)
- 1992 *Nachum Tim Gidal, Photographs 1929–1991*; The Open Museum, Tefen, Israel
- 1995 *My Way—Tim Gidal*; Israel Museum Art Gallery; Jerusalem, Israel

### Selected Group Exhibitions

- 1984 *Die Juden in Deutschland von der Römerzeit bis zur Weimarer Republik*; Beth Hatefutsoth, Tel Aviv, Israel (traveled to Fisher Hall; Jerusalem, Israel in 1988)
- 1985 *Land of Promise: Photographs from Palestine 1850–1948*; New York and Tel Aviv
- 1993 *Chronisten des Lebens—die Moderne Fotoreportage*; Berlin (traveled to Göteborg, Sweden; Jüdisches Museum der Stadt Wien, Vienna, Austria)

### Selected Works

- Tel Aviv*, 1935
- Nun with Gas Mask*, London, 1940, 1940

## GIDAL, N. TIM

*Gandhi Speaking at All India Congress, Bombay, 1940, 1940*  
*North African Graffiti, 1942*  
*Killed in Action, Burma* (alternatively titled *What Price Glory? Burmese Jungle*), 1944  
*Carl Jung, 1957*  
*India, 1940*  
*Refugee Arrival: Mother finds Daughter, Atlit, 1945, 1945*

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———. *My Way: Tim Gidal*, Jerusalem: The Israel Museum, 1995.

———. *Nachum Tim Gidal, Photographs 1929–1991*. Tefen, Israel: The Open Museum, 1992.

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N. Tim Gidal, Worker in a W.V.S. Recruitment Office. [© Hulton-Deutsch Collection/CORBIS]

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# GILBERT & GEORGE

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## Italian/British

Gilbert Proesch and George Passmore met in 1967 at Saint Martin's School of Art in London where they both studied sculpture. As Gilbert & George they became one of the most important artistic duos of the second half of the twentieth century. Radical in

both message and medium, they tried to do away with the highbrow aspect of art. Photography was their prime method to bring art to the people: "We're in the Yellow Pages, under 'Artists.' We are making work, we imagine, for the viewer out there. Artists fall in love with art; we fell in love with the viewer of art. That's the difference." (Bracewell 2001, p. 5)

Proesh was born in the Italian Dolomites and was trained as a wood sculptor in his father's shop. He studied at the Wolkenstein School of Art in Italy, the Hallein School of Art in Austria, and the Munich Academy before moving to London. Passmore attended Darlington Hall College of Art and the Oxford School of Art prior to his London studies. He worked at the Selfridges Department Store and was a barman before he got into Saint Martin's.

According to tradition the two got together as George was the only one who could understand Gilbert's poor English. Presumably their common aversion to the elitist approach to art in general and sculpture in particular at Saint Martin's also played an important role in the decision to go their own way. They became one artist and were since then hardly ever seen separately, neither in real life nor in their art, in which they feature prominently.

At a time when the artistic community was wondering what options were left to explore, Gilbert and George made the radical, but at the same time the only possible choice: they turned life into art and became their own subject matter. They purchased a house, which they named "Art for All," in the working-class neighborhood of Spitalfields in East London and declared that they were "living sculptures." As living (and singing) sculptures they quickly made their name in the late 1960s and early 1970s. In these performances, which could sometimes last for hours, they took the stage dressed in matching business suits with their hands and faces bronzed. If they moved at all, it was in a mechanical and hollow manner.

They appeared interchangeable and stripped from any personality or imagination. In the best known renditions of these sculptures they got drunk or mimed to the music-hall song *Underneath the Arches*. These first performances, representing loss of creativity, had an annoying and unpleasant character. The photographic documentation of some of the "drunk" pieces mimic the off-balance stagger of a drunk; the black and white snapshot-like images are presented willy-nilly across a mounting board, as in *Smashed*, 1973.

Over the years Gilbert and George have expressed themselves through a number of mediums: bookmaking, mail art, drawing, video, painting, and photography, along with their trademark public persona, which always had performance-like qualities. Nevertheless Gilbert and George have consistently referred to their work as sculpture, stretching the traditional definition into a generic term now in wide use in contemporary art. By giving up their separate identities and becoming both artist and artwork, Gilbert and George realized a

notion in the avant-garde of the twentieth century that had long been an ideal, that of erasing the distinctions between life and art. Thus when artist, artwork, and everyday life form a unity, it becomes superfluous and even impossible to make a distinction between genres or mediums. Even so, their use of photography has clearly changed over the years.

At first it served as a way to record their performance sculptures and typically took the form of modest black-and-white documents. Very soon photography became their most important manner of expression, and their large-scale photomontages, bold in both color and subject matter, are a visual language uniquely their own. The artists themselves are the most important and only constant motif in that language. Dressed in their characteristic matching business suits, which they refer to as their "responsibility suits of our art," Gilbert and George conspicuously appear in their work. Other visual elements evolved and varied over the years, but symmetrical compositions, the artists' conservative look, references to art history and the organizing of individual works into series, gave their work a more classical appearance. They not only developed a striking visual language, but created their own conceptual world. Their fundamental ideas, which they codified in various manifestoes, have remained consistent over the decades. Gilbert and George never stopped making fun of the elitist nature of art. Their purpose was to break social and ethical taboos and dissolve the boundary between the private and the public sphere. In doing so, they proved not to be shy of tackling controversial topics such as alcoholism, sex, unemployment, violence, racial tension, homosexuality, and AIDS. Religion, social class difference, and other sacred cows were never safe from the artists.

Between 1970 and 1974 Gilbert and George made a series of charcoal-on-paper sculptures: charcoal drawings featuring natural motifs that covered entire walls. In a 1971 series of triptychs, *The Paintings (with Us in the Nature)*, Gilbert and George put themselves in the midst of an idyllic natural setting. Their photographs of the time were very different. As seen in *Gin and Tonic* (1973) they presented individually framed photos in large patterns. Until 1974 they almost exclusively made black-and-white photographs. Not surprisingly, given their increasingly transgressive subject matter, the first colors to appear in their pictures were strong reds and yellows evocative of blood and urine. Beginning in the 1980s and throughout the 1990s Gilbert and George produced numerous series of exuberant, large-scale montages of photographs. These works are characterized by extremely

## GILBERT & GEORGE

bright colors and overlaying black grids, which echo the early patterned compositions. The artists very literally proclaimed themselves subject matter and appeared in almost every picture or included blown up images of their urine, sperm, and excrement, but often featuring natural elements like trees or clouds. These montages were far less realistic and much more humorous and ironic, and often cartoon-like, as exemplified by the 1983 work, *Coming*, which shows the artists looking toward the sky as enlarged and brightly-colored sperm passes by. They also experimented with huge photo-murals consisting of a single composition in framed panels spanning up to 30 feet.

Despite the often difficult subject matter, these montaged works were very well received by both the public and the critics, ensuring the artists an international reputation in the contemporary art world. Gilbert and George have had numerous exhibitions, referred to, fittingly, as one-man shows, all over the world. Their work was shown on three occasions at the international festival of contemporary art, Documenta in Kassel, Germany and was selected for the Venice Biennale. They were short listed for the Turner Prize in 1984 and won the prestigious award in 1986. With their work included in the collections of the most important photography museums and in those of world renowned art institutions, Gilbert and George occupy a unique place in the history of twentieth century photography.

STIJN VAN DE VYVER

*See also: Conceptual Photography; Montage; Photography and Sculpture*

### Biography

Gilbert Proesch was born in St. Martin in Thurn, Italy, 11 September 1943. He studied at the Wolkenstein School of Art, South Tyrol, Italy, and Hallein School of Art in Austria, Akademie der Kunst, Munich, Germany, and Saint Martin's School of Art, London, England, 1967.

George Passmore was born in Plymouth, United Kingdom, 8 January 1942. He studied at The Dartington Hall College of Art, England, The Oxford School of Art, England, and Saint Martin's School of Art, London, England, 1965.

Gilbert & George meet and begin collaboration in London, 1967. Begin association with Anthony D'Offay Gallery; London, early 1970s, and Sonnabend Gallery, New York, early 1980s. Awarded Turner Prize, 1984; 1986: Won the Turner Prize. Live and work in London, England.

### Individual Exhibitions

2002 *The Art of Gilbert & George*; Fundação Centro Cultural de Belém; Lisbon, Portugal

2000 *Nineteen Ninety Nine 1999*; Museum Moderner Kunst Stiftung; Vienna, Austria

- 1999 *Gilbert & George 1970–1988*; Astrup Fearnley Museet for Moderne Kunst; Oslo, Norway
- 1998 *New Testamental Pictures*; Museo di Capodimonte; Naples, Italy
- 1997 *Gilbert & George*; Musée d'Art Moderne de la Ville de Paris; Paris, France
- 1993 *China Exhibition 1993*; National Art Gallery; Peking, China (traveled to The Art Museum, Shanghai, China)
- 1992 *New Democratic Pictures*; Aarhus Kunstmuseum; Aarhus, Denmark
- 1991 *The Cosmological Pictures*; Palac Sztuki; Krakow, Poland (traveled to Palazzo delle Esposizioni, Rome, Italy; Kunsthalle Zurich, Zurich, Switzerland; Wiener Secession, Vienna, Austria; Ernst Muzeum, Budapest, Hungary; Haags Gemeentemuseum, The Hague, The Netherlands; Irish Museum of Modern Art, Dublin, Ireland; Fundacio Joan Miro, Barcelona, Spain; Tate Gallery, Liverpool, England; Wurttembergischer Kunstverein, Stuttgart, Germany)
- 1990 *Gilbert & George Pictures 1983–1988, Moscow Exhibition*; New Tretyakov Gallery; Moscow, Russia
- 1987 *Gilbert & George Pictures*; The Aldrich Museum; Ridgefield, Cincinnati
- 1986 *Gilbert & George, The Complete Pictures 1971–1985*; CAPC, Musée d'Art Contemporain de Bordeaux, (traveled to Kunsthalle, Basel, Switzerland; Palais des Beaux Arts, Brussels, Belgium; Palacio de Valazquez; Parque del Reirio, Madrid, Spain; Stadtische Galerie im Lenbachhaus, Munich, Germany; Hayward Gallery, London, England; Sonnabend Gallery, New York, New York)
- 1985 *Gilbert & George*; The Solomon R. Guggenheim Museum; New York, New York
- 1984 *Gilbert & George*; The Baltimore Museum of Art; Baltimore, Maryland (traveled to Contemporary Art Museum, Houston, Texas; The Norton Gallery of Art, West Palm Beach, Florida)
- 1983 *Modern Faith*; Sonnabend Gallery; New York, New York
- 1980 *Photo-Pieces 1971–1980*; Stedelijk van Abbemuseum; Eindhoven, The Netherlands
- 1977 *Red Morning*; Sperone Fischer Gallery; Basel, Switzerland
- New Photo-Pieces*; Art & Project Gallery; Amsterdam, The Netherlands (traveled to Konrad Fischer Gallery, Düsseldorf, Germany)
- 1975 *Post-Card Sculptures*; Sperone Westwater Fischer Gallery; New York, New York
- 1973 *Reclining Drunk*; Nigel Greenwood Gallery; London, England
- 1972 *New Photo-Pieces*; Konrad Fischer Gallery; Düsseldorf, Germany
- The Bar*; Anthony D'Offay Gallery; London, England
- The Evening Before the Morning After*; Nigel Greenwood Gallery; London, England
- It Takes A Boy To Understand A Boy's Point Of View*; Situation Gallery; London, England
- 1971 *There Were Two Young Men*; Sperone Gallery; Turin, Italy
- The Paintings*; Whitechapel Art Gallery; London, England (traveled to Stedelijk Museum, Amsterdam, The Netherlands; Kunstverein, Düsseldorf, Germany; Koninklijk Museum voor Schone Kunsten; Antwerp, Belgium)
- 1970 *George by Gilbert & Gilbert by George*; Fournier Street; London, England

*Art Notes and Thoughts*; Art & Project Gallery; Amsterdam, The Netherlands *To Be with Art Is all We Ask*; Nigel Greenwood Gallery; London, England  
 1969 *Anniversary*; Frank's Sandwich Bar; London, England  
*Shit and Cunt*; Robert Fraser Gallery; London, England

**Group Exhibitions**

2000 *Out There*; White Cube 2; London, England  
 1998 *Out of Actions: Between Performance and the Object, 1949–1979*; Museum of Contemporary Art; Los Angeles, California

*Photoplay*; International Center of Photography and Film, George Eastman House; Rochester, New York  
 1996 *La Vie Moderne en Europe 1870–1996*; Museum of Contemporary Art; Tokyo, Japan  
 1995 *Take Me (I'm Yours)*; Serpentine Gallery; London, England  
 1993 *Contemporary Self-Portraits: Here's Looking at Me*; Centre d'Echanges de Perrache; Lyon, France  
 1991 *Cruciformed: Images of the Cross Since 1980*; Cleveland Center for Contemporary Art; Cleveland, Ohio; (traveled to Museum of Contemporary Art Wright State University, Dayton, Ohio; Western Gallery, Western Washington University, Bellingham, Washington; Macdonald Stewart Art Center, Guelph, Ontario, Canada)



Gilbert & George, England, 1980, Photograph.  
 [Tate Gallery, London/Art Resource, New York]

## GILBERT & GEORGE

- 1989 *Bilderstreit: contradiction, unity and fragmentation in art since 1960*; Ludwig Museum; Cologne, Germany
- 1983 *Photography in Contemporary Art*; National Museum of Modern Art; Tokyo, Japan  
*Trends in Post War American and European Art*; Solomon R. Guggenheim Museum; New York, New York
- 1982 *Aspects of British Art Today*; Metropolitan Art Museum; Tokyo, Japan  
*Documenta 7*; Kassel, Germany
- 1981 *British Sculpture in the Twentieth Century*; Whitechapel Art Gallery; London, England
- 1980 *Kunst in Europa na '68*; Museum voor Hedendaagse Kunst; Ghent, Belgium  
*Explorations in the 70's*; Pittsburgh Plan for Art; Pittsburgh, Pennsylvania
- 1978 *Made By Sculptors*; Stedelijk Museum; Amsterdam, The Netherlands  
*38<sup>th</sup> Biennale*; Venice, Italy
- 1977 *Photography as an Art Form*; John and Marble Ringling Museum of Art; Sarasota, Florida  
*Documenta 6*; Kassel, Germany  
*Europe in the 70's*; Art Institute of Chicago; Chicago, Illinois
- 1973 *From Henry Moore to Gilbert & George*; Palais des Beaux Arts; Brussels, Belgium
- 1972 *Documenta 5*; Kassel, Germany
- 1971 *The British Avant-Garde*; Cultural Center; New York, New York
- 1970 *Information*; Museum of Modern Art; New York, New York  
*Conceptual Art, Arte Povera, Land Art*; Civic Gallery of Modern Art; Turin, Italy
- 1969 *Conception*; Städtisches Museum; Leverkusen, Germany
- 1968 *Snow Show*; St. Martin's School of Art; London, England

### Selected Works

- The Singing Sculpture*, from 1970  
*Gin and Tonic*, 1973

- Smashed*, 1973  
*Cherry Blossom* (series), 1974  
*Waiting*, 1980  
*Coming*, 1983  
*We Are*, 1985  
*Bloody People*, 1997

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# LAURA GILPIN

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### American

Laura Gilpin biographer Martha Sandweiss described her as "a consummate landscape photographer," while Ansel Adams called her "one of the most important photographers of our time." Especially noted for her images of the Navajo people and portraits and panoramic landscapes that emphasize the quality of light, Gilpin was also a pioneering female photographer. As noted by her biographer, while Gilpin had a keen sense of design

and composition, her interest in the cultural significance of the landscape was equally as important, and it is this quality that has assured her work a lasting place in the history of photography.

Sandweiss argues that Gilpin's "interest in landscape distinguishes her from other women photographers and her approach distinguishes her from other male photographers." Whereas anthropologist and photographer John Collier Jr. described the "challenges" presented by the terrain, Gilpin sought an "accommodation" with the landscape.

Through her work, she became acutely aware of how the land was an environment that shaped human activity.

Gilpin was born in Colorado Springs and she began using a camera at age 12. Both her mother and family friend photographer Gertrude Käsebier supported her interest in photography. Educated in eastern boarding schools, Gilpin asserted her regional individuality by wearing a cowboy hat at school. In 1916, she enrolled in the Clarence White School in New York and mastered the Pictorialist style favored by the school's instructors.

A year later, she returned to Colorado and opened a studio specializing in portraits and architectural buildings, and she began photographing the landscapes around eastern Colorado. In 1924, she photographed the Mesa Verde cliffs and ruins and self-published the images as: *Mesa Verde National Park* (1927), and a companion booklet, *The Pikes Peak Region* (1926). Unlike many of her contemporaries who during the Great Depression found employment with government-sponsored programs such as the FSA [see WPA], Gilpin earned her living producing postcards, and a series of lantern slides of archaeological subjects. Her earnings were supplemented by a turkey farm that she ran with her lifelong companion Elizabeth Forster.

Shortly before World War II, her book on the Rio Grande pueblos, *The Pueblos: A Camera Chronicle* (1941), was published, after which she left her work in the Southwest to take a job as a photographer in the public relations department of the Boeing Aircraft Company in Kansas. After the war, she traveled to Yucatán in Mexico and expanded her interest in the architectural heritage of vanished indigenous peoples. The images of her next book, *Temples of Yucatán; A Camera Chronicle of Chichen Itza* (1948), are characterized by a visually powerful explosion of light from a sunburst framed by a sentinel-like portion of *El Castillo* (The Castle). Her next book, *Rio Grande: River of Destiny* (1949), was described as “a human geographical study.” In her final book on the Southwest, *The Enduring Navajo* (1968), Gilpin sought to record and convey how the Navaho were accommodating to change in the same way they had accommodated to their physical environment. She had begun photographing this tribe in the 1930s, when Elizabeth Forster worked as a nurse in a Navaho community. At the age of 81, Gilpin was awarded a Guggenheim Fellowship, and from then on until her death at 88, Gilpin worked on recording the ruins of Canyon de Chelly in New Mexico and Arizona. Her photo-

graphic archive is at the Amon Carter Museum in Fort Worth, Texas.

Gilpin's artistry has received much merited praise, and she is acknowledged as a premier landscape photographer, her work showing the deep commitment she had to the places she felt exemplified a feeling of spirituality and peace. In recent years, however, her work has come under scrutiny by scholars concerned with issues of cultural appropriation. Martha Sandweiss argues that Gilpin's work was motivated by her outsider status as a White person and that Gilpin was trying to get “close to people whose tradition and history seemed deeper than her own.” Like Gilpin, novelist and westerner Willa Cather was also drawn to a culture not her own, and to some of the same locations, in particular to Mesa Verde. In one of Cather's books, the main character asserts that “the relics of the Mesa Verde belong to all people. They belong to boys like you and me that have no other ancestors to inherit from.” Sandweiss noted that passages in Cather's *The Professor's House* could have served as text for some of Gilpin's images: “Far above me...I saw a little city of stone, asleep. It was still as a sculpture...it all hung together, seemed to have a kind of composition.” Gilpin did offer to illustrate Cather's book but received no reply.

While Gilpin did not agree with characterizations of her work as having unique qualities because of her gender, others have argued that Gilpin's fascination (along with that of Cather's) with the Southwest and its people was based on her outsider status, not only as White woman but as a lesbian. Jonathan Goldberg maintains that both the writer and the photographer shared an interest in “racialized others,” and negotiated their lesbian “difference” by immersing themselves in “exotic” cultures as a method of managing their outsider status. He notes, for example, that images of women predominate in both *The Pueblos* and *The Enduring Navaho*, and that this surfeit has had personal and cultural significance, one that is too often underplayed by art critics and biographers, thereby leaving us with a truncated understanding of both Gilpin and her work.

YOLANDA RETTER

*See also:* Käsebier, Gertrude; Pictorialism

### Biography

Born: April 22, 1891. Education: Clarence H. White School. Independent professional photographer, from 1915; photographer, Central City Opera House Association, Denver, 1932–1936; chief photographer Boeing Aircraft Company, Wichita, Kansas, 1942–1945; Navaho Indian

## GILPIN, LAURA

photography project, 1946–1948; Canyon de Chelly project, 1968–1979. Teaching: Instructor in Photography Chappell School of Art, 1926–1930; Colorado Springs Fine Art Center, 1930, 1940–1941. Recipient of (selective): Medal International Salon, Madrid, 1935; Award of Merit, Photographic Society of America, 1947; Research Grant School of American Research, Santa Fe, 1971; John Guggenheim Simon Memorial Fellowship, 1975. Died in 1979.

### Selected Works

*The Prairie*, 1917  
*Round Tower, Cliff Palace, Mesa Verde, Colorado*, 1925  
*Rio Grande Yields Its Surplus to the Sea*, 1947  
*Storm from La Bajada Hill, New Mexico*, 1940  
*Chance Meeting in the Desert*, 1950

### Selected Publications

*The Enduring Navajo*. University of Texas Press, 1968  
*The Rio Grande: River of Destiny*. Duell, Sloan & Pearce: New York, 1949  
*Temples of Yucatan: A Camera Chronicle of Chichen Itza*. New York: Hastings House, 1948  
*The Pueblos: A Camera Chronicle*. New York: Hastings House, 1941

### Selected Individual Exhibitions

1918 Clarence H. White School, New York  
1934 Library of Congress. Washington, D.C.

1946 Museo Arqueológico e Histórico de Yucatán, Mérida, Mexico  
1957 Laboratory of Anthropology, Santa Fe, New Mexico  
1978 Amon Carter Museum, Fort Worth, Texas

### Selected Group Exhibitions

1975 *Women in Photography*. San Francisco Museum of Art, San Francisco, California  
1981 *11 photographers of Santa Fe*, Arles, France  
1996 *Women of the Clarence White School*. Howard Greenberg Gallery, New York

### Further Reading

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Goldberg, Jonathan. *Willa Cather and Others*. Durham: Duke University Press, 2000.  
Sandweiss, Martha. "Laura Gilpin and the Tradition of American Landscape Photography." In Vera Norwood and Janice Monk, eds. *The desert is no lady: Southwest landscapes in women's writing and art*. New Haven, CT: Yale University Press, 1987.  
Sandweiss, Martha. *An Enduring Grace*. Fort Worth, TX: Amon Carter Museum, 1986.

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# HERVÉ GLOAGUEN

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## French

Hervé Gloaguen belonged to the tradition of twentieth-century photo-reporters who defined themselves as socially aware photographers. As a founding member of the Agence Viva in France, he wanted to create a new way of reporting and photographing social events. Active in both color and black-and-white photography, he concentrated on the former without neglecting any genre: natural and urban landscapes, group or single portraits are common in his work.

Born in Rennes in 1937, Gloaguen grew up and was educated in Brittany. His talent for drawing and early interest in photography led him to enter the École des Beaux-Arts de Rennes in 1957. A year later, he was

admitted to the École technique de photographie et de cinématographie (ETPC), better known as the École de Vaugirard, in Paris. However, his results were unsatisfactory, and he dropped out of the school after six months.

Now settled in Paris, Gloaguen worked as an apprentice at Photo-Littré, where he learned basic photo laboratory skills. Between 1960 and 1962, he performed his compulsory military service in the Navy and joined its photo and cinema agency at the Fort d'Ivry, near Paris. At this same time, Gloaguen was an amateur jazz musician, which triggered his first Parisian photographs of concerts and theatre shows. He also used short leaves from the Navy to visit and take photographs in Portugal, Spain, and Belgium.

Having completed his military service, he was briefly employed as a photo-reporter and lab assistant by a small photo agency, the Atlantic Press. Through his acquaintance with actors at the Théâtre Mouffetard, he knew Chris Marker, who helped him meet Jacques Dumons, artistic director for the elite French magazine *Réalités*, whose staff photographers were Jean-Philippe Charbonnier and Edouard Boubat. In 1963–1964, on Dumons's recommendation, Gloaguen worked as an apprentice with Gilles Ehrmann, a regular freelance contributor to *Réalités*. Among his first published images in 1965 were eight color photographs presenting the Paris production of Edward Albee's play, *Who's Afraid of Virginia Woolf?*; these illustrate Gloaguen's early experience in color photography and his taste for stage photography.

Between 1965 and 1971, he gained further experience in photojournalism. He kept publishing in *Réalités*, but Électricité de France, the electricity company, also gave him some assignments through its "Création-Diffusion" department in order to illustrate *Contacts électriques*, its newsletter. During this period, he went four times to the United States, traveling to Boston, Dallas, and New Orleans, and exploring the contemporary art scene in New York. In 1966, he met Andy Warhol and Merce Cunningham, whom he photographed. Ugo Mulas had well documented the artistic life of New York in his *New York: Arte e persone* (1967). Gloaguen's idea was to do the same in Paris. Between 1969 and 1972, he photographed the Parisian art scene and published *L'Art actuel en France* (1973), with texts by Anne Tronche. He joined the short-lived Agence Vu in 1971 and, thanks to his new membership, Gloaguen had important encounters with Martine Franck, Richard Kalvar, and Claude Raymond-Dityvon.

In 1972, Alain Dagbert, Martine Franck, François Hers, Richard Kalvar, Guy Le Querrec, Claude Raymond-Dityvon, and Gloaguen created the Viva group. A predilection for collective action and rebellion had been in France since May 1968. In this context, the inception of Viva was a response to various phenomena. Gloaguen epitomized the emergence of photographers who wanted to include in their photographic work political and sociological content. Together this group shared a moral sense and a critical point of view on photography as a communication device: it was too elitist and manipulated; seldom-covered topics or groups should be thoroughly photographed to reach a wider audience. The photographer's moral intervention, Gloaguen pointed out, must come before the subject's choice, because he or she cannot really control the use of its image. This belief was a driving element for their group.

His *Famille d'Aix-en-Provence* (1972), included in the touring exhibition *Famille en France* (1973–1976), typically illustrates this. No member of the family notices him as he records simple daily actions, such as parents making their bed. In many of Gloaguen's images, protagonists seem unaware of him. He admitted using long focal length lenses rarely. Gloaguen developed in the 1970s his own style, in which the quest for accurate, useful images did not neglect formal qualities and personal involvement. Photographs of daily social life became choreographed records which echo his visual interest in theatre and music shows. In *Squatters à Islington* (ca. 1974), the movements and looks of immigrants animate stable compositions set in a derelict, working-class London district.

Viva unsuccessfully responded to market demands. In addition, personal conflicts within the group did not help it solve management failures. After 1978, Gloaguen gradually distanced himself from the group, although he was still part of it officially, and he further experimented in color photography in Lyons through the support of a grant.

In 1982, Gloaguen joined the Rapho photo agency. His knowledge of color photography helped him publish in both the French and German versions of *GEO* from 1983 to 1990. He benefited from his links with Air Solidarité, a humanitarian non-governmental organization (NGO), to travel to Africa during the 1980s. His numerous journeys gave him a standing position in the social documentation of this continent, as exemplified, in 1989, when the Rencontres internationales de la photographie in Arles, France welcomed his exhibition *Le miel et le bronze*. One of his greatest photographic and journalistic achievements in the 1980s was his reporting on the international blood market, published by *GEO* in 1987. The worldwide survey of this trade again underlined his interest in denouncing injustice. The United Nations High Commissioner for Refugees (UNHCR) sent him to Canada, Australia, Pakistan, Swaziland, Thailand, and the Central African Republic on assignment to document refugees' lives.

In the 1990s, his photographs were exhibited in Paris and throughout France. In 1995, Gloaguen finished a twenty-year photographic campaign—documenting Roman nightlife in color. His attempt to build an original photographic language in color is well illustrated by this series.

The scope of Hervé Gloaguen's work as a photojournalist is wide and mostly available in print (i.e., in color illustrated magazines or in his books of photographs). These show his attention to French landscape and urbanscape. His work illustrates his

## GLOAGUEN, HERVÉ

personal interest in both the visual and performing arts, and it documents his concern with photographing multiple aspects of the human condition. In France, some of his photographs are included in the collections of Réattu Museum in Arles and in the Nicéphore Niépce Museum in Chalon-sur-Saône.

PHILIPPE JARJAT

See also: **Photography in France; Martine Franck; François Hers**

### Biography

Born in Rennes, France, 11 May 1937. Attended the École des Beaux-Arts de Rennes, the École technique de photographie et de cinématographie (ETPC), Paris, 1957–1959; military service in Ivry, France, 1960–1962. Worked with Gilles Ehrmann as an apprentice 1963–1964. Joined the Agence Vu 1971–1972; founding member of the Agence Viva, 1972. Fondation nationale de la photographie Grant, 1979. Joined Rapho photoagency, 1982. FIACRE (French Ministry of Culture) Grant, 1983.

### Individual Exhibitions

- 1974 *Portraits d'artistes*; Musée d'Art Moderne de la Ville de Paris–ARC; Paris
- 1982 *Lyon: Portrait d'une ville*; Fondation nationale de la photographie; Lyons
- 1989 *Afriques*; FNAC; Paris *Le miel et le bronze: Femmes nomades au Niger*; XX<sup>e</sup> Rencontres internationales de la photographie; Arles, France (traveled to Crédit Foncier de France; Paris)
- 1992 *Le marché mondial du sang*; Visa pour l'image Festival; Perpignan, France
- 1993 *Portraits de femmes*; Keller Gallery; Paris
- 1995 *De Saïgon à Ho-Chi-Minh Ville (avril-mai 1975): Photographies Hervé Gloaguen*; Centre culturel franco-vietnamien; Paris
- 1996 *Des avions et des hommes: Photographies en Afrique pour Air Solidarité*; FNAC; Paris
- 1998 *jazz: Philippe Hartley, peintures-Hervé Gloaguen, photographies*; artshop; Isle-sur-la-Sorgue, France
- 2000 *À Rome la nuit: Photographies Hervé Gloaguen*; Centre municipal d'activités culturelles; Choisy-le-Roi, France

### Group Exhibitions

- 1973–1976 *Famille en France*; Diaframma Gallery; Milan, Italy (traveled to The Photographers' Gallery, London; Wilde Gallery, Cologne, Germany; Syde Gallery, New Castle, UK; Centaur Gallery, Montreal, Canada)
- 1975 *VI<sup>e</sup> Rencontres internationales de la photographie*; Arles, France
- 1976 *le groupe Viva: Photographies*; Galerie municipale du Château d'Eau; Toulouse, France
- 1977 *Photojournalisme*, Galliera Museum; Paris
- 1978 *European Colour Photography*; The Photographers' Gallery; London
- 1980 *Jeune photographie*; Fondation nationale de la photographie; Lyons, France

- 1985 IV<sup>e</sup> Biennale internationale de l'image de Nancy; Nancy, France
- 2001 *Jazz*; Agathe Gaillard Gallery; Paris
- 2002 *La fotografia tra storia e poesia: fotografie della collezione FNAC*; Centre culturel Français de Milan, Gruppo Credito Valtellinese Gallery, FNAC Gallery; Milan

### Selected Works

#### Illustrated Books

- L'Art actuel en France: du cinétisme à l'hyperréalisme*, 1973
- La Loire angevine*, 1979
- Lyon*, 1982
- Droit d'asile*, 1986
- Jazz*, 2004

#### Reportages

- Qui a peur de Virginia Woolf? *Réalités*, no. 230, March 1965, 96–101
- Andy Warhol: le mage fantasque des extravagances new-yorkaises *Réalités*, August 1967, 36–41
- Tant qu'il y aura du sang *GEO*, no. 98, April 1987, 186–218

#### Photographs

- Louis Armstrong et Velma Middleton*, Paris, Palais des Sports, 1961
- Louis Armstrong*, Paris, Palais des Sports, 1965
- Andy Warhol*, New York, 1966
- Famille d'Aix-en-Provence*, 1972
- Squatters à Islington*, Londres, ca. 1974
- Jeune homme*, Rome, place Navone, 1995

#### Further Reading

- Gloaguen: 2 ans de travail dans l'intimité de huit artistes contemporains. *Photo*, no. 58, July 1972: 82–89, 108, 110.
- Boivin, Jacques. Hervé Gloaguen. *Zoom*, no. 27, 1974: 26–33, 108.
- Davis, Sue, ed. *European Color Photography*. London: The Photographer's Gallery, 1978.
- Gautrand, Jean-Claude. Le regard des autres: humanisme ou néo-réalisme? In Michel Frizot, *Nouvelle histoire de la photographie*, Adam Biro: Paris, 1994, 613–639.
- A Day in the Life of Australia, photographed by 100 of the world's leading photographers*. Potts Point (Australia, NSW): DITLA, 1981.
- Jeune photographie: 45 bourses, achats, commandes 1976–1980*. Lyons: Fondation nationale de la photographie, 1980.
- La fotografia tra storia e poesia: fotografie della collezione FNAC*. Milan: Mazzotta, 2002.
- Photographie actuelle en France*, Paris: Contrejour, 1976.
- Kismaric, Carole. *Forced out: The agony of the refugee in our time*. London: Penguin Books, 1989.
- Nori, Claude. *La photographie française des origines à nos jours*. Paris: Contrejour, 1978.
- Nori, Claude. *La photographie française des origines à nos jours*. Paris: Contrejour, 1988.

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# FRANK GOHLKE

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## American

Frank Gohlke approaches photography as a literary medium. “Photography,” he says, “compresses a multitude of histories into a single frame.” He relishes the textual possibilities of the scenes he captures. For him, the process of “unpacking” the potential meanings in an image, and the contemplation of these meanings, is the key project of photography. Light, texture, contrast, and other formal concerns enter into his work in subordinate roles, aids to the articulation of his thematic interests.

The environment, both natural and built, has remained the dominant theme of Gohlke’s work since he began in the late 1960s. Early in his career, he was drawn to the wide-open vistas of landscapes in the midwest and western United States. A native Texan, he returned often to photograph prairies, either as nearly “empty” expanses or as hosts to an incongruous variety of architecture. In the more expansive landscapes, we find evidence of the persistent, if subtle, presence of human endeavor—a distant telephone pole or a dirt track—despite the suggestion of infinite emptiness. In the others, he emphasized his concerns for the impact of built structures on the natural environment. Though banal in themselves, the houses and simple farm buildings in these images become catalysts for contemplation when they interrupt otherwise pristine vistas, forcing an understanding of the growing ubiquity of the built environment.

Gohlke strives to create images with deadpan objectivity. The subjects that he selects are dense enough as they stand; he finds no need to further dramatize the inherently compelling narrative of his scenes with provocative angles or radical lighting. This approach early earned him a place in the watershed exhibition, *New Topographics: Photographs of a Man-Altered Landscape*, held at the International Museum of Photography at the George Eastman House in 1975. Most of the photographers in this exhibition, also including Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel, Jr., shared a social concern for the environment that they expressed photographically in a style merging the goals of 1930s documentary mode projects with the ideals of straight photography—both of which Gohlke had become acquainted with directly from Walker Evans.

Gohlke had met Evans in Connecticut. Having finished his graduate work in English literature at Yale University, he had stayed on in the area to study photography with Paul Caponigro. During this time, he also got to know Evans, who strongly encouraged his decision to become a photographer. Gohlke then moved to Vermont for three years and there established a photography program at Middlebury College.

In 1971, Gohlke moved to Minnesota. Here he encountered the enormity and monumental sculptural presence of the grain elevators that dominated the area where he lived and began a decade-long engagement with the subject. The elevators were emblematic of the incredible productive capabilities of the Midwest, but were also relics of the past. Though they had once embodied the strength of the trade driving the local economy, many of these structures had fallen into various states of ruin by the 1970s. An elegiac tone permeates much of the work of this period, but the images are also laced with an enormous respect for the architectural grandeur of the hulking giants that lined Minneapolis’s midway district. For his book, *Measure of Emptiness: Grain Elevators in the American Landscape* (1992), Gohlke selected key photographs from this period and wrote an insightful essay on the significance he found in the subject.

Though closely associated with images of American landscapes, Gohlke has also created several significant bodies of work involving European subjects. In the mid-1980s, for example, he was asked to join an ambitious effort in France to document the country’s landscapes. This *Mission Photographique de la DATAR* organized a distinguished group of international photographers whose work was deeply engaged with the landscape. The project was openly based on its famous nineteenth-century predecessor, the *Missions héliographiques*, organized by the *Commission des Monuments historiques* (Commission on Historical Monuments) in 1851 to inventory France’s architecture photographically. Tellingly, the impetus for the first project was the realization that France’s aggressive modernization efforts under Napoleon III were threatening its architectural heritage. Likewise, the DATAR project responded to the growing awareness that the country’s landscapes had suffered gravely from a

century of rampant industrialization. The latter *Mission* published its final report in the form of a thick volume reproducing the photographs produced by the project.

Many of Gohlke's other projects over the following decade echoed his DATAR work in that he focused on a specific geographic area with the goal of establishing its essence at a given point in time. For example, having moved to Massachusetts in 1987, Gohlke began an ongoing project to document the Sudbury River 25 miles west of Boston. The river, once the muse of American Transcendentalist writers Nathaniel Hawthorne, Ralph Waldo Emerson, and Henry David Thoreau, was the subject of local activism to keep it protected—an effort that eventually (1999) led to its becoming part of the national parks system. In 1993, Gohlke had worked with a local art museum (the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts) and the Sudbury Valley Trustees on a project to celebrate the untrammelled beauty of the river. Unlike so much of his work to date, this project focused on the potential for humans to have a light touch in their uses of natural resources—it is the chaotic order of nature that defines Gohlke's Sudbury River and its environs.

Much of Gohlke's work in the 1990s derived from commissions. He photographed Lake Erie for the Gund Foundation in 1997–1998 and participated in the National Millennium Survey in 1999–2000. As well, he was twice invited to work in Italy. First, in 1994 he was invited to photograph the *Parco del Gigante* by the Province of Reggio Emilia, a project that included both an exhibition and a catalogue. Then in 1998 he was asked to participate in a much larger project to photograph the industrial port of Marghera in Venice. The organizers of this second project selected an international roster of photographers whose approaches to the landscape differed considerably. Gohlke's contribution featured his signature black-and-white images of the industrial landscape, but also included views of non-descript interiors of factory control rooms and office areas. These images signal an expansion in Gohlke's interest; they spark contemplation of the impact of built environments on humans rather than on the landscape, and they provoke consideration of how the world we shape in turn shapes us.

This concern informs many of Gohlke's more recent projects as well—works that reflect an interest in the built environment itself. He has an ongoing series that focuses on funeral homes, for instance, in which he studies the exteriors of this specialized architectural form. He also has completed a project with Joel Sternfeld in Queens,

New York, that includes exteriors from several different neighborhoods displaying both the haphazard and carefully articulated patterns of urban life. In this later work, as in all of his previous endeavors, Gohlke's images require reading, unpacking as he describes it, to appreciate the vital complexity of his literate photographic output.

J. R. STROMBERG

*See also:* Adams, Robert; Baltz, Lewis; Evans, Walker; Nixon, Nicholas; Panoramic Photography; Shore, Stephen

### Biography

Born in Wichita Falls, Texas, 1922. Attended Davidson College, Davidson, North Carolina (1960–1963) and the University of Texas, Austin, where he earned his B.A. in English literature in 1964. Graduate work in English literature at Yale University, New Haven, Connecticut, where he received his M.A. in 1967. Studied photography with Paul Caponigro (1967–1968) while still living in Connecticut, where he met and was greatly influenced by Walker Evans. Taught at Middlebury College, Middlebury, Vermont 1968–1971, founding the photography program. From 1971 to 1987, Gohlke lived and worked in Minneapolis, where he taught variously at the Blake School (1973–1975), the University of Minnesota Extension, Minneapolis (1975–1979), Colorado College (1977–1981), and Carleton College (1980). He also taught at Yale University Graduate School (1981). In 1987, he moved to Massachusetts; began part-time teaching at the Massachusetts College of Art, where he is currently Visiting Professor of Photography. John Simon Guggenheim Memorial Foundation Fellowships, 1975–1976 and 1984–1985; National Endowment for the Arts Photographer's Fellowships, 1977–1978 and 1986–1987; Bush Foundation Artist's Fellowship, 1979–1980; McKnight Foundation/Film in the Cities Photography Fellowship, 1983. Lives and works in Massachusetts.

### Individual Exhibitions

- 1975 *Frank Gohlke Photographs*; Amon Carter Museum, Fort Worth, Texas
- 1978 *Grain Elevators*; Museum of Modern Art, New York, New York and traveling
- 1980 University Gallery, University of Massachusetts, Amherst, Massachusetts
- 1983 *Mount St. Helens: Work in Progress*; Museum of Modern Art, New York, New York
- 1988 *Landscapes from the Middle of the World, Photographs 1972–1987*; Museum of Contemporary Photography, Columbia College, Chicago, Illinois
- 1993 *Living Water: Photographs of the Sudbury River by Frank Gohlke*; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
- Mt. St. Helens as a Public Landscape*; Gallery of the School of Architecture and Allied Arts, University of Oregon, Eugene, Oregon
- 1994 Florida International University, Miami, Florida

1995 *Conversations in the Park*; Reggio Emilia, Ruberia, Italy  
 1997 *Making Waves: The Sudbury River*; New England Science Center, Worcester, Massachusetts

### Group Exhibitions

1975 *New Topographics: Photographs of a Man-Altered Landscape*; International Museum of Photography, George Eastman House, Rochester, New York  
 1978 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art, New York  
 1979 *American Photography of the '70s*; Art Institute of Chicago, Chicago, Illinois  
 1981 *American Landscapes*; Museum of Modern Art, New York, New York  
 1982 *An Open Land: Photographs of the Midwest, 1852–1982*; Art Institute of Chicago, Chicago, Illinois and traveling  
 1985 *Paris-New York-Tokyo*; Tsukuba Museum of Photography, Tsukuba, Japan and traveling  
 1987 *American Dreams*; Centro de Arte Reina Sofia, Madrid, Spain  
 1988 *The Second Israeli Photography Biennial*; Mkskhan Le'Omanut, Museum of Art, Ein Harod, Israel  
*Tradition and Change: Contemporary American Landscape Photography*; Houston Center for Contemporary Photography, Houston, Texas  
 1989 *Photography Now*; Victoria and Albert Museum, London, England  
*Photography Until Now*; Museum of Modern Art, New York (traveled to the Cleveland Museum of Art, Cleveland, Ohio)  
 1993 *Contemporary American Photography*; Jingshan Tushuguan, Guangzhou, China  
 1995 *From Icon to Irony: German and American Industrial Photography*; Boston University Art Gallery, Boston, Massachusetts  
 1998 *Expanded Visions: The Panoramic Photograph*; Addison Gallery of American Art, Andover, Massachusetts  
 1999 *Pictures of Europe*; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts  
 2002 *Photographers, Writers, and the American Scene*; Museum of Photographic Arts, San Diego, California  
*A City Seen: Photographs from the George Gund Foundation Collection*; Cleveland Museum of Art, Cleveland, Ohio

### Selected Works

*Grain Elevator/Midway area, Minneapolis, Minnesota*, 1972  
*Abandoned Grain Elevator/Homewood, Kansas*, 1973  
*Landscape/near Littlefield, Texas*, 1975  
*View Down Two Streets, Wichita Falls, Texas*, 1978  
*Area Clear Prior to 1980 Eruption Surrounded by Downed Trees - Clearwater Creek Valley - 9 Miles East of Mount St. Helens, Washington*, 1981  
*Eroding Basalt—Near Allanche, Auvergne, France*, 1986  
*Reservoir #3 on the Sudbury River—Framingham, Mass., January*, 1990  
*Porta Marghera*, 1996  
*Breezevale Cove, Rocky River; View North*, 1997  
*Flushing, Queens*, 2003

### Further Reading

Adams, Robert. "Frank Gohlke." *Aperture* 86 (1982): 40–51.  
 Eneyart, James, ed. *Visions of Passage: Photographers, Writers, and the American Scene*. Santa Fe, New Mexico: Arena Editions, 2002.  
 Gohlke, Frank. "Frank Gohlke." *Aperture* 98 (Spring 1985): 28–35.  
 Gohlke, Frank, and John Hudson. *Measure of Emptiness: Grain Elevators in the American Landscape*, Baltimore, MD: Johns Hopkins Press, 1992.  
 Gohlke, Frank, et al. *The Sudbury River: A Celebratio, Lincoln, Massachusetts: DeCordova Museum and Sculpture Park, 1993*.  
 Gohlke, Frank. *Linea di Confine della Provincia di Reggio Emilia, Laboratoriodi Fotografia 7: Frank Gohlke, Parco del Gigante*. Rubiera, Italy: Comune di Rubiera and Provincia di Reggio Emilia, 1995.  
 Jenkins, William, ed. *New Topographics: Photographs of a Man-Altered Landscape*, Rochester, New York: International Museum of Photography, 1975.  
 Mescola, Sandro, ed. *Identificazione di un Paesaggio: Venezia-Marghera: Fotografia Trasformazioni nella Città Contemporanea*. Milan, Italy: Silvana Editoriale, 2000.  
 Mission Photographique de la DATAR. *Paysages Photographiques*. Paris: Editions Hazan, 1989.  
 Szarkowski, John. *Frank Gohlke: Mount. St. Helens, 1981–1990*. New York: Museum of Modern Art, 2005.

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## NAN GOLDIN

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### American

Nan Goldin's color portraits of her bohemian community in the 1970s turned the intimate family snapshot into an artistic genre and valid photographic art. Reappropriating the family medium of the slide show and the photo album, Goldin

creates a visual diary of the private lives of her chosen "family" of gays, lesbians, transgender people, and others outside of mainstream society whom she has photographed consistently over 30 years. Her work with familiar characters known affectionately as "the family of Nan" and her emotional intensity are evocative of cinematic narratives, large

scale, powerful, and intense, a claim which she herself makes. Unlike cinema, Goldin insists on the truthful unposed nature of her work, thus aligning herself with photography's fidelity to realism, openly introducing her authorial relationships to the subject, through titles that give her subject's name and the place where the photograph was taken. Goldin has encouraged this reading of her work as autobiographical, famously describing *The Ballad of Sexual Dependency* as "the diary I let people read." She challenges the notion that gender is biological and shows the constructed nature of gender roles, tracking what she calls "the third gender."

Born to an affluent Boston family, Goldin started photographing at age 15 after her elder sister committed suicide, which Goldin stated helped her deal with that tragedy. Goldin left home at an early age and lived with various foster families as a teenager. She attended art school, where she planned to do fashion photography and studied at New England School of Photography with Henry Horenstein, who influenced her snapshot aesthetic. She later attended the Boston School of Fine Arts, where her roommates, the subjects of her first show in 1975, were two drag queens whom she photographed at home and at gay bars. In 1978, she moved to New York City, where she became involved in a thriving art scene emerging around the East Village.

Goldin's work has been associated with the unposed photographs of Larry Clark and the banal "outtakes" of contemporary artist Jack Pierson. Goldin has also been associated with Cindy Sherman, who similarly documents the constructed nature of gendered identity, glamour, and self-presentation. Goldin acknowledges debts to Nobuyoshi Araki, painters Barnett Newman and Mark Rothko (in her use of empty spaces and her visual clarity), as well as to sixteenth-century painter Caravaggio's sensual portraits. Within the history of photography, she has been associated with the portraiture of August Sander and Diane Arbus; however, unlike these two photographers, Goldin is part of the group she documents and uses her images as a form of emotional connection, rather than distance. This claim to "insider documentary" also allows her to disavow criticisms of voyeurism and exoticism. As Goldin has stated, "I'm not crashing. This is my party. This is my family, my friends." She also takes self-portraits, further blurring her role as photographer vis-à-vis her subjects.

Goldin's work initially was presented as evolving slide shows for downtown audiences composed of those who participated in the fringe culture lifestyles she documented. Her *Ballad of Sexual Depen-*

*dency* series, made between 1978 and 1996, was her first large slide show and comprises over 700 images set to an eclectic soundtrack. It later was published as a book. Her photographing of her community of her friends enabled those who became familiar with her work to follow her subject, even allowing the viewer to follow the breakdown of relationships, death from AIDS or addiction, and addiction recovery, such as in the five-panel series *Gilles and Gotscho, 1992–1993*. Goldin was also unscathing in her self-portrayal, as her own drug and alcohol abuse landed her in the hospital in late 1988.

Goldin's break with the photographer's presumed neutral gaze is vividly evident in her book *The Other Side*. This series documents the intimate relationships and communities of transsexuals, depicting them at nightclubs and at events like Wigstock and other gay pride events. Like the *Ballad of Sexual Dependency*, Goldin presented these photographs as slide shows at weekly dinner parties.

Goldin challenged the traditional values of art and portrait photography with her 1996 Whitney Museum, New York, retrospective *I'll Be Your Mirror*. One of the few female photographers to have been featured in a solo exhibition at the Whitney, it represented a turning point in Goldin's career and her entry into the mainstream contemporary art world. The photographs shown in this exhibition, demonstrate her preferred settings: interior spaces in which private dramas are played out, particularly cluttered kitchens and bathrooms, rumpled beds, downtown bars, nightclubs, and other gathering places. These photographs are always acutely attuned to the intricate negotiations between people and their surroundings. Among Goldin's strengths is her use of color as a catalyst for amplifying the motional tenor of the moment. In one of her better known images, *Nan and Brian in Bed, NYC 1983*, the scene is illuminated with an orange glow that captures the mood of a painful and dying relationship as Goldin captures herself lying behind her lover on the bed, distant and alone. *Nan One Month after Being Battered, NYC 1984* is a startling portrait of painful self-confrontation, her lipstick garishly echoing the blood from her injured eye. Nan's images are acutely aware of the politics of looking and the power dynamics involved in the seer and the seen. By immersing the viewer in the lives of people not normally seen on the big screen, Nan humanizes them, telling their story and her own with vivid clarity and careful sympathy.

In *All By Myself-Beautiful at Forty, 1953–1995*, Goldin expands the theme of autobiography as a narrative form. A moving sequence of 83 self-port-

traits set to singer Eartha Kitt's "Devil's Playground," the series suggests a confrontation with maturity and aging and incorporates more exterior shots than featured in her earlier series, including cityscapes and landscapes empty of people.

Her photographs are snapshot-like but technically sophisticated in composition, using strong depth of field, mise-en-scène-like mirrors and glistening light fixtures. Consistent throughout her oeuvre is the power of setting to express emotionality, as she uses color to ascribe meaning to the shabbiest apartment, a mirrored nightclub, or in her more recent work, landscapes infused with trauma, such as "Red Sky Outside my Window, NYC, 2000" from her series *Elements*. Goldin uses photography as a means of recording an individual's psychological state, emphasizing the medium's ability to express more than the objective "truth." Now centered in Europe, she is still exploring relationships in her recent *Heart Beat, 2000–2001*, with 228 slides which track five couples in domestic scenes. In this series, the artist is more peripheral to the relationships and desire that she depicts than in her earlier work, where the boundaries between artist and subject were blurred.

DANIELLE SCHWARTZ

*See also:* **Araki, Nobuyoshi; Arbus, Diane; Clark, Larry; Documentary Photography; History of Photography: the 1980s; Portraiture; Representation and Gender; Sander, August; Sherman, Cindy; Vernacular Photography**

### Biography

Born 12 September 1953, Washington, D.C. and raised in Boston, Massachusetts. Attended New England Conservatory of Art at night in 1972; studied with Henry Horenstein. Earned BFA from Tufts University/School of the Museum of Fine Arts, Boston, 1977. Taught at Harvard University, New Haven, Connecticut; did photographic campaign for Matsuda; curated exhibition for Artist's Space. Brandeis Award in Photography, 1994; National Endowment of Arts Fellowship, 1991; Louis Comfort Tiffany Foundation Award, 1991; DAAD, Artists-in-Residence Program, Berlin, 1991; Mother Jones Documentary Photography Award, 1991; Camera Austria Prize for Contemporary Photography, Graz, 1989; Maine Photographic Workshop Book Award, 1987; Englehard Award, Boston School of the Museum of Fine Arts Alumni Traveling Fellowship, Boston 1986. Lives and works in Paris.

### Selected Works

*David at Grove Street*, Boston, 1972  
*Picnic on the Esplanade*, Boston, 1973  
*Nan and Brian in Bed*, NYC, 1983

*Nan One Month after Being Battered*, NYC, 1984  
*Cookie and Vittorio's Wedding: The Ring*, NYC, 1986  
*Self-portrait with eyes turned inward*, Boston, 1989  
*Gina at Bruce's dinner party*, NYC, 1991  
*At the bar: Toon, C, and So*, Bangkok, 1992  
*Self-portrait on the train*, Germany, 1992  
 'Gotscho + Gilles. Paris, 1992–1993  
*All by Myself – Beautiful at Forty*, 1953–1995 (slide show)  
*Joana and Aurele making out in my living room*, NYC, 1999  
*Red sky from my window*, NYC, 2000

### Selected Slide Shows

1979 Mudd Club, New York  
 1981 The Kitchen, New York  
 Artist's Space, New York  
 White Columns, New York  
 1982 Club 57, New York  
 1983 Bowery Project, Collaboration with Max Blagg, New York  
 Tin Pan Alley, New York  
 1984 C.E.P.A. Gallery, Buffalo  
 Moderna Museet, Stockholm  
 1985 Edinburgh 39<sup>th</sup> International Film Festival, Edinburgh  
 Whitney Museum of American Art, New York  
 1986 Image and Sound Film Festival, The Hague, Netherlands  
 St. Marks Poetry Project, New York, New York  
 Berlin Film Festival, Berlin, Germany  
 "The Real Big Picture," (video installation) Queens Museum, New York  
 1987 Stedelijk Museum, Amsterdam, Netherlands  
 1987 Philadelphia Museum of Art, Philadelphia, Pennsylvania  
 Centro de Arte Reina Sofia, Madrid, Spain  
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC  
 Les Rencontres d'Arles, Arles, France  
 1988 Fotofest, Rice Media Center, Houston, Texas  
 Ferguson Theater, Art Institute of Chicago, Chicago, Illinois  
 Sackler Museum, Harvard University, Cambridge, Massachusetts  
 1989 ICA Theatre, London, England  
 Warm Gallery, Minneapolis, Minnesota  
 Savoy Theatre, Helsinki, Finland  
 1990 SF Camerawork, San Francisco, California  
 1991 Museum of Modern Art, New York, New York  
 1992 Museum des 20. Jahrhunderts, Vienna, Austria  
 1993 Fotografiska Museet, Moderna Museet, Stockholm, Sweden  
 Fundacio "La Caixa," Barcelona, Spain  
 Parco Gallery, Tokyo, Japan  
 1994 The Kitchen, New York, New York  
 International Center of Photography, New York, New York  
 1995 San Francisco Museum of Modern Art, San Francisco, California  
 Centre d'Art Contemporain, Geneva, Switzerland  
 1996 Tate Gallery, London, England  
 Wexner Center for the Arts, Columbus, Ohio

### Selected Individual Exhibitions

1973 Project, Inc. Cambridge, Massachusetts  
 1977 Hudson Gallery (with David Armstrong), Boston, Massachusetts

## GOLDIN, NAN

- 1985 *Currents*, Institute of Contemporary Art, Boston, Massachusetts  
1988 Indiana University Gallery, Bloomington *Couples*, Pace/MacGill Gallery, New York  
1996 *Nan Goldin: Children 1976–1996*, Mathew Marks Gallery, New York, New York  
*Nan Goldin: Self Portrait, Tokyo Love*, Centre de la Vieille Charité, Marseille, France  
1996 *Nan Goldin: I'll Be Your Mirror*, Whitney Museum of American Art, New York, New York, (also Kunstmuseum, Wolfsburg, Germany; Stedelijk Museum, Amsterdam, Fotomuseum Winterthur, Switzerland, Kunsthalle Wien, Vienna, Austria)  
1999 *Nan Goldin*, National Gallery of Iceland, Reykjavik, Iceland  
2001 *Nan Goldin: Le feu follet*, Centre Georges Pompidou, Paris, France  
2003 *Nan Goldin*, Musée d'art contemporain de Montréal, Montréal, Canada

### Group Exhibitions

- 1979 Pictures/Photographs, Castelli Graphics, New York, New York  
1980 *Times Square Show*, Co-Lab, New York, New York  
1985 *Self Portrait Show*, Museum of Modern Art, New York, New York  
*Biennial Exhibition*, Whitney Museum of American Art, New York, New York  
1990 *An Army of Lovers*, PS 122, New York, New York  
1991 *Devil on the Stairs: Looking Back on the 80s*, Institute of Contemporary Art, Philadelphia, Pennsylvania  
*Pleasures and Terrors of Domestic Comfort*, Museum of Modern Art, New York, New York  
1992 *New Visions in Photography*, Whitney Museum of American Art, New York, New York  
1995 *Public Information: Desire, Disaster, Document*, San Francisco Museum of Modern Art, San Francisco, California

- 1995 *Biennial Exhibition*, Whitney Museum of American Art, New York, New York  
*Féminin Masculin: Le Sexe de l'Art*, Centre Georges Pompidou, Paris  
1996 *Hospice: A Photographic Inquiry*, Corcoran Gallery of Art, Washington DC  
1997 *Defining Eye: Women Photographers of the 20<sup>th</sup> Century*, The Saint Louis Art Museum, St. Louis, Missouri (traveled to The Museum of Fine Arts, Santa Fe, New Mexico; Mead Art Museum, Amherst, Massachusetts; The Wichita Art Museum, Wichita, Kansas)  
*Rose is a Rose is a Rose: Gender Performance in Photography*, Solomon R. Guggenheim Museum, New York, New York

### Further Reading

- Goldin, Nan. *The Other Side*, edited with David Armstrong and Walter Keller. New York: D.A.P., 2000; also Scalo Publishers, 1993.  
Goldin, Nan. *The Ballad of Sexual Dependency*. Millerton, New York: Aperture, 1986.  
Goldin, Nan. *Nan Goldin, The Devil's Playground*. New York: Phaidon, 2002.  
Costa, Guido, ed. *Nan Goldin 55*. London: Phaidon Press, 2001.  
Gagnon, Paulette. *Nan Goldin*. Montréal: Musée d'art contemporain de Montréal, 2003.  
Kotz, Liz. "Aesthetics of Intimacy." In *The Passionate Camera: Photography and Bodies of Desire*, edited by Deborah Bright. New York: Routledge, 1998.  
Fridling, Melissa Pearl. "Nan Goldin's Retrospective and Recovery: Framing Feminism, AIDS and Addiction." In *Recovering Women: Feminisms and the Representation of Addiction*. Boulder: Westview Press, 2000.  
Townsend, Chris. "Nan Goldin: Bohemian Ballad." In *Phototextualities: Intersections of Photography and Narrative*. Ed. Alex Hughes and Andrea Noble. Albuquerque: University of New Mexico Press, 2003.  
Goldin, Nan, and Taka Kawachi, eds. *Nan Goldin: Couples and Loneliness*. Kyoto: Korinsha Press, 1998.

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## EMMET GOWIN

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### American

Emmet Gowin can seem like two photographers. One captured images of his rural family life in the late 1960s and 1970s, images deeply rooted in an earthbound and intimate knowledge of place and person. The other captured images from his world travels in the 1980s and 1990s, images often uprooted in an airborne and detached comprehension of untainted and irreversibly tainted landscapes. If

there was no readily apparent evolution from one subject matter to the other, there is nevertheless subtle unity to this eminent photographer's body of work. Partly achieved through technical adventurousness, refined composition, and ethereal calm, this unity is animated by Gowin's faculty for the ineffable: "the fact that something is unsayable, that you are emotionally restricted from saying or even recognizing consciously what your own spirit is struggling with, energizes one's work" (Interview

with John Paul Caponigro, *Camera Arts*, Dec./Jan. 1998–1999).

Born in Danville, Virginia, in 1941, Emmet Gowin was raised by devout parents, his father a Methodist minister, his mother a Quaker. During his high school years, he was inspired by Ansel Adams's pictures and began to take photographs. In 1960, he attended the Danville Technical Institute as a business major. In 1961, he enrolled at the Richmond Professional Institute (now Virginia Commonwealth University) to study painting and photography, earning a B.A. in 1965. During these college years, in 1964, he married Edith Morris and formed a close tie with her family in Danville. Edith, along with their sons, Elijah and Isaac, and her extended family became a subject of his photographs in the late 1960s and 1970s.

Gowin attended the Rhode Island School of Design, receiving his M.F.A. in 1967, and these years, 1965–1967, proved crucial to his artistic development. While he experimented with 35-mm photography, influenced by the work of Henri Cartier-Bresson and Robert Frank, he also studied with Harry Callahan, who encouraged his use of larger picture formats, seen in images such as *Nancy, Danville, Virginia*, 1965. And, much as Callahan had, Gowin focused on his wife as a subject; his early portraits of her clearly demonstrate their intimate and deep bond, although some, such as *Edith, Danville, Virginia*, 1971, capturing Edith urinating while standing, were shocking to many when first exhibited. Much like Sally Mann's work of about a decade later, Gowin's depictions of childhood and intimate family life often reveal more about the viewers who find them disturbing than about the photographer or the subjects of the photos. During this period, in 1966, he visited Walker Evans in New York, and, with Callahan's assistance, he met, and later developed a friendship with Frederick Sommer, who influenced his technique and thinking.

From 1967–1971, Gowin taught photography at the Dayton Art Institute in Ohio, and in 1971 his photographs were reproduced in *Album* and *Aperture*. He became widely known for pictures of his rural domestic life, which combine unflinching innocence and snapshot spontaneity with inspired composition and technical experiment. Gowin reflects on images such as *Nancy and Twine Construction, Danville, Virginia*, 1971: "through the lives of new relatives, my more whole family, I returned to the mood that finds solemnity in daily life. As a child, one has the time for such pastimes as sunlight on water or the weave of the porch screen and the openings and closings of those doors. I wish

never to outgrow that leisure" (*Emmet Gowin: Photographs*, Philadelphia Museum of Art, 1990). Gowin augmented the mood of pictures of Edith and his family in Danville through experiments with circular lenses:

About the circular pictures: I had quite forgotten that it was the nature of the lens to form a circle and in 1967 my only lens was a short Angulon intended for a small camera. I'd been given an old Eastman View 8 × 10 and brought the two together out of impatience and curiosity. After a while, I recognized the wonderful exaggeration near the edge. I began to use the camera with this lens, but for several years I would trim these prints so that the circle was disguised. Eventually I realized that such a lens contributed to a particular description of space and that the circle itself was already a powerful form.

(*Emmet Gowin: Photographs*, Knopf, 1976, p. 101)

During the 1970s, Gowin began to travel extensively, particularly in Great Britain, Italy, and Jordan, and to photograph both cultivated and uncultivated landscapes. He became established in the academic and arts worlds, and in 1973, he accepted a teaching position at Princeton University. While residing with his wife and children in Newtown, Pennsylvania, he gave lectures and workshops at the Museum of Modern Art, New York, and Yale University, and over time, throughout the United States, Europe, and Japan. His workshops and writing often focused on the dark-room techniques, such as selective and over-all bleaching, combination developing, toning, and contour mapping that distinguish his images. He received prestigious honors, such as the John Simon Guggenheim Memorial Fellowship and the National Endowment for the Arts Fellowship. As his renown as a teacher and mentor grew, he brought Frederick Sommer to be a visiting Senior Fellow at Princeton.

In the 1980s, Gowin began to take aerial landscape photographs, both of natural geologic features and of altered landscapes. In 1980, a fellowship from the Seattle Arts Commission brought him to Washington, where he photographed the aftermath of the Mount St. Helens eruption, creating images such as *Spirit Lake, Mount St. Helens, Washington*, 1980. Over many years, he returned to Washington to photograph Mount St. Helens and, also in Washington, the Hanford Nuclear Reservation. He photographed from an airplane using a gyroscopically stabilized Hasselblad camera, originally developed by NASA to record space flights. In 1982, at the invitation of his former Princeton student, Queen Noor al Hussein, he visited Jordan and pho-

tographed the astonishing facades carved into rock at Petra.

Throughout the 1980s and 1990s, Gowin continued to employ aerial photography to record the impact of humanity upon the landscape. In images such as *Pivot Irrigation Near the One Hundred Circle Farm and the McNary Dam on the Columbia River, Washington*, 1991, he evokes the simplicity and majesty of human survival relying on the depletion of finite resources. Gowin observes, "The astonishing thing to me is that in spite of all we have done, the earth still offers back so much beauty, so much sustenance" (*Emmet Gowin: Changing The Earth*, Yale University Press, 2002, p. 158). He has photographed widely divergent landscapes with a similar sensibility, including military test sites, Kuwait after the Gulf War, and smokestack industries in the Czech Republic. While bearing witness to the degradation of the land, these are images of stunning photographic beauty created with the difficult and time-consuming split-tone process that brings subtle color to black-and-white prints. In 2002, the Yale University Art Gallery (in association with the Corcoran Gallery of Art) organized a nationally touring exhibit of his aerial photographs. The associated book, *Emmet Gowin: Changing The Earth*, was dedicated to his mentors Harry Callahan and Frederick Sommer.

JEFFREY B. EDELSTEIN

See also: **Aerial Photography; Callahan, Harry; Sommer, Frederick**

### Biography

Emmet Gowin was born in Danville, Virginia in 1941. He received his B.A. in 1965 from the Richmond Professional Institute (now Virginia Commonwealth University) and his M.F.A. in 1967 from the Rhode Island School of Design. After teaching at the Dayton Art Institute in Ohio, 1967–1971, he joined Princeton University in 1973, as Professor of Photography in the Council of the Humanities, Princeton University. He has taught workshops throughout the United States, Europe, and Japan. Began association with Pace/MacGill Gallery, New York, mid-1980s. His honors include a John Simon Guggenheim Memorial Grant (1974) and two National Endowment for the Arts Fellowships (1977 and 1979), and awards from the Southeastern Center for Contemporary Art (1983), the Seattle Arts Commission (1980), the 1983 Governor's Award for Excellence in the Arts from the State of Pennsylvania, the 1992 Friends of Photography Peer Award, and the Pew Fellowship in the Arts for 1993–1994. Gowin lives in Newtown, Pennsylvania, with his wife Edith.

### Individual Exhibitions

- 1968 The Dayton Art Institute; Dayton, Ohio
- 1969 School of the Art Institute of Chicago; Chicago, Illinois
- 1971 George Eastman House; Rochester, New York
- 1973 The Corcoran Gallery of Art; Washington, D.C.
- 1982 Light Gallery; New York, New York
- 1983 Corcoran Gallery of Art; Washington, D.C.
- 1986 *Petra and Mount St. Helens*; Pace/MacGill Gallery, New York, New York
- 1990 *Emmet Gowin/Photographs: This Vegetable Earth Is but a Shadow*; Philadelphia Museum of Art, Philadelphia, Pennsylvania; traveled to Detroit Institute of Arts, Detroit, Michigan; Minneapolis Institute of Arts, Minneapolis, Minnesota; Virginia Museum of Fine Arts, Richmond, Virginia; Friends of Photography, Ansel Adams Center, San Francisco, California; Los Angeles County Museum of Art, Los Angeles, California; Museum of Contemporary Art, Chicago, Illinois; and Columbus Museum of Art, Columbus, Ohio
- 1992 *Emmet Gowin/Photographs*; Espace Photographie Marie de Paris; Paris, France  
*Photographs: Landscape in the Nuclear Age*; organized by American Center of the American Embassy and the City of Fukuoka; traveled 1992–93 to Osaka, Kyoto, Sapporo, Yokohama, and Tokyo, Japan
- 1996 *Photographs from the Pew Fellowship: Jerusalem, Kansas, and the Nevada Test Site*; Pace/Wildenstein/MacGill Gallery, New York, New York

### Group Exhibitions

- 1969 *Vision and Expression*; George Eastman House, Rochester, New York
- 1971 *Thirteen Photographers*; Light Gallery, New York, New York
- 1977 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art, New York, New York
- 1997 *Unmapping the Earth*; '97 Kwangju Biennale, Kwangju, Korea
- 1999 *Transmutation: Silver Prints*; Bowdoin College Museum of Art, Brunswick, Maine  
*The Model Wife*; Museum of Photographic Arts, San Diego, California
- 2000 *Emmet Gowin and Students*; Alfred University, Alfred, New York
- 2003 *The New Sublime*; Northlight Gallery, Herberger College of Arts, Arizona State University; Tempe, Arizona
- 2004 *In the Center of Things: A Tribute to Harold Jones*; Center for Creative Photography, University of Arizona; Tucson, Arizona

### Selected Works

- Nancy, Danville, Virginia*, 1969
- Nancy and Dwayne, Danville, Virginia*, 1970
- Nancy and Twine Construction, Danville, Virginia*, 1971
- Edith, Danville, Virginia*, 1971
- Edith and Elijah, Newtown, Pennsylvania*, 1974
- Spirit Lake, Mount St. Helens, Washington*, 1980

*Pivot Irrigation near the One Hundred Circle Farm and the McNary Dam on the Columbia River, Washington, 1991*  
*Old Hanford City Site and the Columbia River, Hanford Nuclear Reservation near Richland, Washington, 1986*  
*Effluent Holding Pond, Chempetrol Mines, Bohemia, Czech Republic, 1992*

### Further Reading

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 Bunnell, Peter C. *Emmet Gowin: Photographs, 1966–1983*. Washington, DC: The Corcoran Gallery of Art, 1983.

Chahroudi, Martha. *Emmet Gowin: Photographs*. Philadelphia: Philadelphia Museum of Art, 1990.  
 Gowin, Emmet. *Emmet Gowin Photographs*. New York: Alfred A. Knopf, 1976.  
 Gowin, Emmet. *Emmet Gowin: Aerial Photographs*. Princeton: Art Museum, Princeton University, 1998.  
 Reynolds, Jock. *Emmet Gowin: Changing the Earth*. New Haven, Connecticut: Yale University Art Gallery, 2002.  
 Shaw, Louise, Virginia Beahan, and John McWilliams, eds. *Harry Callahan and His Students: A Study in Influence*. Atlanta: Georgia State University Art Gallery, 1983.

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## DAN GRAHAM

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### American

Dan Graham has been a leader among late twentieth-century conceptual artists in the United States and Canada. His early photography was an important foundation for his later installation-based artwork about public and private space. He is also a critical theorist who contextualizes his work using complex theoretical and philosophical propositions in essay format.

Graham's first, most widely recognized photographic project consisted of a group of straightforward photographs of houses in Jersey City, New Jersey, accompanied by an essay. The work was titled *Homes for America* and was published in the December 1966–January 1967 edition of *Arts Magazine*. The photographs showed houses from various angles, the occupants of the houses, and the activities taking place within the homes.

The basic look of these early photographs by Graham is part of an anti-aesthetic movement among conceptual art photographers of the period. The straightforward, deadpan snapshot look compares to the work of Edward Ruscha, for example, who showed the west coast version of pre-fabricated housing in his book, *Some Los Angeles Apartments* (1965). Graham's alienated shots of the outside of the buildings also likens to the work of the German photographers who so influenced conceptual photography, Bernd and Hilla Becher, however at a much less refined formal level. For general purposes, Graham's photographs are technically simple, but in their

casual appearance, they effectively transmit the ordinariness of subjects they document.

The artist's interest in tract housing compares to other documentary photographers. Walker Evans was one of the first to make record of lower-income living conditions when he and others like him worked for the Farm Security Administration. Graham's intentions, however, are considerably less straightforward. Without the text, the photographs look like documentary work, but taken together with the article, they reek of criticism, their deadpan, drab appearance a commentary on the lives of those whose environments they represent. The article consisted of commentary on the tract housing units, comparing their size, color, and locations. The houses were analyzed and studied like scientific information but made to seem like a lifestyle limited by the products of mass production. Graham's somewhat intrusive images of the goings-on inside the strangers' homes are also somewhat sardonic. The ambiance of Jersey City becomes a field day for his flip, aesthetic review.

Graham was also cognizant of the presentation of his photographs. He placed his images instantly into a magazine, as opposed to offering prints for sale at a gallery. He allows the photographs to be reproduced in mass quantity and be made available to a wide audience for a low cost. The result is that he demonstrates the ease of reproduction of the photographic medium, even for an artist, who would be expected to be more concerned with the uniqueness or value of an original. He also places

the images in a strategic design within the article. The photographs and text are arranged in long rows, which mime the conditions of tract housing. At one of his earliest exhibitions, at the Finch College Museum of Art, New York, the photographs were featured as a slide projector presentation.

Following the *Homes for America* project, Dan Graham created a diverse oeuvre of artwork and theory. He began by using commonly available resources such as advertising, music, and television, to communicate a critical art perspective. One of his most notable examples of this type is a work titled, "Figurative." Here, Graham documented a strip of paper from a calculator or cash register. The paper has a series of unrelated numbers in a consecutive series. Graham printed the strip of paper next to text that read "Figurative by Dan Graham," and the work was displayed in an issue of *Bazaar* magazine by means of his purchasing space as an advertisement. Here, Graham played on the viewers' expectations for commercial imagery. The intention of the artist seems incomprehensible, save for that of provoking the viewer of the magazine into a re-consideration of the validity of mass-produced imagery.

The use of photography to accompany other art projects is very important to Graham. He has made many site-specific structures and installations. The site-specific works he makes are typically temporary. The photograph plays an important role in making a record of the event and work. This approach compares to the work of Robert Smithson, a contemporary to Graham in the 1960s and 1970s who created large site-specific conceptual works that were temporary and unavailable to most except through photographs. The photograph becomes the manner in which many people experience the work, and thus its simplicity is due to the fact that it is expected to serve as a factual, objective document that can communicate a more complex, frequently subjective work of art.

Graham has also used film and video since the 1970s for installations and performance works that actively engage the viewer. He frequently poses experiences of simultaneous subjectivity and objectivity, playing with notions of time, and of private and public space. His deconstruction of the experience of viewing art has involved closed-circuit video systems within architectural spaces. Using mirrors and surveillance, Graham suggests the experience of being viewed while one is also viewing. The transmission of an idea through the structure of information is frequently important to Graham. While he spends considerable time constructing his elaborate installations and video works, he also produces a great amount of theoretical writing, which accompanies the works and has equal if not greater importance. Issues of contemporary social

phenomena preoccupy Graham and his writing. He has produced conceptual theoretical essays on punk music, suburbia, and public architecture. His work is a product and also critique of a mass-mediated society. His photographs and artwork frequently function within mass media or in dialog with those systems.

RACHEL WARD

*See also:* **Becher, Bernd and Hilla; Conceptual Photography; Farm Security Administration; Walker, Evans**

### Biography

Born in Urbana, Illinois, 1942. His work is part of the collections at Moderna Museet, Stockholm; Centre Georges Pompidou, Paris; and The Tate Gallery, London. Acknowledged by Coutts Contemporary Art Foundation Award, 1992; Skowhegan Medal for Mixed Media, Skowhegan School of Painting and Sculpture, New York, 1992; and others. He lives and works in New York.

### Individual Exhibitions

- 1969 John Daniels Gallery, New York, New York
- 1971 Anna Leonowens Gallery, Nova Scotia College of Art and Design, Halifax, Nova Scotia
- 1972 Lisson Gallery, London, England  
Protech-Rivkin Gallery, Washington, D.C.  
Galleria Toselli, Milan, Italy
- 1973 Galerie MTL, Brussels, Belgium  
Gallery A 402, California Institute of the Arts, Valencia, California  
Gallery Rudolf Zwirner, Cologne, Germany
- 1974 Galerie 17, Paris, France  
Royal College of Art, London, England  
*Performance and Films*, Epsom School of Art, Surrey, England
- 1975 Lucio Amelio, Modern Art Agency, Naples, Italy  
John Gibson Gallery, New York, New York  
Palais des Beaux-Arts, Brussels, Belgium  
International Cultural Centrum, ICC, Antwerp, Belgium  
Otis Art Institute Gallery, Los Angeles, California
- 1976 New Gallery, Institute of Contemporary Art, London, England
- 1977 *Video-Architecture Projects, Photographs*, Galerie Rene Block, Berlin, Germany  
Stedelijk Van Abbemuseum, Eindhoven, The Netherlands  
*Video Piece for Two Glass Buildings*, Leeds Polytechnic Gallery, Leeds, England
- 1978 Corps Museum of Modern Art, Oxford, England
- 1979 *Architectural Models and Photographs*, Galerie Paola Betti, Milan, Italy
- 1980 *Gallery Projections, Architectural Proposals, Photographs*, Galerie Rüdiger Schöttle, Munich, Germany  
Museum of Contemporary Art, Lisbon, Portugal  
Museum of Modern Art, New York, New York
- 1981 Renaissance Society at the University of Chicago, Chicago, Illinois  
*Two Viewing Rooms*, Museum of Modern Art, New York, New York



*Top: Bedroom of "Model Home", 54th St. East, New York City 1967. Bottom: Dining Room of "Model Home", 54th St. East, New York City 1967. Dan Graham*

Dan Graham, Bedroom Dining Room Model House, 1967, Chromogenic development prints, Collection Museum of Contemporary Art, Chicago, Gerald S. Elliot Collection. Original in color. [Photograph © Museum of Contemporary Art, Chicago]

## GRAHAM, DAN

- 1982 Plan B, Tokyo, Japan  
1983 *Pavilions*, Kunsthalle, Bern, Switzerland  
1985 Art Gallery of Western Australia, Perth, Australia  
1986 Storefront for Art and Architecture, New York, New York  
*Sculpture, Pavilions & Photographs*, Galerie Rüdiger Schöttle, Munich, Germany  
1987 ARC/Musée d'Art Moderne de la Ville de Paris, Paris, France  
Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain  
Fruitmarket Gallery, Edinburgh, Scotland  
*Photographs 67–87*, Galerie Hufkens-Noirhomme, Brussels, Belgium  
1989–90 *The Children's Pavilion*; (a collaborative project with Jeff Wall), Marian Goodman Gallery, New York, New York; Santa Barbara Contemporary Arts Forum, Santa Barbara, California; Galerie Roger Pailhas, Marseilles, France; Fonds Régional d'Art Contemporain Rhône-Alpes, Lyons, France; Galerie Chantal Boulanger, Montreal, Quebec  
1990 *Photographs 1965–1985*, Marian Goodman Gallery, New York, New York  
*Zeichnungen 1965–69. Fotografien 1966–78*; Galerie Bleich-Rossi, Graz, Austria  
1992–93 *Walker Evans/Dan Graham*; Witte de With Center for Art, Rotterdam, The Netherlands; Musée Cantini, Marseilles, France; Westfälisches Landesmuseum, Münster, Germany; Whitney Museum of American Art, New York, New York  
2001–02 Museu Serralves, Porto, Portugal; ARC/Musée d'Art Moderne de la Ville de Paris, Paris, France; Kroeller-Müller Museum, Otterlo, The Netherlands; Kiasma, Helsinki, Finland; Westfälisches Landesmuseum, Münster, Germany

### Group Exhibitions

- 1966 *Projected Art*; Finch College Art Museum, New York, New York  
*Language to be Looked at-Words to be Seen*; Dwan Gallery, New York, New York  
1969 *Konzeption-Conception*; Städtisches Museum, Leverkusen, Germany  
1970 *Information*; The Museum of Modern Art, New York, New York

- 955,000; Vancouver Art Gallery, Vancouver, British Columbia  
1979 *Concept, Narrative, Document*; Museum of Contemporary Art, Chicago, Illinois  
1982 Documenta 7; Kassel, Germany  
1988 *1967: At the Crossroads*; Institute for Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania  
1989–90 *Image World: Art and Media Culture*; Whitney Museum of American Art, New York, New York  
*L'Art Conceptuel en Perspective*; Musée Nationale d'Art Moderne, Paris, France; Caja de Pensiones, Madrid, Spain; Musée d'Art Contemporain, Montreal, Quebec; Deichtorhallen, Hamburg, Germany  
1992–91 *Passage de l'Image*; Museum of Modern Art, San Francisco, California; Sala de Exposiciones de la Fundación "la Caixa," Barcelona, Spain; Power Plant, Toronto, Ontario; Wexner Center for the Arts, Ohio State University, Columbus, Ohio

### Selected Works

- Schema*, 1966  
*Homes for America*, 1966  
*Yesterday/Today*, 1975

### Further Reading

- Charre, Alain, ed. *Dan Graham*. New York: Distributed Art Publishers, 1995.  
Graham, Dan, et al. *Dan Graham: Catalogue Raisonné*. Berlin: Richter Verlag, 2001.  
Graham, Dan. *Two-Way Mirror Power: Selected Writings by Dan Graham*, Alexander Alberro, ed. Cambridge, Massachusetts: MIT Press, 1999.  
Graham, Dan. *Interviews*, edited by Hans Dieter Huber, translated by John S. Southard, New York: Distributed Art Publishers, 1997.  
Graham, Dan. *Rock My Religion*, Brian Wall, ed. Cambridge: MIT Press, 1993.  
Moure, Gloria, ed. *Dan Graham*, Barcelona: Fundació Antoni Tàpies, 1998.  
Pelzer, Birgit, Mark Francis, and Beatriz Colomina, eds. *Dan Graham*, London: New York: Phaidon, 2001.  
Zevi, Adachiara, ed. *Dan Graham: selected writings and interviews on art works, 1965–1995*, Roma: Libri di Zerynthia, 1996.

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# PAUL GRAHAM

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### British

Few British photographers of the twentieth century have been as prolific as Paul Graham. Since 1979,

he has exhibited in group and in solo exhibitions on an almost annual basis throughout Britain, Europe, and North America, and he has been the recipient of some of photography's most presti-

rious awards. His work is also to be found in the collections of museums and galleries such as the Victoria and Albert Museum, London; the Museum of Modern Art, New York; and institutional and private collections across Europe, the United States, and Japan.

Born in Stratford, England in 1956, Graham attended Bristol University from 1974–1978. Graduating with a Bsc. in Microbiology, Graham had no formal education in photography but had his first solo exhibition at the Arnolfini, Bristol in 1979. His series *House Portraits* from this period was included in the group exhibition *Houses and Homes* in 1982. The austere color photographs of new housing developments display from an early stage the tension between Graham's photographic and political influences, a characteristic of much of his work. The composition and use of photographic objectivity, references the work of Walker Evans, and that of Lewis Baltz and those associated with the New Topographics group. However, the choice of subject, the sprawling suburban housing estates that formed what are commonly referred to as New Towns, stems not only from the economic phenomenon of the built environment but also the superficial construction of the communities that lived there.

In 1982, Graham took up a teaching position at Exeter College of Art, where he was Lecturer in Photography until 1984. In 1983, he received an Arts Council Publication Award, and in the same year he published *A1-The Great North Road*, which toured several galleries in England as an exhibition under the same title. The photographic series of garages, service-stations, and cafes dotted along the main arterial route from the north to south of England examined the alienation of traveling individuals from the built environment they passed through on their journeys.

In 1984, Graham left Exeter College of Art to become Lecturer in Photography at West Surrey College of Art and Design, where he taught from 1984–1987. In 1985, he received a Greater London Arts Association Award and in 1986 the second of his four Arts Council Publications Awards. During the same year, he published and toured a body of work under the title *Beyond Caring*. The series depicted the waiting rooms of London DHSS unemployment offices. While his previous work had concentrated on the alienation of the individual from the built environment around them, this series focused on the institutional spaces where individuals had to confront the mechanisms of state that affected their everyday lives. This series was a departure from his earlier work and was

very much in the vein of social documentary. Unlike much British documentary from this period, however, Graham used color photography, a format that brought criticism from photo journalists and documentary photographers who held on to the altruistic ideals of traditional black-and-white documentary photography.

Graham's work does not fall easily into the prescribed genres of photographic practice, an aspect that is evident in his body of work on Northern Ireland, *Troubled Land*. In this series, Graham photographed those spaces where Nationalist and Unionist communities of Northern Ireland laid claims to territory by using painted curb stones and political graffiti. The series made references to both the genres of landscape and conflict photography. Graham has been one of the few visiting photographers to take a critical approach to Northern Ireland, and his work is often cited as an influence on Irish photographers who have taken the dominant representations of Northern Ireland in the popular media as a departure point for their own work.

*Troubled Land* was published as a book in 1987 in what was to prove a busy and successful year for the photographer. Early in the year, he received the Young Photographers Award from the International Centre of Photography, New York; the Channel 4/Arts Council Video Bursary, London; and a commission from the Hayward Gallery, London. Throughout the year, he also participated in solo and group exhibitions in Europe, North America, and Japan.

In 1988, Graham was awarded the W. Eugene Smith Memorial Fellowship, USA, and the following year was made Fellow of Photography by the Museum of Photography, Film, and Television, Bradford, England. In 1990, he published and exhibited a second body of work on Northern Ireland under the title *In Umbra Res*. The series moved away from the broad compositional representation of territory in *Troubled Land*, to informal studies of people and objects, which were used metaphorically and metonymically to describe the conflict. The photographs were exhibited as diptyches and triptyches to form a narrative within the broader scope of the work, a strategy used in the series *New Europe*, exhibited the following year.

Throughout 1990–1995 Graham regularly photographed in Japan and continued to work on his *Television Portrait* series. In 1992 and 1995, he was again recipient of an Arts Council Publications Award. In 1995, a series of his work on Japan was published as a book, *Empty Heaven*. Again using a combination of portraits and ob-

## GRAHAM, PAUL

jects, the work examined the fragile concealment of aspects of Japanese culture. During the same year, he was awarded the Charles Pratt Memorial Fellowship, USA.

Graham continued to photograph and exhibit regularly throughout the mid and late 1990's, and in 1996 his work up to that date was published by Phaidon as part of the publisher's Contemporary Artists Series. In 1999, a new body of work was published, *End of An Age*, and in 2000 a catalogue, *Paintings*, was also produced. In 2001, Graham represented Britain in the 49<sup>th</sup> Venice Biennale. Photographing in the United States, he is still based in London.

JUSTIN CARVILLE

See also: **Baltz, Lewis**

### Biography

Born Stratford, England 1956. Graduated Bristol University, Bsc. in Microbiology, 1978; no formal education in photography. First solo exhibition at Arnolfini, Bristol, 1979. Photographed throughout Britain 1979–1984. Lecturer in Photography, Exeter College of Art 1982–1984; received Arts Council Publication Award, 1983. Lecturer in Photography, West Surrey College of Art & Design, 1984–1987. Received Greater London Visual Arts Association Award, 1985. Photographed in Northern Ireland, 1984–1986. Received Arts Council Publication Award and Greater London Council Publications Award, 1986. Photographed in Britain and Northern Ireland, 1986–1988. Received Young Photographers Award from the International Center of Photography, New York, 1987; Hayward Gallery Commission, London, 1987; Channel 4/Arts Council Video Bursary, 1987. 1988, continued to photograph in Northern Ireland. Awarded Eugene Smith Memorial Fellowship, USA, 1988. Photographed in Germany, Spain, and across Europe, 1988–1990. Made Fellow in Photography, Museum of Photography, Film & Television, Bradford, 1989. Continued to photograph in Europe and Japan, 1990–1996. Received Arts Council Publications Award, London, 1992; Arts Council Publications Award, London, 1995; awarded Charles Pratt Memorial Fellowship, USA, 1995.

### Individual Exhibitions

1979 *Paul Graham*; Arnolfini, Bristol, England  
1980 *Paul Graham*; Ikon Gallery, Birmingham, England  
1983 *A1 – The Great North Road*; The Photographers' Gallery, London and traveling  
1986 *Beyond Caring*; The Photographers' Gallery, London and traveling  
1987 *Paul Graham*; Cornerhouse, Manchester, England and traveling  
*Beyond Caring*; Kodak Gallery, Tokyo  
1988 *Paul Graham*; Museum Het Prinsessehof, Leeuwarden, Netherlands  
1989 *Paul Graham*; Centre Regional de la Photographie, Douchy, France  
1990 *Paul Graham*; Anthony Reynolds Gallery, London

*In Umbra Res*; National Museum of Photography, Film & Television, Bradford, England  
1991 *Germany/November 1990*; Aschenbach, Amsterdam  
1993 *New Europe*; Fotomuseum Winterthur, Winterthur, Switzerland and traveling  
*Television Portraits*; Esther Schipper, Köln, Germany and traveling  
1994 *Television Portraits*; Claire Burrus, Paris and traveling  
1995 *Empty Heaven*; Kunstmuseum, Wolfsburg, Germany  
1996 *Hypermetropia*; Tate Gallery, London  
1996 *Empty Heaven*; Galleri Tommy Lund, Odense, Denmark  
1998 *Paul Graham*; Galerie Bob van Orsouw, Zurich, Switzerland  
2001 *End of an Age*; Galleria Marabini, Bologna, Italy

### Group Exhibitions

1982 *Houses and Homes*; Arnolfini, Bristol  
1984 *Britain in 1984*; The Photographers' Gallery, London  
*Strategies-Recent Developments in British Photography*; John Hansard Gallery, Southampton  
1986 *Force of Circumstance*; PPOW Gallery, New York  
*The New British Document*; Museum of Contemporary Photography, Columbia College  
*British Photography*; Houston Foto Fest, Houston  
*Modern Colour Photography*; Photokina, Frankfurt  
1987 *Inscriptions and Inventions: British Photography in the 1980's*; British Council touring exhibition to Belgium, Luxembourg, France, Italy and Germany  
1987 *Critical Realism*; Castle Museum, Nottingham and touring  
*New Photography 3*; Museum of Modern Art, New York  
*New British Photography*; Modern Arts Museum, Tampere, Finland  
*Recent Histories*; Hayward Gallery, London  
*Future of Photography*; Corcoran Gallery of Art, Washington D.C.  
*Mysterious Co-incidences*; The Photographers' Gallery, London  
*Attitudes to Ireland*; Orchard Gallery, Londonderry, Ireland  
1988 *British Landscape*; XYZ Gallery, Ghent, Belgium  
1988 *A British View*; Museum fur Gestaltung, Zurich Switzerland  
*Selected Images*; Riverside Studios, London  
*Towards A Bigger Picture: British Photography in the 1980's*; Victoria and Albert Museum, London  
1989 *The Art of Photography 1839 – 1989*; Museum of Fine Arts, Houston and traveling  
*Through the Looking Glass-Independent Photography in Britain 1946-1989*; Barbican Art Gallery, London and traveling  
1990 *Conflict Resolution Through the Arts: Focus on Ireland*; Ward Nasse Gallery, New York  
1991 *British Photography from the Thatcher Years*; Museum of Modern Art, New York  
*The Human Spirit: The Legacy of W. Eugene Smith*; The International Center of Photography, New York and traveling  
*The Art of Advocacy*; Aldrich Museum of Contemporary Art, Ridgefield, Connecticut  
1993 *On the Edge of Chaos*; Louisiana Museum, Humlebaek, Denmark  
*The Legacy of W. Eugene Smith*; San Jose Museum of Art, San Jose, California

*Photographs from the Real World*; Lillehammer Bys Malerisamling, Lillehammer, Norway and traveling  
 1996 *Colorealismo*; Galleria Photology, Milan, Italy  
 1996 *Prospect*; Schirn Kunsthalle Frankfurt and Kunstverein Frankfurt, Germany  
 1996 *Die Klasse*; Museum für Gestaltung, Zurich, Switzerland  
 1997 *Pittura Britannica*; Museum of Contemporary Art, Sydney, Australia and traveling  
 1998 *Rencontres Internationales de la Photographie*; Arles, France  
 1999 *Art Life 21*; Spiral/Wacoal Art Centre, Tokyo, Japan  
*Ursula Rogg vs Paul Graham*; Galerie Andreas Binder, Munich  
*Common People*; Fondazione Sandretto Re Rebaudengo, Guarene, Italy  
 2000 *Some Parts of This World: Helsinki Photography Festival*; Finlands fotografiska museum, Helsinki, Finland  
*The British Art Show*; Edinburgh, UK and traveling  
*Invitation to the City*; Centre Bruxelles 2000, Brussels, Belgium  
 2001 *49<sup>th</sup> Venice Biennale*; Venice, Italy  
*Neue Welt*; Frankfurter Kunstverein, Frankfurt, Germany

*Where are We? Questions of Landscape*; Victoria and Albert Museum, London

### Selected Works

*House Portrait #3*, 1979  
*Drivers Discussing Redundancies, Morley's Café, Markham Moor*, Nottinghamshire, November, 1981  
*Great North Road Garage*, Edinburgh, November, 1981  
*Republican Coloured Kerbstones, Crumlin Road*, Belfast, 1984  
*Waiting Room, Poplar DHSS, East London*, 1985  
*Untitled (wire on post)*, Belfast, 1988  
*Television Portrait, Cathy*, London, 1989  
*Untitled, Germany 1989 (Man Shielding Eyes; Star of David; Woman in Discotheque) Triptych*, 1989  
*Yuko*, Tokyo, 1992  
*Hypermetropia*, 1996



Paul Graham, *Untitled #6, Man in a White Shirt*, Atlanta, 2002, From the series *American Night*, Lightjet C Print, 91 × 71.5". Original in color.  
 [Courtesy: Greenberg Van Doren Gallery]

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## SID GROSSMAN

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**American**

Sid Grossman stated that “the function of the photographer is to help people understand the world around them.” As a dedicated social documentary photographer, he created images with an uncompromising concern for the human condition. Even though he printed imaginative and expressive works expanding the medium’s limits during his career, since his death he has been shrouded in controversy and obscurity, a victim of the McCarthy era and changes in photographic tastes.

Grossman was a key personality in The Photo League, an influential organization for professional and amateur photographers in New York City. A founding member, Grossman was also a teacher and Director for the League’s school from 1938 to 1949. His legacy includes hundreds of inspired students (Dan Weiner, Walter Rosenblum, Arthur Leipzig, Lisette Model, Leon Levinstein, among many others) who passed through his progressive classes, both in New York and, later, at his Provincetown School of Photography. Grossman also mingled with other photographers at the League, including Paul Strand, Dorothea Lange, Berenice Abbott, Weegee, and Ansel Adams. Strongly influenced by the Depression-era Farm Security Administration photographers and the documentary hero Lewis Hine, Grossman believed photography should serve a social purpose. Most of his street scenes show working-class Americans and the disenfranchised enduring and surviving hard times.

Like many Photo League photographers, Grossman photographed the underprivileged America he knew from his own childhood. His parents were

Jewish immigrants living in the Lower East Side; after his father deserted the family, his mother supported four children as a cook. Grossman attended high school in the Bronx, took classes at the City College of New York, and joined the Film and Photo League. The following year, in 1936, he helped found the new splinter group, The Photo League. Largely self-taught, Grossman concentrated on freelance documentary work while also employed by the Works Progress Administration (WPA) as an outdoor manual laborer. Grossman’s first photographic project for the League began in 1938, when he collaborated with Sol Libsohn on the *Chelsea Document*. Many League members worked in activist groups, photographing economically disadvantaged neighborhoods throughout Manhattan in an effort to visualize and understand an area’s problems, solutions, and overall character. Grossman participated in many other projects, both in and out of the League; in 1939, he created *Negroes in New York*, a Federal Art Project/WPA assignment. As a freelance photographer over the years, he also infrequently earned commercial assignments from various magazines and businesses, such as *Fortune*, *Esquire*, *Made-moiselle*, and *Lord and Taylor*.

By the late 1940s, Grossman began experimenting boldly with smaller cameras and pushed beyond the clear, focused “realism” of traditional documentary by combining people-oriented content with the daring use of angles, surfaces, and light. He increasingly allowed his camera to blur truncated figures in dramatic motion and tilted planes. The grit and grain of these prints enhanced the images’ mood, blended his documentary philosophy with a more modernist snapshot aesthetic, and expanded definitions of doc-

umentary expression. Whether focusing on beach scenes at Coney Island, street festivals in Little Italy, or the cultural life of Harlem or Central America, Grossman sought vibrant images displaying a concern for humanity's struggles to survive and endure.

Grossman's life and work also perfectly exemplify the difficulties encountered by politically engaged documentary photographers from the Depression to the cold war years. During his travels to the midwest (Oklahoma, Missouri, and Arkansas) in 1940, Grossman photographed folksingers, farmers, and union activists, creating clear, unaffected, "straight" black-and-white images of the people he met. He also attracted the attention of the FBI, which apparently initiated surveillance of the League because of Grossman's associations with known Communists during this trip. By 1945, when Grossman worked in photo labs for the US Army Air Corps in Central America, he was investigated by the Army Intelligence Bureau because of alleged Communist activities.

Then, in December 1947, Photo League members were surprised to find the organization publicly blacklisted by the US Attorney General in a list of "totalitarian, fascist, communist and subversive organizations." Membership soared as photographers joined in support and defense of the League. But in 1949, during Angela Calomiris's testimony against Communist leaders at the Foley Square Trials, she suggested that The Photo League was a subversive organization and specifically named Grossman as the man who introduced her to the Communist Party. As an informant for the FBI, Calomiris worked at the League (and other groups), gathering incriminating information for the federal government. She also distrusted documentary photographers' penchant for images of social injustice; this propagandistic "Red slant," as she called it, reinforced anti-American ideals.

Ironically, as Grossman entered his most productive, successful, and experimental years (working concurrently on five series, *Folksingers*, *Coney Island*, *New York Recent*, *Mulberry Street*, and *Legion*, 1946–1948), he faced staggering difficulties. After the listing and naming, Grossman's career disintegrated; from 1949, when he quit the League, until his death in 1955, he earned (according to his widow Miriam Cohen) just one commercial assignment. Such accusations kept him, as well as others in the League, from being hired for freelance jobs. With membership dwindling in the wake of federal investigations, The Photo League folded in 1951.

As tastes changed and pressures mounted, many photographers turned away from social realism and sought more subjective, interior realms. While images visualizing the downtrodden may have been

celebrated during the Depression, in prosperous post-war America some viewed the same content and concern with suspicion. Grossman, too, started investigating new subjects and styles. During the last years of his life (1949–1955), Grossman photographed in Provincetown, Massachusetts, where he and his family spent their summers in retreat. He taught private classes, studied with Abstract Expressionist Hans Hofmann, and expanded his photographic vocabulary yet again. His work (as seen in *Journey to the Cape*, 1959) radically shifted, including more formally engaged abstractions and non-documentary subjects. They testify not only to Grossman's stylistic diversity but also to the effects of repressive cold war politics on art.

LILI BEZNER

*See also:* **Documentary Photography; Farm Security Administration; Hine, Lewis; History of Photography: Postwar Era; Photo League; Works Progress Administration**

### Biography

Born Sidney Grossman in New York City to Morris and Ethel Glickstein Grossman, 15 June, 1913. Attended City College of New York, ca. 1932–1935; studied painting with Hans Hofmann, Provincetown, ca. 1949–1953; art classes, New School for Social Research, 1949. Joined Film and Photo League, ca. 1934–1935; founding member, The Photo League, 1936; resigned, 1949. Teacher and Director, Photo League school, 1938–1949 (also taught classes at Henry Street Settlement, Harlem Art Center, his own Provincetown School of Photography, and his own New York apartment). Worked in Central American photo labs for Public Relations Section, US Army Air Corps, 1945–1946 (*Cantina*, *Black Christ*, *Ballet Russe* series). *Folk Singers*, *Coney Island*, *Foreign Legion*, *Recent New York*, *Mulberry Street* series, 1946–1948. *New York City Ballet* series, ca. 1951–1955. Married Marion Hille, 1941 (divorced ca. 1949); married Miriam Echelman, 1949; son Adam born 1954. Died of heart disease, 31 December, 1955.

### Individual Exhibitions

- 1961 *Sid Grossman: Parts I and II* (two retrospectives), Image Gallery, New York
- 1981 *Sidney Grossman: Photographs 1936–1955*, Museum of Fine Arts, Houston, Texas
- 1987 *Sid Grossman: A Retrospective*, Howard Greenberg Gallery/Photofind, New York, New York
- 1994 *Sid Grossman Vintage Photographs 1936–1955*, Howard Greenberg Gallery, New York, New York

### Selected Group Exhibitions

- 1939 *Pictorial Photographers of America*, Museum of Natural History; New York, New York



Sid Grossman, *Aguadulce*, Guatemala circa 1943, silver print.  
[© *Miriam Grossman Cohen* Courtesy *Howard Greenberg Gallery*, New York City]

- Photographing New York City*, New School for Social Research; New York, New York
- Instructors' Exhibition*, The Photo League; New York, New York (in member and instructor shows through 1949)
- 1940 *Membership Exhibition*, American Artists Congress; New York, New York
- Chelsea Document*, The Photo League; New York, New York (later at Chelsea Tenants' League and Hudson Guild)
- A Pageant of Photography*, Palace of Fine Arts; Golden Gate International Exposition, San Francisco, California
- Image of Freedom*, Museum of Modern Art; New York, New York
- 1942 *New York At War* project, The Photo League; New York, New York (later shown at headquarters of Local 65 of the United Retail and Wholesale Employees and at Madison Square Garden during the International Women's Exposition)
- 1943 *Air Force Photo Exhibition*, Rockefeller Center; New York, New York
- 1944 *Photography Today*, ACA Gallery; New York, New York
- 1948 *In and Out of Focus*, Museum of Modern Art; New York, New York
- This is the Photo League*, The Photo League; New York, New York
- 1951 *Realism in Photography*, ACA Gallery; New York, New York
- 1952 DeCordova and Dana Museum; Lincoln, Massachusetts (mural-size prints of *Gulls* series)
- 1978 *Photographic Crossroads: The Photo League*, National Gallery of Canada; Ottawa (traveled to the International Center of Photography, New York, New York; Museum of Fine Arts, Houston, Texas; and Minneapolis Institute of Arts, Minneapolis, Minnesota)

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## GROUP F/64

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Over a period of roughly four years in the early and mid-1930s a small group of photographers and arts enthusiasts met in an Oakland, California, studio to look at each other's work and share ideas about photography as an art form. They

named themselves "Group f/64" after a small camera lens aperture to symbolize their collective commitment to clear photographic seeing. Their identifying label and its attendant practices and ideals intentionally refuted the painterly works

produced by Pictorialist photographers who dominated artistic photography during the first quarter of the twentieth century. While Group f/64 was neither unprecedented nor unique at the time, this informal association, as much a social gathering as an avant-garde movement, nonetheless holds a significant and frequently reconsidered place in the evolution of photographic aesthetics.

Among the photographers involved in Group f/64 were Ansel Adams, Imogen Cunningham, Brett and Edward Weston, and Willard Van Dyke, the group's most vocal spokesperson. Others who participated and exhibited in the handful of Group f/64 exhibitions were Sonya Noskowiak, John Paul Edwards, Alma Lavenson, Consuelo Kanaga, Henry P. Swift, and Preston Holder. Late in the group's lifespan, Peter Stackpole, William Simpson, and Dorothea Lange were invited to take part in the group. (Although Lange, who received technical assistance from Adams for her work with the Farm Security Administration, never took up their offer, it is significant that her photographs and her social documentary style appealed to this group of modernists.)

### Characteristics of Group f/64 Photographs

Group f/64's major contemporaneous exhibition was held at the M. H. de Young Memorial Museum in San Francisco in November and December of 1932. Museum director Lloyd La Page Rollins was an advocate of photography and had previously exhibited the work of several of the f/64 photographers. Later exhibitions of f/64 work (prior to the group's dissolution) took place at small galleries run by Ansel Adams and Willard Van Dyke in the Bay Area.

Writing in 1992, Therese Heyman characterized the Group f/64 work displayed at the de Young:

Seen together, the images established a varied but singular point of view. For the most part, objects were seen closely, framed by the sky or similarly neutral backgrounds. Nothing was moving, and there was great attention to the finely detailed surface textures of the subjects. There was little in the photographs to suggest either the modern industrial world or the troubles of the times....We find images of still life, bits of landscape, posts, bones, and sky, a few industrial buildings, portraits, and nudes or figure studies. The subjects were ordinary in the sense that they were encountered frequently, and yet most had a commanding presence when photographed.

(Heyman 1992, 23–25)

Typically the photographs were made using large-format cameras that produced 4 × 5 or 8 × 10-inch

negatives. With their clear-focusing lenses (as opposed to the blurring and softening optics often employed by Pictorialists seeking painterly images) closed down as far as possible (f/32, f/45, f/64, and f/90 being among the smallest apertures available), these cameras recorded a wealth of detail and tone on black-and-white sheet film negatives. Willard Van Dyke described the Northern California environment of the early 1930s in a way that makes the Group f/64 working habits seem organically engendered. At the time, Van Dyke wrote in *Camera Craft*, before the atmospheric smog characteristic of the latter part of the century settled in upon the Bay Area, there was “a marvelous California light—the skies were so blue and the air was so crisp and clean and there was a kind of hard brilliance that we accentuated by using very sharp lenses and very small apertures.” But historian Naomi Rosenblum cautions that although f/64 members sometimes referred to their work as uniquely American—specifically, western American—and revolutionary, the fact that “the beneficent California climate contributed a special flavor to this late-blooming branch should not obscure the international character of the modernist tree from which it issued” (Rosenblum 1992, 34)—a tree which had been growing since the turn of the century.

### Precedents and Background for Group f/64

In the early decades of the twentieth century, and particularly in the years between the two World Wars, there was an international groundswell for change and evolution in photographic art. Then approaching the centennial of its announcement to the public, the medium and its practitioners were undergoing a retrospective self-consideration; the new photographers sought to ascertain, examine, and utilize what in the making of a picture was unique to photography. In 1923, a Czech cultural periodical called *Disk* published the following slogan, which summarizes the emerging attitude and clearly anticipates Group f/64: “Photograph: Objective truth and documentary clarity above all doubts” (quoted in Hambourg, Maria Morris, and Christopher Phillips, *The New Vision: Photography Between the Wars*, New York: Metropolitan Museum of Art, 1989, p. 78). In Europe, magazines were often the venue for the new photography. Hard-edged, crisply focused images were taking the editorial and advertising space formerly claimed by illustrators and painterly photographs. “Visual essays” and photo-reportage began to appear, taking advantage

of photography's unique visual language. The course of avant-garde discovery sometimes led down paths tending toward the unconventional and the abstract (see the disorienting views of Alexander Rodchenko and László Moholy-Nagy), but it also included the startlingly frontal formalism of Albert Renger-Patzsch and Karl Blossfeldt, whose work complimented that of the painters in the *Neue Sachlichkeit* (usually translated as "new objectivity") movement, and Man Ray, whose concentration on objects was surreal in its precision. August Sander made the transition from painterly portraiture to the objective "exact photography" he advertised in the late 1920s. The ruling principle of the new vision was that it was rooted in twentieth century technology.

Writing in a 1963 *Artforum* review, Margery Mann suggests that the emerging modernism of photographic exactitude may have had a revolutionary, social genesis. She describes the interest in clarity as "the completely honest penetration of reality," and asserts that the photographs and photographers emerging during the early 1930s "represent a break with the past; they see the world afresh because the country was in dire straits. Problems required solutions; traditional ways of thinking were not to be trusted." She was specifically addressing Group f/64 in California, but her ideas had parallels across the country and across the ocean. Among the artists exemplifying the new photography in the United States, anticipating f/64's emergence, were: Paul Strand, who made precisely detailed, close-up images of industrial objects, street people, and his wife Rebecca throughout the 1910s and 1920s; Ralph Steiner; and Paul Outerbridge, Jr., whose crisp images of clothing placed him among the leaders of a shift in advertising imagery towards the elegant simplicity and factual clarity of the Precisionist style and away from Pictorial sentimentality and soft-focus excess, as represented in publications by the photographs of Baron Adolf de Meyer and Edward Steichen's early commercial work.

The aesthetic credo of Group f/64 was directly anticipated in the United States in a 1930 exhibition organized by Lincoln Kirstein at the Harvard Society for Contemporary Art. About the work in his show Kirstein wrote "[it] attempts to prove that the mechanism of the photograph is worthy and capable of producing creative work entirely outside the limits of reproduction or imitation, equal in importance to original effort in painting and sculpture." (Hambourg 1989, 44-45) In his exhibition Kirstein presented work by artists who

had received support and endorsement from Alfred Stieglitz, including Strand and Charles Sheeler, and other photographs by Berenice Abbott, Walker Evans, Ralph Steiner, Eugène Atget, Tina Modotti, Edward Weston, László Moholy-Nagy, Man Ray, Edward Steichen, and Doris Ulmann, among others. Kirstein was influenced by and included examples of press photography, scientific and cartographic images, and medical X-rays. The democratic inclusion of photographs outside the usual definition and practice of "art," with a particular focus on images published in popular periodicals, was a defining feature of the important *Film und Foto* exhibition held in Stuttgart, Germany, in 1929 that Kirstein carried forward in his show. Many of the photographers Kirstein displayed at Harvard also appeared in the German exhibition.

### Relationship to Pictorialism, Stieglitz

Much of Group f/64's activity took place at 683 Brockhurst Street, a studio in Oakland that, ironically, was formerly occupied by Anne Brigman, a leading Pictorialist photographer; Willard Van Dyke had been an assistant for Brigman, and rented her studio from her after she moved to Southern California. Following the de Young exhibit, and after the departure of Rollins from his museum post in April 1933 created a need for a new advocate of f/64-style photography, Van Dyke started running a gallery out of the Brockhurst Street location. He referred to the gallery as "683," very conscious of the presence and importance of "291," Alfred Stieglitz's New York gallery (founded in 1905) that fashioned itself as the world headquarters of modernist art and photography.

All precedents and parallels notwithstanding, the members of Group f/64 considered themselves and their aesthetic philosophy revolutionary. They rejected Pictorialism out of hand, and, in part because of their resolute attachment to the West Coast, also resisted the standards represented by Alfred Stieglitz in his eastern stronghold. The struggle with Pictorialism was carried out in public, largely in the pages of *Camera Craft* magazine in a series of written exchanges between 1933 and 1935 by Van Dyke, Adams, and William Mortensen. Prior to editor Sigismund Blumann's May 1933 review of Group f/64's exhibition at the de Young, the San Francisco-based *Camera Craft* had been a popular magazine dedicated to the reigning style of Pictorialism, largely voiced by Mortensen. But when Ansel Adams was invited

to write a series of articles that first appeared in the magazine in January 1934, *Camera Craft* acknowledged the emergence of a forceful new attitude in photography, and its pages hosted a new chapter in the debate over the true nature of photography. The program of Group f/64 simultaneously shifted from the studio and the gallery to the printed page; as the exhibition of f/64 work tapered off, its aesthetic doctrine was being formulated, transcribed, and disseminated for posterity.

Debates over what is authentically “photographic” did not originate with Group f/64 and Pictorialism. Even within the Stieglitz circle, arguments about what deserves to be called a photograph abounded. In 1904, Sadakichi Hartmann, one of the Photo Secession’s leading exponents, wrote an article titled “A Plea for Straight Photography.” Hartmann took a number of highly regarded Secessionists to task for excessive manipulation of their photographs. Unlike Mortensen, Stieglitz never positioned himself as the spokesperson or leader of a particular school of photography. During f/64’s lifetime, correspondence between Stieglitz, Adams, and Weston suggests a cautious, nuanced respect developing between the writers, though Stieglitz did not rush to exhibit and, thereby, publicly endorse the new, hard-edged work from the west. Ultimately, Adams was the only Group f/64 photographer to show with Stieglitz; his 1936 exhibition in New York was Stieglitz’s first show of photographs since a Strand show nineteen years earlier.

### **Straight Photography and the Great Depression**

The Group f/64 photographers were not all born straight. Many began making photographs in the dominant Pictorialist style. In the early 1920s, both Imogen Cunningham and Edward Weston were making soft-focus photographs of nudes, set in groups or singly in natural scenes with the lighting and dramatic effects characteristic of a painterly attitude. But by the middle of the decade both had made sharply focused, full-range prints that were clearly committed to modernist goals. Ansel Adams took a bit longer to foreswear the Pictorialist label; his 1931 exhibition of atmospheric prints at the Smithsonian, *Pictorial Photographs of the Sierra Nevada Mountains*, marked the end of his soft-focus period.

While often rigidly applied as the signal criterion of straight photography, the term “purity” actually has varying interpretations in regards to Group f/64’s

approach to photography. While the group was philosophically opposed to extensive manipulation resulting in images resembling paintings more than photographs, they were not, individually or collectively, opposed to more subtle corrective measures within the photograph. Dodging, burning, cropping, and enlarging were permitted and practiced. Imperfections resulting from chemicals or particles on negatives could be retouched and removed from prints. Adams used filters in front of his lens, as well as underexposure and overdevelopment, to ensure negatives rich in detail and tonal range. Edward Weston regularly arranged vegetables and shells to create a pleasing still life arrangement for his photographs. In general, the goal was to remove traces of the photographic process that would interfere with direct communion with the objects and scenes pictured.

This principled commitment to clarity and to the information-bearing capacity of photographs linked them, technically at least, to the social reform mission of the Farm Security Administration and its massive documentary photography project. Though the economic hardships of the Depression were slow to reach California, by 1935 the severe conditions had taken hold in the west. Group f/64 photographers faced a dilemma, which, while related to realism, could not be resolved with debate or darkroom work. Only individual levels of social consciousness could resolve the question of photography’s role in the face of overwhelming social problems. Prior to this challenge, f/64’s images had revealed only passing interest in social issues. Consuelo Kanaga’s close-up portraits of young, beatific black faces were notable for their beauty as richly toned prints; Kanaga, however, was interested primarily “in the way black-and-white photography could make social statements, and only in passing did she consider photography as a fine art” (Heyman 1992, 29). This tension began to unravel the sense of purpose shared by the Group f/64 photographers.

After witnessing Willard Van Dyke’s evolving commitment to social activism, developing as a result of Van Dyke’s connections to Dorothea Lange, Ansel Adams wrote to Edward Weston that Van Dyke was becoming more “a sociologist than a photographer. His photography seems to be turning into a means to a social end, rather than something in itself.” Although Adams admired Lange’s emotional imagery and her ability to make evocative images that truly recorded the time (and would later collaborate with her on a project documenting the Japanese internment camp in Manzanar), he could not abide her unwill-

ingness to commit to fine printing techniques. While the tools and approaches were much the same, the ends diverged sharply. As Oren writes, “As the Depression wore on it became difficult to sustain Group f/64’s timeless, optimistic view of American materiality against the narrative pressure of a more stoic, social documentary view” (Oren 1991, 123). Van Dyke and Kanaga leaned in Lange’s direction, the pursuit of photography as a vehicle for truth and reform (Van Dyke eventually became a filmmaker, producing propaganda pieces for the Works Progress Administration reform effort). Adams, the Westons, and others of their f/64 colleagues maintained their focus on photography as art for art’s sake.

### Dissolution and Legacy of Group f/64

In the wake of the division between the activist and the aesthetic ends of straight photography, and in the face of increasingly dire economic conditions for Bay Area art galleries, Group f/64 came to a quiet end in 1936. Its legacy endures; by its collective activity Group f/64 lent prominence to the concept of straight photography and helped define just what constitutes “purity” in photographic practice. Through debate and visual counterpoint with Mortensen and Pictorialism, f/64 staked out new territory for photographic art. These clear, sharp images were among those that ushered in new standards for art photography in the post-Stieglitz era. Although there was minimal social mission inherent in Group f/64’s practice, its commitment to unadorned reality validated and opened the door to artistic acceptance for the work of FSA photographers, and documentarians before and after. Michael Oren situates the group’s legacy in terms that ring of spiritual purity and humility.

Group f/64 may be seen as part of an essentialist movement whose traditionally American preoccupation with the hard edges of material details reaches back to the Transcendentalists, who saw in such details evidence of God’s immanence. Anecdotal qualities, whether of Mortensen’s or Lange’s type, would have vitiated such pretensions (Oren 1991, 123).

The 1932 de Young exhibition was revisited in major exhibitions in 1963, 1978, and 1992. Group f.64 member Henry Swift facilitated the first, at the San Francisco Museum of Art (later the San Francisco Museum of Modern Art). During his lifetime Swift used his income as a stockbroker to purchase prints from the other members; his widow added to the collection and donated it to the Museum of Art in 1962. Using the original checklist and the Swift

collection as guides, the curators of the later shows (Jean S. Tucker at the University of Missouri-St. Louis and Therese Thau Heyman at The Oakland Museum, respectively) recreated the 1932 exhibition as accurately as possible, given the limitations of a checklist that sometimes offered only a general description of a print’s subject, rather than a standard, accepted title. These periodic reassessments underscore Group f/64’s importance as a primer and a touchstone for straight photography.

While some of the technical particularities of f/64’s straight approach have been subsumed into camera club quality critique factors (e.g., sharp and proper focus, good highlights and shadow detail, strong, dramatic pictures that create immediate interest, sometimes using one strong element of interest), and the Group’s concentration on natural forms may have evolved into the work of countless nature photographers wielding macro-focus lenses fitted out with ring lights for full revelation of, as Edward Weston put it, “the thing itself,” the intrinsic fascination with photographic beauty that characterized Group f/64 has continued to inspire photographers to come to grips with whatever photography’s tools have to offer in terms of unique visual, aesthetic qualities.

GEORGE SLADE

*See also:* **Abbott, Berenice; Adams, Ansel; Atget, Eugène; Blossfeldt, Karl; Cunningham, Imogen; Farm Security Administration; History of Photography: Interwar Years; History of Photography: Twentieth Century Pioneers; Man Ray; Modernism; Modotti, Tina; Moholy-Nagy, László; Outerbridge, Jr., Paul; Photo-Secession; Renger-Patzsch, Albert; Sander, August; Steichen, Edward; Sheeler, Charles; Stieglitz, Alfred; Strand, Paul; Ulmann, Doris; Weston, Edward**

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## GROUP f/64

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Edward Weston, Cabbage Leaf, California, USA, 1931, Gelatin silver print, 7  $\frac{1}{16}$   $\times$  9  $\frac{1}{16}$ ".  
[Gift of T.J. Maloney. © 1981 Center for Creative Photography, Arizona Board of Regents.  
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# ANDREAS GURSKY

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## German

During the 1990s, Andreas Gursky became one of the most prominent photographers in Germany. His large-format color photographs are distinguished by their precise composition, detailed depth of field, and overall structure that avoids any central vantage point. He is interested in how social and political culture structures people's lives at leisure or at work, in the world of fashion, sport, business, or finance.

Gursky was born in Leipzig, East Germany, in 1955 to a third-generation family of photographers. He grew up in West Germany, where his parents had moved the year he was born. As soon as he could walk, he came into contact with photographers, as well as photographic techniques and their application to the advertising industry. This may have encouraged his decision to pursue his studies at the famed Folkwangschule in Essen, which at the time was the most renowned school of photography in Germany. The school was directed and greatly influenced by the founder of subjective photography, Otto Steinert, who trained photographers in an applied aesthetic that corresponded to his own; and the students worked primarily in small-format photography, in prints rich in contrasting black and white. Although Gursky began his studies the year of Steinert's death in 1978, the aesthetic taught at the school was slow to move from the principles established by Steinert. During this time, Gursky dedicated himself to black-and-white photography reportage with a Leica 35 mm camera. Among the young instructors who had taken over teaching from Steinert, Gursky profited most from the sustained influence of Michael Schmidt, who familiarized him with his own opinions and with the latest developments in photography coming from America.

After four semesters at the Folkwangschule, Gursky followed the advice of his photographer friend Thomas Struth and applied to the Academy of Art in Düsseldorf. There he entered the photography class directed by Bernd Becher and his wife, Hilla. With this step, Gursky turned away from applied photography and to the study of photography as a free art form. In the class he met Candida Höfer, Tata Ronkholz, Thomas Ruff, and Petra

Wunderlich; Thomas Struth and Axel Hütte had just finished their studies. The Becheresque principles of style served as a model for this generation and even the following generation. The Bechers taught students to focus on only one theme, one point of view, and one perspective, as well as to decontextualize the subject by excluding as much as possible, any elements that defined time—all essential components of the Bechers' work. The Bechers also influenced Gursky's aesthetic, which in the 1980s focused on common clichés such as people strolling on a Sunday afternoon, playing soccer, or going on a packaged vacation. These themes allowed him, as observer, to maintain a constant distance, and thus his photographs preserved little of the reality of the scenes he shot, making them stand for the general state of things in the industrial world. The precise observation, the fixation on a singular idea of the image, and the patient execution belong not to a medium applied to the world for a functional purpose but to one that is an independent expression and an attitude toward life. Taking in the Bechers' understanding of photography, Gursky put aside the 35 mm camera, which made possible quick-reaction shots and the capture of fleeting moments; from then on he worked with large- and medium-format cameras, no longer in black and white, but exclusively in color. In technique and composition, his photographs from the 1980s demonstrate the influence of American color photographers such as Stephen Shore, William Eggleston, and, above all, Jeff Wall. A characteristic of his photography that crystallized over time is the distant, elevated position of the observer that faded out the defining condition of the frame and led to a floating perspective. Human beings formed by the structures of their world become unrecognizable and appear as part of a single mass that submits, whether in leisure or work, to the same occupation. Mountain climbers, swimmers, skiers, theater audiences, and party or rock-concert goers are as equally subservient as stockbrokers and industrial workers. "I observe human species under the open sky from the perspective of an extraterrestrial being. To make clear that my interest rests in the species and not the individual, I have abstracted people into tiny figurines" (*Gespräch mit B. Bürgi* Zurich, 1992, p. 10).

Though human actors still appear in earlier landscapes, which suggest a kind of narration—*Sonntagsspaziergänger, Ratingen*, 1984 (Walking on Sunday, Ratingen); *Neujahrsschwimmer*, 1988 (New Year's Swimmer); *Angler, Mühlheim*, 1989 (Fisherman, Mühlheim)—in the evolution of his work, human beings appear at ever greater distances or seem mediated by traces of modern civilization. Even the titles emphasize the factual—*Restaurant, St. Moritz*, 1991; *Börse, New York*, 1991—to the point of denying additional information. Furthermore, everyday objects remain the focus of his camera but are presented as optical phenomena. Surfaces and colors seem to be thoroughly structured elements of the photographs' composition that confuse or even completely destroy the spatial perspective, something that the floating viewpoint and the distance from that object serve to promote. It also seems to pull the floor from under the feet of the observer. Parallel to the development of his increasingly abstract style was the size of his prints, which from 1988 to 2000 went from .36 × .185 meters to the maximum size of a roll of photographic paper, 1.8 meters high and 5 meters long (*Tote Hosen*, 2000 [Nothing Doing]). In their presentation and reception, these unusual large formats are very similar to painting; as part of the everyday environment, they become the object of another image. This is not to say that Gursky's work conforms to painting in its pictorial manner; the photographs exploit painterly characteristics by transforming given factual objects into objects of monumental size, by cutting photography from any recognizable reference of the object photographed, and also by suggesting in its content a kind of color-field painting, as well as a color scheme that is negated on the flat shiny surface of the photographic paper.

In 1992, Gursky began to use digital technology to in part create his imagery. His first efforts consisted of minor retouching, but soon he was using the computer to construct the image, allowing a further confusion of perspective and vantage point. Yet Gursky holds to creating the final print photographically, using a photo-editing program to transform, assemble, and touch up scanned negatives. He then creates a new negative, which creates the final enlarged print.

Unlike many photographers, Gursky does not work in series. Although certain staging arrangements that create themes of images appeal to him, each photograph is based on a single, precise idea that elicits an individual image. The scenes in the photos depict the self-evident character of everyday life as well as oddities closely observed, both of which

Gursky turns into an abstract pattern. None of his images is temporary or spontaneous. Rather, his trained observing eye seeks out a theme that must form itself into a visual concept, something that often requires a long time to transform—in photographic terms—into a single manageable work and leads to the production of only a few images per year.

MAREN POLTE

**See also: Documentary Photography; Farm Security Administration; Hine, Lewis; History of Photography: Postwar Era; Hütter, Axel; Photo League; Photography in Germany and Australia; Ruff, Thomas; Schmidt, Michael; Steinert, Otto; Struth, Thomas; Wall, Jeff; Works Progress Administration**

### Biography

Born in Leipzig, Germany, on January 15, 1955. From 1978 to 1981, he studied photography at the Folkwangschule, a comprehensive high school, in Essen. Further study of photography, Kunstakademie Düsseldorf, 1981–1987; in 1985 he apprenticed with Bernd Becher. Became associated with Galerie Johnen & Schöttle, Cologne, 1988. Bremer Kunstpreis, 1991; Citibank Private Bank Photography Prize, 1998; International Center of Photography Infinity Award for Art, 2001. Living in Düsseldorf.

### Individual Exhibitions

1987 Düsseldorf Airport, Düsseldorf, Germany  
 1988 Galerie Johnen & Schöttle, Cologne, Germany  
 1989 Museum Haus Lange, Krefeld, Germany  
 1990 303 Gallery, New York, New York  
 1991 Kunsthalle Zurich, Switzerland  
 1993 Monika Sprüth Galerie, Cologne, Germany  
 1994 *Andreas Gursky: Fotografien, 1984–1993*, Deichtorhallen Hamburg, Germany and traveling  
 1995 *Andreas Gursky: Images*, Tate Gallery, Liverpool, England  
 1997 Matthew Marks Gallery, New York, New York  
 1998 *Currents 27: Andreas Gursky*, Milwaukee Art Museum, Milwaukee, Wisconsin, and traveling  
 1998 *Andreas Gursky: Fotografien, 1984–1998*, Kunstmuseum Wolfsburg, Germany and traveling  
 1998 *Andreas Gursky: Fotografien 1984 bis heute*, Kunsthalle Düsseldorf, Germany  
 2001 *Andreas Gursky*, Museum of Modern Art, New York, New York and traveling

### Group Exhibitions

1985 *Studenten der Kunstakademie Düsseldorf*, Künstlerwerkstatt Lothringer Strasse, Munich, Germany  
 1989 *Erste Internationale Foto-Triennale*, Villa Merkel, Esslingen, Germany  
 1989 *In Between and Beyond: From Germany*, Power Plant, Toronto, Canada  
 1990 *Der klare Blick*, Kunstverein Munich, Germany  
 1991 *Aus der Distanz*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany



Adrea Gursky, Paris, Montparnasse, 1993.  
[Tate Gallery, London/Art Resource, New York]

1992 *Distanz und Nähe*, organized for international tour by the Institut für Auslandsbeziehungen, Stuttgart, Germany  
 1993 *Die Photographie in der deutschen Gegenwartskunst*, Museum Ludwig, Cologne, Germany  
 1994 *The Epic and the Everyday: Contemporary Photographic Art*, Hayward Gallery and the South Bank Centre, London, England  
 1995 *Fotografie nach der Fotografie*, Aktionsforum Praterinsel, Munich, Germany  
 1998 *Citibank Private Bank Photography Prize 1998*, The Photographers' Gallery, London, England  
 1998 *Das Versprechen der Fotografie: Die Sammlung der DG Bank*, Hara Museum of Contemporary Art, Tokyo, Japan and traveling  
 1999 *Reconstructing Space: Architecture in Recent German Photography*, Architectural Association, London, England  
 2000 *How You Look at It*, Sprengel Museum, Hannover, Germany, and traveling

### Selected Works

*Schwimmbad, Teneriffa*, 1987  
*Bochum, Uni*, 1988

*Ruhrtal*, 1989  
*Salerno*, 1990  
*Paris, Montparnasse*, 1993  
*Hongkong and Shanghai Bank, Hongkong*, 1994  
*Atlanta*, 1996  
*Rhein*, 1996  
*Chicago Board of Trade II*, 1999  
*Shanghai*, 2000  
*Tote Hosen*, 2000

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 Felix, Zdenek, ed. *Andreas Gursky: Photographs, 1984–1993*. Munich: Schirmer/Mosel, 1994.  
 Galassi, Peter. *Andreas Gursky*. New York: Museum of Modern Art, 2001.  
 Syring, Marie-Luise, ed. *Andreas Gursky: Photographs from 1984 to the Present*. Munich: Schirmer/Mosel, 1998.

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## JOHN GUTMANN

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### American

John Gutmann had two advantages working as a photojournalist in America in the 1930s. As a German immigrant, he saw American life and culture through the eyes of an outsider. Also, his background in painting and familiarity with modernism merged and influenced his photographic visions. Although Gutmann photographed in America

from 1933 on, his photographs were virtually unknown until the 1970s, when the art world accepted photography as a serious art form.

John Guttman was born May 28, 1905 in Breslau, Germany (now Wrocław, Poland) into a financially comfortable Jewish family, where he was exposed to the arts at an early age. He had a special affinity for the visual arts and entered the State Academy for Arts and Crafts in Breslau,

where he was a master pupil of Otto Müller, the Expressionist painter, who had been a member of die Brücke. Gutmann graduated with a B.A. in 1927, and also studied philosophy and the history of art at Silesian Friedrich Wilhelms University, Breslau. He then moved to Berlin and completed an M.A. in art from the State Institute for Higher Education and continued to study at the Alexander von Humboldt University and the Berlin Academy of Arts. As he was establishing a reputation as a painter, the oppressive power of Nazism dramatically increased. In 1932, he lost a teaching position because he was a Jew, then decided to emigrate.

Upon the advice of a friend, Gutmann decided he would settle in San Francisco. Thinking that it would be impossible to earn a living as a painter there, he bought a Rolleiflex camera and, with the aid of a manual, taught himself the bare essentials of photography. After convincing the Berlin news agency Presse-Foto that he was a professional photographer, he signed a contract. He then set sail on a Norwegian freighter and arrived in San Francisco on New Year's Day, 1933. For several years, Gutmann supported himself as a photo-journalist for Presse-Foto, and did not yet view himself as an artist.

The work of the California-based Group f/64 photographers and the federally-funded Farm Security Administration photographers prevailed during the 1930s, but Gutmann distinguished himself through particularly well-composed and enigmatic images. He was simultaneously taken aback and invigorated by American popular culture, and unlike his contemporaries, he approached his subjects not to reveal their social contexts or anthropological realities, but to satisfy his outsider's curiosity and delight himself.

His illustrations for magazines through which he supported himself were far more than documents. With his artistic training Gutmann approached his subjects thoughtfully and imbued his photographs with multiple levels of meaning. Although familiar to Americans, the subjects that fascinated him—the street, automobile culture, signs, ethnic minorities, women, graffiti, and the American people during the Great Depression—were viewed through the eyes of a newcomer. Yet his work has proven to be a valuable source of information for cultural anthropologists in that he documented that which no other captured—not the downtrodden struggling to survive, but the masses of Americans who were participating in life and enjoying themselves despite the hard times.

On a cross-country trip in 1936–1937 for Pix, Inc., a New York photo agency, Gutmann discovered a treasure trove of surrealist images at the New Orleans Mardi Gras. *The Game*, showing a stylish, riding-habit-clad threesome strolling down a littered street acknowledging the camera through their Mardi Gras masks, and *Jitterbug*, showing a dancing masked couple, are simultaneously real and unreal. He also captured what might seem to be ordinary sights, such as a vertical car park in Chicago, but photographed them at an angle and exposure that turns the scene into a Surrealist wonderment. Gutmann was struck by the plethora of signs and graffiti which was nonexistent in Germany. This aspect of American culture so fascinated him throughout most of his life that he resumed this interest as late as 1987 in his series, *Signals*, where letters, numbers, and fragments of words were photographed against a black background.

In 1936, Gutmann began a position teaching painting, drawing, and art history at San Francisco State College (SFSC; now San Francisco State University), which he held until his retirement in 1973. World War II interrupted his teaching while he served with the Army Signal Corps and the Office of War Information in the China-Burma-India theatre as a still and motion picture cameraman. After the war, Gutmann resumed his teaching position, and in 1946 he founded the creative photography program at SFSC, one of the first of its kind in America. He designed the facilities and taught beginning and advanced photography. He also exposed Bay Area audiences to experimental films, documentaries, and classical short films through his film series, *Art Movies*, held at the college. He continued to work on assignments for Pix, Inc., and his photographs were published in *Time*, *Life*, *Look*, and numerous other national and international magazines.

During his decades of teaching, however, Gutmann's photographs were largely unknown to the faculty and students at SFSC. Yet Gutmann's legacy to photography on the West Coast is measured by more than just his extraordinary body of work from the 1930s. His contact with European Modernism had brought a sophistication to his various activities which has had lasting implications for the San Francisco artistic community. In 1959, Gutmann hired Jack Welpott to teach photography on a full-time basis at SFSC, and Welpott went on to expand the department into one of the few successful university-level photography programs in America in the 1960s and 1970s.

In 1972, the year before Gutmann retired from teaching, he began a review of his thousands of

negatives and reprinted many of the 1930s negatives. After amassing a portfolio of 100 images, he went to New York in 1974 at the age of 67 and secured an exhibition at Light Gallery; Gutmann's photographs were rediscovered. His exhibition, *The Face of the Orient*, had been mounted at the M.H. de Young Memorial Museum in San Francisco in 1947, and now 27 years later, the San Francisco Museum of Modern Art mounted a second major solo exhibition titled, *As I Saw It*. Thereafter and until his death in 1998, Gutmann's photographs were exhibited widely in both the United States and Europe and acknowledged for their unique and enduring qualities. *The Photography of John Gutmann: Culture Shock* organized by the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Palo Alto in 2000 featured his classic images and traveled across the United States, cementing his reputation.

John Gutmann never considered himself a great photographer or a great artist. About his work, he said:

I believe a good picture is open to many individual and subjective associations. Ambiguity is an essential part of life. I believe that art is life, and in that sense I am not desperately trying to make art; rather, I am interested in recording the marvelous extravagance of life.

DARWIN MARABLE

*See also:* **Farm Security Administration; Group f/64; Social Representation; Welpott, Jack**

### Biography

Born in Breslau, Germany (now Wrocław, Poland) on May 28, 1905. Immigrated to the United States in 1933, and naturalized in 1940. Self-taught photographer. Education: the State Academy of Arts and Crafts, Breslau, B.A. in 1927; studied art with Otto Mueller, and also studied the history of art and philosophy at Silesian Friedrich Wilhelms University, Breslau; State Institute for Higher Education, Berlin, M.A., 1928; and post-graduate studies at Humboldt University, Berlin and the Berlin Academy of Arts. Photographer with Presse-Foto Agency, Berlin, 1933–1936; Pix, Inc., New York, 1939–1963. Professor, San Francisco State College (now San Francisco State University), 1938–1973. Still and motion picture cameraman, United States Army Signal Corps and Office of War Information in China, Burma and India, 1943–1945. Married Gerrie von Pribosic, a painter, 1949. Distinguished Teaching Award, California State Colleges, 1968. John Simon Guggenheim Memorial Fellowship, 1979. Died, San Francisco, California, June 12, 1998.

### Selected Individual Exhibitions

1938 *Colorful America*, M.H. de Young Memorial Museum, San Francisco

1947 *The Face of the Orient*, M.H. de Young Memorial Museum, San Francisco  
 1974 Light Gallery, New York  
 1976 *As I Saw It*, San Francisco Museum of Modern Art  
 1985 *Fotografias 1934–39*, Il Jornades Fotografiques, Valencia, Spain  
 1988 *Talking Pictures: Signs, Tattoos & Graffiti*, Fraenkel Gallery, San Francisco  
 1989 *John Gutmann: Beyond the Document*, San Francisco Museum of Modern Art  
 1997 *John Gutmann: Parallels in Focus*, Art Department Gallery, San Francisco State University  
 2000 *The Photography of John Gutmann: Culture Shock*, Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, Palo Alto, California (traveled to Museum of Contemporary Art, Los Angeles; San Antonio Museum of Art, San Antonio, Texas; Henry Art Gallery, University of Washington, Seattle; 2001, Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York

### Selected Group Exhibitions

1941 *Image of Freedom*, Museum of Modern Art, New York  
 1976 *Photography and Language*, La Mamelle, San Francisco (also Camerawork, San Francisco)  
 1979 *Amerika Fotografie, 1920–40*, Kunsthaus Zürich, Zurich (toured Europe)  
 1980 *Avant-Garde Photography in Germany, 1919–39*, San Francisco Museum of Modern Art (traveled to Akron Art Institute, Ohio; Walker Art Center, Minneapolis; Baltimore Museum of Art; Columbia College, Chicago;



John Gutmann, *Elevator Garage*, Chicago, 1936, Gelatin silver print.

[Collection Center for Creative Photography, The University of Arizona © 1998 Arizona Board of Regents]

## GUTMANN, JOHN

International Center of Photography, New York; Portland Art Museum, Oregon)  
1984 *Photography in California, 1945–1980*, Museum of Modern Art, San Francisco (traveled to Akron Art Museum, Ohio; The Corcoran Gallery of Art, Washington, D.C.; Los Angeles Municipal Art Gallery, Barnsdall Park; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; The High Museum of Art, Atlanta; Museum of Folkwang, Essen, West Germany; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Museum of Photographic Arts, San Diego  
1985 *L'Autoportrait à l'Age de la Photographie*, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland (toured Europe)  
1989 *Picturing California: A Century of Photographic Genius*, Oakland Art Museum, Oakland

### Selected Works

*Death Stalks the Fillmore*, 1934  
*Strange Visitors*, 1934  
*Out of the Pool*, San Francisco, 1934  
*Inside the First Drive-In Theatre*, Los Angeles, 1935  
*The News Photographer*, San Francisco City Hall, 1935  
*The Marble Steps of Baltimore*, 1936

*Elevator Garage with Parking Lot*, Chicago, 1936  
*The Game*, 1937  
*Jitterbug*, New Orleans, 1937  
"Yes, Columbus Did Discover America!" San Francisco, 1938  
*High*, 1987

### Further Reading

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Marable, Darwin. "The Marvelous Extravagance of Life." *The World & I Magazine*, March, 1990.  
Phillips, Sandra. *The Photography of John Gutmann: Culture Shock*. New York: Merrell Publishers, 2000.  
Sutnik, Maia-Mari. "John Gutmann." *Contemporary Photographers*, C. Naylor, (ed.), Chicago: St. James, 1988.  
Thomas, Lew, ed. *The Restless Decade, John Gutmann's Photographs of the Thirties*, Essay by Max Kozloff, New York: Harry N. Abrams, Inc., 1984.  
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## ERNST HAAS

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### Austrian

Ernst Haas is celebrated as one of the century's great innovators in color photography. His ability to transform mundane and everyday objects or occurrences into images of rare beauty with symbolic and poetic resonances has been much imitated over the years. Haas himself was unconcerned by these attempts to imitate his style, but would always encourage people to find their own vision and way of seeing the world through the medium of photography. Elliott Erwitt, a fellow member of Magnum Photos, who readily admits to having little interest in color photography commented:

He has been incredibly copied since the beginning....It was certainly new—nobody had done it before and nobody has stopped doing it since....The trouble is that most of Ernst's imitators over the years have been photographically vulgar and obvious, and in a way that's reduced his work retroactively, which is a shame. He just does it better than all of them.

(Elliott Erwitt, *American Photographer* Dec. 1983)

Ernst Haas was born in Vienna in 1921 to a middle-class family. His father was a government official and an amateur photographer, while his mother was always keen to nurture the creative

talent she saw in her son through drawing, painting, and music. Always keen to further his studies, Haas had to contend with the new order in Hitler's Austria where he often found himself obstructed and discouraged from pursuing further education due to his Jewish ancestry. This would not stop the young Ernst Haas, who having survived the war found part-time work in a photographic studio, as well as teaching a basic photography course at the American Red Cross center. It was here that he was introduced to the work of Edward Weston, whom he cites as an early influence, whose work sang to him in poetic style that he had never before experienced in photography.

Having exhibited his work at the Red Cross headquarters, and with the backing of Warren Trabant, editor of the German language magazine *Heute*, Haas began to receive regular magazine assignments. It was at this point that his widely acclaimed photoessay of the returning Austrian prisoners of war from Russia was published. This led to offers of employment from *Life* magazine and an invitation from Robert Capa to join the newly formed photographic agency Magnum in Paris.

True to his own lifelong beliefs in having the freedom to create his best work rather than to be driven by the powerful magazine editors of the time, Haas

declined *Life* magazine's offer and joined Magnum. This introduced him to other great photographers of the time such as Henri Cartier-Bresson, from whom he learnt about "the decisive moment" and how to use his discerning eye to build up, then break down the compositional elements in his photographs. Werner Bischoff, who became a great friend, also contributed to Haas's growing interest in humanistic work. In a letter to Wilson Hicks, the magazine's picture editor, Haas explains his decision not to join *Life*'s staff: "There are two kinds of photographers, the ones who take pictures for a magazine, and the ones who gain something by taking pictures they are interested in. I am the second kind."

This was an ethos that would remain prominent in Haas's work throughout his career. It would also be intrinsic to his best work including his visceral colour photography of New York, Paris, and Venice as well as his groundbreaking work in "motion" photography. His early New York photography was published on 24 pages over two issues of *Life*, an unprecedented use of colour photography. His "motion" work of bullfights in Spain in the 1950s was also highly acclaimed as a new way of seeing. Haas described his intentions in a statement prepared for his 1962 exhibition at the Museum of Modern Art, New York, the first solo exhibition of colour photographs in the museum's history:

To express dynamic motion through a static moment became for me limited and unsatisfactory. The basic idea was to liberate myself from this old concept and arrive at an image in which the spectator could feel the beauty of the fourth dimension which lies much more between moments than within a moment.

Haas visited the United States for the first time on photojournalism assignments for *Vogue*, *Life*, *Paris-Match*, and the *New York Times Magazine*, among others, in 1951. *Life* published the groundbreaking color photoessay "Images of a Magic City," that chronicled Haas's observations of New York City in 1953; Haas had been spending more and more time in the United States, traveling in the Southwest photographing his "Land of Enchantment" photoessay and serving as the American Vice-President of Magnum. He moved permanently to New York in 1965. His career continued to build on its already considerable success. Haas was in demand by large corporations and teaching organisations alike. In typically paradoxical manner he managed to maintain both areas to the highest levels of quality. He shot for corporations such as Ford, Volkswagen, Chrysler, Leica, and Mobil Oil in addition to being one of three photographers to photograph the "Marlboro Man"

advertising campaigns from the early 1970s–1980s. He became involved in Hollywood films, including "The Misfits" and "West Side Story." He also began to run workshops and seminars on photography. In the 1970s and throughout the 1980s, he increasingly used audio-visual equipment to display his work in new ways. Instead of using a single slide projector he would use two projectors dissolving images into each other to a background of music. Once again he delighted in the paradox he provoked from his audience—some spellbound and others unable to watch it all. Having been involved with a four-part PBS television series on photography in 1962, he became involved in directing workshops at the Maine Photographic Workshops in the early 1970s.

Ernst Haas's photographs were also published in book form, including *Creation*, which sold over 250,000 copies, a photographic representation of the creation of the world inspired by his involvement as second director on the film "The Bible." Other books included *In Germany*, *In America*, and *Himalayan Pilgrimage*, a highly spiritual and personal photographic account of the Himalayan region.

There are few places or subjects that Haas did not photograph in his lifetime, from America to Japan, from portraits to landscapes. He always photographed according to his own style and convictions, always experimenting, much imitated but never imitating others. He was among the first of his generation to stride down the path of colour photography, transforming what he saw to challenge his audience, a path since followed by countless others. Following Haas's death from a stroke in 1986, the American Society of Magazine Photographers established the annual Ernst Haas Award for Creative Photography and the Maine Photographic Workshops begins the Ernst Haas Photographic Grant, funded by Kodak. The Ernst Haas Memorial Collection was established at the Portland Museum of Art in Portland, Maine in 1999.

JAMES CHARNOCK

*See Also:* **Bischoff, Werner; Capa, Robert; Life Magazine; Magnum Photos; "The Decisive Moment"**

### Biography

Born in Vienna, Austria, 2 March 1921. Studies medicine, transfers to Graphic Arts Institute but is forced to leave before finishing either course due to his Jewish ancestry, 1940–1941. Works part-time in a photographic studio, begins experimenting with abstract photography, teaches basic photography courses at the Red Cross, 1943–1945. "Returning Prisoners of War" photoessay published in

*Heute* and then *Life* magazines, 1949. Joins Magnum Photos, 1949. Marries Countess Antoinette Wenckheim, 1951. Honour Roll, American Society of Magazine Photographers, 1952; Leavitt Award, American Society of Magazine Photographers, 1954; The Art Directors Club Medal Special Award, The Art Directors of New York, 1958. Medal for Architectural Photography, The American Institute of Architects, 1962. Honorary Master of Science in Professional Photography, Brooks Institute, Santa Barbara, California, 1985. Hasselblad Foundation International Award in Photography and 1986 Leica Gold Medal of Excellence, 1986. Died in New York, 12 September 1986.

### Individual Exhibitions

- 1960 *Ernst Haas*; Photokina, Cologne  
 1962 *Ernst Haas: Color Photography*; Museum of Modern Art, New York, New York  
 1964 *Ernst Haas/Color Photography*; Steinberg Hall, Washington University, St. Louis, Missouri  
*Poetry In Color*; The IBM Gallery, New York, New York  
*The Art of Seeing*; travelling exhibition organised by Kodak shown Mexico, England, France, Germany, Austria, Spain, Holland, Belgium, Finland, Southeast Asia, Japan, and Brazil  
 1971 *Angkor and Bali: Two Worlds of Ernst Haas*; Asia House Gallery, New York, New York and travelling  
 1972 *Ernst Haas-Nachkrieg* (After the War); Museum des 20 Jahrhunderts, Vienna Austria  
*Ernst Haas: Die Schopfung* (The Creation); Photomuseum, Munich, Germany  
*Ernst Haas: Heimkehrer* (Returning Soldiers); Burgenländische Landesgalerie, Eisenstadt, Austria  
 1973 *Ernst Haas: Die Schopfung* (The Creation); Österreichisches Museum, Vienna, Austria  
 1975 *Ernst Haas: Postwar Photographs 1945–1949*; Austrian Institute, New York, New York  
 1976 *Ernst Haas: An American Experience*; International Center of Photography, New York, New York, and Port Washington Public Library, Port Washington, New York  
 1976 *Ernst Haas*; La Fotogaleria, Madrid, Spain  
 1978 *In Deutschland* (In Germany); Photokina, Cologne, Germany  
 1985, 1982 *Ernst Haas: Heimkehrer*; (Returning Soldiers) Galerie Fotohof, Salzburg, Austria  
 1986 *To See, To Be*; Rochester Institute of Technology, Rochester, New York  
*1921 Ernst Haas 1986*; Museum des 20 Jahrhunderts, Vienna, Austria  
 1992 *Ernst Haas in Black and White*; International Center of Photography, New York, New York  
 1992 *American Photographs 1950–1975*; Howard Greenberg Gallery, New York, New York  
 1996 *Ernst Haas (1921–1986)*; Neue Galerie der Stadt Linz, Linz, Austria  
 1999 *Contour and Colour: Ernst Haas an Exhibition of Colour Photography*; Connolly's London, London, England  
 2000 *Ernst Haas: New York*; Soho Triad Fine Arts, New York, New York

### Selected Group Exhibitions

- 1947 *Heimkehrer* (Returning Prisoners); American Red Cross Headquarters, Vienna, Austria

- 1951 *Memorable Life Photographs*; Museum of Modern Art, New York, New York  
 1955 *The Family of Man*; Museum of Modern Art, New York, New York  
 1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York  
 1960 *The World As Seen By Magnum Photographers*; Takashimaya Department Store, Tokyo, Japan  
 1967 *Photography in the 20th Century*; National Gallery of Canada, Ottawa and travelling  
 1972 *Photography into Art: An International Exhibition of Photography*; Camden Arts Centre, London, England  
 1973 *The Concerned Photographer 2*; The Israel Museum, Jerusalem and traveling  
 1975 *Color Photography: Inventors and Innovators*; Yale University Art Gallery, New Haven, Connecticut  
 1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York  
 1979 *Photographie als Kunst 1879–1979/Kunst als Photographie 1949–1979*; Tiroler Landesmuseum, Innsbruck, Austria  
 1980 *Photography of the 50s*; International Center of Photography, New York, New York  
 1982 *Color As Form*; International Museum of Photography and Film, George Eastman House, Rochester, New York  
 1984 *La Photographie Creative*; Pavillion des Arts, Paris, France  
 1985 *Photographs from the Magnum Archives 1932–1967*; Pace/McGill Gallery, New York, New York  
 1994 *Magic Moments: 40 Years of Leica Photography*; and traveling  
*Appeal to This Age, The Photography of the Civil Rights Movement 1954–1968*; Howard Greenberg Gallery, New York, New York  
 1995 *Postwar Europe, 1945–1965. Art After The Flood*; Barcelona, Spain  
 1997 *Masters in Photography: Alfred Eisenstaedt, Ernst Haas, André Kertész, Eugene Smith, Roman Vishniac*; Uma Gallery, New York, New York  
*Photographing Austria*; Leica Gallery, New York, New York  
 2000 *Reflections in a Glass Eye, Works from the International Center of Photography*; International Center of Photography, New York, New York

### Selected Works

- Homecoming Prisoners, Vienna*, 1947  
*White Sands, New Mexico*, 1952  
*Locksmith's Sign, New York*, 1952  
*Fishermen Along the Seine, Paris*, 1954  
*Shadow of a Gondolier, Venice*, 1955  
*Suerte de Cappa, Pamplona, Spain*, 1956  
*Monument Valley, Utah*, 1962  
*Snow Lovers, USA*, 1964  
*Albuquerque, New Mexico*, 1969  
*Abalone Shell, California*, 1970  
*The Art of Seeing with Ernst Haas*, BBC Educational Broadcasting Corporation, 1962

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Ernst Haas, Martin Luther King, Jr., Civil rights statesman, Photograph, gelatin silver print, 34.3 × 22.4 cm, 1963.  
[National Portrait Gallery, Smithsonian Institution/Art Resource, New York  
© Ernst Haas Estate]

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 Haas, The Estate of Ernst and Bondi, Inge, and Ruth A. Peltason, eds. *Ernst Haas Colour Photography*. New York: Harry N. Abrams Inc., 1989.  
 Haas, Alexander and Jim Hughes. *Ernst Haas in Black and White*. Boston: Bulfinch Press, 1992.

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## BETTY HAHN

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### American

Betty Hahn's work is characterized by her relentless experimentation with technical processes and subject matter, and the endearing sense of wit and humor so pervasive in her pictures. These same qualities keep her from being typecast as a "modernist" or "feminist" or some other category of photographer constrained to a particular ideology. Her work is recognizable in that it has no one "signature" appearance. Hahn has experimented with different cameras—plastic toy cameras, 35-mm cameras, the 20 × 24-inch Polaroid camera—and different photographic and non-photographic processes, including gum bichromate prints on paper and fabric, collotypes, cyanotypes, cibachromes, as well as gelatin silver prints, and woodcuts, serigraphy (silkscreening), lithography, trapunto (a stuffed quilting technique), and ceramics—to realize her aesthetic ideas. She was a pioneer in the 1960s and 1970s, along with such figures as Bea Nettles, Robert Heinecken, and Thomas Barrow, in working with various non-silver methods at a time when straight black-and-white photography, much of it documentary, was the only kind of art photography taken seriously.

Hahn was born in Chicago in the fall of 1940 and attended Catholic schools during most of her youth. She showed artistic talent from an early age, and many of the recurring themes and motifs which form her aesthetic signature—horses, flowers, crime, and mystery—first surfaced when she was a young girl. A drawing of two horses Hahn rendered when she was 10 years old was published in *Children's Playmate Magazine*, and she received about 200 fan letters as a result. In 1954, she read Sir Arthur Conan Doyle's *The Complete Sherlock*

*Holmes*, beginning her interest in crime and mystery. And when she was 17, she received her first award, the Hallmark Honor Prize, for a small watercolor landscape. Unlike many adults, Hahn never narrowed her wide-ranging childhood interests, and she made her career out of experimenting with both subject and process.

Her formal art education took place at Indiana University in Bloomfield, Michigan, where she completed both her Bachelor of Arts and Master of Fine Arts degrees in 1963 and 1966, respectively, under the guidance of Henry Holmes Smith. Smith had worked with László Moholy-Nagy, whose work in the 1920s and 1930s had pushed many aesthetic and technical boundaries. Smith encouraged Hahn to do the same, and in 1965 she made her first gum bichromate prints. Without imitating Smith's work, or that of Andy Warhol or Robert Rauschenberg, two artists she admired and whose images influenced her, she developed her own unique style.

After graduate school, she taught design and photography at the National Institute for the Deaf at Rochester Institute of Technology, and later in 1970, transferred to RIT's School of Photographic Arts and Sciences, where she taught until 1975. In the winter of 1976, Betty Hahn was hired by Van Deren Coke to teach photography in the Department of Art and Art History at the University of New Mexico in Albuquerque. The department faculty then included Tom Barrow, Rod Lazorki, and the already famous historian of photography, Beaumont Newhall. She retired in 1997.

Hahn has drawn and continues to draw upon her travel experiences, domestic situations, daily circumstances, and art history for her subjects. Though her techniques may change from project

to project, familiar themes appear and reappear. Since 1970, she has rendered flowers, gardens, and botanical studies in needlepoint and watercolor, and also as Polaroids, monotypes, silkscreens, and gum bichromate prints. She has also made color lithographs, embellishing many of these with whatever materials are at hand including spray paint, felt-tip markers, and instant coffee. In pursuing her interest in themes of crime and mystery, she has followed and documented a stranger throughout streets in London in *Observations of British Intelligence*, 1981; collected and photographed household items destroyed by her Borzoi puppy in *Crime in the Home* 1982; and constructed simulated crime scenes that she then recorded in *Scenes of Crime* 1979. Hahn has also given new life to images appropriated from other sources, masterfully illustrated in her long-running *Lone Ranger* series, which she began in 1974. Initially inspired by an image that she found in a stationery store—an 8 × 10-inch glossy black-and-white Hollywood still photograph—she has altered the iconic figures of the Lone Ranger and his companion Tonto using silkscreen, duo tones, Van Dyke prints, and photolithography. Many of the finished works are colorful and humorous. Silver stars and toy bullets, flocking, Sanka brand instant coffee, and pastels adorn various works in this series. Her titles for these images, *Who Was That Masked Man? I Wanted to Thank Him*, *Starry Night*, and *Phantom Stallion*, to name just a few, are as unique as her alterations, and they reflect her wry sense of humor.

David Haberstitch, curator of photography at the National Museum of American History, Smithsonian Institution, and graduate student classmate at Indiana University, has summarized Betty Hahn's aesthetic sensibility and her career up to the present. Writing for the monograph that accompanied Hahn's 1995 retrospective, he stated that:

...there is a beauty and unity in Hahn's work that renders it a satisfying, multifaceted, intricately interconnected exposition of photography, its traditions, its role in our lives and its surprising affinities with other arts. More than any other artist, in my mind she summarizes, recapitulates, almost embodies, the history of photography.

(Steve Yates, David Haberstitch, Dana Asbury, *Betty Hahn: Photography or Maybe Not*, Albuquerque: University of New Mexico Press 1995, 17)

Betty Hahn continues to live and to work in Albuquerque, New Mexico.

MICHELE PENHALL

*See also:* **Camera: An Overview; Camera: Diana; Coke, Van Deren; Heineken, Robert; László; Manip-**

**ulation; Moholy-Nagy; Newhall, Beaumont; Non-Silver Processes; Print Processes; Rauschenberg, Robert**

### Biography

Born Betty Jean Okon in Chicago, Illinois on 11 October 1940. She received a Bachelor of Arts degree in 1963 and a Master of Fine Arts degree in 1966, both from Indiana University, where she studied under Henry Holmes Smith. In 1967, she moved to Rochester, New York and met Roger Mertin, Bea Nettles, Tom Barrow, and Nathan Lyons. Hahn taught photography and design to deaf students at the National Institute for the Deaf, Rochester Institute of Technology in 1969. She was hired as a visiting artist by Van Deren Coke in January 1976 at the University of New Mexico, and in August that year accepted a full-time tenured position there to teach photography. She retired from the University in 1997. Her numerous awards include: a grant from the New York State Council on the Arts in 1975; National Endowment for the Arts fellowships in 1978 and 1983; Honored Educator award from the Society for Photographic Education in 1984 and 2000, a fellowship from the Visual Arts Research Institute at Arizona State University in 1987; a Polaroid fellowship in 1988. Betty Hahn lives and works in Albuquerque, New Mexico.

### Selected Works

*Road and Rainbow*, 1971  
*Soft Daguerreotype*, 1973  
*Who Was That Masked Man? I Wanted To Thank Him*  
 1974–1979  
*Passing Shots*, 1975–1986  
*Cut Flowers*, 1978–1987  
*Botanical Layouts*, 1978–1980  
*Crime and Intrigue Series*, 1979–1982  
*Shinjuku*, 1984  
*B Westerns*, 1991

### Selected Individual Exhibitions

1973 Witkin Gallery; New York, New York  
 1995 *Betty Hahn: Photography or Maybe Not*; a thirty-year retrospective organized by the Museum of Fine Arts, Santa Fe, New Mexico. Traveled to the International Museum of Photography and Film, George Eastman House in Rochester, New York, the Marble Palace in St. Petersburg, Russia and Granada, Spain

### Selected Group Exhibitions

1967 *Photography Since 1950*; International Museum of Photography at George Eastman House, Rochester, New York  
 1969 *The Photograph as Object*; National Gallery of Canada, Ottawa  
 1970 *The Camera and the Human Façade*; Smithsonian Institution, Washington, D.C.  
*Photography: New Acquisitions*; Museum of Modern Art, New York, New York  
 1971 *Contemporary Photographs*; Museum of Modern Art, New York, New York

- The Multiple Image*; Massachusetts Institute of Technology, Cambridge, Massachusetts
- 1972 *Photography Invitational*; Nova Scotia College of Art and Design, Halifax, Nova Scotia  
*Photography Into Art*; Camden Arts Centre, London, England  
*Historical Processes*, Baltimore Art Museum, Baltimore, Maryland
- 1973 *Light and Lens*; Hudson River Museum, Yonkers, New York  
*New Images 1839–1973*; Smithsonian Institution, Washington, D.C.
- 1975 *Woman of Photography*; San Francisco Museum of Modern Art, San Francisco, California  
*A Pictorial History of the World*; Kansas City Art Institute, Kansas City, Missouri  
*Sélections*; Festival du Photographie, Arles, France  
*Women of Photography*; Sidney Janis Gallery, New York, New York
- 1976 *American Family Portraits: 1730–1976*; Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1978 *Photography: New Mexico*; American Cultural Center, Paris, France  
*23 Photographers/23 Directions*; Walker Art Gallery, Liverpool, England  
*Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York
- 1979 *Attitudes: Photography in the 1970s*; Santa Barbara Museum of Art, Santa Barbara, California  
*20 × 24 Polaroid Color Photographs*; Light Gallery, New York, New York  
*Art for the Vice-President's Residence*; Washington, D.C.
- 1980 *Five Still-Lives*; Robert Freidus Gallery, New York, New York  
*The Magical Eye: Definitions of Photography*; National Gallery of Canada, Ottawa
- 1981 *Erweiterte Photographie*; Fifth International Biennale, Vienna, Austria  
*Marked Photographs*; Robert Samuel Gallery, New York, New York
- 1982 *The Alternative Image*; Kohler Arts Center, Sheboygan, Wisconsin
- 1983 *Women and Their Models*; Catskill Center for Photography, Woodstock, New York
- 1984 *Photographic Alternatives*; Hong Kong Art Centre, Pao Sui Loong Galleries, Hong Kong
- 1985 *Expanding the Perimeters of 20th-Century Photography*; San Francisco Museum of Modern Art, San Francisco, California  
*The American West: Visions and Revisions*; Fort Wayne Museum of Art, Fort Wayne, Indiana
- 1987 *Photography and Art: Interactions Since 1946*; Los Angeles County Museum of Art, Los Angeles, California
- 1988 *Reclaiming Paradise: American Women Photograph the Land*; Tweed Museum, *Passages in Time*; Los Angeles Center for Photographic Studies, Los Angeles, California  
*Art Networks*; Houston FotoFest, Houston, Texas
- 1989 *The Cherished Image: Portraits from 150 Years of Photography*; National Gallery of Canada, Ottawa, Canada  
*Fantasies, Fables, and Fabrications*; Delaware Art Museum, Wilmington, Delaware
- 1990 *Artists Who Love Nature: From Barbizon School to Contemporary Photographers*; The Green Museum, Osaka, Japan  
*Art of Albuquerque*; The Albuquerque Museum, Albuquerque, New Mexico  
*The Collector's Eye*; Museum of Fine Arts, Santa Fe, New Mexico
- 1991 *Photography from New Mexico*; MOSFILM Studio Gallery, Moscow, Russia  
*Patterns of Influence*; Center for Creative Photography, Tucson, Arizona  
*Photography from New Mexico*; Vision Gallery, San Francisco, California
- 1992 *The Modernist Still-Life Photographed*; and traveled to Pakistan, India, Jordan, Saudi Arabia, Egypt, Algeria, Morocco and Greece
- 1993 *Flora Photographica: The Flower in Photography from 1835 to the Present*; Vancouver Art Gallery, Vancouver, British Columbia  
*New Acquisitions*; Denver Art Museum, Denver, Colorado  
*Intentions and Techniques*; Lehigh University Art Gallery, Bethlehem, Pennsylvania
- 1994 *Flowers*; Witkin Gallery, New York, New York  
*Paper Chase*; Raw Space Gallery, Albuquerque, New Mexico

### Further Reading

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- Bloom, John. "Interview with Betty Hahn." *Photo Metro* August 1987: 8–17.
- Hoy, Anne. *Fabrications*. New York: Abbeville, 1987.
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# HEINZ HAJEK-HALKE

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## German

Best known for his production and promotion of abstract *Lichtgrafik* (light graphics), German photographer Heinz Hajek-Halke experimented with nearly every photographic style and technique developed in the twentieth century. Well regarded by his fellow practitioners, he remained a somewhat more obscure figure to the general public until the 1990s, when a renewed historical interest in the arts, politics, and culture of Germany's Weimar republic sparked a resurgent interest in his career. Though he enjoyed early success with his experimental montage, reportage, advertising, industrial, and botanical photographs, Hajek-Halke's major contribution to modern photography remains his development of a unique abstract pictorial idiom in the form of camera-less photographs produced after the Second World War.

Hajek-Halke aligned himself with experimental photographers like László Moholy-Nagy, Man Ray, and Herbert Bayer and was perhaps this group's most tireless promoter of the camera's unique aesthetic possibilities. He eschewed the straight or "objective" style of photography practiced by German contemporaries like August Sander and the Group f/64 school in the United States, in favor of highly mediated montages and abstract imagery produced via creative darkroom experimentation. More than a mere practitioner of this experimental style, Hajek-Halke was an equally passionate photographic educator whose popular books *Experimentelle Fotografie* (1955) and *Lichtgrafik* (1964) had an international influence in part due to text translations into three languages. Rather than conceal his innovative techniques, Hajek-Halke deliberately revealed his working methods in detailed captions noting his exacting darkroom procedures. For example, the caption for the photograph *Tanaquil* in his 1955 book reads:

Exposure mounting.—3 negatives: 1) picture of clouds, 2) agaric (top view), 3) picture of nude, glass negative, was sooted on the back and cleaned with dry brush only insofar as was needed, for the desired pictorial effect.—2 exposures, the enlarger being set differently for each.

(Hajek-Halke, *Experimentelle Fotografie* 1955, unpaginated)

Among Hajek-Halke's most important works were his experimental "light graphic" images made without a camera. More than mere photograms, these images evolved from the photographer's combination of various chemical and mechanical techniques. Hajek-Halke regularly combined non-traditional materials such as wire, glass, dirt, varnish, and fish bones with darkroom procedures like solarization, double exposure, montage, and even the occasional smoking or burning of a negative. Many of the resultant images, like *Friedhof der Fische*, of 1939, retain recognizable forms while an equal number are more fully abstract. In the former, one recognizes the influence of Bauhaus photographer Walter Peterhans's evocative subject matter and the abstract forms of Moholy-Nagy's photograms. In the latter, the weight of the medium's inherent objectivity strains against the subjectivity of the unidentifiable forms to create images that are at once assertive and immediate yet suspended in a kind of dreamy, timeless alchemy.

Born in Berlin in 1898, Hajek-Halke spent the majority of his childhood in Argentina before returning to Germany in 1910 at age 12. Although his father—an academic painter and caricaturist—discouraged him from pursuing a career in the visual arts, in 1915 Hajek-Halke enrolled as a painting student at Berlin's Königlichen Kunstschule. His initial career as a film poster designer was interrupted by his active service in the First World War. At the war's end, the young photographer resumed his studies at the Berlin Museum of Arts and Crafts under the Czech Vienna Secessionist graphic artist Emil Orlik before traveling to Hamburg where he produced publicity photos for a chemical-pharmaceutical firm. Hajek-Halke returned to Berlin in 1923 to work as a picture editor, printer, and draftsman at the Dammert publishing house, but it was not until his 1924 apprenticeship in the studio of famous Berlin photographer, Yva, that he began to seriously explore the expressive potential of the photographic medium through collage and montage. From the mid-1920s through the early 1930s, Hajek-Halke worked as a freelance photojournalist for Berlin's Presse-Photo agency while pursuing his own experimental fine art photography. During this time, he also collaborated with photojournalist Willi Ruge and Bruno Schulz, editor of the journal

*Deutsche Lichtbild*, who hired Hajek-Halke to create layouts and montages for his publication.

Hajek-Halke was enamored with the subject of the female nude throughout his career and this subject constituted the first of his published photos in the late 1920s. One of his most renowned, *Defamation* (1926–1927), features a bird's eye view of a nude model's torso, cropped, enlarged, and diagonally superimposed across a busy Berlin street. In the lower left, three top-hatted men engaged in discussion are balanced by three smaller figures just visible in the upper right. It is difficult to discern if the cryptic title refers to the modern defamation of the once "natural" landscape represented by the model's organic form, to the conversation of the top-hatted trio in the lower corner, or to the photographer's refusal to follow the rules of "straight" photography. In *Defamation*, the model's rounded curves are reiterated in the tires of the cars at the top of the scene and in the men's hats, yet her organic form seems otherwise out of place, writ large amidst an urban modernity that literally passes over and by her. Thus, if Hajek-Halke is to be viewed as ahead of his time for his atypical technical innovation, it is perhaps equally important to note that his frequent formal opposition of presumably "natural" female forms with all things cultural, modern, or intellectual marked him as a man entirely of his time.

Like so many artists who remained in Germany throughout the Third Reich, the degree of Hajek-Halke's complicity with, and resistance to, the Nazi regime is difficult to ascertain in historical retrospect. Although he joined the National Socialist Party in 1933, Hajek-Halke shortened his last name to "Halke" later that year and moved to Lake Constance in the Bodensee region in a move that some historians have viewed as a kind of transgressive "inner exile." Proclaiming his outrage at the fact that Hitler's Propaganda Ministry requested him to falsify documentary photographs, Hajek-Halke turned his attention to the less politically-charged field of zoological macro-photography. At the same time, however, he won a gold medal at the 1933 International Photography exhibition and continued to write how-to articles for amateur photographer periodicals in the field of small animal macro-photography. During his years at Lake Constance, Hajek-Halke developed a passion for natural science with a particular interest in herpetology. In the mid-1930s, he contributed photographs and essays to a Natural Science newspaper and traveled to Brazil to conduct research at the Butantan Snake Farm. Though he considered emigrating to Brazil, Hajek-Halke returned to Germany in 1938 and to more politically sensitive work

creating aerial photographs for the Dornier-Werken airplane manufacturing firm in Friedrichshafen. This work was interrupted by World War II and, ultimately, by the photographer's internment as a French prisoner of war in 1944–1945.

As was the case for many German photographers in the 1930s, Hajek-Halke lost all his equipment in the war and as a result, channeled his postwar energy into the founding of a snake-breeding farm that produced snake products and medical leeches for the pharmaceutical industry. He began renewed attempts at painting but was quickly drawn back into his lifelong interest in experimental photography. Hajek-Halke joined Otto Steinert's avant-garde *fotoforum* group in 1950 and in 1955, was appointed as a Lecturer in Graphic Design and Photography at West Berlin's Academy of Fine Arts, a post he held for more than a decade.

In his critically acclaimed 1955 book, Hajek-Halke noted that its purpose was to "stimulate the interested viewer and show him as concrete pictures those things which he can perceive at any time in his closest surroundings" (Hajek-Halke, *Experimentelle Fotografie* 1955, unpaginated preface). When considered in tandem with his expressed desire to resume the photographic experiments of the 1920s' Dessau Bauhaus, it is clear that Hajek-Halke's later work represents the successful synthesis of his early experimental imagery with his World War II era experience in aerial photography and scientific macro-photography. In the decades preceding his death in 1983, Hajek-Halke's continued aesthetic innovation and dedication as a teacher won him many awards, including the Cultural Prize for German Photography and the coveted David Octavius Hill Medal. His work has been acquired by New York's Museum of Modern Art, Germany's Folkwang Museum, Kestner Museum, Berlin Kunstbibliothek, and France's Pompidou Center, among others.

In 1964, art historian Franz Roh described the process of viewing Hajek-Halke's photographs as necessarily challenging. He noted in the introduction to *Lichtgrafik*,

One is disposed... not only to accept them in detail, since they contain both macro- and microscopic statements, as it were. Bold chiaroscuro configurations are impinged upon by smaller flourishes, by light of increasing and diminishing intensity. The most diverse linear particles of light and form are permeated by every conceivable nuance of shading. The eye is led by stages from the purest white, via light, cloudy opacities, to a wide range of medium greys and an abundance of blacks—a profusion which effectively avoids the purely decorative.

(Hajek-Halke, *Lichtgrafik*, 1964 unpaginated preface)

As a photographer who remained (and served) in Germany throughout both world wars and whose complicity with the Third Reich remains unclear, a summary of Hajek-Halke's personal biography requires a similarly nuanced attention focused upon the details of his life and his broader contributions to the medium.

LEESA RITTELMANN

*See also:* **Aerial Photography; Montage; Multiple Exposures and Printing; Photogram; Photography in Germany and Austria**

### Biography

Born in Berlin, Germany, 1 December 1898. Childhood in Argentina, returns to Berlin 1910. Studied painting at Berlin's Königliche Kunstschule, 1915–1916 and 1919–1923. Active service in WWI, 1917–1919. Studies with Berlin photographer Yva, 1924. Photographer for *Presse-Photo* and *Deutsches Lichtbild*, 1925; Joins National Socialist Party, 1933; Aerial photographer at *Dornier-Werke*, Friedrichshafen, 1939–1944; Joins Senckenberg Society for Natural Science, 1936; Freelance photographer, 1947; Joins Otto Steinert's fotoform group, 1950–1951. Professor of Graphic Design and Photography, West Berlin Hochschule für Bildende Künste, 1955–1970. Awarded Gold Medal, Internationalen Presseausstellung, Rome, 1933; Kulturpreis, Society of German Photographers, 1965; David-Octavius Hill Medal and Honorary Membership in the Society of German Photographers, 1973. Appointed Associate Member of the International Institute of Arts and Letters, Franklin Institute for the History of Art, 1956. Died in West Berlin, 1983.

### Individual Exhibitions

- 1951 *Subjektive fotografie*; Staatlichen Schule für Kunst und Handwerk (State Art and Crafts School); Saarbrücken, Germany
- 1956 *Lichtgrafik*; Franklin Institut, Lindau, Germany, traveled to German Society for Photography; Cologne, Germany
- 1957 *Lichtgrafik*; Staatliche Landesbildstelle; Hamburg, Germany
- 1958 Werkkunstschule; Bielefeld, Germany
- 1959 *Fotografia Sperimentale di H-H*; Biblioteca Comunale; Milan, Italy
- 1960 *German Light-Graphics by Hajek-Halke*; National Museum of Modern Art; Tokyo, Japan
- 1965 *Lichtgrafik*; Galerie am Dom, Frankfurt, Germany
- 1966 *Lichtgrafik*; Galerie Clarissa, Hannover, and Galerie Seestrass, Ludwigsburg, Germany
- 1967 *Lichtgrafik*; Carleton University, Ottawa, Ontario, Canada; University of Montreal, Montreal, Quebec, Canada, and Het Sterckshof, Antwerp, the Netherlands
- 1978 *Heinz Hajek-Halke*; Galerie Werner Kunze, Berlin, Germany
- 1997 *Heinz Hajek-Halke: Der große Unbekannte Photographien 1925–1965*; Haus am Waldensee, Berlin, Germany

- 1998–1999 *Heinz Hajek-Halke—Zum 100. Geburtstag*; Galerie Eva Poll, Berlin, Germany
- 2001 *Hajek-Halke*; Galerie Priska Pasquer, Cologne, Germany
- 2002 *Heinz Hajek-Halke (1898–1983)*; Centre Pompidou—Musée National d'Art Moderne, Paris, France

### Group Exhibitions

- 1954 *Foto-Grafik*; Sauermondt-Museum, Aachen, Germany (traveled to Museum für Angewandte Kunst, Vienna, Austria 1956)
- 1957 *herbert bayer/hajek-halke*; Kunstgewerbemuseum, Zurich, Switzerland
- 1970 *Fotografie-Fotografik-Lichtgrafik*; Landesbildstelle, Berlin, Germany
- 1978 *Die Freiheit des Fotografen—Montagen/Collagen/Lichtgrafiken*; Fotomuseum im Stadtmuseum, Munich, Germany
- 1984 *Subjektive Fotografie, Images of the 50s*; Museum Folkwang, Essen, Germany (traveled to the San Francisco Museum of Modern Art, San Francisco, California)
- 1999 *Lichtseiten*; Kunstverein Ludwigshafen, Ludwigshafen, Germany
- 2000 *Das Experimentelle Photo 1930–1960*; Galerie Argus Fotokunst, Berlin, Germany
- 2002 *Photographie*; Kunsthaus Lempertz, Berlin, Germany

### Selected Works

- (*Üble Nachrede*) *Defamation*, 1926–1927
- Das Piano—Doppelbelichtung (Piano—Double Exposure)*, c. 1927
- Das Eva-Chanson*, c. 1929
- Banjo-Spieler (Banjo Player)*, c. 1930
- Stehender Akt (Standing Nude)*, 1933
- Schwarz-weißer Akt (Black and White Nude)*, 1936
- Friedhof der Fische (Fish Cemetery)*, 1939
- Initiation (für Franz Roh, 7.1.63)*, 1963
- Akt im Spiegel (Nude in Mirror)*, c. 1930
- Die Wartende (Waiting)*, 1958–1963
- Kamakura*, 1958–1963
- Das Diluviale Aquarium (The Diluvial Aquarium)*, 1958–1963

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- Hajek-Halke, Heinz. *Experimentelle Fotografie. Lichtgrafik*. Bonn: Athenaeum Verlag, 1955.
- Hajek-Halke, Heinz. *Lichtgrafik*. Düsseldorf and Wien: Econ-Verlag GmbH, 1964.
- Hajek-Halke, Heinz. "Vom Photogramm zum Photoherbarium." In *Photoblätter* 12.Jg., no. 1, Berlin, (January 1935).
- Heinz Hajek-Halke: *Der große Unbekannte. Photographien 1925–1965*. Exh. cat. Berlin: Haus am Waldsee, 1998.
- Heinz Hajek-Halke. *1898–1983*. Exh. cat. Paris, Göttingen, Centre Georges Pompidou, 2002.
- Honnef, Klaus, et al. *Heinz Hajek-Halke: Die Ersten Dreissig Jahre*, 2005.



Heinz Hajek-Halke, Ohne Titel, 1950–1968, Photo: Georges Meguerditchian.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

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## PHILIPPE HALSMAN

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### American

Blending technical precision with “psychological portraiture,” Philippe Halsman made unique, rich photographs of mid-twentieth-century icons. His photographs of actors, politicians, artists, academics, and other luminaries adorned the pages of the big American picture magazines from 1941 to 1979. He had the unmatched number of 101 *Life* covers to his credit. During the height of his career his work was so widely admired that in a 1958 poll conducted by *Popular Photography*, Halsman was named one of the “Ten Greatest Photographers.” Beginning in 1941, Halsman explored surrealism in a decades-long collaboration with the Spanish surrealist artist Salvador Dalí. The collaboration led to startling photographs, perhaps the most recognized and elaborate of which is *Dalí Atomicus*. In this dream-like photograph, Dalí, a canvas, a chair, two cats, and a splash of water all appear to defy gravity by hanging suspended in midair.

Born in 1906 in Riga, Latvia, Halsman was raised by his father, a dentist, and his mother, a school principal. Young Philippe had an upper-middle-class, Jewish upbringing with education in the arts and in several languages. His first foray into photography was in 1921, when he began using his father’s old 9 × 12-cm view camera to photograph family and friends. He completed a Bachelor of Arts degree in 1924 and then from 1924 to 1928 studied electrical engineering at the Technische Hochschule in Dresden, Germany. While studying in Dresden, he began to work as a part-time freelance photographer. In 1928 while the family vacationed in the Austrian Alps, a hiking accident resulted in his father’s death. Anti-semitism in the area at that time contributed to the accusation, trial, and conviction of Philippe for the death of his father. In 1930, after serving two years in prison, Halsman was freed due to the efforts of important intellectuals, including Albert Einstein and Thomas Mann. Halsman rejoined his family in

Paris in 1931. He studied briefly at the Sorbonne in 1931, writing French poetry, before pursuing photography on his own. In 1932, he started his own portrait studio in the Montparnasse section of Paris.

From an early point in his development as a portrait photographer, Halsman’s approach was to reveal and capture something about the private inner person that was not normally seen by the public. This brought depth and life to his portraits. Later in his career, Halsman often wrote about “psychological portraiture”:

If the photograph of a human being does not show a deep psychological insight it is not a true portrait but an empty likeness. Therefore, my main goal in portraiture is neither composition, nor play of light, nor showing the subject in front of a meaningful background, nor creation of a new visual image. All these elements can make an empty picture a visually interesting image, but in order to be a portrait the photograph must capture the essence of its subject.

(Halsman 1972, 7)

Halsman’s technical approach evolved from his desire to render clear, precise images showing emotion. Careful lighting rendered images with dramatic highlights and shadows. From the start of his career, Halsman focused sharply, eschewing the more fashionable soft-focus technique. He needed large negatives for great detail. The classic 9 × 12-cm view camera that he began his career with was capable of all of this but was slow. The turning point came after a discouraging sitting with Andre Gide, a writer who Halsman “admired above any other.” Halsman decided he needed a camera capable of quickly capturing the emotion on his subject’s face before it disappeared. The Leica, Rolleiflex, and Hasselblad, which allowed simultaneous viewing and photographing, were all tools that Halsman used, but their negatives were still too small to satisfy him. Halsman’s compromise was to design a 9 × 12-cm twin-lens reflex (TLR) camera, built in 1936 by the grandson of the first camera maker. In 1946 he

refined his camera to the TLR 4 × 5-inch Fairchild-Halsman, built for him by the Fairchild Corporation.

Between 1932 and 1940, Halsman achieved recognition in Paris as one of the top portrait photographers. He shot extensively for magazines such as *Vogue* and *Vu*, in fashion and portraiture. At that time he sought out and photographed many notable figures of French art, literature, and theatre. But Halsman's life in Europe came to an end in 1940 with Hitler's march on Paris. His wife and children had visas and were able to leave for New York, but Halsman had to flee south from Paris as a refugee. He was only able to obtain an emergency visa to the United States due to the assistance of First Lady Eleanor Roosevelt, Thomas Mann, and Albert Einstein, among others.

In New York with his family, Halsman started anew. A portfolio that he shot for Connie Ford in 1941 gained recognition and got him a first assignment on hats with *Life*. The photography he then went on to make while working on freelance assignments for *Life* and other big American picture magazines of the time, such as *Look* and *The Saturday Evening Post*, gave his work the widespread exposure that assured him great lasting, popular success. His portraits, from the 1940s through the 1970s, ran the gamut of notables, from the Duke and Duchess of Windsor to actor Marlon Brando, from Albert Einstein to sex symbol Marilyn Monroe. In striving to capture the essence of his many famous subjects, Halsman succeeded in creating some of the most recognized and celebrated portraits ever taken of them.

Halsman and others have written on how he evoked a psychological response from his sitters. Halsman's pathos-filled portrait of Albert Einstein in 1947 came about during a conversation with the scholar that turned to Einstein's feelings about his role in creating the atomic bomb. In contrast, for his vulnerable yet seductively confident 1952 photo of Marilyn Monroe in a corner, Halsman used a very different approach. Positioning her in the corner, he and his assistants flirted with her to get Monroe's responses. A signature method for catching subjects off guard that Halsman asked of many of his sitters was to have them jump. His theory of "jumpology" and photos of notable people jumping appear in *Philippe Halsman's Jump Book*.

Besides his considerable achievements as a photographer, Halsman was one of a handful of people influential in the creation of the American Society of Magazine Photographers (ASMP), crucial in setting standards for the trade. He was elected president in 1945. In 1962, he formed the Famous Photographers School with Richard Avedon, Alfred Eisenstaedt, Irving Penn, and others and became one of its guiding faculty.

With the end of World War II, and the attainment of U.S. citizenship, Halsman was again able to travel. In 1951, he returned to Europe and photographed leading figures such as painters Marc Chagall and Henri Matisse. He was then asked to join Magnum Photos as a contributing member so that his work could be distributed by the agency outside of the United States. In 1960, he went to the Soviet Union to photograph the leading luminaries there. In 1966, he traveled to Switzerland to photograph writer Vladimir Nabokov.

In 1979, the last year of Halsman's life, his photographic achievements received widespread exposure in the form of a major retrospective exhibition at the International Center of Photography in New York City. The exhibition toured throughout the United States until 1986. In 1998, another major retrospective was launched, this time at the National Portrait Gallery by the Smithsonian Institution. *Halsman: A Retrospective* was published to coincide with the exhibition. The exhibition toured the United States, Britain, and France through 2002.

**See also: Life Magazine; Magnum Photos; Popular Photography; Portraiture; Surrealism**

### Biography

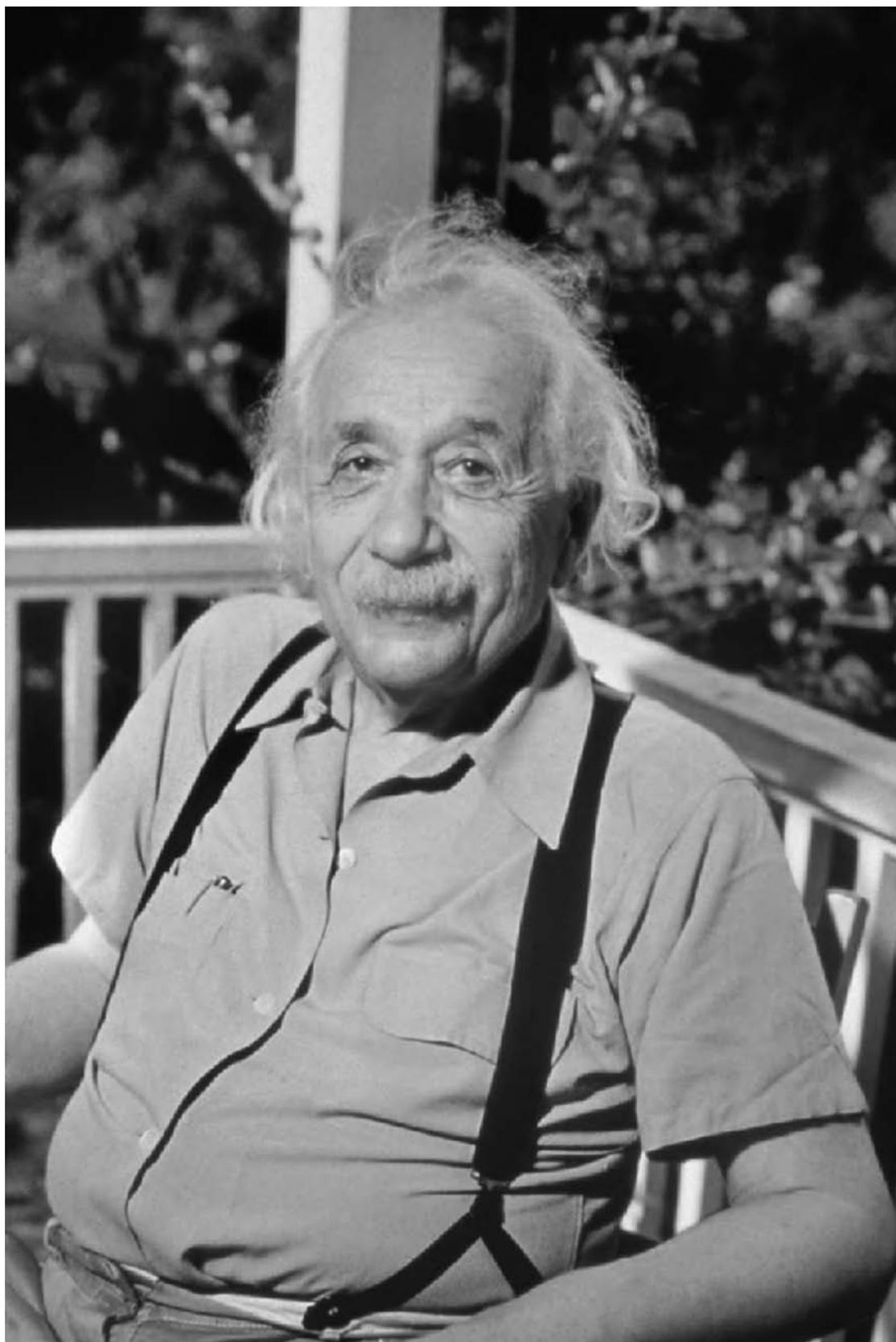
Born in Riga, Latvia, 2 May 1906. Received U.S. citizenship in 1948. Attended Vidus Skola in Riga, 1922–1924, received B.A.; attended Technische Hochschule in Dresden, Germany, 1924–1928, studied electrical engineering; attended the Sorbonne in Paris, 1931; self-taught in photography. Instructor in Famous Photographers School, Westport Connecticut, 1969–1979; President, American Society of Magazine Photographers, New York, 1945, 1954. Recipient "World's Ten Greatest Photographers Award," *Popular Photography*, New York, 1958; Newhouse Award, 1963; Golden Plate Award, American Academy of Achievement, 1967; Life Achievement Award, American Society of Magazine Photographers, 1975. Died in New York City 25 June 1979.

### Individual Exhibitions

1979 International Center of Photography, New York, New York, and traveling  
 1980 Foto Galerij Paule Pia, Antwerp, Belgium  
 1985 Galerie zur Stockeregg, Zurich, Switzerland  
 1998 National Portrait Gallery, Smithsonian Institution, Washington, D.C., and traveling in United States and Europe  
 2001 *Philippe Halsman: 100 Photographs*; Burke Gallery, Plattsburgh State Art Museum, Plattsburgh, New York

### Group Exhibitions

1936 *Exposition Internationale de la Photographie Contemporaine*; Musee des Arts Decoratifs, Paris, France



Philippe Halsman, Albert Einstein in his home, 1947.  
[© *Philippe Halsman/Magnum Photos*]

- 1951 *Memorable Life Photographs*; Museum of Modern Art, New York, New York
- 1965 *12 International Photographers*; Gallery of Modern Art, New York, New York
- 1978 *Photos from the Sam Wagstaff Collection*; Corcoran Gallery of Art, Washington, D.C., traveling (United States and Canada)
- 1979 *Fleeting Gestures: Dance Photographs*; International Center of Photography, New York, traveling (United States and Europe)  
*Life: the First Decade 1936–1945*; Grey Art Gallery, New York University, New York, New York (toured the United States)
- 1980 *Photography of the 50s*; International Center of Photography, New York, New York, and traveling
- 1982 *Lichtbildnisse: Das Portrat in der Fotografie*; Rheinisches Landesmuseum, Bonn, Germany
- 1983 *Photography in America 1910–1983*; Tampa Museum, Tampa, Florida
- 1984 *Sammlung Gruber*; Museum Ludwig, Cologne, Germany
- 2003 *Jump! Photographers Get off the Ground*; National Gallery of Australia, Canberra, Australia, traveling

### Selected Works

- Andre Gide*, 1936  
*Albert Einstein*, 1947

- “*Dali Atomicus*,” 1948  
*Marc Chagall Venice*, 1951  
*Marilyn Monroe*, 1952

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- Halsman, Philippe. *Dali's Mustache*. New York: Simon & Schuster, 1954, and reissued in Paris: Flammarion, 1994.
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- Halsman, Philippe. *Halsman: Sight and Insight*. Garden City, NY: Doubleday, 1972.
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- Spencer, Ruth. “Philippe Halsman.” *British Journal of Photography* 10 October (1975).

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## HIROSHI HAMAYA

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### Japanese

Hiroshi Hamaya is one of the great names of photojournalism in Japan, of a similar stature to Ken Domon and Ihee Kimura. His strongest contribution to twentieth century photography, however, is his series of aerial views of wild and dramatic landscapes, including pioneering shots of Mt. Everest. Born in Tokyo, Hamaya began his career in photography in 1931. In 1933, he worked in a photography department of an aviation laboratory, where it might be assumed that he acquired his taste for aerial photography. Self-taught, he became a freelance photographer in Tokyo in 1937, his pictures capturing both the changes of the city and the changes of the people during the inter-war years. After the defeat of Japan in World War II, Hamaya focused on the country's reconstruction with modern urban architecture. It was during this period the elements of Hamaya's mature style began to be codified, with two major publications attesting to this new aesthetic: *Yukiguni*

(*Snow Country*), 1956 and *Urah Nihon (Japan's Back Coast)*, 1957. Yet his photographic thinking and his original style only emerged some years later.

*Yukiguni* is a work of long gestation. In 1939, Hamaya was sent to Takada in the Niigata area in order to make a report about a military camp. During his first stay, he met an ethnologist, Keizo Shibusawa, who impressed Hamaya with his knowledge and rigorous sense of observation. Applying this knowledge, Hamaya visited this region over a ten-year period, centering his interest for the most part on a village called Kuwadoridani, near Takada. His choice of subject matter encompassed a broad sampling of photographic topics: candid studies of villagers, daily life, farm work, and scenic views of the area covered in snow. In this manner, he describes the life in the village during various commemorations and ceremonies, like the winter Festival of Fire, also showing the relation between the peasants and their divinities. The pictures reveal the deep respect that links the

villagers and farmers to their land in an area covered by snow four months of the year. Yet what this series truly revealed can only be understood in an immediate Japanese post-war context where it can be seen as a reply to the rapid modernization and the American occupation. Because the villagers of Kuwadoridani are isolated, they do not benefit from the technical progress, changes of mentality, or Americanization of the urban spaces. But neither are their time-honored traditions disturbed. Hamaya used an original technique of oscillating between larger, almost abstract, views that describe the life of the people and intimate, close-up shots of individuals such as *Woman Planting Rice*, 1955. This photograph depicts a woman passing through a rice field. A formal analysis of this picture can elicit the interpretation that farmers are being left by the wayside, but it can also be read as a quest for more traditional values, a quest for identity, and a specific form of awareness. This oscillating between the documentary and personal reflection are a unique character of early works by Hamaya.

Hamaya next passed many years taking pictures of villages along the West coast of Japan. Much like an ethnologist, he records work in the fields, rituals, the way of living, and the organization of rural society. These pictures were collected in *Urah Nihon (Japan's Back Coast)* of 1957. Hamaya further developed and deepened his themes, bringing to the fore the relations between the villagers and the historic and geographic frame of the places where they live, in lives punctuated by seasons and ceremonies. Hamaya's realism and his focus on agriculture, fishing, and traditional folklore provide a counterpoint to the migration of people to great urban centers in the massive modernization of Japan of the 1940s and 1950s.

With these two collections, Hamaya secured his reputation in Japanese photography circles. Further success arrived when works from these series were selected for the exhibition *The Family of Man* at the Museum of Modern Art, New York in 1955, which also toured Japan. Hamaya secured another milestone in Japanese photography with his entry to Magnum Photos in 1960, the first Japanese photographer to join this Paris-based agency. Although Hamaya traveled extensively on photojournalistic assignments, his strongest work remained that which was realized in his native land. In 1960, he published a series of pictures entitled *Okori to Kanashimi no Kiroku (Record of Anger and Sadness)*, through which he stands up against the Japanese government at the time of the Japan-U.S Security Treaty (ANPO).

During the 1960s, however, portraits of Japanese life gradually disappear from his work, although he

returned to the theme in 1976 with a series devoted to the life of Japanese women in the Showa era. He increasingly turned to what might be called natural architecture portraits, taking up aerial photography that results in a set of color, panoramic views of Japan as published in collections entitled *Nihon Rettō (The Japanese Archipelago)* and *Landscape of Japan*, 1960–1964. Through aerial photography Hamaya turns his gaze to the world landscape, shooting in America, Canada, Greenland, Australia, Algeria, Turkey, Western Europe, and most dramatically, in Nepal with his extraordinary series of black-and-white aerial views of the Himalayas. These photographs are featured in two publications: *Aspects of Nature* (1980) and *Aspect of Life* (1981), and are more than landscapes. They are better described as portraits of nature, wherein Hamaya, with his lens, sculpts mineral and vegetal components into a natural architectural order.

Although the aerial work on a formal level is strikingly different than Hamaya's earlier photographs, the consistent thread is the photographer's reliance on the notion of place. In the aerial works, Hamaya seeks out places seeming to become, or at the opposite end of the spectrum, are still wild. He expresses strength through images of mountains or, volcanoes in which nature is the sole law. More than straightforward panoramas, his photographs, as in those of icy landscapes or deserts, present an abundance of details that require the viewer to create order through observation and rational thought, much as humans create order through their actions on nature.

A modest man, Hamaya often downplayed his achievements, but was eloquent when he stated:

[I feel] photography is less creative than painting: sometimes I tell myself that I'm not a very creative person...but at the same time I know that photography is more a matter of finding than of creating. We wander round the world trying to find things and to decide they are important.

(Interview with Frank Horvat, November 1988, *Entre Vues*, Paris: Nathan, 1990)

Hamaya died in 1999 at his home in Kanagawa Prefecture.

THOMAS CYRIL

*See also: Aerial Photography; Domon, Ken; Magnum Photos; Photography in Japan*

### Biography

Born 1915, Ueno district, central Tokyo. Freelance photographer based in Tokyo 1937–1945. Member of Tohsha group, 1941–1942. Relocated to Takada, Niigata Prefecture, 1945–1952; based in Oiso, Kanagawa Prefecture.



Hiroshi Hamaya, Woman planting rice, Toyama, 1955.  
[© Hiroshi Hamaya/Magnum Photos]

## HAMAYA, HIROSHI

ture, 1952 until his death. Awarded Prize of the Year of the Japan Photographic Society, 1958. Contributing photographer for Magnum Photos from 1960. Hasselblad Foundation International Award in Photography and Honorary Member, Royal Photographic Society of England, 1997. Died 1999.

### Individual Exhibitions

- 1946 *Document of the Heavy Snowfall in Takada City*; Izumoya Department Store, Takada, Japan  
1947 *Seven Artists in Echigo*; Daishi Bank Hali, Takada, Niigata Prefecture, Japan  
1957 *The Red China I Saw*; Takashimaya Department Store, Tokyo  
1959 *Ook Dit is Japan*; Leiden Museum, Leiden, Netherlands  
1960 *The Document of Grief and Anger*; Matsuya Gallery, Tokyo, Japan  
1969 *Hamaya's Japan*; Asia House, New York, New York  
1970 *Nature in Japan, Photokina '70*; Cologne, Germany  
1981 *Hiroshi Hamaya: 50 Years of Photography*; Takashimaya Department Store, Wako Hall and Fuji Photo Salon, Tokyo, Japan  
1982 *Form of the Earth*; Takashimaya Department Store, Tokyo, Japan  
1986 *Hiroshi Hamaya: Fifty Years of Photography*; International Center of Photography, New York, New York  
1989 *Hamaya Hiroshi*; Kawasaki City Museum, Kawasaki, Japan  
1997 *Hamaya Hiroshi, Sixty-Six Years of Photography*; Metropolitan Museum of Photography, Tokyo, Japan

### Group Exhibitions

- 1955 *The Family of Man*; Museum of Modern Art, New York, New York  
1959 *Biennale Internazionale di Fotografia*; Venice, Italy  
1960 *The World as Seen by Magnum*; Takashimaya Department Store, Tokyo, Japan  
1965 *12 Photographers*; Museum of Modern Art, New York  
1972 *The Concerned Photographer*; Smithsonian Institution, Washington, D.C.

- 1979 *Japanese Photography Today and its Origin*; Gallery of Modern Art, Bologna, Italy  
*Japan: A Self-Portrait*; International Center of Photography, New York, New York  
1980 *The Imaginary Photo Museum*; Kunsthalle, Cologne, Germany  
1984 *Sammlung Gruber*; Museum Ludwig, Cologne, Germany  
1986 *Beautés du Japon: Coutumes populaires, folklore et modes de vie*; Mairie du 9ème arrondissement, Paris, France.  
1989 *Europalia 89, Japan-Belgium*; Museum of Photography, Charleroi, Belgium  
2003 *Japan: un renouveau photographique*; Hôtel de Sully, Paris, France

### Selected Works

- Yuki Guni (Snow Country)*, 1956  
*Urah Nihon (Back Regions of Japan)*, 1957  
*The Red China I Saw*, 1958  
*Children in Japan*, 1959  
*Okori to Kanashimi no Kiroku (Record of Anger and Sadness)*, 1960  
*Landscape of Japan*, 1964  
*The Mount Fuji: A Lone Peak*, 1978  
*Summer Shots: Antarctic Peninsula*, 1979  
*Aspects of Nature and Aspects of Life*, 1981  
*Women in the Showa Era*, 1985

### Further Reading

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Tada Tuguo, *I grandi fotografi: Hiroshi Hamaya*, no. 14, Milan: Fabri, 1982.  
Ryuichi, Kaneko, and Iizawa Kohtaro. *Twelve Photographers in Japan 1945–1955*. Yamaguchi, Japan: Yamaguchi Prefectural Museum, 1990.  
Kineo, Kuwabara, Hiraki Osamu, and Mitsuhashi Sumiyo. *Century of Photography: Hiroshi Hamaya: Sixty-six Years of Photography, 1931–1990*. Tokyo: Metropolitan Museum of Photography, 1997.

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# HANS HAMMARSKIÖLD

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## Swedish

Hans Hammarskiöld, along with his contemporaries in the 1940s and 1950s, contributed to significant changes in Swedish photography, bringing it from styles that relied on conventions of the past to more contemporary photographic expressions. His

body of work includes a rich representation of nature as well as cityscapes, fashion, and industrial photographs that feature distinctive lighting with a rich contrasts of tones.

Born in 1925 in Stockholm, Hans Hammarskiöld is largely self-taught in photography. While studying at secondary school, Ostra Real, from

1936 to 1944 in Stockholm, he discovered photography and became fascinated with its possibilities. He spent a great deal of time taking pictures and developing prints in the darkroom. After high school, Hammarskiöld spent six months as an assistant to Sven Thermanius, a well-known cinematographer. In 1947, Hammarskiöld bought his first camera, a Rolleiflex, and, in 1948 became an apprentice photographer at portrait Studio Ugglå, where he studied under Rolf Winquist, an outstanding Swedish portraitist of the time.

Hammarskiöld's photographic career really began in Stockholm in 1949, at an exhibition titled *Unga fotografer* (Young Photographers), a show organized by a group of contemporary photographers. The photographers who made up this group wished to separate themselves from both the subject matter and style of the photographic establishment made up of the generation of pre-war photographers. These photographers celebrated what the younger generation saw as an outdated, romanticized view of the Swedish national identity.

One of Hammarskiöld's images from this time, *Barcelona 1949*, shows his digression from the portraiture style he had adapted from Winquist, the movement in this image differing considerably from the style he had been learning as an apprentice. It also displays the sharp contrast of tones with deep blacks and bright whites, a significant departure from the modulated grays prevalent in Swedish photography at the time. In *Frost, 1949*, Hammarskiöld also diverges from convention in focusing on one detail of nature, rather than shooting an over-all scene. This technique becomes a characteristic of his photography over the years, and this image of grains of grass with a leaf in the upper left-hand corner is the first of his many photographs of nature, and more specifically of the magical beauty of frost.

In 1950, Hammarskiöld focused on architecture and fashion and worked for a year at Sten Didrik Bellander's studio. At the time, Bellander's studio was a common meeting place where young photographers frequently congregated. Hammarskiöld had his first individual exhibition at Rotohallen in Stockholm in 1951, and he won the newspaper "Svenska Dagbladet" prize that same year.

During the early 1950s, Hammarskiöld traveled to the United States, which strongly influenced his developing photographic style. Hammarskiöld set off to discover what was happening abroad during this transitional time for postwar Europe and met leading photographers in New York such as Edward Steichen, W. Eugene Smith, and Irving Penn.

Edward Steichen, director of photography at the Museum of Modern Art (MoMA) in New York at

the time, became an important influence for Hammarskiöld as Anna Tellgren illustrates in *Tio Fotografer*, *Self-perception*, and *Pictorial Perception*. They formed a lasting friendship, and Steichen encouraged the young photographer. Hammarskiöld's work was included in two of Steichen's exhibitions at MoMA: *Postwar European Photography* (1953) and *The Family of Man* (1955). Hammarskiöld would later take several striking portraits of the great photographer, including *Edward Steichen 1968*.

In 1955–1956, Hammarskiöld joined Condé Nast in London, working for *Vogue* magazine. His contributions included fashion stories, portraits, advertising, food, and interior photography. In addition to this commercial work, Hammarskiöld wandered around London taking captivating images of the city. *Battersea Bridge, 1955* and *Chelsea Embankment, 1955* portray an enigmatic quality of London, with dramatic lighting and dark silhouettes structuring the images. These photographs were exhibited at the Institute of Contemporary Arts in London in 1957.

At this time, Hammarskiöld was also taking black-and-white, highly contrasted but intimate portraits of his family. In his finely composed photographs of his pregnant wife, *Caroline, 1955* and his daughter, *Suzanne, 1961*, Hammarskiöld used accentuated lighting and sharp contrasts. During this time Hammarskiöld took his remarkable portraits of the American poet of Swedish origin Carl Sandburg, resulting in *Sandburg, 1959*. The image features distinctive lighting, adding sharpness and clarity to this elegant portrait.

Returning from London in 1957 to work in Stockholm, Hammarskiöld became and remains a freelance photographer. In 1958, he was one of the 10 founding members of "Tio Fotografer" (Ten Photographers). The group included Hammarskiöld, Sten Didrik Bellander, Harry Dittmer, Sven Gillsätter, Rune Hassner, Tore Johnson, Hans Malmberg, Pal-Nils Nilsson, Georg Oddner, and Lennart Olson, many of whom were among the young photographers who exhibited their work together back in 1949. Ten years later, after many of them had been abroad as a result of their postwar isolation from the world of photography outside of Sweden, the group formed itself officially. Like Hammarskiöld, a few of the group had spent time in the United States while some traveled within Europe, notably to Paris. The reunited group established an agency called Tiofoto in 1959.

Between 1958 and 1968, Hammarskiöld produced picture stories, food photography, still-life, portraits, and industrial photography. He also prepared illustrations for many books.

## HAMMARSKIÖLD, HANS

In 1967, on assignment for a Swedish company, Hammarskiöld started creating “Pictoramas.” These are color visual multimedia shows using up to 36 different projectors and often synchronized with music. Hammarskiöld also photographed artists and their work, such as American sculptor Claes Oldenburg and the great Russian dancer Rudolf Nureyev. He published a book of holographs with Swedish artist and poet Carl Fredrik Reuterswärd in 1969 titled *Laser*.

Throughout his career, Hammarskiöld has taken photographs of nature, frequently focusing on details that result in images which are fairly abstract. In *Gotlandsstrand*, 1973, a feather is lit up in the foreground with the shining sun in the background, separated by the ocean and unique rock formations. The line of the translucent feather adds a decorative quality to the image found in many other of his images such as “The Royal Palace, Stockholm, 1970.” The swan’s curved white neck frames part of the image, again presenting a graphic aspect of the image with intense black-and-white contrasts. Hammarskiöld’s many photographs of nature celebrate its beauty and complexity. In Jan Cederquist’s text, *Hans Hammarskiöld, Photographer* (1979), Hammarskiöld is quoted:

I’m very concerned about what we’re doing to nature today. As a photographer I could try influencing opinions by showing ugly deforestation areas, animals killed by pesticides and the like. But I prefer doing it the opposite way. To show the beauty and magic of nature. To try to make people see and feel what’s really at stake.

Hammerskiöld still illustrates books today, taking many pictures of nature, working mainly in color since 1984. He has illustrated 25 books, and his photographs have been published internationally. His work is also found in collections across the world, including MoMA, the Library of Congress, and the Bibliothèque nationale de France in Paris.

KRISTEN GRESH

**See also:** Condé Nast; History of Photography: Postwar Era; Olson, Lennart

### Biography

Born in Stockholm, 17 May 1925. Attended Ostra Real, 1936–1944; self-educated in photography; assistant to cinematographer Sven Thermanius, 1947; apprentice at Studio Ugglå under portraitist Rolf Winquist, Stockholm, 1948. Photographer, Bellander Studio, Stockholm, 1950; *Vogue* magazine, Condé Nast Publications, London, 1955–1956; freelance photographer (fashion, architecture, and nature) in Stockholm, since 1957; founding member of “Tio Fotografer,” Stockholm,

1958; freelance multimedia shows since 1967; illustrated 25 books since 1950s. Living in Stockholm, Sweden.

### Individual Exhibitions

- 1951 Rotohallen; Stockholm, Sweden
- 1956 *London*; Institute of Contemporary Arts; London, England
- 1958 *London*; Artek; Stockholm, Sweden
- 1962 *Scandinavian Design Cavalcade*; Svensk Form; Stockholm, Sweden
- 1979 *Retrospective*; Camera Obscura; Stockholm, Sweden
- Retrospective*; Douglas Elliott Gallery; San Francisco, California
- 1981 Stephen White Gallery; Los Angeles, California
- 1984 Vision Gallery; San Francisco, California
- 1985 *Stockholm*; Bloomingdale’s; New York
- 1987 Gotlands Fornsal; Visby, Sweden
- 1989 *Barn, barnbarn*; Upplands Konstmuseum; Uppsala, Sweden
- 1993 *Subjectivt sett*; Fotografiska Museet; Stockholm, Sweden
- 2002 *Reflexer-bilder från ett halvt sekel*; Waldemarsudde; Stockholm, Sweden

### Group Exhibitions

- 1949 *Unga fotografer (Young Photographers)*; Rotohallen; Stockholm, Sweden (1950, traveled to New York)
- 1951 *Jeunes Photographes de Suède*; Galerie Kodak; Paris, France
- Subjektive Fotografie*; State Art and Crafts School; Saarbrücken, Switzerland
- 1952 *Weltausstellung de Photographie*; Lucerne, Switzerland
- 1953 *Postwar European Photography*; Museum of Modern Art; New York and traveling
- Svensk Fotokonst 1948–1951*; Gothenburg Konstmuseum; Gothenburg, Sweden
- 1954 *Svensk fotografi av idag, svartvitt*; National Museum of Stockholm; Stockholm, Sweden
- Subjektive Fotografie 2*; Saarbrücken, Germany
- 1955 *Fotografi 55*; Svenska Fotografernas Förbunds jubileumsutställning; Stockholm, Sweden
- The Family of Man*; Museum of Modern Art; New York and traveling
- 1958 *Fotokunst*; Lunds Konsthall; Lund, Sweden
- 1962 *Svenskarna sedda av 11 fotografer*; Moderna Museet; Stockholm, Sweden
- 1970 *Tio Fotografer*; Bibliothèque Nationale; Paris, France
- 1971 *Contemporary Photographs from Sweden*, Library of Congress; Washington, D.C.
- 1978 *Tusen och En Bild/1001 Pictures*, Moderna Museet; Stockholm, Sweden
- 1982 *The Frozen Image: Scandinavian Photography*; Walker Art Center; Minneapolis, Minnesota
- 1984 *Six Swedish Photographers*, LACPS; Los Angeles, California
- 1985 “*Subjektive Fotografie*,” *Bilder der 50er Jahre*; Museum Folkwang; Essen, Germany

### Selected Works

- Barcelona*, 1949
- Frost*, 1949
- Edward Steichen 1968*, 1968
- Battersea Bridge*, 1955
- Chelsea embankment*, 1955
- Caroline*, 1955

Suzanne, 1961  
 Sandburg, 1959  
 Gotlandsstrand, 1973  
 The Royal Palace, Stockholm, 1970

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# HAND COLORING AND HAND TONING

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The practise of applying colour by hand onto monochromatic photographs was common from almost the very beginnings of photography until well into the mid-twentieth century, by which time commercially viable colour processes had been developed and replaced the need to add colours to a black and white print. To consider the use and need for hand colouring it is important to appreciate the expectancies of photographers in the early nineteenth century. It was soon after the advent of the Daguerreotype and Calotype that photographers questioned their art's inability to render natural colours. Despite several attempts by a succession of inventors throughout the 1800s, it would not be until 1907 that the Lumiere brothers were successful in creating and manufacturing their Autochrome process. Yet the cumbersome nature and expense of early color processes ensured that hand-coloring persisted.

The technique flourished especially as a service offered by the portrait photographer. By the end of the nineteenth century, many establishments offered not only delicate coloured additions to the portrait but sometimes would completely over-paint the photograph in oils, watercolour, or crayons to such an extent that the resulting hybrid generally presented the visual characteristics of both painting and photograph with the aesthetic qualities of neither. Often the best colourists had been miniature

portrait painters whose craft had been superseded by the advent of the photograph. These painters found their skills were in demand for applying colour to glass plates or prints and retouching—removing technical defects and improving the appearance of the subject. Many photographers who had higher aspirations than the family portrait found such practise derisory to the seriousness of their work.

Travel photographers aiming their work at the popular market often coloured their prints as well as the lantern slides used in their lectures. Burton Holmes, an American photographer active between the 1880s and 1950s, was a well-known producer of coloured glass slides to the popular market. In later years Holmes's slides were hand painted to such a high standard by a team he himself trained that the results compared favorably to slides produced by modern colour film (Colebeck, 14).

The humble picture postcard was initially coloured by hand in the late nineteenth century. Stencils were produced to allow block colours to be applied selectively by teams of workers in factories throughout the world. As the popularity of postcards grew, this labour-intensive method was mostly replaced by machinery by the late 1920s.

Whether by hand or machine, colouring had initially been used to replicate a natural rendition; it also eventually created its own aesthetic, one largely asso-

ciated with the glamour and film industries. By the 1930s, reproductions in popular magazines were often from hand-coloured photographs. Hollywood film stars were seen delicately coloured at a time when the movies in which they starred were shot in black and white. Even after the invention of Technicolour, the cinema industry in the 1940s and into the 1950s still employed hand colourists, primarily to work on movie stills and publicity shots. As films were often shot under controlled lighting in the studio, the still photographer with slower lenses than the film cameraman would produce their work in monochrome, with the publicity departments reproducing their prints from hand-coloured photographs.

It was common in the 1930s for portrait photographers to supply clients with hand-coloured prints. The methods of colouring varied depending on the intensity of colour required. Normally, a sepia-toned print was used as the warmth of the base provided a better rendering to the colours of the inks, dyes, and paints used, and also ensured none of the print would be seen as black and white. Many books offered both the professional and amateur photographer advice on the technique of hand colouring while simultaneously expressing a general mistrust of this practice, especially for the serious photographer.

Public taste for colour, even in its crudest form, had induced portrait photographers to offer to their customers coloured photographs which, sometimes, are far removed from works of art. However, specialists in such work may plead extenuating circumstances; for example, severe competition (Clerc, 463).

The mediums recommended by this and other volumes had different characteristics and results depending on the qualities of the print. Coloured dyes adhered best to glossy prints while smoother

matte papers responded better to water colours. Pastel crayons were suitable especially if the user had an understanding of sketching, though the complications suggested by the amount of formulae required to treat the print prior to working with oil paints would deter all but the most dedicated. The air brush was employed for its smoothness in applying colour, usually after areas of the print had been masked off, and brushes of various sizes used to highlight detail.

As colour films became cheaper and thus more widely used, the need for hand colouring receded. Designers still used selective hand colouring in advertisements and especially fashion magazines well into the 1950s, often using blocks of colours in a similar method to the picture postcards of the turn of the century. Though occasionally still used, and replicated now by computer retouching, it is the distinctive and recognisable look of the hand-coloured print that is its use and value long after colour photography has become the norm, employed occasionally, in most instances purely for its nostalgic appeal.

MIKE CRAWFORD

*See also:* **Vernacular Photography**

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# ERICH HARTMANN

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## American

Erich Hartmann's strongly composed vision of documentary photography not only led him to join Magnum Photos in 1952, but to successfully apply his vision to other realms with sensitivity and insight as a self-named working photographer. His concise style brought him commercial projects where he exercised

and experimented with the documentary genre. One of his most poignant projects was to document the deserted Nazi concentration camps decades after the war, challenging his ability to capture the essence of objects and place. This may appear as a counterpoint to much of the work he was known for in the technology field, yet he developed a specialty in bringing out the essence of seemingly inanimate objects, such

as computer components, revealing their power and expression. Hartmann who exhibited in Austria, Holland, Germany, Italy, and Japan, was firmly committed to the Magnum collective, serving on the board and as president, and is attributed to being the first to bring the techniques of photojournalism to corporate assignments.

The first child of a prosperous, middle-class Jewish couple, Hartmann was born in 1922 in Munich, and made his first photo in 1930. He fled Germany with his family to Albany, New York, when he was 16 years old. There, he worked in a textile mill and attended evening high school and night classes at Siena College. Hartmann served in the U.S. Army in England, took part in the invasion of Normandy, and after the war he served in Civil Affairs as an interpreter in Belgium and Germany. In 1946, he moved to New York City, married Ruth Bains, and began working for two years as an assistant portrait photographer before turning freelance. After meeting Robert Capa in 1951, he was invited to join Magnum Photos a year later and continued to develop his documentary focus. Although he never formally trained as a photographer, he was influenced by the work of photographer and prominent art director Alexey Brodovitch, Berenice Abbott, and Belgian photographer Charles Leirens at the New School for Social Research, and Werner Bischof and the Farm Security Administration photographers such as Ivan Massar and Clyde (“Red”) Hare.

As a freelance photographer based in New York City, Hartmann generated photo essays and reports for major magazines in the United States, France, Germany, Italy, and Japan. His photo essays were published in major magazines including mainstream news and business magazines such as *Fortune*, *Life*, *Time*, *Newsweek*, *Business Week*, *The New York Times Magazine*, *Paris-Match*, *Die Zeit*, *Stern*, travel and leisure publications such as *Venture*, *Vogue*, *Travel and Leisure*, *Connoisseur*, and science publications such as *GEO*, and included general interest and topics related to high technology, genetics, electronics, and scientific themes. Hartmann also developed corporate and advertising clients, including Litton Industries, Pillsbury, RCA, Ford Motor Company, IBM, Boeing, and Schlumberger. Hartmann took both color and black and white on assignment depending on the project. He also carried with him a 35 mm camera loaded with black and white film, and a couple of extra rolls that he shot to document his life on assignment and personal aspects of his life. Hartmann was an early colorist and for a period of time specialized in laser photographs that were exhibited in Europe and the United States. He mastered a

technique that allowed him to alter angles of the photograph without distorting the object.

In the fine-arts area, Hartmann had his first one-man show “Sunday Under the Bridge” at the Museum of the City of New York in 1956, and he continued exhibiting worldwide throughout his career, both independently and in Magnum Photos presentations.

Membership in Magnum Photos developed and influenced Hartmann’s style and working method but he developed a more personalized approach. While from 1955 to 1961 his main assignments were photo-essays for top magazines, he turned to corporate and institutional projects that showed a uniquely human face in science and industry. The documentation of satellite production done for the European Space Agency and many other “*high technology stories*” he has told reveal his “precision” of composition and concern for documentary authenticity. His fascination with how technology embodies also the beautiful led him to intimate portraits of precision-manufactured components. “It was a certain kind of view, that was no longer dependent on posing everything. And I came upon this from being interested in presenting objects in a way they hadn’t been looked at before.”

As a working photographer Hartmann explored varied themes in numerous countries, later exhibiting social aspects of what he found there. For example, his “Mannequin Factory” exhibition came from an assignment—some of the images evoking a metaphor for the dehumanizing horrors of our time. And his last major projects provide a glimpse of the photographer’s personal philosophy.

From 1969 onwards Hartmann lectured students at different institutions in the United States, including lectures at the University of Syracuse and New York University and in Europe. He had a deep commitment and sense of responsibility to help develop young photographers and always had an intern working with him. Hartmann’s longtime association with Magnum provided mutual support from colleagues such as Elliott Erwitt, Eve Arnold, and Inge Morath, who was a strong supporter of his later project, “In the Camps.”

While “In the Camps” deviates from his usual subject matter, it maintains Hartmann’s ability to allow the objects to speak for themselves. In the haunting images of Nazi concentration camps as they were in 1995, even devoid of people, the camps speak loudly of the horrors they contained. Hartmann photographed these places as an indebtedness to escaping them and “to fulfill a duty that I could not define and to pay a belated tribute with the tools of my profession.” With “In the Camps” the feeling from these penetrating images and the essence of its meaning evokes the human tragedy

that took place, and it is a powerful reminder. A second project that was completed after Hartmann's death, "Where I Was," offers an autobiographical look at his career and the photographs he took along the way. Reminders of his concise style and recurring fascination with laser light and reflected abstractions can be seen, displaying the depth in his accomplished journalistic and technical skills. The observations of the world around him and of people's relationship with their environments reveal a multifaceted, reflected view of the ordinary.

Hartmann the working photographer was surrounded by high technology and technical ways of looking at objects around us, while at the same time he was a self-proclaimed "commonplace" photographer who had a way of looking at the ordinary with unusual angles and perspectives. Following his death in 1999, he was recognized for his contribution to photography and young photographers that he nurtured and supported and with the naming of the Erich Hartmann Arts Centre at the United World College of the Adriatic in Duino, Italy, in February 2000.

JANET YATES

See also: **Capa, Robert; Magnum Photos**

### Biography

Born in Munich, Germany, 29 July 1922. Immigrated with family to United States, 1938, naturalized 1943. Served in U.S. Army 1943–1945. Self-educated in photography. Freelance photographer from 1950. Lecturer at Syracuse University, International Fund for Concerned Photographers, New York University, University of Maryland, Summer Academy in Salzburg. Received Newhouse Medal, Syracuse University, New York; Art Directors Award, New York, 1968, 1977; Photokina Award, 1972; CRAF International Award of Photography; member of Magnum Photos from 1952, served on Board 1967–1986, President 1985–1986. Died New York City, 4 February 1999.

### Individual Exhibitions

- 1956 *Sunday Under the Bridge*; Museum of the City of New York, New York
- 1962 *Our Daily Bread*; New York Coliseum, New York, New York, and traveling
- 1971 *Mannequin Factory*; The Underground Gallery, New York, New York, and traveling
- 1973 *Europe in Space*; The Photographers' Gallery, London, England
- 1976 *Carnet de Routes' Natures Mortes*; Photogalerie, Paris, France
- 1977 *Photographs with a Laser*; AIGA Gallery, New York, New York, and Amsterdam, the Netherlands
- 1978 *Play of Light*; Neikrug Gallery, New York, New York
- 1981 *Vu du Train (Train Journey)*; Galerie Olympus, Paris, France, and traveling
- 1983 *Macroworld*; Galerie Olympus, Paris, France, and traveling

- 1984 *Erich Hartmann Slept Here*; Residenz, Salzburg, Austria, and New York, New York
- 1985 *The Heart of Technology*; Galerie Olympus, Paris, France, and traveling
- 1987 *Washington*; Magnum Gallery, Paris, France
- 1988 *Veritas*; Cathedral of St. John the Divine, New York, New York
- 1991 *High Technology*; Olympus Gallery, Berlin, Germany, and traveling
- 1995 *In the Camps*; Gallery at the Arc de Triomphe, Paris, France, and traveling
- 2000 *Where I Was*; Galerie Fotohof, Salzburg, Austria, and traveling

### Group Exhibitions

- 1955 *Subjektive Fotografie 2*; State Art and Crafts School, Saarbrücken, Germany
- 1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York
- 1960 *Photography in the Fine Arts – II*; Metropolitan Museum of Art, New York, New York
- The Sense of Abstraction in Contemporary Photography*; Museum of Modern Art, New York, New York
- 1965 *Photography In America 1850–1965*; Yale University Art Gallery, New Haven, Connecticut
- 1967 *International Exhibition of Photography: The Camera as Witness*; Montreal Expo, Montreal, Canada
- 1972 *Photokina*; Cologne, Germany
- 1979 *This Is Magnum*; Takashimaya Department Store, Tokyo, Japan
- 1980 *Magnum*; Galerie Le Cloître Hotel de Ville, St. Ursanne, Switzerland
- 1989 *In Our Time: The World As Seen By Magnum Photographers*; Minneapolis Institute of the Arts, Minneapolis, Minnesota, and traveling
- 2002 *Magnum Photographers: The Classic Years 1941–1985*; Andrew Smith Gallery, San Francisco, California

### Selected Works

- Rhode Island/Man Pointing, Reflected in a Puddle*, 1949
- Woman Preparing Dough for Bread*, 1956
- Shapes of Sound, IBM Voice Recognition Study*, 1960
- Dover-Calais Ferry*, 1967
- Cystosine Flask*, 1981
- Mannequin Factory*, 1969
- Prisoner's Uniform. Forest of Below*, 1995
- Family Therapy, Veritas*, 1991

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Erich Hartmann, Mannequin Factory, Long Island, New York, 1969.  
[© Erich Hartmann/Magnum Photos]

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## JOHN HEARTFIELD

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### German

Helmut Herzfeld's Anglicization of his name to John Heartfield in the summer of 1916 was in protest to a nationalistic slogan being repeated around Germany, "May God Punish England" (*Gott Strafe England*). The decision to change his name as a form of protest is an example of a life and career that was devoted to, and motivated by, socially conscious action. Not a photographer himself, Heartfield spent his life using photography as a form of politically motivated art. The early part of his career was spent with the Berlin Dada group in which he and his close friend, the painter George Grosz, pioneered the technique of "photomontage." Strictly speaking, photomontage is a technique that creates a new artwork by appropriating and combining pieces from existing photographs. However, it is not uncommon to see a photomontage made with a combination of photographs and other materials, whether text, drawing, or found object. Heartfield and the other members of the Berlin Dada group used photomontage to create disruptive, often nonsensical artworks inspired by the brutality and senseless violence of World War I. In fact, Heartfield and his brother, Weiland Herzfelde (who added an "e" to his name, at the same time Helmut changed his name) were both drafted for service in the war. Heartfield served from 1914 to 1916 when he, by all accounts, staged a nervous breakdown in order to ensure his discharge from the military. Early photomontage was also meant to critique the forces of business and commerce as well as the Expressionist art movement. From Heartfield's Dada period onward, he diverged from his use of photomontage in his art.

Heartfield's work changed a great deal as he moved away from his earliest Dada-influenced pieces and toward photomontages more explicitly in reaction to current events. This shift was con-

nected to his increasing involvement with the German Communist Party. The 1924 photomontage entitled *Ten Years Later: Fathers and Sons*, inspired by the ten year anniversary of the beginning of World War I, was his first piece that made explicit reference to contemporary events. In it, a row of skeletons appears to be suspended above a group of very young boys dressed as soldiers marching to war. In the foreground looms a German general, positioned to lead the young soldiers. Both a remembrance of the dead and a warning against future wars, this piece provoked strong reactions when it was displayed, enlarged, and surrounded by various mementos of the war, in the front window of his and Weiland's bookstore and publishing house, Malik Verlag. At one point, it attracted such a crowd that the police had to be called in to restore the flow of traffic outside the storefront.

Heartfield continued to use photomontage as a means of political critique for the balance of his career. Like many politically motivated artists, he did not seek distribution through the traditional channels of museums or galleries—though it did eventually find him in some small degree—but rather in posters, postcards, and on book and magazine covers, mostly those published through Malik Verlag. His work as a book jacket designer was also his primary means of financial support. The majority of Heartfield's work appeared initially in the magazine *Arbeiter-Illustrierte-Zeitung*, or *A-I-Z* (The Workers' Illustrated Newspaper). The Communist-affiliated magazine, aimed primarily at German workers, was founded in Berlin in 1925 but, like Heartfield himself, was forced to relocate to Prague in 1933 when Hitler came to power. *A-I-Z* was remarkable for two reasons: (1) unlike other similarly-aimed periodicals of the time, it used photography in an innovative way, and (2) it is one of the few examples outside of the former Soviet Union of avant-garde art that success-

fully reached a mass audience. Though Heartfield contributed photomontages to *A-I-Z* as early as 1930, his contributions were more frequent and substantial after his flight from Germany. He became an editor of the magazine for a time, and was frequently provided space for commentary on current events. In 1938, shortly before Germany invaded Czechoslovakia, the magazine ceased production and Heartfield fled to England under threat of extradition back to Germany. He also published works in the magazine *VI—Volks Illustrierte* (People's Illustrated).

An apt example of Heartfield's work during this period is *Adolf—the Superman. Swallows gold and spouts junk* (1933) (*Adolf, der Übermensch: Schluckt Gold und redet Blech*). This photomontage, one of his better known works, appeared in *A-I-Z* and subsequently received a form of mass distribution via large reproductions posted throughout Berlin. The image is one of Hitler, mouth open as if to speak. His chest cavity appears to be an X-ray, so that his ribs are visible, as are the gold coins that form his spine and fill his stomach. Both the subject matter and formal features of this photomontage illustrate many of the important aspects of Heartfield's mature work. The majority of his pieces produced for *A-I-Z* were directed specifically against Hitler and the Nazis. The use of the title—which is as much a caption, and a part of the work itself, as it is a title—to explicate and reinforce the meaning of the images is a feature that becomes more prevalent during this period. Finally, the combination of images from conventional (often journalistic) photography with those that have been manipulated to create a visual disruption was a common technique in Heartfield's photomontages.

Once in England, although Heartfield continued to support himself as a commercial artist and a book jacket designer, he also continued his anti-Nazi work. His work was included in the group exhibition *Living Art in England*. A version of *Kaiser Adolf: The Man Against Europe* appeared on the front page of *Picture Post* in September 1939, but in 1940 Heartfield was interned as a person of German nationality. This not only restricted his artistic output, it also adversely affected his health. In 1950, he was able to repatriate to Germany and settled first in Leipzig, later in East Berlin. He there returned to his former work as a designer of stage sets, book jackets, and political posters. Once back in Germany, he received a number of honors and awards, such as his nomination by Bertolt Brecht to the German Academy of Arts in 1956. However, like Heartfield, Brecht was an outsider in the post-World War II German art and political scene. The milieu of the German art that remained was much different than it had been in the

interwar period. Avant-garde artistic techniques such as photomontage were held suspect in favor of social realism. Finding himself a committed artist without an organization to be committed to, Heartfield's later life provided an example of the conundrum of the Western artist who would attempt to make political art outside the gallery system.

Yet John Heartfield's work has endured and continues to inspire generations of politically motivated artists. His photomontage style has also had a deep impact on advertising photography, particularly in the juxtapositions of startling imagery with socio-political commentary. He particularly inspired Andy Warhol, who emerged from an advertising background to become one of the most influential artists of the twentieth century.

SCARLETT HIGGINS

*See also:* **Agitprop; History of Photography: Interwar Years; Manipulation; Montage; Photography in Germany and Austria; Propaganda**

### Biography

Born Helmut Herzfeld in Berlin-Schmargendorf, Germany, 19 June 1891. Studied at Royal Bavarian Arts and Crafts School, Munich, Germany, 1907–1910; Arts and Crafts School in Berlin-Charlottenberg, 1912–1914. Commercial artist for paper manufacturers Bauer Brothers, Mannheim, 1911–1912. Military service, 1914–1916. Founded periodical *Neue Jugend* and publishing house Malik Verlag with his brother, Wieland Herzefelde, 1916–1918. During same period, also directed scientific documentaries for UFA in Berlin and designed scenery for films. With his brother and George Grosz, edited satirical magazines *Jedermann sein eigener Fussball* and *Die Pleite*; with Grosz and Raoul Hausmann edited *dada 3*, 1919–1920. Scenic director of the Max Reinhardt Theatres in Berlin, 1921–1923. Editor of satirical magazine, *Der Knüppel*, 1923–1927. Designed photomontages for *Arbeiter Illustrierte Zeitung* (AIZ) and book covers for the Malik Verlag and other publishers, 1929–1933. Designed book covers and illustrations for the publisher Lindsay Drummond and Penguin Books, 1941–1950. Received offer of lectureship on satirical graphics at Humboldt University in East Germany, 1948. Designed scenery and posters for the Berliner Ensemble and Deutsches Theater in Berlin, 1950. Received full professorship at the Deutsche Akademie der Künste, 1960. Won first prize for a mural at Werkbund Exhibition in Mannheim, 1914. Nominated by Bertolt Brecht to the German Academy of Arts, GDR, 1956. German National Prize for Art and Literature, 1957. Medal for Fighter against Fascism, 1933–1945, 1958. Peace Prize of the GDR, 1961. Died in Berlin, 26 April 1968.

### Individual Exhibitions

1932 While visiting the USSR, exhibits in Moscow  
 1920 Exhibits in Strasbourg  
 1934 Narodnig galerie; Prague, Czechoslovakia

## HEARTFIELD, JOHN

- 1935 Maison de la Culture, Paris, France  
1938 ACA Gallery; New York  
1940 Illegal exhibition; Basel, Germany  
1946 Exhibits in Amsterdam, the Netherlands  
1957 *John Heartfield and the Art of Photomontage*; Deutsche Akademie der Künste, Berlin, Germany (traveled to Erfurt, Halle)  
1958 Exhibitions in Moscow, Peking, Shanghai, and Tientsin  
1965 *John Heartfield*; Ernst Múzeum, Budapest, Hungary  
1969 *John Heartfield 1891–1968, Photomontages*; Institute of Contemporary Arts, London, England  
*John Heartfield*; Ausstellung der Deutschen Akademie der Künste zu Berlin, Berlin, Germany  
1972 Deutsche Akademie der Künste; Berlin, Germany  
1976 *John Heartfield*; Staatliche Museen zu Berlin, National-Galerie, Berlin, Germany  
Galerie Rönessance Röne Minde; Zurich, Switzerland  
*One Man's War Against Hitler*; Arcade Gallery; Bond Street, London, England  
1980 *Grosz/Heartfield: the artist as social critic*; University of Minnesota, Minneapolis, Minnesota  
1981 *Daumier & Heartfield: politische Satire im Dialog*; Staatliche Museen zu Berlin, Berlin, Germany  
1986 *John Heartfield: Photomontages of the Nazi period*; Patrick & Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin  
1989 "Benütze Foto als Waffe!": *John Heartfield, Fotomontagen*; Ausstellung der Stadt-und Universitätsbibliothek Frankfurt am Main aus Anlass des Jubiläums; Frankfurt, Germany  
*Hurray, the butter is gone! John Heartfield's photomontages of the 1930s*; Presentation House Gallery, North Vancouver, British Columbia  
1992 *John Heartfield, AIZ: Arbeiter-Illustrierte Zeitung, Volks Illustrierte, 1930–1938*; Kent Gallery, London, England  
1993 *John Heartfield: Photomontages*; Museum of Modern Art, New York, New York  
1994 *Neged Hitler!: fotomontaz'im, 1930–1938*; Muze'on Yisra'el, Olam Spertus, Israel

### Selected Works

- Das Spiel Der Nazis Mit Dem Feuer* (The Nazis Playing with Fire), *A-I-Z*, February 28, 1935  
*Auch ein Propagandaminister* (Also a Propaganda Minister), *A-I-Z*, August 22, 1935  
*Die drei Weisen aus dem Sorgenland* (The Three Magi from the Land of Sorrow), *A-I-Z*, January 3, 1935  
*Hitlers Friedenstaube* (Hitler's Dove of Peace), *A-I-Z*, January 31, 1935

- Hitlers bester Freund* (Hitler's Best Friend), *A-I-Z*, August 15, 1935  
*Hitler erzählt Marchen II* (Hitler tells Fairy Tales II), *A-I-Z*, March 5, 1936

### Selected Group Exhibitions

- 1920 *International Dada Fair*; Burckhard Gallery, Berlin, Germany  
1928 *Film und Foto*; International Werkbund, Stuttgart. Also, first ABRKD exhibition, *Kapital und Arbeit*; Berlin; and Novembergruppe exhibition, Berlin, Germany  
1934 International Caricature Exhibition; Mánes Gallery, Prague, Czechoslovakia  
1937 *50 Years at Mánes*; Mánes Gallery, Prague, Czechoslovakia  
1939 *Living Art in England*; London Gallery, Cork Street, London, England  
1946 *Militant Art*; Basel, Germany  
1966 "Der Malik-Verlad 1916–1947"; Berlin, Germany

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John Heartfield (Helmut Herzfelde), Die drei Weisen aus dem Sorgenland (The three magi from the Land of Sorrow), from "AIZ, Das Illustrierte Volksblatt," January 3, 1935, p. 16, rotogravure print, rephotographed montage with typography, 37.9 × 26.9 cm, Museum Purchase, ex-collection Barbara Morgan.  
[Photograph courtesy of George Eastman House]

# DAVID MARTIN HEATH

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## Canadian, born United States

David Martin Heath, photographer and teacher, began photographing in the early 1950s and in 1957 moved to New York City where he developed his own dark, lyrical style of “street photography” while working as a photo assistant to earn a living. His deep commitment to the art of photography propelled him to publish the seminal book, *A Dialogue with Solitude*, in 1965, which was the outcome of two successive Guggenheim fellowships in 1963 and 1964. His photographs explore the human psyche, delving deeply into the most intimate moments of his subjects, and communicate these emotions on both very personal and universal levels. His subjects include the wide array of emotions found in children, the relationships between men and women of all ages, and the character of solitude and fragility. Using a variety of media from 35 mm to Polaroid instant film, Heath’s studio is the street where he photographs human nature and the human condition. His influences came from not only photography and the arts, but from philosophy, religion, and childhood experiences. Fundamentally, his photographs are best viewed not as single images, but as sequences: series of emotions, thoughts, and responses to what he is seeing in his environment, presented in poetic relationships to each other to elicit an effective and affective sense of his vision.

What I have endeavored to convey in my work is not a sense of futility and despair, but an acceptance of life’s tragic aspects. For out of acceptance of this truth: that the pleasures and joys of life are fleeting and rare, that life contains a larger measure of hurt and misery, suffering and despair—must come not the bitter frustration and anger of self-pity, but love and concern for the human condition.

(Heath 2000, Preface)

Born in Philadelphia on 24 June 1931, Heath was abandoned by his parents at the age of four years old and grew up in foster homes and orphanages until quitting school at the age of 16 to pursue a job as a photo finisher. After his service at the end of the Korean War, he returned to the United States with an even keener interest in photography and pursued post-secondary education in the Philadelphia and

Chicago areas. Heath was influenced and inspired by the photo essays in the magazines of the 1940s and 1950s, and was particularly moved by Ralph Crane’s 1947 *Life* magazine essay “Bad Boy’s Story” concerning orphans and foster children, which addressed his personal experience.

In 1957, Heath left Chicago for New York City, where he attended a class with W. Eugene Smith at the New School for Social Research in 1959 and a workshop in Smith’s loft in 1961. Inspired by the photographs of his teacher, he realized the power that photography had as a means of artistic expression. Heath worked as an assistant to commercial photographers during the late 1950s and early 1960s and attempted to build a career around photojournalism. However, his desire was to be a creative photographer. His photographs were exhibited first in the 7 Arts Coffee Gallery in New York, and he was given his first major one-man show by the Image Gallery in 1961. In 1964, his photographs were published by *Contemporary Photographer* (Winter 1963/1964) published by Lee Lockwood, himself a photojournalist. During the 1960s, he exhibited with major museum and university art galleries, including the Museum of Modern Art, New York, the George Eastman House, Rochester, New York, and Yale University in New Haven, Connecticut.

His street photographs of the 1950s and 1960s were influenced more by the work of Robert Frank, which stressed the ambiguity possible in the single image and its relationship to other images in a sequence. His photographs—tragic, comic, and poetic—are imbued with a sense of solitude of the individual. “Disenchantment, strife and anxiety enshroud our times in stygian darkness” (Heath 2000).

Recognized as one of the seminal photography books of the 1960s, *A Dialogue with Solitude* remains the central body of work by which Heath is recognized. The 82 photographs, taken over a ten-year span from his service in Korea to his time in Philadelphia, Chicago, and New York City, achieve the unified and meaningful statement that he sought in his work. Arranged in 10 sections and designed to be viewed in sequence, the photographs investigate the human condition—from isolation, loneliness, despair, and destruction to laughter and love. John Szarkowski, Director of Photography at the Museum

of Modern Art, has said that Heath's photographs "combined the freedom and spontaneity of the small-camera approach with a rare formal intensity and precision. His pictures possess stability, simplicity and great emotional force." The book is a moving, eloquent statement of both hope and despair.

Through his teaching, Dave Heath has quietly influenced a wide range of photographers and is the direct antecedent of photographers who turn their cameras on subjects that have a deep personal connection to their lives, such as Larry Clark and Nan Goldin. Heath taught at the Dayton Art Institute, Ohio, and Moore College of Art in Philadelphia, Pennsylvania in the late 1960s before moving to Toronto to teach at the Ryerson Polytechnical Institute from 1970 to 1996. Having a deep affinity with the work of Diane Arbus, and having been greatly affected by her suicide in 1972, he continued to photograph, but redirected his investigation to new mediums—most particularly those of the instant Polaroid, slide sound projections, and journals, which he continues to work on today.

Dave Heath presently lives in Toronto, Canada, where he is represented by Michael Torosian (Lumiere Press) who recently re-issued *Dialogue with Solitude* (2000). Howard Greenberg Gallery in New York City also represents him. Heath's photographs can be found in numerous collections, including the Museum of Modern Art, New York; the Art Institute of Chicago; the International Museum of Photography, George Eastman House in Rochester, New York; and the National Gallery of Canada in Ottawa.

VINCENT CIANNI

See also: **Frank, Robert; Street Photography**

### Biography

Born in Philadelphia, Pennsylvania, 24 June 1931; Served in the U.S. Army during the Korean War, 1952–1954; studied at Institute of Design, Illinois Institute of Technology, Chicago, 1955–1956; moved to New York City and worked as an assistant, 1957; first solo exhibition at Image Gallery, 1961. Instructor in Photography at the School of the Dayton Art Institute, Ohio, 1966–1967; Moore College of Art, Philadelphia, Pennsylvania, 1967–1969; Ryerson Polytechnic Institute, Toronto, Canada, 1970–1996. John Simon Guggenheim Memorial Fellowship, 1963, 1964; Canada Council Grant, 1981. Currently lives in Toronto, Canada.

### Selected Works

*Korea*, 1953  
*Vengeful Sister*, Chicago, 1956  
*Sheila and Arnie at 7 Arts Café*, 1958

*Couple Kissing*, c. 1961  
*Cleveland, Ohio*, April 1966

### Individual Exhibitions

1958 7 Arts Coffee Gallery, New York, New York  
 1961 Image Gallery, New York, New York  
 1963 *A Dialogue with Solitude*; Art Institute of Chicago, Chicago, Illinois, and traveled to George Eastman House, Rochester, New York  
 1964 *David Heath/Paul Caponigro*; Heliography Gallery, New York, Judson Memorial Church, New York City, New York  
 1968 Phoenix College, Phoenix, Arizona Focus Gallery, San Francisco, California  
 1979 *Songs of Innocence*; Walter J. Phillips Gallery, Banff, Alberta  
 1981 *A Dialogue with Solitude and SX-70 Polaroid Works*; National Gallery of Canada, Ottawa, Ontario  
 1982 *Omnia Vanitas*; International Center of Photography, New York, New York  
 1983 Rhode Island School of Design, Providence, Rhode Island  
 1988 *Dave Heath: Work from the 50s and 60s*; Photofind Gallery, New York, New York  
 1994 *A Dialogue with Solitude*; Minneapolis Art Institute, Minneapolis, Minnesota  
 2001 *Dave Heath*; Howard Greenberg Gallery, New York City (in conjunction with the re-issue of *A Dialogue with Solitude*)

### Selected Group Exhibitions

1958 *Group Exhibition*; New York Public Library, Hudson Park Branch, New York, New York  
 1963 *A Bid for Space IV*; Museum of Modern Art, New York, New York  
*Photography 63: An International Exhibition*; George Eastman House, Rochester, New York  
 1965 *Photography in America 1850–1965*, Yale University Art Gallery, New Haven, Connecticut  
*Photographs from the George Eastman House Collection 1900–1964*; New York World's Fair, Queens, New York  
 1966 *American Photography: The Sixties*; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska  
*Contemporary Photographers II*; George Eastman House, Rochester, New York  
 1967 *Contemporary Photography Since 1950*; New York State Council for the Arts, Rochester, New York  
*Photography in the Twentieth Century*; The National Gallery of Canada, Toronto, Ontario  
 1974 *Ryerson: A Community of Photographers*; Royal Ontario Museum, Toronto, Ontario  
 1978 *Mirrors and Windows*; Museum of Modern Art, New York, New York  
 1980 *The Magical Eye*; National Gallery of Canada, Ottawa, Ontario  
 1990 *Street Engagements: Social Landscape Photography of the 60s*; International Museum of Photography, George Eastman House, Rochester, New York

HEATH, DAVID MARTIN

1993 *Magicians of Light: Photographs from the Collection*; National Gallery of Canada, Ottawa, Ontario  
1994 *The Family*; Canadian Museum of Contemporary Photography, Ottawa, Ontario

**Further Readings**

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Borcoman James. *Magicians of Light: Photographs from the Collection of the National Gallery of Canada*. Ottawa: National Gallery of Canada, 1993.

Davis, Keith. *An American Century of Photography*. New York: Hallmark/Abrams, 1999.  
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Heath, Dave. *A Dialogue With Solitude*. New York: Community Press, 1965.  
Heath, Dave, and Robert Frank. *A Dialogue With Solitude*. Toronto: Lumiere Press, 2000.  
Lyons, Nathan. *Photography in the Twentieth Century*. New York: George Eastman House of Photography and Horizon Press, 1967.  
Szarkowski, John. *Mirrors and Windows*. New York: Museum of Modern Art, 1978.  
Torousian, Michael. *Extempore*. Toronto: Lumiere Press, 1988.



David Martin Heath, *Vengeful Sister*, Chicago, 1956.  
[© Courtesy Lumiere Press]

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# ROBERT HEINECKEN

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## American

Robert Heinecken is a pioneering figure in contemporary photography and somewhat of a paradox, as he is a photographer who has rarely taken a picture. Although not as well known as many of his contemporaries his influence has been significant, both for his creative work and his role as an educator. Putting forth some of the earliest ideas about “photo-sculpture”—three-dimensional structures upon which photographs were presented, exploring notions about mass media and popular culture, and exploring the form now known as artists’ books, Heinecken’s work was an integral part of the aesthetic pressure-cooker that was Southern California in the 1960s and 1970s. In the early 1960s he founded the photography program at the University of California at Los Angeles (UCLA), eventually mentoring dozens in the graduate program, many of whom have gone on to significant careers, including photographers David Bunn, Patrick Nagatani, Jo Ann Callis, John Divola, and Ellen Brooks, video artist Scott Rankin, and author and teacher James Hugunin.

Born in 1931 in Denver, Colorado, the only child of a Methodist minister, a missionary from a family of missionaries, Heinecken attended public schools in Colorado and as a boy took informal art lessons. The family relocated to Los Angeles and then Riverside, California, where Heinecken attended high school and a community college, continuing his interest in art. His early adulthood was rebellious; enrolling in UCLA, he was put on probation and dropped out after less than two years of study. To avoid the draft for the Korean War, he enlisted in the U.S. Navy as a Naval Aviation Cadet. Although barely meeting the minimum height requirement (years later admitting he stuffed his boots with newspaper), he found the discipline of the military helpful. Eventually he was commissioned as a Second Lieutenant in the U.S. Marine Corps as a jet fighter pilot, where he trained other pilots and achieved the rank of Captain.

After discharge Heinecken returned to UCLA where he met Edmund Teske, who was working as a figure model, and became associated with Linda Connor and Jack Welpott, who was the first MFA candidate in photography accepted into the graduate

program. He also met the influential artist Wallace Berman, also a poet and small-press publisher. His interest in American visual culture began early; he presented an audio-visual program at Aspen Design Conference in 1963 on the topic. It was in 1965 that he attended the meeting in Rochester, New York, that led to the formation of the Society for Photographic Education, where he met Nathan Lyons, Carl Chiarenza, Jerome Liebling, Van Deren Coke, Minor White, and Beaumont Newhall, all of whom were to become important friends as well as colleagues.

Although chiefly associated with California, in the mid-1980s Heinecken began living alternative years in Chicago, serving as a guest instructor at the School of the Art Institute. The motivation for this was his relationship with photographer Joyce Neimanas, whom he had met in mid-1976 when serving as a guest instructor at Columbia College. Heinecken quickly became an integral part of Chicago’s important photography community, which included SAIC colleague Kenneth Josephson. His seminal photo-installation *Waking Up In New America* was presented at the Art Institute of Chicago in 1987. Heinecken continued to teach at UCLA until his retirement in 1991 after which he was appointed Professor Emeritus; in 1996 he relocated to Chicago full-time.

Although Heinecken is thought of and identifies himself as a photographer, his only use of a camera was the Polaroid SX-70, with which he created the artists’ book and series *He:/She:* in the mid-1970s. His career is not without controversy; a continuing motif is pornography, and his work has been criticized as being misogynist, as typified by the 1973 mixed-media work *Lingerie for a Feminist Suntan #3*. This work challenges feminist teachings that the male gaze is harmful and exploitative in any and all of its forms with a prickly humor that most likely confirmed his detractors’ opinions. Consisting of a life-size photograph of a voluptuous nude woman, actual bra and panties are displayed on a hanger attached to the work. The areas usually covered by this clothing are hand-colored with a wash of brown; the rest of her body is pale.

Heinecken’s ideas about sculpture and photography helped initiate the seminal 1970 exhibition at the Museum of Modern Art, New York, *Photogra-*

*phy into Sculpture* in which his so-called “puzzle pieces” (images adhered to blocks of wood that could be refigured) were included. In 1969, his audacious act of screening grisly Vietnam war photographs over the existing images in the pages of a number of *Time* magazines, and placing them back on the newsstand where they were sold has become legendary and inspired a rich vein of investigation into the commercial print medium. Exemplifying this interest is one of Heinecken’s best-known series, the folio *Are You Rea* (1966–1968). To create these works, the artist used magazine pages as “negatives,” which produced prints that merge images from both sides of the original pages.

These often disturbing images fused text and image as well as image and image, indicating another of Heinecken’s interests, the relationship of image and text which culminated in *The S.S. Copyright Project “On Photography”* of 1978. Using a method that is now very familiar to us through the paintings of Chuck Close, this large-scale work features in one panel the image of writer Susan Sontag created through a montage of black-and-white snapshots of the artist, his friends, his California studio, his car, his everyday life, and what he has called “waste photos found in the UCLA lab” almost carelessly stapled onto a board. The other panel creates Sontag’s likeness through photographs of the text of her book, *On Photography*, variously exposed to achieve a range of dark and light. A text panel aggressively placed between these two images begins “An intense comparison of these two pictures intends to throw light on a few serious on-going dilemmas which have plagued photography since its inception in 1833 and its re-discovery in 1977.” a sarcastic reference to the publication date of Sontag’s volume. Everything photography is about and everything that it does to the eye and mind is somewhere in this work.

In the 1990s, Heinecken turned to more personal themes, including a cycle of photomontages using the image of the Hindu god Shiva. He had discovered later in life his maternal grandmother had been Indian, and the attributes of this god of destruction and creation allowed him to extend his investigations into the nature of photographic imagery and its uses in and impact on contemporary culture. He has exhibited widely and internationally and is in the collections of most major museums in the United States.

LYNNE WARREN

*See also:* **Artists’ Books; Coke, Van Deren; Conceptual Photography; Connor, Linda; Josephson, Kenneth; Liebling, Jerome; Newhall, Beaumont; Sontag,**

**Susan; Teske, Edmund; The Museum of Modern Art; Welpott, Jack; White, Minor**

### Biography

Born October 29, 1931, Denver, Colorado. Educated in Denver, Los Angeles, and Riverside, California, public schools. 1949–1951, Attends Riverside Junior College, receiving A.A. degree with emphasis in art. 1951–1953, Attends University of California, Los Angeles, drops out. 1953, Enlists in U.S. Navy as Naval Aviation Cadet, receives Pilot Wings in 1954, discharged Captain in the U.S. Marine Corps in 1957; member of USMC Active Reserve until 1966. Marries Janet M. Storey in 1955, three children. Re-enrolls in UCLA in 1957, receiving B.A. in 1959, serves as teaching assistant. Receives M. A. in 1960, and is appointed Instructor, Department of Art. 1962 initiates photography curriculum in fine-arts context and appointed Assistant Professor. 1970s active teaching workshops, including Ansel Adams Workshops at Yosemite National Park; meets photographic model Twinka Thiebaud and begins relationship. 1976, meets photographer and future wife Joyce Neimanas in Chicago; Culver City studio and contents destroyed in fire. 1977, National Endowment for the Arts Photographers Fellowship. Separates from family, divorced 1980. 1980, Receives Guggenheim Fellowship. 1980s begins teaching at the School of the Art Institute of Chicago. 1991, Retires from UCLA; appointed Professor Emeritus in the Department of Art, relocates to Chicago 1996. 1997, Kiyosato Museum of Photographic Arts, Kiyosato, Japan acquires The Robert Heinecken Collection of approximately 900 contemporary photographs and related items collected by Heinecken from friends and colleagues. 1999, Completes extended interviews for UCLA Oral History Program. Archives transferred to the Center for Creative Photography, Tucson, Arizona.

### Selected Works

*Refractive Hexagon*, 1965  
*Are You Rea* portfolio, 1966–1968  
*Cream 6*, 1970  
*Different Strokes*, 1970/97  
*Lingerie for a Feminist Suntan #3*, 1973  
*Cliché Vary, Lesbianism*, 1974  
*Cliché Vary: Autoeroticism*, 1974  
*Cliché Vary: Fetishism*, 1974  
*He:|She:*, 1974–1978  
*Space|Time Metamorphosis #1*, 1975  
*Space|Time Metamorphosis #2*, 1976  
*The S.S. Copyright Project “On Photography,”* 1978  
*Case Study in Finding an Appropriate TV Newswoman (A CBS Docudrama in Words and Pictures)*, 1984  
*“Shiva, King of Dancers” Manifesting as a Transvestite*, 1992

### Individual Exhibitions

1960 Art Galleries at the University of California, Los Angeles, California  
 1965 Long Beach Museum of Art, Long Beach, California

## HEINECKEN, ROBERT

1972 *Robert Heinecken: Photographic Work*; Pasadena Art Museum, Pasadena, California  
1973 Light Gallery, New York, New York  
1977 International Museum of Photography, George Eastman House, Rochester, New York, and traveling  
1979 Forum Stadtpark, Graz, Austria  
1980 Werkstatt für Fotografie, West Berlin, Germany  
1983 *Robert Heinecken: Food, Sex and TV*, Fotoforum, Universität Kassel, Kassel, West Germany  
1987 *Television/Source/Subject: Photographic Works and Installations by Robert Heinecken*, Art Institute of Chicago, Chicago, Illinois

1989 *Robert Heinecken 1962–1989*; Pace/MacGill Gallery, New York, New York  
1990 Gallery MIN, Tokyo, Japan  
1999 *Robert Heinecken: Photographer, a Thirty-Five Year Retrospective*; Museum of Contemporary Art, Chicago, Illinois, and traveling

### Group Exhibitions

1967 *Contemporary Photography Since 1950*; George Eastman House, Rochester, New York



Robert Heinecken, *Autoeroticism*, 1975.  
[© Robert Heinecken, Courtesy of Pace/MacGill Gallery]

## HEINECKEN, ROBERT

- 1968 *Photography as Printmaking*; Museum of Modern Art, New York, New York
- 1970 *Photography into Sculpture*; Museum of Modern Art, New York, New York
- 1974 *Artists' Books*; Moore College of Art, Philadelphia, Pennsylvania, and University of California Art Museum, Berkeley, California
- Photography in America*; Whitney Museum of American Art, New York, New York
- 1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York, and traveling
- 1981 *Photo Recycling: Photo oder Die Fotografie im Zeitalter ihrer technischen Reproduzierbarkeit*; Fotoforum, Universität Kassel, Kassel, West Germany
- 1983 *Big Pictures by Contemporary Photographers*; Museum of Modern Art, New York, New York
- 1987 *L.A. Hot and Cool: Temperaments and Traditions*; M.I. T. List Visual Arts Center, Cambridge, Massachusetts
- 1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Smithsonian Institution, Washington, D.C., and traveling
- 1993 *Proof: Los Angeles Art and the Photograph, 1960–1980*; Laguna Art Museum, Laguna Beach, California, and traveling

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- Lyons, Nathan, ed. *The Persistence of Vision*. Rochester, NY: George Eastman House, 1967.
- Coke, Van Deren, Henri Barendsi, Darwin Marable, et al. *Light and Substance*. Albuquerque: The University of New Mexico, 1973.
- “Robert Heinecken.” In *Great Photographers*. Alexandria, VA: Time-Life Books, 1983.
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- Walsh, George. “Heinecken, Robert.” In *Contemporary Photographers*. New York: St Martin’s Press, 1982.
- Warren, Lynne, A.D. Coleman, et al. *Robert Heinecken: Photographer*. Chicago: Museum of Contemporary Art, 1999.

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# NANCY HELLEBRAND

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## American

Nancy Hellebrand is a photographer whose work has moved from the black-and-white social documentary photography of people that she began in the early 1960s to more abstract black-and-white studies of faces and bodies made in the early 1980s to her most abstract nature studies in color, begun in the late 1980s and continuing to the time of this writing. Although her photography, printing, and even subject matter have changed dramatically from the time of her earliest to her latest work, Hellebrand’s work as a whole seeks to reveal the truth or essence of her subjects as she sees them and as she wishes them to be seen.

Hellebrand began her college education as an art major. Her discovery of photography as the artistic medium she would follow occurred during her first year of college at USC in 1963 with a course being taught there by Bernie Kantor. As she pursued social documentary photography, her choice of black-and-white 35-mm seemed a somewhat natural choice. Another photography course Hellebrand

took in New York with Alexey Brodovitch in 1964 was crucial to Hellebrand’s development of a personal vision. Brodovitch influenced her by stressing that when photographing, one’s personal view should take precedence over known orientation to subject. Following one’s impulses was of more artistic merit than portraying the strictly familiar.

While pursuing her bachelor’s degree, from 1964–1965 Hellebrand apprenticed to David Attie, a commercial photographer. From 1966–1967 she was a studio manager for John Cochran, a fashion photographer. In 1967, Hellebrand opened a photography studio in New York, shooting commercial, editorial, and informal portraits in black-and-white 35-mm. She also taught photography at Parson’s School of Design, New York in 1970. In 1971, Hellebrand received her B.A. in English Literature from Columbia University. In that year, she closed her studio and moved to London to study photography privately under Bill Brandt until 1974. Bill Brandt influenced Hellebrand chiefly by the example of his life and art, showing Hellebrand that a lifestyle devoted to the pursuit of art was highly desirable and extremely worthwhile.

From 1971 through 1974, Hellebrand produced a series of medium format black-and-white photographs of Londoners in their homes. The portraits that she captured culminated in a solo exhibition for Hellebrand at London's National Portrait Gallery in 1974, and a book, *Londoners at Home*, published in the same year. Her portraits, representing a variety of Londoners of varying ages, sexes, occupations, and classes, all convey a common sense of the desperation of her subjects. For instance, the photograph shown on the cover and plate #7 in *Londoners at Home*, entitled "Young girl (13 years old)," portrays a seated female who is trying to appear to be a grown woman. Her extended hand with engagement/wedding band upon it, holding a burning cigarette, would seem to illustrate that she is indeed a woman. One could merely accept the image the young girl is projecting, except that her self-conscious expression and stance belie it. Coupled with that, the completely empty space Hellebrand has left around the girl further diminishes her façade of womanhood.

Many of Hellebrand's other photos from *Londoners at Home* show a hodgepodge of possessions in her subjects' homes that Hellebrand carefully included to reflect some truth about their owners. Photographing with a medium-format camera and wide-angle lens corrected for distortion, Hellebrand got very close to her subjects and took in just as much of their home's surroundings as she wanted to convey her ideas. In choosing challenging existing light in what were obviously poorly or unevenly lit and shadowy apartments, Hellebrand made an artistic decision to emphasize the real over the artificial. Despite the great degree of stillness that must have been required on the part of her subjects, they still appear to look real—natural in their surroundings.

In 1974, Hellebrand returned to Philadelphia and began exhibiting her work at Light Gallery in New York. She taught photography at Philadelphia College of Art in 1975 and at Bucks County Community College from 1975 to 1988. The early 1980s marked the beginning of a transitional period for Hellebrand's photography, moving away from the documentary approach toward people she'd pursued for roughly 20 years and toward an abstract approach. As her focus changed, so too did her medium. Using an 8 × 10-inch view camera, Hellebrand made extreme close-up portraits of faces and bodies. In carefully cropping within camera on certain parts of peoples faces and bodies, she made abstractions out of them. In the mid-1980s, Hellebrand photographed landscapes in 8 × 10, producing small platinum prints. A series of photographs of handwriting Hellebrand took in the late 1980s marked her turning point from documentation to

abstraction. This work, inspired by Hellebrand's interest in calligraphy, was taken from samples of handwriting, greatly enlarged, toned brown, and printed on matte paper.

Hellebrand's artistic path, her shift from people to nature and from more conventional documentary to more experimental abstract, runs concurrent with her spiritual belief of Sufism as it relates to developing one's higher perception of reality beyond mere appearances. Her images of nature are not so much an expression of their object as they are an expression of her vision of nature and her interpretation of the divine within it. Hellebrand began to photograph in color and print digitally in the early 1990s, beginning with landscapes. In the late 1990s, she shot tree branches moving in the wind. Her untitled *Water Series #754*, an image taken from running water, is representative of the work she has done from 2002 to 2004, digitally photographing water and clouds and then manipulating the results. She has changed the apparent forms of nature, enhancing their color, texture, and contrast until her large-scale giclee prints (a digital process) appear very much like pastel drawings.

Hellebrand's work has appeared in many group shows, including major shows at the International Center of Photography and the Museum of Modern Art, in New York. Besides Hellebrand's 1974 solo exhibition at the National Portrait Gallery in London, she has had two major solo exhibits in 1984 and 1989 at Pace/MacGill Gallery, New York. Her work can be seen in many public collections, notably in the Museum of Modern Art in New York, the National Portrait Gallery in London, and the Philadelphia Museum of Art. Hellebrand has been the recipient of fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts.

TONY DE GEORGE

*See also:* **Abstraction; Brandt, Bill**

### Biography

Born in Philadelphia, Pennsylvania, 1944. Attended University of Southern California, Los Angeles, 1962–1963; attended Boston University, Boston, Massachusetts, in 1963–1964; received B.A. in English Literature from Columbia University, New York in 1971. Studied photography at USC in 1963; studied photography briefly with Alexey Brodovitch in New York in 1964; studied photography with Bill Brandt in London, 1971–1973. Adjunct Professor at Parson's School of Design, New York, 1970; Adjunct faculty at Philadelphia College of Art, Philadelphia, Pennsylvania, 1975; Associate Professor of Art at Bucks County Community, Newtown, Pennsylvania, 1975–1986; Visiting critic at Yale Univer-

## HELLEBRAND, NANCY

sity, New Haven, Connecticut, 1986–1987; Photography faculty at Yale University Summer Program, Norfolk, CT, 1987. John Simon Guggenheim Memorial Foundation Fellowship, 1984; National Endowment for the Arts, Photography Fellowship.

### Individual Exhibitions

1974 *Londoners at Home, Photographs by Nancy Hellebrand*; The National Portrait Gallery, London, England  
1984 *Nancy Hellebrand*; Pace/MacGill, New York, New York  
1989 *Nancy Hellebrand Handwriting*; Pace/MacGill, New York, New York  
2002 *Waters Rising*; Locks Gallery, Philadelphia, Pennsylvania  
2004 *Water, Vapor*; Rosenfeld Gallery, Philadelphia, Pennsylvania

### Group Exhibitions

1973 *Women Photographers*; The National Film Theatre, London, England  
1975 Group Show, Light Gallery, New York, New York  
1983 *Big Pictures by Contemporary Photographers*; Museum of Modern Art, New York, New York

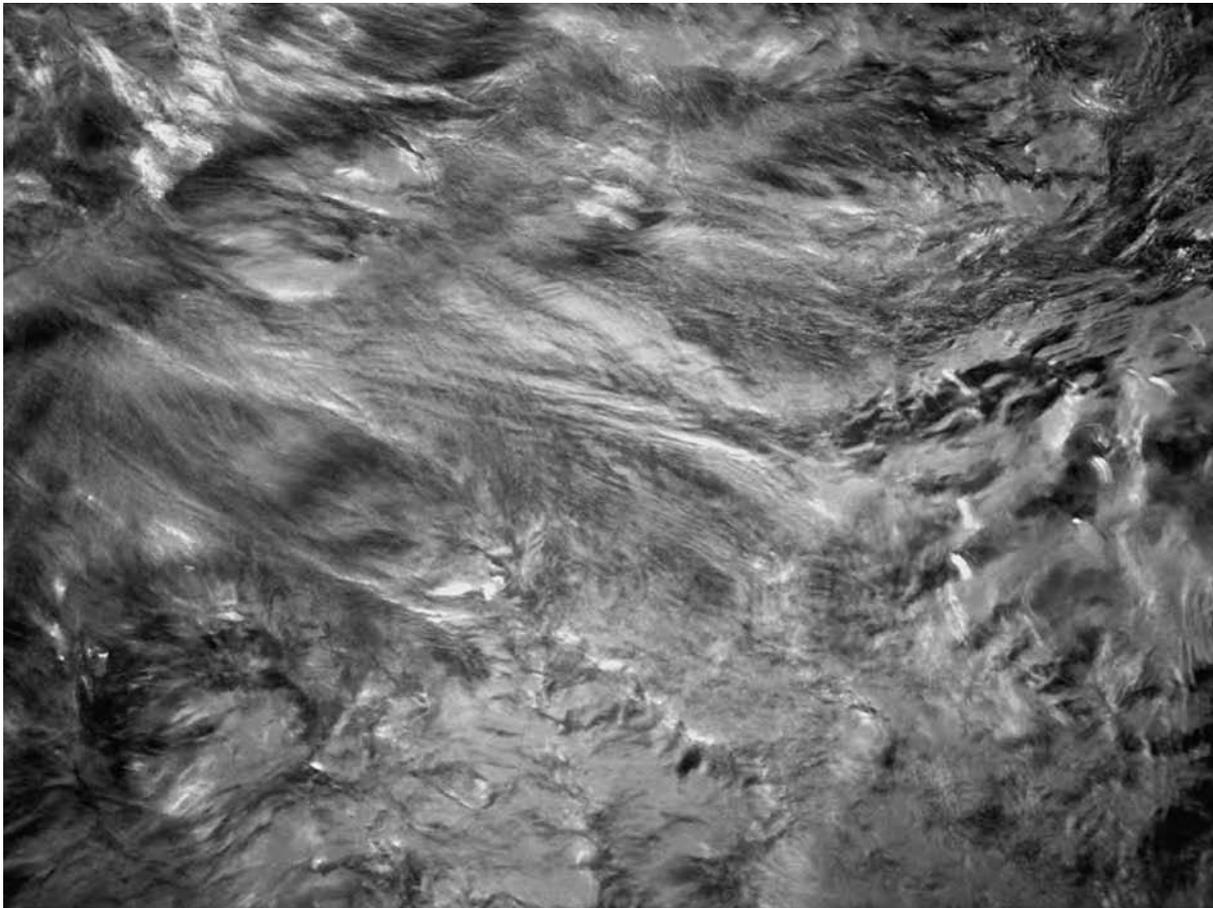
1987 *National Endowment for the Arts Anniversary Exhibition*; Museum of Modern Art, New York, New York  
*Legacy of Light*; International Center of Photography, New York, New York  
1990 *Contemporary Artists*; Philadelphia Museum of Art, Philadelphia, Pennsylvania  
1991 *Philadelphia Art Now: Artists Choose Artists*; Institute of Contemporary Art, Philadelphia, Pennsylvania  
1995 *Large Bodies*; Pace/MacGill, New York, New York

### Selected Works

*Young Girl (13 years old)*, 1972  
*Joy*, 1982  
*Untitled, Water Series #754* (taken from 2002–2004, undated)

### Further Reading

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Nancy Hellebrand, *Colorado Stream, #754*, 2004. Giclee print, 36 × 48".  
[© Nancy Hellebrand]

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"Nancy Hellebrand: Londoners at Home." *Creative Camera* no. 124 (October 1974).

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## NIGEL HENDERSON

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### British

Nigel Henderson was an innovative artist working with photography who said of his work "I've never thought of myself as a photographer" and "I use the camera to draw." He had little interest in documentary photography or the fine print, preferring to transform reality using collage and a range of experimental print techniques. His collages, which he hoped would "stick a little bit in peoples' craw," relied on ephemera, neglected fragments, splashes, and marks, chance and contradiction, to produce what he described as an "expressive document," which was frequently laden with personal symbolism.

As a young man growing up in London in the 1930s, Henderson met many of the foremost European artists, intellectuals, and writers of the period and his work was shaped by these contacts. Although he has been seen as both a pop artist and a member of the New Brutalist movement of the 1950s, and his work has parallels with the mark-making of Abstract Expressionism, he himself acknowledged that his strongest influences were Dadaism and European Surrealism.

Henderson was born in 1917 in St. Johns Wood, London. His parents came from very different social backgrounds and divorced when he was seven. It was through his mother's involvement in the art worlds of London and Paris that, as a teenager and young man, Henderson met members of the Bloomsbury Group, T.S. Eliot, Bertoldt Brecht, Marcel Duchamp, Max Ernst, and other prominent artists and writers. He initially studied biology at Chelsea Polytechnic but left without completing the course and worked as an assistant at the National Gallery in London from 1936–1939. At about this time, he started painting seriously and experimenting with collage and, through his mother's friendship with the American collector, Peggy Guggenheim, showed early work in her gallery, Guggenheim Jeune.

He was 22 when war broke out and he became a pilot in Coastal Command, an experience which both enchanted him and left him "very, very jumpy" after five years of war. Imagery from his years of flying and time in the biology lab were both to find their way into his later work. In 1943, he married Judith Stephens, an anthropologist and niece of Virginia Woolf, and after the war they moved to the East End of London where she was working on a research project. Henderson received an ex-serviceman's grant to study at the Slade School of Art where he met the sculptor Eduardo Paolozzi, who became a great friend and collaborator on a range of projects.

By the late 1940s, Henderson was recovering from his war experience by walking the streets around his home in Bethnal Green, a working class area of almost Dickensian poverty. Later he said that

I was consciously sometimes looking for chunks, bits of typification of Englishness—including the cliché 'British Oak' and all that and I still won't avoid it, it meant something to me. I think of these notions of the steadiness of the English character—and the war brought it out—and I found it very impressive, playing cricket in the street for instance was something I'd longed romantically to do.

In 1949, while a student at the Slade School of Fine Art, he took up photography initially in order to record the, to him, alien and fascinating world of Bethnal Green as source material for his work. In three years of photographing the area he created a remarkable visual record of a place and time. It was his only major documentary project and, like his collaged work, is redolent with a nostalgia for a culture about to disappear and a fascination with the ambiguity of reality.

When he began taking pictures Henderson enrolled on a technical course but found it unsympathetic and eventually taught himself photography. He also

started experimenting in his bathroom darkroom, making photograms, double exposures, distorted and folded paper prints, and drawing on glass negative plates. He sometimes hand coloured these complex images. As he saw it “if you encounter photography for yourself in a way you’re going to reinvent photography for a while.” These works were a starting point from which his later collages were to develop.

In the 1950s, he worked briefly for *Vogue* and the *Architectural Review* but gave up the idea of commercial photography when he was asked to teach photography at the Central School of Art and found teaching a “great stimulus” and a shared enthusiasm. After his move to Essex in 1954 he continued teaching, first at Colchester School of Art and later at Norwich School of Art, where he became Head of Photography in 1965. The Paolozzis had also moved to Essex and together the two couples set up Hammer Prints Ltd., a successful textile and ceramic design company.

In the 1950s, Henderson was part of the Independent Group based at the Institute of Contemporary Arts and was regarded as a key and influential figure of the period, in particular by his contemporaries. With his friends, Paolozzi and architects Alison and Peter Smithson, he was involved in two major and controversial exhibitions: *Parallel of Life and Art* at the Institute of Contemporary Arts in 1953 and *This Is Tomorrow* at the Whitechapel Art Gallery in 1956 for which the group made the installation *Patio and Pavilion*. A number of works by Henderson from this exhibition are now owned by the Tate.

However, although he was a prolific artist, Henderson professed a lack of interest in a career as an artist and was motivated by what he described in 1978 as a “very strong amateur passion. It’s a very rude word now for some reason and I’m sorry because I like the word. It means doing things for the love of it. I can’t see anything wrong with that.” After his move out of London he exhibited less and was almost unknown to a generation of art lovers. It was only after his death in 1985 that his work gradually began to be exhibited again and recognised as a significant and influential contribution to the development of British art in the 1950s.

SHIRLEY READ

See also: **Manipulation; Montage**

### Biography

Born in London, April 1 1917. Studied biology, Chelsea Polytechnic 1935–1936. Assistant to Dr Helmut Ruhemann, picture restorer, National Gallery, London, 1936–1939.

Pilot in Coastal Command, 1939–1945. Married Judith Stephens, 1943. Studied at the Slade School of Art, London, 1945–1949. Photographed the East End of London and made experimental imagery, 1949–1951. Photography tutor, Central School of Arts and Crafts, London, 1951–1954. Stressed photographs purchased by Brooklyn Museum of Art, New York, 1952. *Parallel of Life and Art*, exhibition organised with Paolozzi and architects Peter and Alison Smithson, Institute of Contemporary Arts, London, 1953. Moved to Essex, 1954. Co-founded Hammer Prints with Paolozzi, 1955. *This Is Tomorrow*, Whitechapel Art Gallery, London, with Paolozzi and the Smithsons, 1956. Teaching, Colchester School of Art, Essex, 1957–1960. Exhibited Cambridge University, 1960. Head of Photography, Norwich School of Art, 1965. Three works acquired by Tate Gallery, London, 1974–1975. Mural, University of East Anglia, 1975. Retrospective, Kettle’s Yard, Cambridge, 1977. Died in Essex, 1985.

### Individual exhibitions

- 1954 *Photo-Images*; Institute of Contemporary Arts, London
- 1960 *Nigel Henderson*; School of Architecture, University of Cambridge
- 1961 *Nigel Henderson: Recent Work*; Institute of Contemporary Arts, London
- 1977 *Nigel Henderson: Photographs, Collages, Paintings*; Kettles Yard, Cambridge
- Nigel Henderson: Paintings, Collages and Photographs*; Anthony d’Offay Gallery, London
- 1978 *Nigel Henderson: Photographs of Bethnal Green 1949–1952*; Midland Group, Nottingham
- 1982 *Nigel Henderson*; Norwich School of Art, Norwich
- 1983 *Nigel Henderson*; Graves Art Gallery, Sheffield
- Nigel Henderson—Head-Lands: Self Portraits and Imagined Landscapes 1960–1983*; Serpentine Gallery, London
- Nigel Henderson*; John Hansard Gallery, Southampton
- 1989 *Nigel Henderson 1917–1986: Collages*; Birch & Conran, London
- 2001 *Nigel Henderson: Parallel of Life and Art*; Gainsborough House, Sudbury, Suffolk and touring

### Group exhibitions

- 1938 *Collages, Papiers-Colles and Photomontages*; Guggenheim Jeune, London
- 1951 *Growth and Form*; Institute of Contemporary Arts, London
- 1953 *Wonder and Horror of the Human Head*; Institute of Contemporary Arts, London
- Post War European Photography*; Museum of Modern Art, New York
- Parallel of Life and Art*; Institute of Contemporary Arts, London
- Group Show, 22 Fitzroy Street, London
- 1954 Triennale Milan
- Collages and Objects*; Institute of Contemporary Arts, London
- 1956 *This is Tomorrow*; Whitechapel Art Gallery, London
- 1957 *Eduardo Paolozzi and Nigel Henderson*; Arts Council Gallery, Cambridge
- Hammer Prints Ltd: An Exhibition and Sale of Ceramics and Textiles etc. designed by Eduardo Paolozzi and Nigel Henderson*; Studio Club, London



Nigel Henderson, *Head of a Man*, 1956, Photographic collage on board, 159.7 × 121.6 cm.  
[Tate Gallery, London/Art Resource, New York]

## HENDERSON, NIGEL

- 1976 *Just What is it? Pop art in England 1947–1963*; York Art Gallery, York, United Kingdom  
*The Human Clay*; Hayward Gallery, London  
*Pop art in England: Beginnings of a New Figuration 1947–1963*; Kunstverein in Hamburg, Hamburg, Germany
- 1981 *Constructed Images*; Falmouth School of Art, Cornwall
- 1983 *Portraits and Lives*; John Hansard Gallery, Southampton, United Kingdom
- 1984 *Headhunters*; Arts Council of Great Britain touring exhibition  
*The Forgotten Fifties*; City of Sheffield Art Galleries
- 1986 *Contrariwise: Surrealism and Britain 1930–1986*; Glynn Vivian Art Gallery, Swansea, United Kingdom
- 1987 *Conversations*; Darlington Arts Centre, Devon  
*British Pop Art*; Birch & Conran, London  
*This is Tomorrow Today*; The Clocktower Gallery, ICA, New York
- 1990 *The Independent Group: Postwar Britain and the Aesthetics of Plenty*; Institute of Contemporary Arts, London and touring
- 1992 *New Realities: Art in Western Europe 1945–1968*; Tate Gallery, Liverpool, United Kingdom
- 1995 *Photographers' London: 1839–1994*; Museum of London, London, United Kingdom
- 1997 *From Blast to Pop: Aspects of Modern British Art, 1915–1965*; David and Alfred Smart Museum of Art, University of Chicago, Chicago, Illinois  
*Documenta X*; Kassel, Germany
- 1998 *Head First: Portraits from the Arts Council Collection*; Arts Council Collection touring exhibition  
*Young Meteors: British Photojournalism 1957–1965*; National Museum of Photography, Film and Television, Bradford, United Kingdom

- 2001 *Open City: Street Photographs 1950–2000*; Museum of Modern Art, Oxford, United Kingdom  
*As Found*; Museum fur Gestaltung, Zurich, Switzerland  
*Creative Quarters: The Art World in London 1700–2000*; Museum of London, London, United Kingdom

### Selected works

- Milk Bottle*, 1949–1951  
*Prints Inventive*, 1949–1951  
*Photographs of Bethnal Green*, 1949–1952  
*Self Portrait*, 1953  
*Head of a Man*, 1956  
*Lovely Linda*, series c. 1977  
*Willy Call-Up*, 1979

### Further Reading

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- Henderson, Nigel. *Nigel Henderson: Photographs of Bethnal Green 1949–1952*. Nottingham: Midland Group, 1978.
- Hoffman, David, and Shirley Read. "Nigel Henderson." *Camerawork* no. 11, (September 1978).
- Roberts, John. "Nigel Henderson at the Serpentine." *Studio International* 196, no. 1000 (July 1983).
- Walsh, Victoria. *Nigel Henderson: Parallel of Life and Art*. London: Thames & Hudson, 2001.
- Whitford, Frank. *Nigel Henderson: Photographs, Collages, Paintings*. Cambridge: Kettle's Yard Gallery, 1977.

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## FLORENCE HENRI

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### Swiss

Born in New York City on June 28, 1893, Florence Montague Henri was the eldest child of a French father, Jean Marie François Henri, and a German mother, Anne Marie Schindler. When her mother died two years later, Florence's father, a director of an oil company whose position required extensive travel, left the children in the care of relatives. Her sister René stayed with an aunt in London while Florence went to live with her mother's family in Silesia, then part of Germany, where she remained until the age of nine.

By 1902, Henri was living in Paris in a boarding school run by nuns, where she began taking piano lessons. In 1905, she moved to London and lived there with her aunt and in Sandown on the Isle of

Wight, at the time a thriving center and gathering place for musicians. In London, she studied at the Earl's Court Road Conservatory under Percy Grainger. When her father died in 1907, leaving her with a modest but comfortable inheritance, Henri moved to Rome to live with her father's other sister, Anny Gori. Through her family associations, Henri became acquainted with Filippo Marinetti and several other leading avant-garde figures of the Futurist artistic and literary movement. In Rome, she continued her music studies at the Conservatory of the Santa Cecilia Academy, where Henri met Ferruccio Busoni, who became her mentor.

In 1909, Henri returned to England, living for two years in a boarding school run by the Sisters of Mary in Richmond. She continued taking piano lessons

and by 1911 played pieces by Grieg, Liszt, and Franck at concerts in Bechstein Hall (later named Wigmore Hall). By 1912, Henri moved to Berlin to continue her music studies as the pupil of Egon Petri, and then Busoni. With the outbreak of war in 1914, Henri, unable to leave Berlin and to receive money from her inheritance in England, had to make a living playing the piano at the silent cinema. Perhaps due to this difficult situation and her own highly self-critical view of her ability to compete against the piano masters, Henri decided to abandon music and took up painting instead. In the beginning, she executed traditional drawings of figure studies and landscapes. Towards the end of the war, she met the writer and art historian Carl Einstein, who became a mentor and close companion for many years. Einstein was associated with the Cubist circle in Paris.

In Berlin, Henri studied in the atelier of Johannes Walter-Kurau, where she met Margarete Schall, a fellow painting student who became a close friend. Berlin was a rich source of modern art activity; the city's galleries exhibited the works of Fernand Léger, Robert Delaunay, Pablo Picasso, Vasily Kandinsky, Umberto Boccioni, Gino Severini, Kasimir Malevich, and László Moholy-Nagy. Quite probably, all of these impulses convinced Henri to move to Paris to further her study of art. By 1924, she had taken up residence in Paris, determined to learn more about modern art. Between 1925 and 1927, she enrolled at the Académie Moderne, where she studied with Léger, Amédée Ozenfant, and at the Académie Montparnasse with André Lhote. In the fall of 1925, her work was shown along with others from the Académie Moderne in the *Exposition Internationale L'Art Aujourd'hui*, the first international exhibition of avant-garde art in Paris since the war. Henri's paintings were shown side by side with works by proponents of Cubism, Futurism, Purism, Constructivism, Orphism, Synchronism, and Surrealism.

While living in Paris, Henri traveled frequently to Berlin and along the way visited her friend Margarete Schall in Essen. Through Schall, she met students and faculty members of the Bauhaus in Dessau. In 1927, Henri enrolled in a summer session as a non-matriculating student studying with Moholy-Nagy, Kandinsky, and Paul Klee. Although photography was not yet part of the Bauhaus curriculum, Moholy-Nagy and others used photography as part of their teaching method, finding the camera an ideal art-making device for the machine age. Through her experience with Moholy-Nagy, Henri learned all the current camera techniques: double and multiple exposures, montage, photograms, micro-photographs, and negative prints. Equally influential to Henri's training in photography was her friendship with László's wife,

the photographer Lucia Moholy, who made significant portraits of Henri.

Henri soon recognized the medium's capacity as a pictorial language and outlet for creative expression. Upon returning to France, Henri began to develop a large body of photographic work based upon her Bauhaus experience and an extension of the formal and structural aesthetics of Cubism, Purism, and Constructivism. These non-objective principles forged an alternative to the then-dominant French art movement Surrealism. Henri transcended the avant-garde of one art form to that of another.

Henri's greatest experimentation with geometric abstraction occurred during the period between 1929–1930, the years in which she was most closely involved with the artists and critics associated with *Cercle et Carré* founded by Belgium poet, writer and art critic Michael Seuphor. *Cercle et Carré* was an avant-garde group of international architects, painters, sculptors, writers, and intellects which published a review of abstract art under the same name. Henri was one of two photographers whose work appeared in the group's magazine. Another Paris-based organization equally devoted to geometric abstraction, *L'Art Contemporain*, featured her work in their publication—the only photographer in a review devoted to art, poetry, and theory.

In her photographic work, Florence Henri exploited the dialogue between realism and abstraction, but always maintained a recognizable subject. She was concerned with transparency and movement, and she explored spatial extension and fragmentation in her utter modern vocabulary.

Her still life and abstract compositions achieved by balancing abstraction with a pure and essential subject were created in the spirit of the machine age. She viewed space as if it were elastic, distorting figure and ground and altering planes through the use of mirrors and lenses. Henri chose mainly a few primary elements of essential form. One of the most frequently repeated forms in her imagery is that of the sphere—either as a perfectly round ball(s) or in such natural forms as an apple.

In her portrait work featuring mainly artists, Henri was primarily concerned with women. She helped to redefine and shape mainstream ideas of womanhood revealing forceful and independent types whose features appeared as abstract rhythmic patterns. Her compositional format—filling the picture plane with close-up shooting and tight cropping and immediacy of the subject—was influenced by Lucia Moholy and followed the formal strategy of New Vision (*Neue Sehen*) portraiture. Henri constructed an image of the new modern woman, evoking at times the serious introspective mood and even

the quiet painful melancholy that permeated some of her portraits of women as well as those of herself.

When her inheritance dwindled with the stock market crisis of 1929, Henri explored the field of commercial art and found that photography served a profitable means of livelihood. She began photographing the luxury goods optimally featured in fashion magazines. Among her clients were the perfumery Lanvin, Au Bon Marché department store, and Columbia Records. She applied her brand of modernism by placing emphasis on the articles versus a functional narrative. In an advertisement featuring Selcroix table salt, Henri applied photomontage setting the product against a seascape.

In her studio work for fashion advertising, Henri understood the link between fashion and modernity and the important role contemporary apparel played in shaping a new female identity. Shooting from above or at an angle, she contrasted bold geometric patterns against the model's form as part of the composition. Likewise, Henri's female nudes are thoroughly modern. Her figure and nude compositions evince a luxuriant sensuality set within a dream-like atmosphere.

Henri's street photographs reveal her continued search for form and composition. She sought out nature, but the human form set within her nature remained an abstract entity. She saw urban life in terms of complex formal relationships that emphasized texture, structure, and chiaroscuro. In her vision of urban scenes, such as life along the Seine, Henri remained always analytic versus descriptive, emphasizing the spatial ambiguity of figure and ground.

During World War II, Henri, like Picasso, Georges Braque, and Lhote among others, stayed in Paris. Her intellectual and professional life was severely disrupted by the dissolution of the artistic circles that had supported her creativity. Likewise, during the war her photographic production was curtailed because photography film and paper became scarce and expensive. After the Nazi Occupation of France, photography was forbidden altogether. After the war, Henri produced photographic portraits on occasion, but primarily returned to painting. She also found a new interest in quilting to which she could apply principles of modernism in color and design. Henri died in 1982 in France, at a time when her considerable achievements were being recognized by a new generation of photographic historians and collectors.

MARGARET DENNY

*See also:* **László, Moholy-Nagy; Modernism; Montage; Multiple Exposures and Printing; Photogram; Surrealism**

## Biography

Born June 28, 1893, New York, New York; naturalized Swiss citizen. Moved between Silesia, London, Paris, and Rome from the ages of two to 14 to live with family members following the death of her mother (1895) and father (1907). Studied piano in London at the Earl's Court Road Conservatory under Percy Grainger (1905–1907). Studied piano at the Conservatory of the Santa Cecilia Academy in Rome under mentor Ferruccio Busoni. (1907–1909) Performed Grieg, Liszt, and Franck at concerts in Bechstein Hall in London (1911). Studied music in Berlin (1912) with Egon Petri and Ferruccio Busoni. Remained in Berlin during the war. Discontinued playing piano; took up painting. Attended Berlin Academy of Fine Arts and studied art in Munich (1918–1920); in Berlin, studied at the atelier of Johannes Walter-Kurau. Married briefly to Swiss Karl Anton Koster (1924). Enrolled in summer session at Bauhaus Dessau (1927). Studied with László Moholy-Nagy, Vasily Kandinsky, and Paul Klee. Learned photographic process and experimentation with Moholy-Nagy and his wife Lucia Moholy. Moved to Paris and began an intense period of photographic experimentation. (1927) Henri photographs, two ball-and-mirror compositions and a self-portrait, featured in Moholy-Nagy essay published in the Dutch journal *ilO* (December 1928). Photographs exhibited in *Fotografie de Gegenwart* (Contemporary Photography) in Museum Folkwang, Essen and *Film und Foto* in Stuttgart and traveling. Introduced to Michel Seuphor and became part of a small group of international avant-garde artists and writers known as Cercle et Carré. Opened commercial photographic studio and instructed students in photography, Gisèle Freund among them. Entered into world of commercial advertising illustration (1929). Died July 24, 1982, La Bérangerie, Laboissière-en-Thelle (Oise), France.

## Individual Exhibitions

- 1930 Studio 28; Paris, France
- 1930 Galerie Laxer Norman; Paris, France
- 1933 *Photoausstellung Florence Henri*; Museum Folkwang Essen, Essen, Germany (traveled to the Galerie La Pleide; Paris, 1934)
- 1974 Galleria Martini & Ronchetti; Genoa, Italy
- 1975 Martini & Ronchetti Gallery; New York, New York
- 1976 Galleria Milano; Milan, Italy
- Galleria Pan; Rome, Italy
- M. L. D'Arc Gallery; New York, New York
- 1977 Galleria Martini & Ronchetti; Genoa, Italy
- 1978 University of Parma, Italy
- Musée d'Art Moderne de La Ville de Paris, France.
- Galleria Narciso; Turin, Italy
- 1979 Galleria G7; Bologna, Italy
- Aspetti di un Percorso*, Banco di Chicari; Genoa, Italy
- Villa Romana; Florence, Italy
- The Photographers' Gallery; London, England
- 1981 *Florence Henri. 70 Photographies 1928–193*; Musée d'Art et d'Histoire, Geneva
- 1982 *Florence Henri's Vintage Photographic Work*; Prakash Gallery, New York
- 1987 San Francisco Museum of Modern Art, San Francisco, California

**Selected Group Exhibitions**

- 1925 *L'Art d'Aujourd'hui*; Syndicat des Anti-Quaires, Paris  
 1929 *Photographie der Gegenwart*; Museum Folkwang Essen  
*Film und Foto: Internationale Ausstellung des Deutschen Werkbunde*; Stuttgart, Germany and traveling  
 1930 *Modern European Photography*; Julien Levy Gallery, New York, New York  
 1937 *Foto '37*; Stedelijk Museum, Amsterdam, Netherlands  
 1970 *Photo Eye of the 20s*; Museum of Modern Art, New York, New York (traveling U.S.A.)  
 1975 *Women of Photography: An Historical Survey*; San Francisco Museum of Modern Art, San Francisco, California (traveling, U.S.A., 1975–1977)  
 1980 *Avant-Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art, San Francisco, California (traveling U.S.A., 1981–1982)  
 1981 *Germany: The New Vision*; Fraenkel Gallery, San Francisco, California  
 1982 *Lichtbildnisse: Das Porträt in der Fotografie*; Rheinisches Landesmuseum, Bonn, Germany

- Lege et l'Esprit Moderne*; Musée d'Art Moderne de La Ville, Paris, France  
 1983 *Bauhausfotografie*; Institut für Auslandbeziehung, Stuttgart, Germany and traveling

**Further Reading**

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 DuPont, Diana C. *Florence Henri: Artist-Photographer of the Avant-Garde*. San Francisco: San Francisco Museum of Modern Art, 1990.  
 Fagiolo, Maurizio. *Florence Henri: una riflessione sulla fotografia*. Turin: Martano, 1975.  
*Florence Henri*. Milan: Electa, 1995.  
*Florence Henri*. Genoa and New York: Martini & Ronchetti Gallery, December 1974.

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# FRANÇOIS HERS

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**Belgian**

François Hers was born in 1943 in Brussels. He is not a photographer per se but rather an artist who uses photographs to intervene in the field of art. His career can be summed up as a search for a new status for art in contemporary society defined as a new relationship between artists, their works, and society. His choice of photography as a medium and his (relatively limited) personal photographic practice are the direct product of this intellectual, philosophical, and political position. His ambition, after his art studies, was to reclaim the freedom and relevance for art that he felt the modernity of early twentieth century figure Marcel Duchamp had gained and lost afterwards, and go beyond the figure of the solitary and all-powerful artist as avant-garde hero. His search for a new relevance and legitimacy for art was inscribed in a great utopia of collective involvement of all—and not simply artists—in art as consumer society invaded 1960s Europe.

In 1966, one of Hers's first projects was to design a commissioned mural for a company by asking the workers to take pictures or to borrow prints from their family albums to tell their life stories. One

hundred of the most representative images chosen by the workers made up the final mural.

His later practice was that of a photographer using photographs for larger projects, often institutional ones, and much less that of an image maker. Indeed he often states that his participating in group exhibitions is merely for him a way to keep in touch with the world of art, but that his main concern is to modify its deep structure and modes of intervention. In 1972, he co-founded Viva, a cooperative of photographer-authors modeled after Magnum Photos. The second half of the 1970s saw him traveling widely and making various reportages leading in 1981 to a book and exhibition, *Intérieurs*, and in 1983 to *Récits*.

This was followed in 1983 by his initiating one of the major photographic realizations of the decade in France, the Mission photographique de la DATAR (Photographic Mission of the Direction for Territorial Planning). Hers, with the support of the director of the government agency for planning and development, Bernard Latarjet, set up an ambitious program of public commissions. The Mission, combining the documentary and accumulative spirit of the Farm Security Administration and the philosophy of Hers's concept of commission, contracted with

## HERS, FRANÇOIS

photographers over a period of six years (1983–1989). The central idea was to represent the nature of the French territory today and the relationship inhabitants have with it. Every contract was negotiated with the photographer both technically and artistically so that the result would be an artistic statement as well as a source of meaning for the understanding and the appropriation of what had become the buzz words of the times: space and territory. Obviously not all works succeeded in fulfilling this mission; the choice of photographers and the rather literal influence of the American New Topographics style (as exemplified by Lewis Baltz or Frank Gohlke) limited the artistic impact it could have had. As a project, however, it was a milestone in the rediscovery of the complex aspect of commissioning and it was a seminal experiment for various other collective photo projects focusing on community.

In 1990, Hers tried to open up his concept of commission to any person or group—and not simply

classic public or private patrons—wishing to commission a work of art by securing funding from the Fondation de France. The Fondation de France, created in 1969, finances innovative projects on societal issues not otherwise funded. In a manifesto called “the Protocole,” Hers defined the role of the “mediator”: half producer, half architect. The mediator negotiates the project between artist and commissioner; she or he organizes, structures, and helps formalize the conception, realization, and eventual dissemination or exhibition of the work.

Hers sees himself as this mediator. His photographic practice is now wholly contained in this institutional role. He occupies an interesting, albeit very marginal, place on the French photography scene. Inheritor of the utopias of the 1960s and 1970s, deeply committed to a democratic ideal of access of all not to consumption but to co-production of art works without compromising the high requirement of art, his action tries to



François Hers, “Interiors,” first photo in the series, 1981, Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

maintain the vital link of creation at a time when, on the one hand, contemporary art is more esoteric than ever and, on the other, consumerism triumphs in mass culture.

JEAN KEMPF

*See also:* **Farm Security Administration; Photography in France; Visual Anthropology**

### Biography

Born in Brussels 1943. Co-founder of Viva, 1972. "Interiors," Centre Georges Pompidou, Paris, 1981. 1983–1989: Directs the Mission photographique de la DATAR. 1990: manages the "new patrons" project for the Fondation de France. Director, Hartung Foundation, 1984. Living in Antibes and Paris, France.

### Individual Exhibitions

1981 *Interieurs*; Centre Georges Pompidou, Paris, France

### Group Exhibitions

1986 *Chambres d'amis*; Ghent, Belgium

### Further Reading

*Intérieurs*. Bruxelles: Editions des archives d'architecture moderne, 1981.

Hers, François, Jean-François Chevrier, and Roman Cieślewicz. *Récit*. Jumet: Graphing, 1983. Published in English as: *A Tale*. London: Thames and Hudson, 1983.

[Mission photographique de la DATAR]. *Paysages, photographies*. Paris: Hazan, 1989.

*Le Protocole*. Dijon: Presses du réel, 2002.

<http://www.nouveauxcommanditaires.org> (accessed June 19, 2005).

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# JOHN HILLIARD

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### British

Conceptual artist John Hilliard first began to use photography as a student during the 1960s. Initially, the camera was a means to document his temporary site-specific installations, but Hilliard soon recognized that the metonymic power of the photographic image deserved more serious examination. In realizing that the camera was not simply a neutral device for recording fact, the artist began exploring the language and history of the medium of photography. He established a challenge to expose the myth of photographic truth, a form of rigorous visual and intellectual inquiry emblematic of Conceptual Art and Minimalism in the late 1960s. Hilliard started questioning the selective methods of image making and confronted the ways photographic meaning could be manipulated.

By the early 1970s, after time spent traveling in the United States and further guided by critical theory and semiotics, Hilliard began to work exclusively with photography. A representative work from these early years of inquiry, *Camera Recording Its Own Condition*, 1971, is a sequence of seventy black-and-white images presented in a grid-like quasi-

scientific fashion, showing the reflection of a camera at the moment the photograph is taken. Each image differs slightly, as Hilliard changed both the speed and aperture, thus creating a range of legibility from light to dark, depending on the over- or under-exposure of the image. At the center of the grid, an image suggests itself as the "correct" exposure. Such self-referential imagery indicates Hilliard's concern with the mechanics of photography, actions that paradoxically reveal the intervention of the photographer in the camera's supposedly objective realm.

Similarly, in *Causes of Death*, 1974, Hilliard scrutinized the photographer's subjective editing process through a series of four black-and-white images of what appears to be a sheet-covered dead body prone on a rocky landscape. While obviously depicting the same subject from the same angle, each photograph is cropped a little differently to create a new context of meaning for each image, suggesting a different cause of death. Other projects by Hilliard from this fertile period in the 1970s—concerning a consideration of focus, film speed, and technical darkroom decisions with regards to paper and developing—again exposed the fallibility of photography as an objective or evidentiary medium.

As Hilliard pursued this line of inquiry further, he began experimenting with color photography through the 1980s, which led to a repositioning of his critique from the investigation of classic representational practices in photography to a semiotic examination of imagery in popular culture. As a result, much of Hilliard's work from the last two decades presents a critical comment on the ubiquitous transmission of images through commercial advertising in newspapers, magazines, and cinema. Oftentimes, his visual statements on the effects of mass consumerism can be seen in very direct ways, as found in "East/West, 1986." In this large photowork, Hilliard presents a dynamic juxtaposition of a positive and negative version of a highly stylized profile portrait of what appears to be a sophisticated Asian woman. Here, the artist provokes consideration of issues of identity, mirroring, and cultural assimilation.

Hilliard developed a rich, colorful, saturated style during the 1990s, presenting tableaux images with erotic and sometimes violent narratives, and glossy surface effects which emulate or at least reference the seductive power of advertising. For the most part, these images remain vague, as the artist uses devices that obstruct the full view of the subject. In "Miss Tracy, 1994," a female nude lies prone on a bloodied sheet, but the majority view of the woman's body is abstracted by an opaque rectangle. Only the periphery or "frame" of the subject remains in focus. Hilliard continues his experiment in the construction of ambiguity and the manipulation of narrative means. Formally, his presentation draws attention to the surreal nature of photographic space—the relationship between the picture plane, and the spaces before and beyond—and to the traditional acceptance of the transparency of a photograph.

While he has continued to produce work with a formal vocabulary that disrupts a seamless gaze of the subject, in more recent years Hilliard's work has become larger in scale, almost to the point of mural form, through printing his photographs on canvas and vinyl. As well as the visual impact of a larger size, such images must also be understood as a direct formal critique of surface. A clear example of this strategy can be found in *Nocturne*, 1996, an image of an interior wall in an abandoned house, covered for the most part with wallpaper and graffiti. Yet the central focus of the image is blocked by a rectangle of an enlarged, close-up detail of the decorative wallpaper. The visual riddle of *Offence*, 1997, works in a similar fashion. Here, a couple in the front seat of a car peer through the windshield, but their view out (and consequently the audience's gaze in) is obstructed by a white rectangular police sign indicating the car has been clamped. The lighting, dress, and demeanor

of the couple suggest a distressing incident may have occurred, and the stern police warning "Stop! Do not attempt to move it!" further adds to the confused nature of the scene. Here again, the artist has successfully manipulated the narrative through elements of cropping, framing, and obstruction.

Speaking about his working practices in 1997, Hilliard explained that his usual procedures involve a progression through a series of rough drawings, diagrams, and writings, in an almost cinematic or storyboard fashion. From this collection of visual and textual language, Hilliard then affects a rigorous process of selection to arrive at a particular photographic composition. Such strategies of assiduous analysis have persisted throughout his career, and his professional success in teaching during the last 20 years must also be recognized alongside his credentials as an active artist with a strong exhibition record. Significant faculty positions in London, at the Camberwell School of Art, and currently at the Slade School of Art, further highlight his reputation. And while never automatically associated with a particular artistic or aesthetic group, Hilliard's distinct formal and intellectual examination of photography places him alongside the likes of the theorist and photographer Victor Burgin in the history of late twentieth-century British photography.

SARA-JAYNE PARSONS

*See also:* **Burgin, Victor; Conceptual Photography**

### Biography

Born in Lancaster, England, 1945; Lancaster College of Art, 1962–1964; St. Martin's School of Art, London, 1964–1967; travel scholarship to the United States, 1965; Northern Arts Fellow in Visual Art, Newcastle-Upon-Tyne, 1976–1978; David Octavius Hill Memorial Award, 1986. Teaches at the Slade School of Fine Arts; living in London.

### Individual Exhibitions

1969 Camden Arts Centre, London  
 1970 Lisson Gallery, London  
 1974 Museum of Modern Art, Oxford, United Kingdom; Galleria Toselli, Milan, Italy  
 1976 Galerie Hetzler & Keller, Stuttgart; Galerie Durand-Dessert, Paris; Robert Self Gallery, Newcastle-Upon-Tyne, United Kingdom  
 1977 Badischer Kunstverein, Karlsruhe, Germany; Galerie Durand-Dessert, Paris; Galerie Paul Maenz, Cologne, Germany  
 1978 Studio Paola Betti, Milan; John Gibson Gallery, New York; Lisson Gallery, London Laing Art Gallery, Newcastle-Upon-Tyne, United Kingdom  
 1979 Ikon Gallery, Birmingham; Galeria Foksal, Warsaw, Poland; Galerie Durand-Dessert, Paris  
 1982 Amano Gallery, Osaka, Japan; Ryo Gallery, Kyoto, Japan

- 1984 Frankfurter Kunstverein, Frankfurt; Kettle's Yard Gallery, Cambridge, United Kingdom; Institute of Contemporary Arts, London  
 1987 Sprengel Museum, Hannover, Germany; Galerie Durand-Dessert, Paris  
 1989 Renaissance Society at the University of Chicago  
 Galerie Le Réverbère, Lyon  
 1993 Musée des Beaux-Arts, La Chaux-de-Fonds, France  
 1995 Art Affairs, Amsterdam  
 1997 Kunsthalle Krems, Austria; Kunstverein Hannover, Hannover, Germany  
 1998 Arnolfini Gallery, Bristol, United Kingdom

### Group Exhibitions

- 1971 *Prospect 71*; Kunsthalle, Düsseldorf, Germany  
 1972 *The New Art*; Hayward Gallery, London, United Kingdom  
 1977 *Malerei in Photographie im Dialog*; Kunsthaus Zürich, Zurich, Switzerland  
 1979 *Art As Photography, Photography As Art*; Institute of Contemporary Arts, London, United Kingdom  
 1982 *Aspects of British Art Today*; Metropolitan Museum, Tokyo, Japan  
 1985 *Hand Signals*; Ikon Gallery, Birmingham, United Kingdom  
 1987 *Blow-up—Keitgeschichte*; Württembergischer Kunstverein, Stuttgart, Germany; Haus am Waldsee Berlin; Kunstverein Hamburg; Frankfurter Kunstverein; Kunstverein Hannover; Kunstmuseum Luzern, Lausanne, Switzerland  
 1988 *John Hilliard, Barbara Kruger, Ken Lum, Richard Prince, Jeff Wall*; Galleri Contur, Stockholm  
 1989 *Through the Looking Glass*; Barbican Art Gallery, London, United Kingdom  
 1993 *Moving into View*; South Bank Centre, London, United Kingdom  
 1995 *Contemporary British Art in Print*; Scottish National Gallery of Modern Art, Edinburgh; Yale Center for British Art, New Haven, Connecticut  
 1996 *Victor Burgin, Dan Graham, Rodney Graham, John Hilliard*; Lisson Gallery, London, United Kingdom  
 1998 P.S.1 Institute of Contemporary Art, New York

### Selected Works

- 60 Seconds of Light*, 1970  
*Camera Recording Its Own Condition*, 1971

- Causes of Death*, 1974  
*East/West*, 1986  
*Miss, Tracy*, 1994  
*Debate (18% Reflectance)*, 1996  
*Nocturne*, 1996  
*Offence*, 1997  
*Confusion*, 1997

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*From the Northern Counties*. London: Lisson Gallery, 1978.  
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## LEWIS HINE

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### American

One of the towering figures in twentieth century photography, Lewis Wickes Hine's photographs of immigrants, child labor, and industrial workers

are, along with Eugène Atget's photographs of Paris and August Sander's study of his fellow Germans, one of the major achievements of photography in the first third of the last century. Hine died impoverished and in relative obscurity, however,

on November 4, 1940 in Dobbs Ferry, New York, a few miles from his home in Hastings-on-Hudson. This was ten months after the death of Sara Ann (Rich) Hines, his wife of 35 years.

Born on 26 September 1874 in Oshkosh, Wisconsin, from necessity, Hine worked in various manual labor jobs in Oshkosh for seven years following his graduation from high school in 1892 and the death of his father in the same year. He managed to study sculpture and drawing during this period of his life and studied for a year at the University of Chicago, but it was his relocation to New York City in 1901 that set the course towards his important photographic career.

In 1903, Hine taught himself the basics of photography at the urging of Frank A. Manny, the director of the Ethical Culture (Fieldston) School in Riverside, New York, where Hine taught nature studies and geography. Hine's initial interest in photography was as another tool to be used in his job as a teacher, and it was at the urging of Manny that Hine began to photograph immigrants at Ellis Island in New York Harbor, the work beginning with school field trips meant to counter the racist and generally anti-immigrant stereotypes common among the middle class and upper classes. Following what must be regarded as one of the richest apprenticeships in the history of photography in completing this extraordinary study in 1909, Hine became a professional photographer. His approach to photography remained instrumental throughout his career, guided by his ideas about society and education, which were rooted—rather loosely—in the politics of the Progressive Movement and concretely in the ideas of John Dewey (with whom Hine may have taken a course while at the University of Chicago) and his training in the new discipline of sociology. In any case, it is clear from his degree in education from New York University, received in 1905, and from his studies in sociology at Columbia University in 1907, but above all from the evidence of his photographs, that the influence of Dewey's ideas outweighed any others.

In 1905, Hine met Arthur Kellogg, an important social reformer, to whom he sold some of his Ellis Island images. In 1907, he also photographed for the massive sociological study, *The Pittsburgh Survey*. Somehow he managed to photograph a series on Washington, D.C. slums for the reformist magazine, *The Survey*, that same year. This led to his freelancing for and eventual hiring by the National Child Labor Committee (NCLC) in 1908, which published *The Survey* and which assigned Hine to photograph and collect data on tenement homeworkers. As a full-time investigator and photographer for NCLC, Hine resigned his teaching position

at the Ethical Culture School, “changing [his] educational efforts from the classroom to the world.”

He continued his photography of labor, moving to concentrate on child labor, which he continued until 1917. During that period he traveled tens of thousands of miles mostly in the southern, eastern, and southeastern states photographing children working in mines, mills, sweatshops, and every sort of factory, which employed them for 10 to 14 hour days, six days a week of relentless, deadening, cheap labor. The photographs and the data were used in publications, lantern slide illustrated lectures, and to successfully lobby Congress, which enacted the first laws regulating child labor. Looking at these magazines and at photographs of the lobby boards, Hine also influenced notions of sequence, serial presentation, and the rudiments of photojournalism.

By training, education, and inclination, Hine was a cultured and witty man, far more sophisticated about contemporary and modern art than his contemporary Alfred Steiglitz was about the art inherent in the documentary traditions of photography. It is those traditions arising from the combination of social expectations (what are photographs for and how the viewer understands them) and the then new technology of photo-mechanical reproduction that reached a critical juncture in Hine's work.

Aspects of, among many others, the work of nineteenth century photographers Mathew Brady and Timothy O'Sullivan provide a context for measuring Hine's contribution. Preceding Hine by a generation, Jacob Riis's muckraking photographs seem to overlap some of Hine's concerns; however, among many differences the most important are that Riis hired professional photographers for much of the work credited to him, and unlike Hine, Riis photographed types. From his early work at Ellis Island to his last important project, photographing the construction of the Empire State Building, Hine's photographs are about the individual person or group of people seen individually, if in a social context. Following Hine, and more fruitfully linked to him is Paul Strand. Strand, a student at the Ethical Culture Fieldston School, and a member of the camera club Hine directed there, is rightfully recognized as an originator of Modernism in photography, but Strand's social concerns and socialist politics rooted in the Progressive politics of the School are given short shrift by photo writers following the anti-political lead of Steiglitz.

Hine named—and in some significant way created—what he called “Social Photography,” or what is now more commonly called documentary photography. It should be noted that this use of the term documentary was first applied to films and did

not come into common use until 20 years after Hine began to photograph. As the social and didactic content of Hine's photographs dim with the passage of time—while their value as historic documents grows—the elegance of the work remains. Contemporary viewers might care to use Walker Evans's formulation, “documentary style” for the best of Hine's photographs.

In 1918, Hine quit his position with the NCLC when they, feeling the struggle to regulate child labor was successful, reduced his salary. He took a job with the American Red Cross and photographed the aftermath of World War I in France, Greece, and the Balkans, returning to the United States in 1919 where he organized exhibitions for the American Red Cross Museum, which had been founded in Washington, D.C. that year. He also photographed Red Cross-sponsored rural health programs. After 1919, Hine was not associated with any organization, and he began to call himself an “interpretive photographer.” Until he was commissioned to photograph the construction of the Empire State Building in 1930, Hine's only income was from freelance work. He organized exhibitions of his work, including *Interpretation of Social and Industrial Conditions Here and Abroad*, which was shown at the National Arts Club and the Civic Club, both in New York City, in the fall of 1920. He continued to supply photographs to *The Survey* throughout the 1920s, but the Progressive movement continued a decline precipitated by WWI. During this time, Hine returned to Ellis Island for new work there as well as taking assignments from unions and advertising agencies, but his main project was the celebration of the industrial worker, including photographs taken while documenting the construction of the Empire State Building. This culminated in the only book of his work published in his lifetime, *Men at Work* in 1932; it garnered considerable acclaim. These photographs, like all of Hine's work, focused on the human individual within, this time, the literal framework of the steel. A portfolio of photographs of loom workers in textile mills was exhibited at the 1933 World's Fair in Chicago and published that year as *Through the Loom* as well as in *The Survey*. In the same year, an assignment photographing the Tennessee Valley Authority dam projects at Wilson and Muscle Shoals in Alabama ended when his photographs were published without crediting him. By 1938, he could no longer earn a living from his photography.

In his last years, Hine twice unsuccessfully applied to the Guggenheim Foundation for grants, but more shamefully, in retrospect, is Roy Stryker's refusal to hire Hine for any Farm Security Administration work,

considering him “past his prime.” As Hine slipped further and further into poverty, he was getting increasing recognition for his photographs beyond their utility from the critic Elizabeth McCausland, the young art historian, Beaumont Newhall, and above all from photographers, especially Berenice Abbott, and the young documentarians in New York's The Photo League. In 1939, a retrospective of Hine's work was successfully mounted at the Riverside Museum under the sponsorship of an umbrella group ranging from the New York City comptroller, his long-time supporter the sociologist and editor, Paul Kellogg, Berenice Abbott, and even Alfred Steiglitz, no doubt with the encouragement of Paul Strand.

After Hine's death in 1940, his son Corydon gives the Hine's archive to The Photo League. Upon its dissolution, Walter Rosenblum, acting on behalf of the League's membership, donated the archive to the George Eastman House in Rochester, New York.

RICHARD GORDON

*See also:* **Documentary Photography; History of Photography; Nineteenth-Century Foundations; Modernism; Newhall, Beaumont; Riis, Jacob; Social Representation; Steiglitz, Alfred; Strand, Paul**

### Biography

Lewis Wickes Hine born in Oshkosh, Wisconsin, 26 September 1874. Attended University of Chicago, 1900; relocates to New York City to teach at Ethical Culture (Fieldston) School, 1901. Given camera by ECS principle, Frank A. Manny, begins photographing Ellis Island immigrants. Receives Pd. M. degree from New York University, 1905; attended Graduate School of Arts and Sciences, Columbia University, 1907. Staff photographer for National Child Labor Committee and photographer and art director for their magazine *Charities and Commons* (later *The Survey*), 1908–1917. Establishes studio in upstate New York, advertising his services as “Social Photography by Lewis W. Hine,” 1912. Photographer for American Red Cross, 1917–1919. Awarded Art Directors Club of New York, medal of photography, 1924. Works for government and corporate clients 1921–1939. Died in Dobbs Ferry, New York, 4 November 1940.

### Individual Exhibitions

1920 *Interpretation of Social and Industrial Conditions Here and Abroad*; Civic Arts Club and National Arts Club, New York, New York

Woman's Club, Hastings-on-Hudson, New York

1931 Yonkers Museum, Yonkers, New York

1939 Riverside Museum, New York, New York, and traveled to Des Moines Fine Arts Association Gallery, Des Moines, Iowa, and New York State Museum, Albany, New York

1967 *Lewis W. Hine: A Traveling Exhibition*; George Eastman House, Rochester, New York

1969 *Lewis W. Hine: A Concerned Photographer*; Riverside Museum, New York, New York



Lewis Wickes Hine, Newspaper boys in New York, Photo: Jean Schormans.  
[Réunion des Musées Nationaux/Art Resource, New York]

- 1972 Stanford University Museum of Art, Stanford, California  
 1973 Witkin Gallery, New York, New York  
 Lunn Gallery, Washington, D.C.  
 1977 *Lewis Hine, 1874–1940: A Retrospective of the Photographer*; The Brooklyn Museum of Art, Brooklyn, New York  
 1999 *Lewis Wickes Hine: The Final Years*; The Brooklyn Museum of Art, Brooklyn, New York  
 2000 *Let Children Be Children, Lewis Wickes Hine's Crusade Against Child Labor*; Lore Degenstein Gallery, Susquehanna University, Selinsgrove, Pennsylvania, traveling exhibit from The International Museum of Photography, George Eastman House, Rochester, New York

### Selected Works

- Young Russian Jewess, Ellis Island*, 1905  
*Spinner Girl (or Cotton-Mill Worker)*, c. 1908  
*Factory Boy, Glassworks*, 1909  
*Doffer Family, Mrs. A. J. Young and her Nine Children, Tifton, Georgia*, January, 1909  
*Italian Immigrant, East Side New York City*, 1910  
*Breaker Boys in Coal Chute, South Pittston, Pennsylvania*, January 1911  
*River Boy, Beaumont, Texas*, November, 1913  
*Power House Mechanic*, 1920  
*Child Picking Cotton*, 1929

- Steamfitter*, 1921  
*Men At Work*, 1932

### Further Reading

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# HIRO

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Yasuhiro Wakabayashi, known more commonly as Hiro, has not achieved widespread recognition in the art world, but is one of the most creative and sought-after commercial photographers in the late twentieth century. His work cannot be simplified as mere advertising, as his aim is always to create highly unique and provocative images. Whether shooting product still lifes, celebrity portraits, or fashion spreads, he succeeds in elevating his commercial photography to the aesthetic status of high art.

Due to political circumstances, Hiro's early life was characterized by instability and upheaval. He was born in Shanghai, China, in 1930 to Japanese parents. His father, a linguist, was working on a Chinese-Japanese dictionary. Hiro did not see his parents' homeland until the age of six, when they were forced to flee to Nagano during the Sino-Japanese war. The family was then shuffled between China and Japan multiple times as relations between the two nations grew increasingly antagonistic. The family almost immediately returned to China, how-

ever, this time settling in Peking. As a young teen, Hiro was drafted into the Japanese army of occupation and bore witness to torture and atrocities. In 1945, as the Chinese army entered to re-take the city, the Wakabayashis were forced into an internment camp. After a few months they were able to depart once again for Japan and re-settled in Tokyo, where Hiro finished high school.

Following World War II, Hiro came into contact with American soldiers in Japan and became increasingly fascinated with America. He was particularly attracted by the design of the products the soldiers brought with them, from military machinery to beverage cans. By tutoring American officers in Japanese he came into contact with Western magazines, and was motivated to experiment with photography himself. He began shooting around Tokyo with a Minoltaflex. The American magazines Hiro had discovered had such an impact on him that in 1954 he chose to depart for New York City with a very specific objective in mind: to

## HIRO

become a photography assistant to either Richard Avedon or Irving Penn.

The young photographer had such talent and determination that he soon met his goal. Within two years of his arrival on American shores, Hiro succeeded in being hired as Avedon's assistant. When Avedon went off to Paris on assignment he asked Hiro to stay in New York and practice taking commercial still lifes. The two exchanged correspondence across the Atlantic, with Avedon alternately praising and sharply criticizing Hiro's work. Quick to recognize the immensity of his talent, in 1958 Avedon named Hiro an associate at the studio.

A second major influence on Hiro's photography was Alexey Brodovitch, renowned art director for *Harper's Bazaar*. In 1956, Hiro began studying photography at the New School for Social Research with Brodovitch, who provided him with aesthetic direction and career development. Impressed with Hiro's work, Brodovitch tested his readiness for publication with a deceptively simple assignment: he asked him to photograph a Dior shoe. Hiro labored for weeks before totally satisfying Brodovitch's expectations, at which point he was finally allowed to begin working on assignments for *Harper's Bazaar*.

Hiro developed his own aesthetic standards according to Brodovitch's dictum that one should click the shutter only when the camera reveals something that has never before been seen. This emphasis on originality and innovation has remained with Hiro throughout his career, and is manifested in the frequently startling nature of his compositions. He has a remarkable ability to generate surprise through his choices in composition and his evocative use of hyper-saturated color. By draping a ruby and diamond necklace over the hoof of a steer, or allowing a tarantula to creep up a model's foot, he uses unexpected juxtapositions that recall the strategies of surrealist art.

Though his images never shy from audaciousness, Hiro's technique is highly controlled and calculated. He is as known for his intensity, control, and patience as he is for his imagination. Approaching his medium with a scientific precision, he is a consummate perfectionist with a tendency to value preparation over spontaneity. In the studio he is also a great experimenter, particularly with lighting. He obsesses over the nature and quality of light, and has utilized strobes, colored gels, infrared film, and neon to generate various effects. His interest in cinematography led him to experiment with a movie camera, not out of a desire to be a filmmaker, but in order to apply the appearance of moving pictures to still photographs. In the studio, he developed complex techniques to convey a sense of motion. This filmic, shifting

focus can be observed in some of his portraits, which have an interior focus but blurred edges.

In many ways, Hiro's abilities and aesthetics are particularly appropriate to commercial photography. His love of innovation and novelty are perfectly suited to the aims of advertising and the capitalist sensibility that drives it. His ostentatious color, animated forms, and clarity of vision likewise make his images enormously appealing and seductive, signs of the pleasures of excess. Yet his depiction of products and commerce is not simplistically celebratory. He has also used the medium of advertising to make a critique about conspicuous consumption, as in 1972, when he created a cosmetics advertisement featuring a close-up of a woman's mouth as she gobbled pharmaceuticals.

Although he has never fully garnered a reputation as an art photographer, Hiro has a strong body of work that he created independently for non-commercial purposes. In 1962, on a return trip to Japan, he took black and white portraits of strangers cramped into subway cars, their bodies pressed uncomfortably against the glass windows of the train doors. The series succinctly conveys the claustrophobia and anxiety of urban existence. In 1990, he published the book *Fighting Birds/Fighting Fish*, featuring black-and-white photographs of illegal cock fights and vibrant color photographs of Siamese fighting fish. With these images, Hiro elegantly conveys the choreography of the animals' warlike gestures. More recently he turned his camera to human subjects, and created black-and-white images of babies. Rather than sentimentalizing the innocence of infancy, he instead radically frames the compositions around fragments of the infants' bodies to underscore their strange, almost alien quality.

SHANNON WEARING

*See also:* **Fashion Photography; Penn, Irving; Portraiture**

### Biography

Born Yasuhiro Wakabayashi in Shanghai, China, 3 November 1930. Attended New School for Social Research, New York, 1956–1958. Photography assistant to Rouben Sarnberg, 1954–1955, to Richard Avedon, 1956–1957, and to Alexey Brodovitch, 1958–1960; Associate, Avedon Studio 1958–1971; Freelance magazine photography 1958–present; Staff Photographer, *Harper's Bazaar*, 1966–1974. Received Gold Medal, Art Directors Club of New York, 1968; Photographer of the Year Award, American Society of Magazine Photographers, 1969; Newhouse Citation, Syracuse University, 1972; Society of Publication Designers Award, 1979; Certificate of Excellence, American Institute of Graphic Arts, 1980 and 1981; Award of Excel-

## HISTORY OF PHOTOGRAPHY: NINETEENTH-CENTURY FOUNDATIONS

lence, International Editorial Design Competition, 1982; Photographer Award, Photographic Society of Japan, 1989; Art Directors Club 70th Annual Exhibition Merit Award, 1991. Living in New York City.

### Individual Exhibitions

2000 *Hiro/2000*; Maison Européenne de la Photographie; Paris, France

### Selected Group Exhibitions

1959 *Photography in the Fine Arts*; Metropolitan Museum of Art; New York, New York  
1968 *One Hundred Years of Harper's Bazaar*; Hallmark Gallery; New York, New York  
1977 *Fashion Photography*; George Eastman House; Rochester, New York, and traveling  
1985 *Shots of Style*; Victoria and Albert Museum; London, England, and traveling  
1990 *Photographie: de la réclame à la publicité*; Centre Georges Pompidou, Paris, France  
1990 *The Indomitable Spirit*; International Center of Photography; New York, New York  
1991 *Appearances*; Victoria and Albert Museum; London, England

1994 *Fashion Photography: Avedon, Hiro, Penn*; Art Basel 25 '94 Galerie Zur Stockeregg, Zurich, Switzerland

### Selected Works

*Shinjuku Station 27, Tokyo, Japan*, 1962  
*Harry Winston Necklace, New York City*, 1963  
*Donna Mitchell, Craters of the Moon, Idaho*, 1968  
*Popping Pills, New York City*, 1972  
*Apollo Spaceflight Training Suits, Houston, Texas*, 1978  
*Foot Series 6, New York City*, 1982  
*Fighting Birds 35-39, Baltimore, Maryland*, 1988  
*Child 26, New York City*, 1991

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# HISTORY OF PHOTOGRAPHY: NINETEENTH-CENTURY FOUNDATIONS

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To fully understand the twentieth-century history of photography, it is necessary to return to photography's beginnings, to the contextual environment of its "invention" in France and England and to important precedents. Although historians document through texts as early as the fifth century BC the phenomenon of light projected through a small opening (aperture), creating variable patterns on a surface, photography's "pre-history" really began in the Renaissance with two basic photographic concepts: the ideas of the "frame" and of the "box."

The "frame" is an important editing device allowing two-dimensional representation of three-dimensional space (a drawing, a painting, later a photograph) and depends largely on principles of linear perspective developed in 1435 by the Italian

painter Leone Alberti in *On Painting*. The "box" combines the light source, aperture, and surface into one entity, the "camera obscura." This Renaissance drawing device conceived by Leonardo da Vinci (about 1500) and described by Giovanni della Porta in *Natural Magic* (1553), is literally a "dark room" with one wall (opposite a tiny opening) becoming the vertical section of a cone of light: the frame (called "Alberti's window"). The camera obscura improved through time becoming smaller and more portable; optics were added (the idea attributed to Daniello Barbaro in 1568), and mirrors to "right the image."

Thus, a cumulative effort of many centuries of ideas and innovations allowed the inventors of photography, Joseph-Nicéphore Niépce, Louis

Daguerre, William Henry Fox Talbot, and Hippolyte Bayard to draw on this “pre-history,” to add to the mix through trial and error, the latest nineteenth-century chemistry and achieve what historians refer to as the “historical moment”—a permanent image taken by a camera (camera obscura). At least four such “moments” declared the invention of photography. The first photograph, amazingly still extant, was by Joseph-Nicéphore Niépce taken from a window on his estate at “Le Gras,” near Chalon-sur-Saone, in France, dated 1827. The emulsion (bitumen of Judea familiar to graphic artists) was coated onto a pewter plate and the camera exposure lasted about eight hours, as evident from the recorded shadows. It was a photograph (heliograph); but it was not a viable process. That would come later with the achievements of Niépce’s partner, Louis Daguerre, a commercial artist of some renown. Unfortunately, Niépce died before Daguerre discovered, probably by accident, the key to his positive process: mercury vapor as a developing agent. The historic announcement of the invention of the daguerreotype (a copper/silver plate) was made in January 1839, and was greatly facilitated by François Arago of the Chamber of Deputies who convinced the French government to purchase the patent and provide Daguerre a substantial annuity of 6,000 francs.

Daguerre’s announcement gave rise to another historical moment across the Channel from France, where the distinguished English scientist, William Henry Fox Talbot, hurriedly gathered his photographs, many exposed in tiny cameras, and his experimental evidence of a very different negative/positive paper process, the Talbotype, and announced before the Royal Society the invention of photography (“Photogenic Drawing”) in England, also in 1839.

While nationalistic politics fed the declarations of invention in France and England, still another inventor, an unsung hero, waited at the request of the French government to announce what was, in a strange way, a combination of both processes. Hippolyte Bayard invented a positive paper process of photography, more like Talbot’s than Daguerre’s, perhaps with more significance to art history, since he immediately exhibited some of the most aesthetically interesting images of the time. Along with architecture and genre subjects, Bayard’s enigmatic self portraits, including *Self-Portrait as a Drowned Man (1840)*, an allusion to David’s *Death of Marat*, borrowed on satire to reproach the French government for his lack of recognition. These photographs helped establish France as a center of photographic art and

provided a home for Talbot’s English paper process, the Talbotype or calotype, for even Bayard switched to the more sophisticated calotype.

Prior to the dissemination of the daguerreotype process, with its greatest expansion in the United States (9,000 instruction manuals and considerable equipment sold in 1839), and the calotype process, with its greatest achievements in France, there was another development in Scotland, in the early body of photographs produced by Hill and Adamson. Although the French had declared the daguerreotype patent-free except in rival England, Talbot maintained his expensive patent on the calotype, delaying its expansion in his own country. He offered it patent-free, however, to his friend, Sir David Brewster, in Scotland, where eventually it was given to the artistic team of David Octavius Hill and Robert Adamson, a partnership that produced over 2,500 calotypes, mostly portraits, allegories, and tableaux beginning in 1843. This perhaps overshadowed Talbot’s own considerable contribution of photographs printed in his book *Pencil of Nature* (1844), calotypes of architecture and genre scenes, many taken at his estate at Lacock Abbey. Photography’s “historical moment” in England was best represented in about four-and-a-half short years by an extensive portfolio of photographic art in Scotland, a great start for the medium.

Despite this achievement, the calotype flourished better in France and has been characterized as a collective aesthetic occurring between 1845 and 1870 according to Andre Jammes and Eugenia Janis in *The Art of French Calotype* (1983). Unlike the daguerreotype, used primarily in the commercial portrait studio, the paper calotype lent itself to a long tradition of print-making and drawing, and was an efficient reproducible art (numerous prints from one negative). The “lack of aura” attributed to one-of-a-kind art, would later challenge photography’s legitimacy in the twentieth century according to Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction*. Furthermore, since the calotype looked like art (it was championed by Lady Eastlake, an early writer on photography), it was easy for critics and intellectuals to include the calotype with more established arts in a never-ending desire to have photography imitate painting and hold its own as “high art.” Hippolyte Bayard’s positive paper prints hung next to works by Titian and Rembrandt, in the Martinique benefit exhibition, in Paris, in 1839—possibly the very first photography exhibition.

The early French calotypists, Hippolyte Bayard, Louis Blanquard-Evrard, and Gustave Le Gray experimented with and improved the aesthetic potential and longevity of the medium, by improving the tonal range, the richness of blacks, the vari-

ety of papers, and waxing the negative. The waxing process developed to improve emulsion absorption was attributed to Le Gray, a photographer and teacher with his own art school. The production of lasting portfolios to preserve the delicate calotypes and facilitate their distribution was attributed mostly to Blanquard-Evrard. The photo critic, Francis Wey, stated, "Our albums are our salons."

The nationalistic fervor of the Second Empire prompted Napoleon III to modernize Paris, following the French Revolution (1789–1793), and to attempt to restore the glory of French architecture. For the first time, photographic documentation played a role in restoration, as did the influence of Romanticism on all literary and visual output. Romanticism influenced the use of the calotype over the daguerreotype to document the great medieval cathedrals across France, despite the detail, sharpness, and tonal range that could be achieved with the daguerreotype; ironically, it was considered of too small a scale and too impersonal ("cold tinge, shiny surface"). Government grants for photographic restoration, the "Missions Héliographiques" (1851) were provided to the early calotype artists: Hippolyte Bayard, Henri Le Secq, Edward Baldus, Gustave Le Gray, and O. Mestral. Charles Nègre, calotypist and student of Le Gray, later explained this romantic viewpoint:

Being a painter myself....whenever I could dispense with architectural precision, I indulged in the picturesque, in which case I sacrificed a few details when necessary, in favor of an imposing effect that would give a monument its real character and also preserve the poetic charm that surrounds it.

(Jammes 1983, 62)

If the project failed as architectural documentation—even the ongoing lithographic survey, "Voyages Pittoresques," provided more details than the calotype photographs—it gave these fine calotype photographers recognition and respectability, as Daguerre had had with government support.

The calotype was also used for documentation in Egypt, the Holy Land, and other locations. Maxime du Camp, accompanied by writer Gustave Flaubert, made calotypes as early as 1850 on an expedition to Egypt; Charles Marville documented Paris prior to Eugène Atget, and photographed in Germany in 1853; and Edward Baldus, using both the calotype and the wet-plate process, documented cathedrals, early railroads, and the devastating Rhône floods of 1856.

While members of the science community seized on the new wet-plate collodion attributed to Frederick Scott Archer, in 1851, advocates in the art commu-

nity fought furiously for the retention of the calotype. The art journals of this period, *La Lumière*, for the *Société Héliographique* and *The Bulletin for the Société, Française* favored the calotype, while *Le Propagateur* and *Cosmos* came out in favor of the collodion. The new technology triumphed and in 1851 the collodion era emerged.

Collodion, initially developed for medical use, had the properties for even suspension of silver producing a superior glass negative especially when printed on albumen paper. Therefore, collodion/albumen became the standard used for over 30 years. Unfortunately the glass negatives had to be exposed and processed while moist, requiring a portable darkroom in the field. Although faster, the collodion process was still incapable of recording action.

Louis Daguerre's process had an immediate universal appeal, especially in the United States. In 1839, Samuel Morse, painter and inventor of the Morse code, purchased a daguerreotype system. Experimenting with John Draper, New York University chemistry professor, the two initiated a period in the United States that became the longest, most advanced, and lucrative commercial practice of daguerreotypy in the world. Other innovators, Henry Fitz and John Plumbe working in Boston, Robert Cornelius and the Langenheim brothers in Philadelphia, and others, offered services such as toning, coloring, size options, and elegant frames. They applied steam power and the new German system of labor (assembly line) to their mini-factories and competed to reduce prices. Two of the finest establishments to evolve out of this experimental period in the United States were Southworth and Hawes in Boston, who learned from Daguerre's representative in the U.S., François Gouraud, and Mathew Brady in New York City and later Washington, D.C., who studied under Morse and Draper.

Southworth and Hawes represent the highest quality of skill and variety of daguerreotypy ever produced, rivaled only by Mathew Brady in the United States and, possibly, by Antoine Claudet and Richard Beard in England, and Jean-Sabatier-Blot in France. Beard patented a coloring process that made daguerreotypes as precious as the hand-painted, ivory miniatures they replaced. Brady, prior to his reputation as American Civil War photographer, began by making jewelry cases, learned the daguerreotype, and opened his first of several studios on lower Broadway, New York City, in 1844, across from the famous P. T. Barnum American Museum. He realized that photographing the famous was a means to success. Brady's most important early daguerreotype edition, *The Gallery of Illustrious Americans*, featured prominent Americans

such as naturalist John James Audubon, politician Henry Clay, and others. This edition of daguerreotypes, one-of-a-kind positives, were reproduced as lithographs by the famous lithographer, François d'Avignon. And this shrewd venture helped build his reputation as "Brady of Broadway."

Brady also photographed renowned actress Jenny Lind, performing for P. T. Barnum and the celebrated wedding of another Barnum star attraction, the midget, Tom Thumb, held at New York's Grace Church. Brady established his last and most luxurious studio, the National Portrait Gallery, across from this church where he continued making celebrity portraits including Edward, Prince of Wales, and presidential candidate, Abraham Lincoln, who said: "Brady and the Cooper Institution [where he delivered a speech] made me president." Photographs taken by Brady personally are few due to eye problems. He had to rely on his brilliant operators, Alexander Gardner, who managed Brady's Washington, D.C. studio, Timothy O'Sullivan, George Barnard, and others whose work was produced under the Brady name, a practice that continued during the Civil War. Gardner and O'Sullivan finally broke with Brady to produce portfolios of the war under their own names: "Gardner's Photographic Sketchbook of the War," (which included work by O'Sullivan) and Barnard's "Photographic Views of Sherman's Campaigns."

War photography was introduced with the advent of the wet-plate process, subsequently replacing illustrators and sketch artists in the field with photographers and their portable dark rooms. Alexander Gardner, specializing in photographs of Lincoln, documented the "Hanging of the Lincoln Conspirators," shortly after the assassination. As one of the first "photojournalistic events" it was too ghastly for the public, and illustrations, but not the actual photographs, were published to record the event.

Known for the first photographs of war in the Crimea, in 1855, pre-dating Brady by some six years, Roger Fenton, the English photographer, holds a special place in the nineteenth century. His career spanned an important middle period connecting the invention of Talbot's calotype, the advent of collodion, the commercial "view" business, and finally war photography. In spite of his reluctance to regard photography as high art, Fenton preceded and laid the foundation for the return of art photography in England during first, the Pre-Raphaelite period, and second, the Pictorialist period.

Fenton had visited France in the 1840s. He was very impressed by salon life, befriended the calotype artists, and had studied painting with Paul Delaroché. In 1847, he joined the English Calotype Club,

which had only 12 members due to Talbot's restrictive patent. He founded the Photographic Society of London, in 1853, which later became the Royal Photographic Society and, even established a dark-room in Windsor Castle for Prince Albert. Both Queen Victoria and Prince Albert were strong advocates of photography.

The Crimean War forced Fenton to perfect his new collodion skills under horrible conditions. Sent to Balaklava Harbor at the request of Agnew's Publishing of Manchester, England, and Prince Albert, he recorded the chaos of war and the aftermath of battle, which prompted John Szarkowski, in *Photography Until Now*, to refer to photographs of the terrain as "bare, moon-like landscapes." Fenton photographed for only four months, producing 360 plates, mostly portraits of officers. In 1855, he contracted cholera and was replaced by James Robertson and Felice Beato.

In some ways, the Crimean and American Civil Wars marked the ends of two remarkable careers in photography. Mathew Brady's very nineteenth-century mission and destiny nearly destroyed him; first, when he was almost killed during the battle of Bull Run, and later, when his venture ended in bankruptcy. There was little interest in buying his photographs after the war although, eventually, some 7,000 plates were purchased at discount by the United States Library of Congress. Roger Fenton, having recovered from war and cholera worked for the British Museum and made camera "views," then with little explanation, abruptly ended his photographic career in 1862. Fenton's "views" were some of the best of the genre. His closest competition, Francis Frith and Company, lasted an amazing 111 years. The view business prospered during the wet-plate era with such companies as Francis Frith in England, George Washington Wilson in Scotland, the Alinari Brothers in Italy, Adolphe Braun in France, Bonfils of Beirut, and others, providing eclectic, romanticized, often trivialized documentation of people, places, and events that, nonetheless, are important to the historic photographic record.

The collodion process provided studios with other commercial offerings to augment the portrait and view business. The tintype (Ferrotype, 1856), a collodion positive image on metal, was a cheaper yet far inferior version of the gradually disappearing daguerreotype; the Ambrotype (1854), a collodion positive image on glass, attributed to the American James Ambrose Cutting; and the stereograph (1849) attributed to Sir David Brewster of Scotland, made with a stereoscopic camera such as the Dancer, the Quinet, and the Disderi offered, with the aid of a stereoscope, the phenomenon of three-dimensional

views. The “carte de visite” (1857) attributed to A.A. Disderi in France offered inexpensive multiple portraits, an idea quickly copied by all the large portrait studios, including Brady’s of New York. Such innovations greatly expanded photography’s commercial possibilities, and, except for the Ambrotype, were extremely popular, some into the twentieth century.

The best studios, such as Mathew Brady in the United States and A.A. Disderi and Etienne Carjat in France survived through fierce competition to prosper in the late nineteenth century. They produced some of the finest portrait work as well as a sensitive record of each country’s political and artistic leaders. Another Frenchman, Gaspard Félix Tournachon, or Nadar, was the first in France to photograph from a balloon and to photograph underground with artificial lights, but more importantly, to expand and transform his satirical political cartoons (the Panth, on Nadar) into a highly successful and unique portrait business. His singular style with simple lighting and an emphasis on character when applied to photographing celebrities, created a model for many portraitists and fashion photographers in the twentieth century.

Roger Fenton, who spent a lifetime as an advocate for photography left this pursuit at a time when art photography suddenly reemerged among the elite in English society. Various photographers aspiring to high art, during the 1850s and 1860s, aligned themselves with their English brethren, the Pre-Raphaelite painters, John Millais, Georges Watts, and Dante Gabriel Rossetti. They used the photographic medium to fabricate popular allegorical themes from literature and the Bible. Neither collage nor allegory was new to photography, but they had not been used to this extent. Oscar Rejlander was one of the earliest Pre-Raphaelite photographers, who made thirty separate negatives of models and through multiple printing created an amazing collage, measuring 16 × 31 inches, called *Two Ways of Life*, an allegory based on the famous Raphael painting *The School of Athens*. One of Rejlander’s ways of life in the allegory featured overt nudity, appropriate to the theme but not to a Victorian audience. He was criticized for this but only after winning first prize in the Art’s Treasure’s Exhibition in Manchester, in 1857, and having the work purchased by Queen Victoria.

Henry Peach Robinson, a painter, illustrator, and photographer also produced allegories using multiple printing techniques which were less ambitious than Rejlander’s. “Fading Away,” which featured a healthy fourteen-year-old girl facing the moment of her death, was criticized as too morbid, probably because the photographs made the scene look too real. However, some in Victorian society thought the photograph “an

exquisite sentiment” providing a glimpse into nineteenth-century Romantic sensibility. Robinson also published a famous “how-to” book, *The Pictorial Effect in Photography*, in 1869, complete with instructions and illustrations to produce photographs following methods used by the Pre-Raphaelite painters.

The collodion process lured two more in England to art photography, Lewis Carroll and Julia Margaret Cameron. Carroll, the writer of *Through the Looking Glass*, and *Alice in Wonderland*, was also a math lecturer at Oxford in England. He had a fascination, possibly obsession, with very young girls, especially Alice Lidell, the model for Alice in Wonderland, her sisters, and others, and decided to photograph them, often in allegorical costume and pose. Some of these photographs were nude studies, which again aroused Victorian criticism, which contributed to Carroll’s laying down his camera and stating that the negatives in question would be destroyed at his death. The photographs that have survived showed a strong sensitivity to the subject and an almost fastidious practice of craft typical of all of Carroll’s endeavors.

Julia Margaret Cameron was of the privileged class; she took up photography late in life as a hobby that became a consuming passion. Cameron was close to her mentor, and Pre-Raphaelite painter, George Watts, and attempted many allegories based on the Bible and on the King Arthur legends. Her portraits of Alfred Lord Tennyson, Charles Darwin, Henry Wadsworth Longfellow, and others, are exceptional and convey a unique style that is close-up and abstract, with harsh lighting. Although Cameron was a strong role model for women in photography, a medium dominated by men, it is perhaps misleading to characterize her as an early example of feminism by today’s definitions. In her autobiography, *Annals of My Glass House*, she stated: “When I have had such men before my camera my whole soul has endeavored to do its duty towards them in recording faithfully the greatness of the inner as well as the features of the outer man.” Cameron is best known for illustrating Tennyson’s “The Idylls of the King.” Somewhat less known are her sensitive portraits of women in which the poses, the titles, and the delicacy of these enigmatic pictures reveal another aspect of her complex oeuvre.

Allegorical photography aligning itself with Pre-Raphaelite painting resulted in some of the most ambitious and contrived art photography ever produced. And it had its critics. One of these, Peter Henry Emerson, was a physician with an English mother and an American father. He was a distant relative of Ralph Waldo Emerson, American essayist, who, shortly after learning the camera, stated

that he: “took several photographs that were destined to revolutionize photography and make my name in photographic circles.” This prophesy was not far off the mark. His famous textbook entitled *Naturalistic Photography for Students of the Arts* (1889), considered an antithesis to Robinson’s own book, *Pictorial Effect in Photography*, advocated the straight use of the camera without any manipulation of process or consideration of allegorical subject matter. “Naturalistic Photography” appears to be a revolutionary statement, yet within the context of art history, Emerson’s images although not in the style of the Pre-Raphaelites were in the style of the “Naturalists” of the “Rustic” New English Art Club and of the French artist, Jules Bastien-Lepage.

Emerson produced a series of portfolios taken in the East Anglia region of England. He began the series in 1886 with *Life and Landscape in the Northfolk Broads* and ended it in 1895 with *Marsh Leaves*, which is considered his best work. Although making claims to be working with photographic reality, he idealized the peasants he photographed, often posed them in highly stylized compositions, and insisted on “soft focus” for atmospherics.

By the time Emerson’s career declined, in 1891—he dramatically renounced his own thesis stating: “The Death of Naturalistic Photography”—he had already influenced, art photography’s next phase. Pictorialism, from 1888 to 1912, was a universal style of aesthetic photography meant to evoke feeling and to elicit beauty over fact.

By the 1880s, photography had become a less complicated process with the development of the dry-plate. Practitioners proliferated, especially art photographers. Naturalism continued to have its supporters, in the work of Frank Sutcliffe in the English coastal town of Whitby, but Impressionism, Post-Impressionism, Symbolism, and Tonalism also influenced the Pictorialist photographers toward the turn of the century.

To the members who formed the “Linked Ring,” a group trying to raise photography to high art in imitation of painting, in 1892, Pictorialism was a radical break with the photography that preceded it. The Ring started as an English gentlemen’s club, (women were not admitted until 1900), and some of its members were Herschel Hay Cameron (Julia Cameron’s son), Frank Sutcliffe, Frederick Evans (a distinguished architectural photographer), James Craig Annan, and others. They created their own exhibition spaces and “linked” their endeavors with Pictorialists in other countries. The *Linked Ring* advanced the camera club movement that still exists today. The Vienna Camera Club of 1891 with Pictorialist Henrich Kuehn, the Paris Photo Club of 1894 with Pictorialist Robert Demachy, and the

New York Photo-Secession of 1908 with Pictorialist Alfred Stieglitz, Edward Steichen, and others, were some of these “links.” Stieglitz, who may have had the greatest influence on the style, the direction of, and the institutionalization of art photography in the twentieth century, ironically received his first of 150 photographic awards from Peter Emerson.

Pictorialism featured some of the finest images in black and white and color (platinum, photogravure, gum bichromate, etc.) ever attempted by photographers. Of special note is the refinement of the gum bichromate process by Robert Demachy in France. This beautiful and complex photographic process formed a color bridge between the first hand-painted daguerreotype and the invention of the autochrome process by the Lumière brothers, in 1907.

Pictorialism also influenced documentary photography. Following the American Civil War, Brady photographers (now independent), Timothy O’Sullivan, Alexander Gardner, and others such as the U.S. Army photographer, A. J. Russell, took their wet-plate skills on the road. The U.S. government and private corporations such as the railroads, paid photographers to document the American West. The geological survey expeditions in the United States (also in Canada) were some of the most difficult assignments photographers undertook with their large wooden cameras and darkroom wagons. From 1867 to the early 1880s, these public and private surveys provided information on geology, settlement, indigenous people, and natural resources. These survey photographs remain some of the most magnificent images ever made of this vast and unspoiled territory.

The most important of the government surveys were: the Clarence King 40th Parallel Survey from California to the Great Salt Lake, with photographer Timothy O’Sullivan (who briefly joined the Darien Expedition to Panama in 1870); the Lt. Georges Wheeler Survey West of the 100th Meridian ascended the Colorado River, with O’Sullivan and William Bell in 1871; the Francis Hayden Survey from 1870–1878 to the Yellowstone region and south to New Mexico and Arizona, with William Henry Jackson; the John Wesley Powell Survey of 1871–1882 to the Grand Canyon, Virgin, and Zion regions and the Upper Rio Grande Valley, with E. O. Beaman, James Fennimore, and Jack Hillers; and the California State Josiah Whitney Surveys of the 1860s to Yosemite, with Carlton Watkins.

Timothy O’Sullivan’s photographs were some of the earliest and least romanticized images of the land. However, geologist King, looking for evidence of the theory of “Catastrophism” through God’s interaction with earth, may have influenced O’Sullivan’s choice of views. The Hayden surveys to Yel-

lowstone with William Henry Jackson included landscape painters Sanford Gifford and Thomas Moran. Together they planned their “picturesque” views. Some of Jackson’s views were also destined for sale through Anthony’s of New York. The aestheticization of the land, the expanding commercialism, and the easy access to the West following the “meeting of the rails” (the much photographed Promontory Point in Utah connecting East with West) brought closure to this period, but not before the portfolios of Jackson and Moran convinced the U.S. Congress to designate Yellowstone a national park.

Carlton Watkins of the Whitney surveys, had a forty-year career, starting as a studio photographer in San Jose, California. Although he is best known for his Yosemite photographs (1860s into the 1880s), his work took him from Mexico to Canada, and included documents of the early mining and lumber industries, legal land disputes, and California missions—tens of thousands of images many of which were exhibited in California and in New York. Of all the survey photographers, Watkins’s personal style and complexity of composition perhaps best situates him as a figure transitional to the twentieth century art genre, “Landscape Photography.” Watkins’s work also helped paved the way for the designation of Yosemite as a national park.

Not all survey work was of the land. The photographers O’Sullivan, Hillers, Jackson, and later Edward Curtis, Carl Moon, and Adam Vroman also photographed the rapidly disappearing tribes of Native American. A very large collection of portraits survives, made mostly by Curtis, who began publishing portfolios on Southern tribes, in 1908 and completed this work with Volume 20, on the Alaskan Inuit, in 1930. By his death in 1952, at the age of 84, Curtis had made over 40,000 negatives, 2,200 photogravures, thousands of pages of text, and also wax cylinders of tribal languages.

Most photographs of Native Americans were “captivity portraits,” those taken shortly after battle, “assimilation” photographs, showing Native Americans in government schools such as Carlisle, Hampton, etc., or “novelty” photographs, extreme poses of Indians often with implements of the dominant culture, such as automobiles, airplanes. These were just some of the ways that photographers represented the “other.” Most photographs, including those of Curtis, romanticized the Native Americans as “noble savages” living in a world created by James Fenimore Cooper. Curtis occasionally over-posed his subjects or was not careful with their dress or artifacts in his portraits, but he was sympathetic to their plight and consistent in his approach to photographing, which he referred to

as “The Twenty Five Cardinal Points.” If anything, Curtis is guilty of applying the Pictorialist style to his ethnographic photographs.

Eadweard Muybridge, an Englishman living in the United States, was another survey photographer who made landscape and panoramic views in California and elsewhere during this period, but his finest work was as a photographer and inventor. Accepting a private commission to photograph a galloping race horse called Occident, Muybridge succeeded in making the first “action” photograph and is credited with the invention of the camera shutter. With this device he produced a series of motion studies using people and animals then continued this work with funding from the University of Pennsylvania and the American painter, Thomas Eakins. These motion studies culminated in the book *Animal Locomotion* (1887). When these studies were shown in a zoopraxiscope, an early movie projector, Muybridge became the inventor of the motion picture.

Toward the end of the century, one of the largest waves of immigrants arrived in New York Harbor and other ports, creating unprecedented social problems. To address these there emerged a new social science and a new category of photography, “social documentary.” From 1882 to 1887, during one of the worst economic depressions in American history, half of the population of New York City, mostly immigrants, was unemployed and living in poverty. Among them, was Jacob Riis, an immigrant from Denmark, living in desperate conditions in police lodgings—the same lodgings he would later, as a journalist, expose through photographs and eliminate altogether with the help of Police Commissioner, Theodore Roosevelt. Riis used his camera as a “weapon,” as a tool for social reform by publishing, in the newspapers, his photographs of squalid living conditions. His first of many books of photographs, *How the Other Half Lives*, was published in 1890 using the new half-tone printing process and together with written exposés and lantern slide lectures was to make a large impact on improving the life of the poor and the exploited.

Jacob Riis’s successor, Lewis Hine, also reflected part of a larger new social science emerging during the Progressive Era beginning in 1890 that took a scientific approach to understanding poverty not as a “sin” but as an economic condition. Hine, was a photography teacher at the progressive Ethical Culture Center, in New York. He also worked as a photographer for the Pittsburgh Survey, a new sociological investigation, and the National Child Labor Committee (NCLC) and used his camera to expose the exploitation of children in their working environments. Lewis Hine’s social documentary

photography set the stage for another group of photographers, the Historic Section of the Farm Security Administration (FSA), who worked during the Great Depression of the 1930s.

Photography had always been a technological art, and now as the century was drawing to a close, the wet-plate had finally gone the way of the daguerreotype and calotype. From 1880, it was gradually replaced by the dry plate process, using not collodion but gelatin and not requiring an instant dark-room. It was only a matter of time before gelatin would allow the glass plate itself to disappear, for roll film to come into being, and the hand camera to achieve popular commercial success.

There were, however, a few holdovers still using the glass-plate cameras. Eugène Atget started photographing Paris late in life after a somewhat unfulfilled career as an actor. He saw the changes occurring in his beloved city as modernity laid its claim on the boulevards and buildings and, like Charles Marville before him, thought he could preserve through photography what was still ancient and sacred. Atget continued to use his large wooden plate camera well into the twentieth century, and long after the Kodak had made everyone a potential photographer. Atget's work (over 10,000 plates) collected by Man Ray's assistant, Berenice Abbott, although primarily done on commission and in subject categories for sales has, over the years, been championed by the modernists, especially the Surrealists who were inspired by the haunting, empty cityscape populated by dolls and hats in shop windows—human surrogates functioning in another reality.

Paul Martin was one of the first photographers to use the latest hand camera, Fallowfield's Facile Detective camera, a noisy wooden, movable dry plate camera. Prior to this, the most portable cameras were the stereos used by nearly all large format photographers. Martin, a working class Frenchman who lived in England, photographed and exhibited his work through camera clubs and magazines. Using his Fallowfield camera he made some of the most modern, candid, and often serendipitous street photographs and night shots of a genre that began with the French calotypist, Charles Nègre in the 1850s, continued with the London portfolio of John Thomson, the genre scenes of Frank Sutcliffe, and the turn-of-the-century work of Alice Austen in Lower Manhattan, New York City. Martin also made some sculpture pieces of fishmongers, very modern photo "cut-outs." Although offered a free Kodak, Martin, like Atget, continued to use his precious wooden camera.

In a shrewd, risky entrepreneurial venture, George Eastman of the Eastman Dry-Plate Company of Rochester, New York (1880) created an innovative

portable hand camera. The preferred name for these first hand held cameras was the "detective camera," taken from popular literature. The cameras were novelty items disguised in walking canes, waistcoats, hats, and guns—few worked very well. The functional, inexpensive Kodak camera was designed with a short focal length lens of f/9, a shutter operated by pulling a string, and a roll of paper negative film of one hundred round frames. It included with the camera purchase, factory processing and reloading. The advertising read, "You press the button, we do the rest." Not just the film but the entire camera was sent back to the company following exposure. Unique, modern, and instantly popular, even the name "Kodak," was a designed acronym. The twentieth century had arrived.

PETER KLOEHN

*See also:* **Abbott, Berenice; Atget, Eugène; Camera Obscura; Eastman Kodak Company; Farm Security Administration; Film; Hine, Lewis; Impressionism; Linked Ring; Man Ray; Photo-Secession; Pictorialism; Riis, Jacob; Steichen, Edward; Stieglitz, Alfred; Surrealism; Szarkowski, John; War Photography**

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Berenice Abbott, 3 Court of First Ave. Photography Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs.

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William Henry Jackson, Grand Canyon of the Colorado, ca.1880, Smithsonian American Art Museum, Washington, DC, Museum purchase from the Charles Isaacs Collection made possible in part by the Luisita L. and Franz H. Denghausen Endowment.  
[*Smithsonian American Art Museum, Washington, DC/Art Resource, New York*]

# HISTORY OF PHOTOGRAPHY: TWENTIETH-CENTURY DEVELOPMENTS

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By the end of the nineteenth century, a myriad of technical advances had placed cameras and photographs in the hands of millions. George Eastman had successfully mass-marketed Kodak cameras and ingeniously provided for efficient developing. The half-tone process had at last enabled photographs to be published along side of text. Artistically-minded photographers were challenging moribund photographic societies and gathering together to pursue the artistic side of the medium. In the United States, Alfred Stieglitz broke with the Camera Club of New York. Members of this "Photo-Secession," (founded in 1902) included, among others, Gertrude Käsebier, Clarence White, Alvin Langdon Coburn, George Seeley, and Stieglitz's ally, Edward Steichen. The fifty issues of the quarterly *Camera Work* magazine, published by Stieglitz between 1903 and 1917, multiple printing documented the pictures and convictions of the Photo-Secession. Considered among the most sumptuous art magazines ever produced, it contained superb reproductions of photographs. In addition to *Camera Work*, the Photo-Secessionists showed work at gallery 291, named from its street number on Fifth Avenue, New York City, also known as the Little Galleries of the Photo-Secession. Stieglitz showed not only photographs there but also, from 1906 on, avant-garde modern art, some of which was selected in Paris by Steichen.

## **Straight Photography**

After 1900, the notion of style was contested among aesthetically minded photographers. The dominant style of much twentieth century photography was called "straight," to distinguish it from the blurred, vague look of Pictorialism, which had held sway in the last half of the nineteenth century. Stieglitz's own style of the 1890s—less vague and less ostensibly "artistic"—pointed the way to the "straight." The new photography was crisp and looked more purely a product of the camera. There was less darkroom manipulation to the negative, and many

photographers used an approach called "previsualization," where the finished picture is composed in the viewfinder. Some of those who had begun as Pictorialists converted to this new approach, most notably Edward Weston, whose trip to Ohio in 1923 and his encounter with the Armco Steel plant marked a decisive shift towards a sober, brittle style. Edward Steichen, too, one of the most romanticizing Pictorialists up to about 1920, made a soul-searching effort to learn and adapt to straighter approaches. In the early 1920s, Stieglitz made a series of cloud pictures entitled *Equivalents*, which, despite their everyday subject, were intended to convey the artist's deepest feelings.

Stieglitz championed straight photographers such as Paul Strand whose works were featured exclusively in the last two issues of *Camera Work* in 1916 and 1917. His candid pictures of street people taken with a modified camera and his close-ups of machinery and architecture demonstrated how the straight style could produce documents filled with ideas and feelings. Strand settled in France in 1950, thereafter traveling extensively—to the Hebrides, Italy, Ghana, and Egypt—and produced several books of photographs. Stieglitz continued to be a dynamic force for artistic photography in the 1920s and was the proprietor of the Intimate Gallery, and another gallery called An American Place—the title of which reiterated his faith in the expressive aspirations of a distinctly American creative spirit—until his death in 1946. Many aspiring photographers—several of whom would become famous—made the pilgrimage to visit Stieglitz and ask for his advice. After his death, his long-time partner, the painter Georgia O'Keeffe, saw to it that his collection and his own photographs entered important museum collections.

Group f/64, named for one of the aperture's smaller settings, which produced the maximum depth of field with the greatest overall sharpness, was founded in 1932 as an informal collection of like-minded straight photographers. These included Edward Weston, Imogen Cunningham, Sonya Noskowiak,

and Ansel Adams. Using a classic view camera and using natural light exclusively, they made 8 × 10-inch negatives, stopping their lenses down very far to achieve the greatest depth of field. Vivid detail was achieved by contact printing on glossy papers. Retouching or enlarging in any measure was considered taboo. This aesthetic extended to the exhibition of their prints as well. Eschewing decorative frames, they mounted their prints on simple white card stock sparsely spaced on gallery walls. This became standard for the exhibition of photographs throughout the twentieth century. Adams combined his convictions about the straight approach with his passion for the outdoors. After being made aware of photography after visiting the 1915 Panama-Pacific Exposition in San Francisco, Adams avidly hiked and photographed the mountains and spaces of California and the West. Closely linked to the environmental organization the Sierra Club and its concerns, his images of the Sierra Nevada range and of Yosemite produced classic pictures of twentieth century photography. His famous “Zone System,” a sophisticated procedure he advocated for determining precise lights and darks, might be seen as the technical expression of the straight photographers’ heightened concern for craft.

Straight photography appeared in Europe in a variety of manifestations, and for many reasons. In Germany, the “straight” approach was embodied in the *Neue Sachlichkeit* (New Objectivity) movement, also the name of a soberly realistic contemporary painting style. In photographs of everyday things, Albert Renger-Patzsch made important images in the early and mid-1920s. The title of his well-known book, *The World is Beautiful* (1928), signaled his interest in the straightforward depiction of everyday subjects. Similarly, Karl Blossfeldt’s detailed close-ups of plant forms achieved a monumentality of design. The Cologne-based professional portraitist August Sander made countless images of diverse sitters, emphasizing their ethnic, class, and social identities in the first half of the twentieth century. He imagined a vast catalogue of all different types of sitters that was to be called *People of the Twentieth Century. Face of Our Time* (1929) was the first manifestation of this project. The Nazis confiscated it for its liberality, but later observers have been suspicious of Sanders’s treatment of “types.”

### The Influence of Avant-Garde Art

Avant-garde artists became interested in the expressive and design aspects of photography in the first decades of the twentieth century. This, in turn, led photographers to experiment freely with the med-

ium. There was renewed interest in camera-less photographs, made by placing objects on photographic paper and exposing the arrangement to light. Though they had been made long before—even during the dawn of the medium itself—these images were now of interest for their pictorial qualities. Several artists discovered them at the same time. The Dada artist Christian Schad made his “schadographs” beginning in 1919. Man Ray produced his proto-Surrealist “rayographs” in Paris, in 1921. The Hungarian Constructivist László Moholy-Nagy, inspired by Schad and with the assistance of his photographer wife, Lucia, made his own abstract “photograms.” Overall, photograms have become a staple of photographic education.

Another new medium was photomontage, which involved pasting objects on photographs or in cutting and assembling photographs into one picture. Again, this had its roots in earlier practices, such as the combining of watercolor and photographs in the Victorian period and in the combination printing of figures such as Oscar Gustav Rejlander and Henry Peach Robinson. The most important montagists hailed from Germany. Hannah Höch produced culturally aware montages made from ephemera—newspaper, advertising, and vernacular photography. Raoul Hausmann, like Höch, was associated with Dadaism, and also made jarring photomontages. This hybrid medium was also of great interest to the Surrealists, who admired the weird juxtapositions in those made by Max Ernst and others. They also utilized new treatments of photography, including solarization, multiple printing, and bas-relief (*paraglyphe*), a technique used by Raoul Ubac which produced a three-dimensional effect. Man Ray’s Surrealist photos often made strange transformations of the female body.

Constructivists like Moholy-Nagy and El Lissitzky were less interested in the preposterous meanings than in combining images in the interest of new spatial and light effects. The most prolific of all was the Soviet Alexander Rodchenko, who produced myriad prints, posters, books and other projects. Their daring designs made the Stalin regime keep careful watch. German-born John Heartfield (born Hertzfeld) used photomontage in biting political satires. Wittily combining photographs of politicians with bizarre elements in absurd situations, and given lacerating titles, Heartfield’s anti-fascist imagery appeared in illustrated workers’ magazines (such as the *Arbeiter Illustrierte Zeitung*) between 1929 and 1938 in Berlin and Prague.

The Bauhaus, a progressive German arts-and-crafts school was the first in which photography was taught as an integral part of a comprehensive

arts curriculum. Teachers such as Moholy-Nagy, Gyorgy Kepes, and Herbert Bayer used photography to expand their students' vision. They prized the negative as an end in itself, used the photogram as a teaching tool, and took pictures from unorthodox viewpoints. For Moholy-Nagy, the photograph was a necessary tool for the advancement of an enhanced appreciation of things. He delighted in all manner of technical imagery including X-rays, photomicrographs, and motion photography. In his influential book, *Painting, Photography, Film* (1925), Moholy extended his conviction that photography was an essential part of the modern sensibility. This was a motif in teaching and publications. After the Nazis threatened the Bauhaus, Moholy-Nagy fled first to England, then to Chicago, where he founded the New Bauhaus (later the School of Design and the Institute of Design) bringing his venerable Constructivist-inspired notions of photography's utility to a generation of artists, designers, and photographers.

### Documentary Photography

Although photographs had been made to document all manner of things in the nineteenth century, it was not until the 1930s that they came to be admired for their aesthetic value alone. Additionally, technological advances such as miniature cameras as the 35 mm format was initially known, quick shutters, and faster film, changed both the process and the resulting documentary imagery.

In many ways, the photographs of Eugène Atget span both centuries. He made some 10,000 pictures in an attempt to document the entirety of picturesque Paris: its denizens, its alleys, parks, and old buildings. Atget sold them to architects, set designers, and artists and worked in relative obscurity until being "discovered" by Man Ray, and by his assistant, Berenice Abbott. She saved his entire body of work upon his death in 1927; today it is housed in the Museum of Modern Art, in New York. Similarly, a group of enigmatic photographs of New Orleans prostitutes by the amateur E. J. Bellocq (c. 1912) were discovered. They were later printed by Lee Friedlander. In the twentieth century, the appreciation for photography elevated the status of many previously unrecognized talents. Such was the case with James VanderZee, whose decade-long career in New York City as a professional photographer was recognized as producing a veritable documentary portrait of the Harlem Renaissance.

Most documentary photography in the twentieth century has been socially concerned. As a teacher at the progressive Ethical Culture School in New

York, and as a trained sociologist, Lewis Hine was genuinely interested in social justice, and used his pictures to affect change. Beginning in 1905, he began taking pictures of Ellis Island immigrants. To make his most important body of work, he traveled to mines and textile mills to document children at work. These images were then used to change child labor laws.

The economic crisis of the American Depression provided the impetus for a major documentary project. Under the direction of Roy Stryker, an economics professor, a group of photographers under the aegis of the Farm Security Administration (FSA) was sent to rural America to document the effects of poverty. Another part of its mission was to justify in pictures the successes of President Franklin D. Roosevelt's New Deal programs. Photographers such as Arthur Rothstein, Walker Evans, Dorothea Lange, Russell Lee, and Ben Shahn were sent to the hardest hit areas of the country, often to the Dust Bowl, where farmers were being driven from their land by the harsh weather and blighted economy. Stryker often briefed photographers before they went into the field. They sent their rolls of film back to Washington, D.C., for developing. Today, thousands of their photographs—which were used at the time in posters, advertising, and in all manner of public forums—are housed in the Library of Congress. Although each photographer had a certain style, overall, FSA photographs show a heightened sense of compassion and often a concern for pictorial values. Photography also played a large part in the collaborative projects associated with the time. These include Walker Evans's pictures for James Agee's book on Alabama sharecropper families, *Let Us Now Praise Famous Men* (1941), and Margaret Bourke-White and Erskine Caldwell's book on the South, *You Have Seen Their Faces* (1937).

The New York-based Photo League (1930–1951) was a group of liberal photographers and filmmakers committed to depicting the urban poor. They produced important projects such as the *Harlem Document*, but aroused suspicion during the McCarthy era for their left-wing politics. In England, at nearly the same time, a project called Mass-Observation also sought to understand national identity by accruing documentary information. Founded in 1936 by the journalist and poet Charles Madge, and including the participation of filmmakers and natural scientists, it sought to amass raw data about daily life and about Britain's status quo. Ordinary people took countless photographs of their lives and provided information about their

reactions to all sorts of events and conditions. Humphrey Spender made evocative images of industrial towns disguised as a worker.

### Photojournalism

Photography and the press have always been intrinsically linked. Even before the technology existed to reproduce photographs in mass-produced publications—originally, actual photographs were bound into books—drawings made from photographs were printed. The halftone process, widely used after 1900, enabled photographs to be published along side of text. With the widespread use of miniature cameras such as the Ermanox (1924) and the Leica (1925), photojournalism came into its own. These new cameras made photographers highly mobile, and enabled them to inconspicuously move close to the action. They utilized natural light, had wide-aperture lenses, and fast exposure times. The development of the flash in the twentieth century represented a great advance over the cumbersome, explosive, and smoky flash powder previously utilized. The synchroflash coordinated the flash with the shutter of the camera. Later, multiple flashes allowed photographers to arrange a room with many light sources, creating a more natural effect, and simply wait for an appropriate moment to shoot. Flashbulbs and electronic flashes were other twentieth-century innovations.

A new style of photography evolved which emphasized informality and spontaneity. Images now conveyed news. Photographically illustrated publications became wildly popular in the 1920s and 1930s. Germany led this phenomenon with publications such as the *Müncher Illustrierte Presse* (1928), though France's *Vu* (1928) and, later, Henry Luce's *Life* and *Look* (begun in 1936 and 1937, respectively), in America, were also widely read. Margaret Bourke-White's industrial photographs first appeared in *Life*, as did those of Alfred Eisenstaedt. Pictures of politicians, events, and interesting sites held viewers in thrall and became important in shaping popular opinion. The photo-essay—sequenced pictures accompanying an informational text—was a form that was invented to suit these new picture magazines. Over time, every manner of human-interest story was expressed in this form. Innovative editors, such as Stefan Lorant, editor of the *Müncher Illustrierte Presse*, oversaw both image-making and stories. Photographers were part of a team that included an editor, researcher, and writer. Over time, effective formulae for photoessays were established. Pictures were sequenced on the page before the addition of text,

and opening paragraphs established a context for the imagery that followed. In 1934, Lorant fled the Nazis. In London he established important picture magazines such as *Picture Post* (1938) and *Weekly Illustrated* (1934). The spontaneous and natural look of the photographs he printed, many by émigré photographers, impacted photojournalism around the world. Certain photographers, such as Felix H. Man and W. Eugene Smith, became well known for their images that became part of memorable photo-essays. Picture magazines provided important experiences for photographers and editors in the twentieth century. Andreas Feininger, for example, who had worked for *Life*, later made several books of design-conscious imagery. The influential Alexey Brodovitch, art director of *Harper's Bazaar* from 1934–1958, helped shape the style of magazine layouts, and that of important photographers as well.

Photojournalists became adept at capturing significant and newsworthy moments. This led to an appreciation of the aesthetic of spontaneity in its own right. The Hungarian-born André Kertész made beautifully composed images notable both for their composition as well as their perceptiveness. Henri Cartier-Bresson, working in France, conceived of an entire approach based on capturing, as he said, the “decisive moment,” the name of an important book of his images (1952). He described the process of the patient readiness to snap preconceived shots as a “fencer making a lunge.” He was a founder of Magnum Photos in 1946 with David Seymour (“Chim”) and Robert Capa. This photographer's collaborative, which maintained a staff of roving cameramen taking pictures to sell to press agencies, was the result of a desire for greater control over their pictures.

Since photography's invention, war has provided the subject for countless pictures. The sites and soldiers of the Crimean War and the American Civil War were extensively photographed. Actual scenes of battle, however, could not be taken because of cumbersome equipment. But by 1930, smaller cameras, roll film, and the dictates of the press made the experience of war inherently photographic. Governments, too, used photography for aerial reconnaissance and to monitor troop movements, as well as for propaganda purposes. Combat photographers faced great technological challenges and life-risking situations. Robert Capa became a pioneering combat photographer. His blurry images of moments from the Spanish Civil War and from D-Day conveyed the franticness of battle. Joe Rosenthal's image of American soldiers raising a flag on the Iwo Jima battlefield (1945) became an icon of American patriotism. In Britain during

World War II, a host of talented press photographers made memorable images of Blitz damage, including George Rodger, one of Magnum's founders. Powerful pictures of the human cost of war were made by the Soviet photographer, Dmitri Baltermants. Lee Miller, a former assistant to and model for Man Ray, accompanied American forces and produced startling pictures of the liberation of the German concentration camps. David Douglas Duncan photographed the war in Korea. Don McCullin and Larry Burrows made graphic pictures of the wounded in Viet Nam in the 1960s. War photographs assumed the power to change public opinion. Thus, governments have exerted control over their publication.

### **Fashion Photography and Portraiture**

Although nineteenth-century photographers made images of fashionably dressed sitters, fashion photography was not a distinct genre. Because photographs could now be published, because of sophisticated retail strategies, and because the motion picture industry used photographs to sustain interest in its stars, fashion photographers became important in the 1920s and 1930s. Designers, magazines, and department stores all depended on them. Baron Adolph de Meyer, a Pictorialist, made images of aristocratic beauties, as did George Hoyningen-Huene, while Edward Steichen made unforgettable images of Hollywood stars and cultural figures. Man Ray produced Surrealist-inflected fashion photographs in the 1930s. In England, Cecil Beaton came to represent the very ideal of the urbane fashion photographer.

Several portraitists became renowned for their perceived ability to capture the personalities of their sitters. In the first half of the century, Steichen, Beaton, Yousef Karsh, and Gisèle Freund documented important sitters. Phillip Halsman, Irving Penn, Richard Avedon, David Bailey, Herb Ritts, and Annie Leibovitz have done the same in later decades, their works straddling the border between rote documents and artworks. Pictures by these photographers were most often collected in books, which might be seen as a continuation of the nineteenth-century predilection for compiling images of famous sitters. Since the 1970s, the portrait tradition has been ironized by the witty photographs of William Wegman, who photographed his pet dog in situations formerly reserved for serious portraiture.

### **Science and Technology**

Twentieth-century scientists and photographers were interested in capturing motion in ever-smaller increments. Eadweard Muybridge and Jules Larey had been pioneers in the previous century. With the development of super-quick shutters and film, scientists such as Harold Edgerton amazed viewers with images of bullets captured in mid-trajectory and the beautiful symmetries of water droplets. X-rays, aerial photography and astronomical photography, and infrared photography were also refined in this period, as was the ability to photograph images seen through electron microscopes. In general, as it had in the past, photography proved to be an indispensable tool of modern science. Concurrently, older forms of the medium, such as the tintype and the stereograph, disappeared.

As the twentieth century drew to a close, and with the dawning of the technological era, photographs were breaking free of the traditional camera and darkroom altogether. Digital photography, the transcription of the subject directly to disc or drive, was the result of a marriage with computers. By the 1980s, scanners and software had been developed to store and convincingly alter pictures, thereby calling into question the inherent veracity of the photograph. The abandonment of any traditional developing, the meaninglessness of a photographic "original," and the ease with which digital imagery is transmitted through Internet systems has irrevocably changed the fundamental nature of the medium.

### **Color**

Color photography matured in the twentieth century. Previously, color in photographs—outside of the singular and isolated experiments of isolated inventors—was achieved by the actual application of colored pigments to the photograph's surface. The first practical color process was the Autochrome process, invented in 1907 by the French Lumière brothers (Auguste and Louis). It produced a positive color transparency, not a print on paper, by using a color screen, actually a glass plate covered in dyed starches, through which light registered colors on a layer of emulsion. Alfred Stieglitz, John Cimon Warburg (1867–1931), and Jacques Lartigue all made autochromes. However, the process was expensive, ephemeral, produced unique examples, and did not encourage experimentation.

Advances did not come until the 1930s when Leopold Mannes and Leopold Godowsky, Jr., working at Kodak Research Laboratories, invented Kodachrome film. The following year, the Agfa Company of Germany, arrived at the Agfacolor negative-positive process. Like the Kodachrome process, it made possible reversal film, which produced color transparencies suitable for projection (as slides) and for reproduction (as prints). In 1942, Kodak introduced Kodacolor film, which, after years of refinement, became the most popular color photography process of all.

Camera artists at mid-century cautiously made works in color, some courted by Kodak and other companies to demonstrate its practicality and expressiveness. Important early practitioners of color processes include Paul Outerbridge, Jr., Madame Yevonde, and Helen Levitt. The Austrian Ernst Haas, a Magnum photographer, made remarkable colored abstract and blurred motion works at mid-century. In 1958, the Belgian Pierre Cordier began making his abstract “chimigrammes,” color photographs made chemically on photosensitive paper. In America, in the 1960s and after, photographers such as William Eggleston and Nan Goldin explored color, especially the warm end of the tonal range. The nature photographer Eliot Porter captured the shimmering surfaces of the outdoors and produced books sponsored by the Sierra Club. The chromogenic print, or C-print, as it is known, is a further stage in the development of color processes and has been a choice of artistic photographers. Ektachrome is an example of this process, which relies, like much color photography, on layers of variously color-sensitized emulsions.

The instantaneous Polaroid process, invented by Edwin Land and marketed after 1948, is an example of a dye diffusion print that produces a unique positive print. The SX-70 process produced finished prints within the camera itself. It was eagerly taken up by amateurs. Photographers in the 1960s and 1970s, such as Maria Cosindas and Lucas Samaras, made works of startling originality sometimes by manipulating (rubbing and scratching) the emulsion process as the image develops. Still, many photographers resisted what they saw as the gaudy tones of color photography, which had long been associated with amateurs and used for advertising and reproduced in popular magazines. Until the last two decades of the century, the dominance of black-and-white photography for artistic expression was unchallenged. Additionally, the cost of reproducing color photographs in monographs and other publications has been, until recently, prohibitively expensive. By 1990, however, color

photography—in prints of monumental scale and bright tones—had become an important aspect of contemporary art, much of which includes photography. Sandy Skoglund made bright dye-destruction prints from shots taken of her elaborately staged painted sets. Indeed, many heralded contemporary artists, including the generation who emerged in Germany in the late 1980s, including Andreas Gursky and Thomas Struth, work exclusively in large color photography formats.

### Post-War Photography

The readership of picture magazines declined in the 1950s and 1960s because of the popularity of television and the ease of travel. As amateur photography flourished, the need for professional photography—portraiture, architectural photography, journalistic imagery, and the like—began to wane. By this time, the public recognized a split between the pragmatic uses of the camera, and more expressive/aesthetic pursuits. Important museum exhibitions of photography became a regular occurrence in the twentieth century. They often gave legitimacy and names to various movements and groups. The *Film und Foto* exhibition in Stuttgart, Germany, in 1929, included about one thousand images, mostly “straight” and Constructivist, from photographers around the world.

By mid-century, the straight approach to photography was being transformed into highly subjective, even mystical statements. Minor White wished his symbol-laden imagery to convey profoundly personal, symbolic content. He was also instrumental in the institutionalization of fine art photography in the United States. He was a founder of *Aperture* magazine (1952), a publication devoted to superbly printed artistic photography, and also became an important teacher. Aaron Siskind explored the abstract imagery of paint-spattered walls, old billboards, and pavements. Harry Callahan’s work was less abstract but just as formal in its spare sense of line. Both became influential teachers, first at the Institute of Design (Chicago) and later at the Rhode Island School of Design.

Until the 1950s and 1960s, totally abstract photography was uncommon, although abstract photographs were made by the Constructivists and by the followers and students of Moholy-Nagy. In 1917, Alvin Langdon Coburn had made kaleidoscopic abstract photographs, “Vortographs,” with the aid of a mirrored box. Francis Bruguiere also made images filled with abstract light effects around the same time. In the 1940s, photographers such as Frederick Sommer made horizon-less images of the Ari-

zona landscape. Resembling contemporary abstract paintings, they were admired by the Surrealists.

After 1950, a number of photographers working in America became interested in societal conditions. They documented figures in their surroundings in a laconic, unsentimental way. After training as a photojournalist, the Swiss émigré Robert Frank traveled across the country taking informal photos of lonely spaces and isolated individuals. The resulting book, *The Americans* (France, 1958; America, 1959), with its foreword by the Beat writer Jack Kerouac, seemed to articulate the alienation many felt during the Cold War.

A movement in photography known as “Social Landscape,” dominated photography in the 1960s and 1970s. It was named for important exhibitions, one of which was *Toward a Social Landscape* (1966, George Eastman House), organized by the photographer-curator Nathan Lyons. Discontent with American popular culture in the post-war period, questioning the conventions of good picture making, and influenced by Frank’s *The Americans*, photographers such as Bruce Davidson and Garry Winogrand took random-seeming pictures of the often inscrutable behavior of individuals and groups. In England, Raymond Moore and Tony Ray-Jones worked from a similar outlook. Lee Friedlander’s imagery often included himself, and reflected the isolated individual on the street and in hotel rooms. Diane Arbus’s photographs, some of which appeared in *Esquire* magazine, portrayed society’s outcasts, the disabled, and the grotesque antics of public behavior. Her bizarre pictures are thought to express the outrage associated with contemporary societal pressures and with the celebration of a radical individuality in this period. Bruce Davidson’s series of ghettos and New York City gang teenagers, and Danny Lyon’s civil rights protestors, prisoners, and motorcyclists are seen as part of the “New Journalism” style of photography prevalent in the 1960s and 1970s. It was thought to be the pictorial equivalent of the hard-hitting reportage of contemporary journalists such as Norman Mailer, Tom Wolfe, and Hunter Thompson. In a similar vein, Mary Ellen Mark made moving but unsentimental photographs of homeless children.

European photography between the 1920s and 1960s was marked by imaginative uses of documentary photography. Although there were progressive photos published in the flourishing picture magazines, many photographers also published influential books of their works. Brassai (the pseudonym of Gyulas Halász) became well known for his book, *Paris de nuit* (*Paris at Night*) (1933), which documented the city’s picturesque and haunting night-

life. Another photographer working in Paris, Robert Doisneau made lighter, more satirical documents of Paris and its strollers. Much European photography reveals a social aspect. In Mexico, Manuel Alvarez Bravo made Surrealist-inspired documents of peasant life; Tina Modotti, Edward Weston’s one-time partner, photographed peasants with a revolutionary political outlook. In Germany, Otto Steinert was influential in reintroducing an experimental spirit to photography in the post-war period. He was a founder of a movement called “Subjective Photography” and led an important group called “fotoform” in the early fifties. The Swiss Werner Bischoff made socially conscious color imagery of poverty-stricken peoples. Josef Sudek of Czechoslovakia is renowned for his still lifes and images of Prague. From a younger generation, Jan Saudek makes innovative works that recall nineteenth-century pictures. Mario Giacomelli’s images of Italian village life are noteworthy. Japanese photographers have kept pace of western developments and have brought an original aesthetic to their pictures. Eikoh Hosoe’s imagery is more artistic than Takayuki Ogawa, who is known for socially realistic works.

### Contemporary Photography

A different approach to the landscape was represented in a highly influential 1975 exhibition entitled “New Topographics: Photographs of a Man-altered Landscape” mounted by the International Museum of Photography and Film, George Eastman House. Among the images represented were those by Robert Adams, Lewis Baltz, and the German couple, Hilla and Bernd Becher, which soberly depicted features of the industrial landscape, or the banal spaces and housing projects of the American West. They seemed to be a reaction to the highly subjective documentary work that was made in the 1950s and 1960s. In a similar spirit of coolness, the handful of photographers spearheaded by Mark Klett who conducted the Rephotographic Survey Project (RSP) between 1977 and 1979 precisely documented 122 nineteenth-century western survey sites.

After 1970, photographers manipulated the print as an object in its own right. Recalling the nineteenth-century fondness for manipulating negatives, photographers now explored all manner of manipulations. Along these lines, Jerry Uelsmann made fantasy-filled combination prints in the 1960s. Robert Heinecken and Ray K. Metzker made ingenious series and collages from photographic fragments. Duane Michals explored the series in themes

that often hint at the otherworldly. The Starn twins (Doug and Mike) tore and reassembled photographs with tape. Artists such as David Hockney and Gilbert & George made large-scale, multi-image collages. Photographs are integral components of the paintings of Anselm Kiefer and Sigmar Polke where they often relate to recent German history.

Although the 1960s witnessed a taste for harsh documentary photographs, some images provoked scandals in the later part of the century. Les Krims's 1970 image of a legless man on a pedestal provoked a viewer to hold the son of the gallery director hostage until it was removed. An exhibition that included some of the graphically sexual images of Robert Mapplethorpe provoked conservative members of Congress to call for their censorship and for a rethinking of government funding for the arts in general. The homoeroticism of some of the works was linked to the AIDS epidemic, from which Mapplethorpe himself later died. Andre Serrano gained notoriety for an image of a crucifix immersed in urine (1987). Joel-Peter Witkins's photographs have shocked many viewers; his antique-looking images of bizarre tableaux often include amputees and severed heads. Jock Sturges was brought to trial for his images of nude girls; Sally Mann's pictures of her own nude children have sparked a less heated debate.

Feminist concerns and issues of identity were expressed by photographers working in the latter decades of the century. Cindy Sherman's self-portraits explore women's roles while Astrid Klein's collages, which use the conventions of advertising photography and language, challenge assumptions about gender. Similarly, in the 1990s, photo-artists such as Lorna Simpson and Carrie Mae Weems have critiqued cultural stereotypes about race and about the female body.

### Institutionalizing Photography

Museums began establishing their own distinct photography departments as well, with one of the earliest departments at the Museum of Modern Art, in New York (1940). In 1955, the Museum of Modern Art (MoMA) mounted *The Family of Man*, a blockbuster exhibition arranged according to universal themes of love, work, and birth. Including 500 works by nearly 70 photographers shooting in countries throughout the world, it was the most visited photography exhibition ever; its catalogue became the best selling photography book of all time. It was arranged by Edward Steichen, then head of the photography department,

and was meant to reaffirm humane values in the post-war period.

In the twentieth century, photography became the subject of serious intellectual inquiry. Figures such as Walter Benjamin, Roland Barthes, Susan Sontag, and John Berger have written important philosophical and cultural examinations of the medium. Authors and poets have also integrated photography and its effects into their writing. The century also saw the advent of pioneering historians of photography such as Heinrich Schwartz, Helmut and Alison Gernsheim. Nancy and Beaumont Newhall encouraged artistic photography in their time and established departments of photography in museums and universities alike. Beaumont Newhall wrote an enduring history of photography, *The History of Photography: From 1839 to the Present* in 1937, based on a landmark exhibition of the same name at MoMA. Important curator-writers such as John Szarkowski, also at MoMA, curated significant shows and shaped opinion about the direction of contemporary photography for several decades. Organizations for amateurs and professionals proliferated in the twentieth century. Camera clubs, exhibiting societies, and workshops sprang up in cities around the world. A broad range of magazines and instructional books conveyed professional, aesthetic, and technical information. After World War II, galleries devoted exclusively to photography were established. The market for photography soared in the 1970s as historians and museums determined a canon for its history.

MARK POHLAD

*See also:* Adams, Ansel; Bauhaus; Becher, Hilla and Bernd; Brownie; Callahan, Harry; Capa, Robert; Cartier-Bresson, Henri; Dada; Digital Photography; Documentary Photography; Duncan, David Douglas; Edgerton, Harold; Evans, Walker; Farm Security Administration; Fashion Photography; Frank, Robert; Group f/64; Heartfield, John; Hine, Lewis; Höch, Hannah; Infrared Photography; Institute of Design; Life Magazine; Lissitzky, El; Magnum Photos; Man Ray; Mapplethorpe, Robert; Moholy-Nagy, László; Montage; Multiple Exposures and Printing; Museum of Modern Art; Newhall, Beaumont; Photogram; Photo League; Photo-Secession; Pictorialism; Porter, Eliot; Portraiture; Renger-Patzsch, Albert; Sander, August; Sherman, Cindy; Solarization; Steichen, Edward; Stieglitz, Alfred; Stryker, Roy; Surrealism; Szarkowski, John; War Photography; Weems, Carrie Mae; Weston, Edward; White, Clarence; White, Minor



Alfred Steiglitz, *Equivalent*, 1929, gelatin silver print, 11.8 × 9.3 cm, Part purchase and part gift of *An American Place*, ex-collection Georgia O'Keeffe.  
[*Photograph courtesy of George Eastman House*]

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## HISTORY OF PHOTOGRAPHY: TWENTIETH-CENTURY PIONEERS

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Like traditional histories, the history of photography has, until recently, been “heroic.” That is, it has focused on the achievement of individuals. Even as photohistory has become wider in its scope and has become more interested in its social and cultural dimensions, it is still important to single out those pioneers whose work and interests embodied crucial changes in twentieth-century photography. Those discussed in this entry—mainly up to the 1980s—introduced a new style, subject, or technique. They may also have championed a new way of thinking about the medium. Their importance can be measured by their influence on others and through their exhibitions, publications, and awards.

**Stylistic Pioneers**

The most renowned photographers of the century introduced new styles and subjects. In the first few years of the twentieth century, Robert Demachy (1859–1936) was an expert of the gum bichromate and oil processes, important Pictorialist techniques. He advocated heavy manipulation of the negative, to make photos more artworthy, describing this aesthetic in books and magazines. Hugo Henneberg (1863–1918), Heinrich Kühn (1866–

1944), and Hans Watzek (1848–1903) were leaders of the Pictorialist movement in Austria and formed a group known as the Trifolium. They produced many pastoral, Impressionistic images. Clarence White (1871–1925) was a key member of Alfred Stieglitz’s Photo-Secession and an important teacher of Pictorialist principles. His elegant images of his turn-of-the-century family were influential. The school that White established (in 1916) trained many subsequent photographers.

Alfred Stieglitz (1864–1946) was a one-man propaganda machine for artistic photography, and was a leader in camera clubs and organizations in the years around the turn of the century. He was the nexus for a clique of artistic photographers, which he called the Photo-Secession. He championed a new style of photography in opposition to the prevailing Pictorialist aesthetic. Called “straight,” it was more crisp and eschewed any manipulation to the negative. He was also the publisher of a lavish photography magazine, *Camera Work*, which established a precedent for quality and aesthetics. He was proprietor of the first and most important gallery of artistic photography in America, the Little Galleries of the Photo-Secession (later, simply 291 for its address on Fifth Avenue, in New York). Finally, inasmuch as

291 and *Camera Work* eventually showed important modernist artworks of all kinds—paintings, drawings, sculptures—Stieglitz acted as a champion of modernism in general and thus linked the mission of photography with that of the fine arts. Stieglitz's *Equivalents*, sky photographs done in the early 1920s, were powerful examples for aesthetic-minded practitioners later in the century.

Edward Steichen (1879–1973) was a romantic-minded Pictorialist photographer and a tireless lieutenant for Stieglitz's Photo-Secession and *Camera Work* magazine. Besides taking some of the most memorable images of the era, he also made masterful portraits of famous figures. He became a well-known commercial photographer in the 1920s and 1930s and, as an officer in the Navy during World War II, was responsible for tactical aerial photography. His later career is marked by his organization (as director of the Department of Photography, Museum of Modern Art [MoMA], New York) of the 1955 *Family of Man* exhibition.

Women also made strong contributions to Pictorial photography. The pioneering woman photographer Gertrude Käsebier (1852–1934) was a founding member of Stieglitz's Photo-Secession and is renowned for her images of mother and child. Alice Boughton's (1865–1943) long career was devoted to portraiture cast, like Käsebier's, in a Pictorialist style. Another pioneering female photographer was Anne (Annie) W. Brigman (1869–1950), a Photo-Secessionist whose female nudes set in California mountain landscapes were unique.

Though his most important works were made in a Pictorialist mode, Alvin Langdon Coburn (1882–1966) is credited with making some of the first purely abstract photographs in the medium's history, sometime around 1916. Shooting through a kaleidoscopic mirror device on his camera, he called the resulting pictures "Vortographs," after the English abstract movement Vorticism. He also photographed the geometry of the New York City. Francis Bruguière (1879–1945) also conducted abstract and experimental effects in photography as seen in his 1920s images of cut paper shapes.

Alexandr Rodchenko (1891–1956) was dedicated to the social and aesthetic mission of Russian Constructivism. Besides taking important photographs, Rodchenko was an influential graphic designer, painter, and filmmaker. He was connected with many major culture figures of his time. He is remembered for his images of parades, construction sites, sports, and the circus often taken from unconventional points of view. Another Constructivist photographer and designer was El Lissitzky (1890–1940) who used photomontage and photographic exhibi-

tions to promote the principles of good design and utopian ideals.

Academically trained as an artist, and influenced by the natural philosophy of his day, Karl Blossfeldt (1865–1932) is known for his close-up photos of plant forms. These were published in the book *Urformen der Kunst (Archetypes of Art)* (1928), an important example of the 1930s art style known as *Neue Sachlichkeit (New Objectivity)*. The work of Albert Renger-Patzsch (1897–1966) is also linked to this style by virtue of his close-up images of machine parts, plants, shells, and other design-inherent subjects. His book, *The World is Beautiful* (1928) featured a hundred of his own images. The photographer/painter/filmmaker and designer, László Moholy-Nagy (1895–1946) was a leader in his philosophy of photography, in the advanced nature of his own pictures, and in his teaching. His book, *The New Vision: From Material to Architecture* (1930), was a key landmark in *Neue Sehen* or "New Vision" photography. An impassioned, intellectual teacher, from 1923 Moholy-Nagy taught light and color at the renowned design school, the Dessau Bauhaus. After emigrating to America, he founded the New Bauhaus (later the Institute of Design) in Chicago in 1937. Moholy-Nagy's own photography is comprised of abstract "photograms," photomontages, and daringly formal photographs. The geometric, semi-abstract photographs of Florence Henri (1895–1982) seem to embody Moholy-Nagy's principles.

Associated with the Dada and Surrealist groups of the 1920s and 1930s, Man Ray (1890–1976) used photography to make important avant-garde art, e.g., his "Rayographs," as he called his camera-less pictures. Lee Miller (1907–1997), Man Ray's model in the 1920s, became an important photographer in her own right and was witness and participant to many of Man Ray's innovations (e.g., solarization). In the 1920s and 1930s, Man Ray also produced innovative fashion photography. Man Ray's career spanned New York and Europe, photography and the fine arts, and the world of fashion and Hollywood.

Similarly, Bill Brandt (1904–1983) brought a lyrical surrealist vision to images of the English working class and, later, to distorted female nudes. Working in Man Ray's studio for three months, Brandt developed a taste for formal experimentation. His books, *The English at Home* (1936) and *A Night in London* (1938) were instrumental to subsequent generations of socially concerned photo-documentarians.

Hungarian émigré Brassai's (1899–1984) images of the nightlife of Paris have become so well known that many visitors' experience of that city has been shaped by them. He photographed the café deni-

zens, homeless, and participants in the sex trade. His *Paris de Nuit* (1933) was acclaimed as an instant classic. Trained as an artist, painter Pablo Picasso, sculptor Alberto Giacometti, and writer Jean-Paul Sartre were among his notable friends.

California-based Edward Weston (1886–1958) was among the most influential photographers of the century for his style and for his persona. Following Stieglitz's lead, Weston embraced the "straight" style of photography—his conversion while shooting an Ohio steel plant in 1922 has become legendary—in which the subject is shown in sharp detail. He also advocated "previsualization," that is, imagining the finished picture before the shutter is released. Around 1930, Weston was a founder of Group f/64, a loose, short-lived association of his friends and followers, in which many of his own principles were applied. In 1937, he was awarded the first John Simon Guggenheim Memorial Fellowship in photography. His relationships with other photographers, his circle of California writers and artists, and his three photographer sons (Brett, Neil, and Cole) make him a singular figure. His *Daybooks*, journals that he maintained from 1923 to 1943, describing his method and outlook, are unique resources in twentieth-century photohistory.

Ansel Adams (1902–1984) is regarded as the preeminent landscape photographer of the American West. He was a devoted member of Group f/64 and, through a series of influential books, came to be regarded as a technical expert. His intricate "Zone System" became an ideal for determining correct exposures. In advocating for the Sierra Club before Congress, he exemplified how a photographer could make a difference in terms of conserving the land he photographed. His politically-conscious images of the WWII internment camp for Japanese Americans at Manzanar, California, are now seen as important documents of the era. Adams was also a tireless organizer, helping to establish the department of photography at the Museum of Modern Art (1940), and the department in what is now the San Francisco Art Institute (1946). Imogen Cunningham (1883–1976) was also a progressive west coast photographer and a founding member of Group f/64. Her close-ups of plant forms and later nudes are well known. She won a Guggenheim award in 1970, and at age 92 she began her final project, *After Ninety*, a collection of portraits.

Paul Strand (1890–1976) is considered one of the most important photographers of the century, mainly for his socially compassionate and uncompromisingly "straight" images, yet has proven to have influenced countless photographers practicing

in various styles and genres. Stieglitz heavily promoted his formal images at gallery 291 and in the pages of *Camera Work* magazine. Strand also made landmark avant-garde films that were formally daring (e.g., *Manhattan*, with Charles Sheeler, 1920) and socially conscientious (e.g., *The Plow that Broke the Plains*, with Pare Lorentz, 1936). His book collaboration with photohistorian Nancy Newhall, *Time in New England* (1950), where historical literature is coupled with photographs taken on location, is considered a model of the genre. Images taken during his extensive travels, which occupied Strand for the rest of his life, appeared in influential books.

In his images of New Orleans, the Mississippi river, and the ruins of the antebellum South, Clarence John Laughlin (1905–1985) projected a haunting romance on regional subjects. Similarly, Wright Morris (1910–1998) produced photographically illustrated novels (e.g., *The Inhabitants*, 1946), most of them set in the Midwest, in which the pictures and text exist separately. Images of old farm structures or lonely landscapes are set beside texts describing characters and rural life.

Moving into the post-war era, Harry Callahan's (1912–1999) spare images of his wife, Chicago streets, and watery landscapes remain highly influential. In 1976, he was the subject of a major exhibition at the MoMA and became the first photographer to represent the United States at the 1978 Venice Biennale with a one-man exhibition of his work. He has influenced many photographers, first as a teacher at the Institute of Design, in Chicago (later the Illinois Institute of Technology) from 1946 to 1961, then at the Rhode Island School of Design, until 1977. He is often regarded as part of a teaching partnership with Aaron Siskind (1903–1991). Siskind was a socially conscious photographer in the 1930s, having been a member of New York's progressive Photo League. There he worked on projects such as *Harlem Document* and met like-minded photographers such as Walter Rosenblum (b. 1919). By the 1960s, Siskind had adopted the abstract imagery—graffiti, peeling paint, faded signs—for which he has become known.

Minor White's (1908–1976) formal, mystical images inaugurated a heightened subjectivism for photography in the 1950s and 1960s. Highly educated himself, he became an important teacher, and for some, a guru. He was a founder and editor of *Aperture* magazine, and from 1953 to 1957 curator of exhibitions at the George Eastman House (now the International Museum of Photography at George Eastman House). A dedicated teacher, he held posts at the Rochester Institute of Technology

and at the Massachusetts Institute of Technology. The exhibitions he organized (e.g., *Light*, 1968) were notable for their conceptualism.

Wynn Bullock's (1902–1975) finely printed images of landscapes and nudes-in-landscapes from the 1950s and 1960s had a philosophical bent to them. The poetic black-and-white imagery of Paul Caponigro (b. 1932) is similar. He has taught in many institutions and has been the subject of solo exhibitions at many major museums.

Beaumont Newhall (1908–1993) was, for all intents and purposes, the most important (particularly in the United States) photohistorian of the twentieth century. As a photographer, curator, and author he worked at many important institutions and with many important photographers. The many editions of the textbook that grew from the catalogue of a seminal 1937 exhibition at the Museum of Modern Art became the standard history of the subject until late in the twentieth century. His wife, Nancy Parker Newhall (1908–1974), was an invaluable assistant and published seminal documents and treatments of photohistory.

### Pioneering Fashion and Portrait Photographers

The work of certain fashion and portrait photographers has been recognized as artworthy and influential. Cecil Beaton (1904–1980) was the prototype of the aristocratic society portraitist. Talented in many areas, his fashion imagery and celebrity photographs are widely known. He was also a prolific writer (particularly about his own career), a cartoonist, painter, and a film and theatrical designer. Besides his work for magazines such as *Harper's* and *Vogue*, he transformed himself into a war photographer in the 1940s and later became official photographer to the Royal family. Horst P. Horst (1906–1999) is remembered for the fashion and advertising images he made during his long tenure as a Condé Nast photographer.

The Canadian portraitist, Yousuf Karsh (1908–2002) photographed many important figures in the twentieth century. Images such as his famous *Winston Churchill* (1941) appeared in magazines and were later collected into picture books. Gisèle Freund (b. 1908) made definitive portraits of early and mid-twentieth-century writers and intellectuals, some in color. Arnold Newman (b. 1918) became well known for his pictures of, as he said, “people in their natural surroundings,” mostly artists, scientists and politicians.

Irving Penn (b. 1917) helped raise fashion photography to the status of art. A student of the influential editor/art director, Alexey Brodovitch (1898–1971), by the late 1940s, Penn was photographing for

*Vogue*. His work evolved from motion images set in outdoor locations, to isolated portraits with blank backgrounds. His sitters range from a broad mix of cultures, ethnicities, and classes. Richard Avedon (1923–2004) also studied under Brodovitch and became an important fashion photographer, particularly for *Harper's Bazaar*, in the post-war era. His work also came to use blank backgrounds. His protégé, Hiro (b. 1930) used color effectively and embraced a more collective kind of production than had been used by masters of photography before.

Herb Ritts (1952–2002) photographed celebrities and models in a way that looked back to classic Hollywood photos. Annie Liebovitz's (b. 1949) self-aware portraits of actors and musicians appeared in magazines and collected in books. Beginning in the 1970s, William Wegman (b. 1943) applied the conventions of celebrity and fashion portraiture to his pet (Weimaraner) dogs to produce witty, irreverent images that have become landmarks of late modern photography.

### Defining the Documentary

Documentary photographers made inroads in terms of subject matter and in their relationship to their subjects. Their work ranges from “ethnic” subjects to images that reference provocative social issues. Arnold Genthe's (1869–1942) photographs of San Francisco's Chinatown are regarded as important documents of that community. Devoting himself to documenting the vanishing tribes and customs, between 1907 and 1930 Edward Sheriff Curtis (1868–1952) published his enormous multi-volume, *The North American Indian*, the century's most exhaustive ethnographic survey. Though the resulting images are now seen as heavily contrived, they are important as art and information.

Photographing his countrymen outside of Cologne in 1910, the German photographer August Sander (1876–1964) began work on “*Man of the Twentieth Century*,” which was to be a catalogue of the various types and classes that made up society. In 1929, his book, *Anlitz der Zeit (Face of Our Time)*, the first installment in the massive project, was published. It was suppressed by the Nazis for its wide range of “undesirable” types.

Lewis Hine's (1874–1940) series of immigrants in Ellis Island (1905) and the photographs he took while working as an investigator and reporter for the National Child Labor Committee (1908–1916) are pioneering works of social documentary. His resourcefulness in gaining access to factories and sweatshops is legendary. Hine's “photointerpretations” as he called them, were used on pamphlets,

posters, and in articles and exhibitions. They were also used as evidence in governmental hearings about child labor.

Berenice Abbott's (1898–1991) book, *Changing New York* (1939), is a landmark of artistic urban and architectural documentation. The images she made to illustrate scientific laws are also important. Abbott took great pains to see that the contents of Eugène Atget's (1857–1927) studio were preserved.

Not a photographer himself, Roy Stryker (1893–1976) was nevertheless the guiding sensibility behind the Farm Security Administration (FSA), which sponsored a massive documentary project during the Depression. An economics professor, he directed such photographers as Russell Lee (1903–1986), Dorothea Lange (1895–1965), Ben Shahn (1898–1969), Jack Delano (1914–1997), Arthur Rothstein (1915–1985), Walker Evans (1903–1975), and others. He gave them assignments and suggested shooting scenarios, research, and travel plans. Stryker was also responsible for disseminating and promoting their imagery as they related to Franklin D. Roosevelt's New Deal programs (of which the FSA itself was one). Stryker's insistence on capturing the deleterious effects of the Depression in human terms runs throughout the FSA body of pictures. The pioneering female documentarian, Marion Post Wolcott (1910–1990) portrayed rural areas in a sentimental vein in her work for the FSA. *Migrant Mother* (1936), by Dorothea Lange, an image of a worried mother surrounded by her children, has become an icon of the Great Depression in America. Lange's feeling for the speech of her subjects is seen in the captions of her book collaboration with Paul S. Taylor, *An American Exodus: A Record of Human Erosion* (1939).

Walker Evans is regarded as the most purely artistic of the Depression-era photographers. He may be said to have been a romantic documentarian; his works speak both to the living conditions of his sitters and to picture making itself. His appreciation for writers and literature can be seen in his book projects, which include *Let Us Now Praise Famous Men* (with James Agee, 1941). His solo exhibition at the MoMA, *American Photographs* (1938), was a landmark. In the same vein, the laconic, Cold War-era photographs of Robert Frank's (b. 1924) *The Americans* (France, 1958; U.S., 1959) influenced an entire generation of photographers. Another pioneering figure who had been mentored by art editor Alexey Brodovitch, Frank made images for pictorial magazines and documented his travels. The Guggenheim Fellowship he won in 1955, the first given to a European-born photographer, enabled him to make the images for *The Americans*.

In 1952, Roy DeCarava (b. 1919) became the first African-American artist to receive a Guggenheim Fellowship. He contributed the pictures for a collaboration with the writer Langston Hughes, *The Sweet Flypaper of Life* (1955), a unique book documenting everyday life in Harlem. DeCarava ran a gallery devoted to artistic photography, A Photographer's Gallery in New York City, one of the first artists' cooperatives and the first to have an African-American proprietor. In the early 1960s, DeCarava ran the Kamoinge Workshop for young black photographers, also the first of its kind. The African-American Gordon Parks (b. 1912) is a pioneering documentarian best remembered for his images of the Black experience. A late participant in the FSA, Parks made photographs for the Standard Oil Company before becoming a *Life* photographer in 1948. His images and essays devoted to urban African Americans are celebrated, and he has been the subject of many exhibitions.

Garry Winogrand (1928–1984) was a pioneer of the documentary style that came to be known as "Social Landscape." Influenced by Walker Evans's *American Photographs* and by Robert Frank's *The Americans*, Winogrand's most innovative work shows awkward societal relationships enacted in public spaces. Slightly later, Robert Adams (b. 1937) and Lewis Baltz (b. 1945) became exemplars of "New Topographics" photography. They made straightforward, ostensibly banal images of suburban sprawl in the west and/or images of man-made structures in an almost clinical manner. Other photographers sometimes linked to this style include Hilla (b. 1934) and Bernd Becher (b. 1934), and Joe Deal (b. 1947). Bill Owens (b. 1938) has also devoted his career to images of suburbia.

Also of significant influence to later generations of photographers in both their choice of subject matter (subcultures or neglected populations) and gritty, seemingly candid style were Americans Danny Lyon (b. 1942), Bruce Davison, and Larry Clark. Lyon made powerful series of society's outlaws—bikers, prisoners, and political radicals. Davidson (b. 1933) also produced personally inflected photo-essays about urban populations. His *East 100th Street* (1966–1968) is a representative example. Larry Clark (b. 1943) embodied the photographer who lived the life of his subjects. His *Tulsa* (1971) frankly documented the culture of violence and drugs of the city's underworld. Figures that followed in this documentary genre include Mary Ellen Mark (b. 1940), who became intimate with her subjects' lives and was sponsored by not-for-profit groups to publish her images of homeless children and prostitutes. Nan Goldin (b. 1953) applied the snapshot aesthetic to the colorful char-

acters of her life—her family, friends, drag queens, addicts, and lovers.

### War Photographers

War photographers have risked their lives to document the many wars of the twentieth century. Over time, cameramen aimed to get closer to the action and make more graphic pictures. By the later part of the century, their works had the power to shape public opinion.

Robert Capa (1913–1954) was the preeminent war photographer of the twentieth century. His willingness to get close to combat—he was killed by a landmine in Indochina—established a precedent for subsequent war photographers. His battlefield imagery of the Spanish Civil War and the Allied landing on the beaches of Normandy is particularly well known. With Henri Cartier-Bresson and others, he founded the Magnum Photos cooperative agency, which became a symbol and model for photographers taking collective action to retain control of their own work.

A highly decorated Marine in the South Pacific during WWII, David Douglas Duncan (b. 1916) became known as the “Legendary Lensman” for his battle photographs. Duncan was the first photographer to be given a solo exhibition by the Whitney Museum of American Art, New York. Larry Burrows (1926–1971) exemplified the conscientious photojournalist willing to risk his life—he died in a helicopter crash—for his images, having spent nearly a decade in Vietnam photographing the effects of war. Don McCullin (b. 1935) has taken images of devastation and injury in Vietnam, Congo, Lebanon, Biafra, and Londonderry. His book *Hearts of Darkness* (1981) amounts to a document of violent conflict in the twentieth century.

### Photojournalists

The imagery of photojournalists appears in newspaper and illustrated magazines. Pioneers are those whose works are recognized for their art and/or for those whose subjects are unique. Editors have played a prominent role in determining subjects and layout.

Frances Benjamin Johnston (1864–1952) has been called the first woman press photographer. Associated especially with the nineteenth century, she worked well into the twentieth, producing straightforward pictures for the popular press, for government assignments, and of American sites and architecture over a long, productive career.

Alfred Eisenstaedt (1898–1996) and Erich Salomon were pioneering photojournalists; their pictures and behavior defined the modern photojournalist.

Working with small-format cameras, they infiltrated newsworthy events shooting candid images of politicians, natives, and celebrities. In 1935, Eisenstaedt went to America where he became a staff photographer for *Life* magazine, a post he would hold for more than forty years. The imagery of Andreas Feininger (1906–1999), a long-time photographer for *Life* (1943–1962), is laced with experimental techniques. Felix Man (1893–1985) also made countless news photographs for pictorial magazines such as the *Müncher Illustrierte*, *Picture Post*, and *Life*. Werner Bischof (1916–1954) was widely known as a photojournalist of renown for compassionate travel images. He became a member of the influential collaborative, Magnum, in 1949, and was sent on assignment to cover famines as well as the Far East.

Margaret Bourke-White (1904–1971) was a pioneering female photojournalist between the late 1920s and the 1950s. Her images were widely seen in Henry Luce’s new picture magazines, *Fortune* and *Life*. She became something of a heroine, taking assignments in such places as the Soviet Union and India. The monumentally formal aspect of her work, such as the *Fort Peck Dam* (1936), which graced the first cover of *Life*, as well as her exotic travels, influenced later photojournalists.

Henri Cartier-Bresson (1908–2004) is famous both as a photojournalist and as an artist of the camera. His “decisive moment” aesthetic, watching for the perfectly composed incident, has been widely imitated. Cartier-Bresson photographed for several magazines, and came into contact with many important photographers and artists of his day (he had been trained by a painter). After being captured by the Nazis during the war, he escaped and became part of the Resistance. In 1947, he founded the Magnum agency with Robert Capa, David (“Chim”) Seymour (1911–1956), and others. Cartier-Bresson’s one-man exhibition at MoMA in 1946 launched his international career.

To Paris from his native Hungary in 1925, André Kertész (1894–1985) was a freelance photographer working for many European magazines and newspapers. His aesthetic journalistic style was very influential on later photographers. He was particularly adept at capturing humane situations with a heightened sense of composition. Inspired by Surrealism, his important series, *Distortions*, are images of female nudes seen in a distorting mirror.

W. Eugene Smith (1918–1978) is regarded as a master of the photo-essay form. After being wounded while a war correspondent for *Life*, Smith dedicated himself to illustrating dramatic stories of human drama (for example, *The Spanish Village*, April 9, 1951), in *Life* magazine.

John Heartfield (née Helmut Herzfeld, 1891–1968) subverted the notion of the candid photo-journalist altogether. He made politically subversive photomontages, most of which were published in the magazine *AIZ* (*Arbeiter Illustrierte Zeitung*), that mercilessly lampooned the militarist German government. They are unique in the history of photo-history and in the history of art. Although Weegee (Arthur H. Fellig, 1899–1968) was not the first crime photographer, he was certainly the most archetypal. His picture book, *Naked City* (1945), comprised of lurid crime-scene images, became something of a bestseller and was the basis of a movie and a television series.

### Pioneers of Motion and Color

Several photographers made inroads with new techniques, which allowed them to photograph their subjects in ways never before seen.

With their links to the Italian Futurist movement (*Futurismo*), and the notion of “futurist photodynamism,” brothers Arturo and Anton Giulio Bragaglia are famous for applying the principles to the medium of photography. In the 1930s, the electrical engineer Harold Edgerton’s (1903–1990) advances in rapid strobe lighting (sometimes to one millionth of a second) produced stop-action images that were as beautiful as they were scientific, popularizing both photography and scientific research. His pictures regularly appeared in *Life* magazine. They were also displayed at a 1937 MoMA exhibition. The Albanian-American Gjon Mili (1904–1984) trained as an electrical engineer at MIT where he knew Harold Edgerton. He later collaborated with him and made artistic motion images of his own. Barbara Morgan (1900–1992) is best remembered for her dance photographs, for which she is regarded as a master. Instead of taking pictures during performances, she worked with dancers—Martha Graham and Merce Cunningham among them—to capture dramatic moments in the dance.

Eliot Porter (1901–1990) is important for the aesthetic and scientific value of his color nature photographs. Trained as a biologist, his works were praised by Stieglitz. He became connected with the Sierra Club and throughout his long career has produced several books of his lavishly colored pictures. Helen Levitt (b. 1913) was originally influenced by Cartier-Bresson’s “decisive moment” aesthetic and took pictures of New York and Mexico City streets. She was awarded two Guggenheim awards (1959, 1960) to make color photographs, and these figure largely in her reputation. Although figures like Paul Outerbridge had used color processes as part of their

art, William Eggleston (b. 1939) is considered one of the first mature practitioners of color photography. The images he made in the late 1960s and 1970s of his native Tennessee are at once beautifully composed and evocative of social issues. Trained as a painter, and having worked with Robert Frank, the color photographer Joel Meyerowitz (b. 1938) became well known in the late 1970s for his pastel-hued Cape Cod landscapes, views of St. Louis, and Florida. Marie Cosindas (b. 1925) is a pioneering color photographer, and one of the most celebrated women photographers of the 1960s and 1970s. She also was an early experimenter with instant film, often heightening its color for more vivid effects. She was given solo exhibitions in 1966 at MoMA and at the Boston Museum of Fine Arts, the first for a living Boston photographer.

### Pioneers of Home and Nation

Several photographers in the twentieth century produced bodies of work that have become recognized as singularly representative of their respective countries.

Martin Chambi (1891–1973) was Peru’s most renowned photographer. His pictorial images from the 1920s through the 1950s of landscapes, natives, workers, and professionals in their costumes comprise a unique and invaluable record of that society. The African portrait photographer Seydou Keita (1921–2001) made an invaluable record of Mali culture through the works he produced in his studio.

The photographer Manuel Álvarez Bravo (1902–2002) captured the street life and political strife of his native Mexico. He had been encouraged by photographer Tina Modotti (1896–1942) to show his pictures to her lover, Edward Weston. A young film actress, Modotti became Edward Weston’s lover and subject of his early images. In the 1920s and 1930s, she produced her own works, which utilized Weston’s crisp, straight approach but in the service of Mexican, anti-fascist subjects.

Ken Domon (1909–1990) was arguably the century’s most influential documentary photographer in Japan. In his images of ancient monuments and Japanese life (including Hiroshima victims), he advocated a new, crisp style in opposition to the then prevailing Pictorialist style. He was also an important organizer, the founder of the Shudan Photo group (1950), and was important for showing the works of western photographers in Japan. The Japanese Eikoh Hosoe (b. 1933) is important in his own country and abroad. His 1960 *Man and*

*Woman* series was groundbreaking both for its subject and for the gender implications it explored. This was further explored in his book, *Embrace* (1971). Hosoe has published books of dancers, has been an important advocate of artistic photography, and has taught internationally. Kikuji Kawada (b. 1933) was a freelance photographer in the 1950s and founded the Vivo group with Hosoe and others. His works relate to indigenous subjects—the Japanese flag, soldiers, the Hiroshima monument—and are compiled in books (e.g., *The Map*, 1965).

Roman Vishniac (1887–1990) is known for his atmospheric documentation of European Jews in the immediate pre-WWII era. Josef Sudek (1896–1976) was Czechoslovakia's most renowned photographer and made memorable images of urban landscapes and lyrical images of banal objects. Jaromir Funke (1896–1945), also relentless innovator and experimenter, and Sudek were founders of the Czech Photographic Society and are regarded as masters in that country.

### Pioneers and Provocation

Some twentieth-century photographers are famous for the controversy their works provoked. This was mainly due to the then-disturbing nature of their subjects. Lisette Model (1906–1983), for instance, is famous for her quirky portraits of human imperfection. To New York in 1938 from a background in art, and encouraged by Alexey Brodovitch, Model utilized a snapshot aesthetic. Teaching at the New School for Social Research in New York around 1950, she influenced young photographers. One of these, Diane Arbus (1923–1971), photographed unique individuals in bluntly frontal fashion. Arbus sought out and photographed invalids, twins, pet owners, transvestites, and eccentrics of all types. Before committing suicide in 1971, she had been awarded Guggenheim Fellowships in 1963 and 1966. Arbus was the first major American photographer—and the first woman photographer—to be represented at the Venice Biennale. Ralph Eugene Meatyard's (1925–1972) haunting images of dilapidated architecture and masked figures of the late 1950s and 1960s share a brooding, gothic quality. Les Krims (b. 1942) is recognized for his bizarre portfolios of the 1970s (e.g., *The Incredible Case of the Stack O'Wheats Murders*) in which he stages comic scenarios in the style of police photographs. His work became notorious when, during an exhibition of his images in Tennessee, the son of the gallery director was kidnapped until his pictures were taken down.

The work of Robert Mapplethorpe (1946–1989) includes images of flowers, of bodybuilders, celebrities, and homosexual and sadomasochistic imagery. He was a major figure in what would come to be known as the “culture wars” of the late 1980s and early 1990s. Conservative politicians, regarding his work as indecent, called into question the entire system of government sponsorship of the arts. This led to greater restrictions being placed on the National Endowment for the Arts. Tragically, Mapplethorpe's work must also be seen as related to the first wave of consciousness of the AIDS epidemic since he himself died of the disease. Andres Serrano also shocked viewers in 1987 with an image of a crucifix seen through urine. Joel-Peter Witkin (b. 1939) is known for his bizarre subjects—amputees, corpses, and fetish images—arranged in macabre tableaux and printed in techniques reminiscent of early processes.

Sally Mann's (b. 1951) images of nude children, mainly members of her own family, provoked controversy apart from their nature as probing character studies. Jock Sturges's masterfully printed images of nude girls, usually shown in beach locations, were at times confiscated as pornography.

### Late-Century Pioneers

Lee Friedlander (b. 1934) is known as a pioneering Social Landscape photographer, but with an interest in photographic vision and in the mechanics of picture making. His works often include pictures within pictures. In the 1970s and 1980s, he devoted himself to images of American historical sites and landscapes. Kenneth Josephson (b. 1932), too, explores the nature of the photograph itself and the presence of the photographer in even more conceptual ways. Emmet Gowin (b. 1941) photographed his wife, Edith (Morris), in the familiar spaces of their native Virginia. His works have a gentle pathos and are noted for their sense of time.

Duane Michals (b. 1932) is associated with the expressive use of the artistic photo-sequence in the late 1960s and 1970s. Often containing an element of fantasy, they have a narrative, almost filmic quality. Jerry Uelsmann (b. 1934) is regarded as a pioneer in multiple printing. Beginning in the 1960s, he produced fantastic, surreal images that defied logic and, considering their date, sought to expand consciousness. Uelsmann is also recognized as a teacher of note.

With his roots in performance art, Lucas Samaras (b. 1936) made a lasting impression with a series of self-portraits (*Autopolaroids*, 1971). Shortly after, he began experimenting with the instant Polaroid SX-70 process, manipulating images while they were still developing (*Photo-Transformations*, 1975). And while

technically her photographs are not innovative, Cindy Sherman is considered a major figure of late-century photography for redefining the artist's self-portrait and being largely responsible for the widespread acceptance of photography as contemporary art; her most important works, *Untitled Film Stills* (beginning in 1977), feature herself as a subject in sophisticated scenarios that evoke the feeling of remembered pictures. They draw on cultural history—films, literature, news imagery, popular culture. Sherman's imaginative self-representation raises issues of gender and identity.

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*See also:* **Abbott, Berenice; Adams, Ansel; Arbus, Diane; Atget, Eugène; Bauhaus; Becher, Bernd and Hilla; Blossfeldt, Karl; Bourke-White, Margaret; Brandt, Bill; Brassai; Bravo, Manuel Álvarez; Bruguère, Francis; Callahan, Harry; Caponigro, Paul; Cartier-Bresson, Henri; Chambi, Martin; Clark, Larry; Cunningham, Imogen; Dada; Davidson, Bruce; DeCarava, Roy; Domon, Ken; Edgerton, Harold; Eggleston, William; Evans, Walker; Frank, Robert; Futurism; Goldin, Nan; Group f/64; Heartfield, John; Institute of Design; Käsebier, Gertrude; Keïta, Seydou; Lange, Dorothea; Laughlin, Clarence John; Surrealism; Man Ray; Meyerowitz, Joel; Moholy-Nagy, László; Museum of Modern Art; Newhall, Beaumont; Penn, Irving; Photo-Secession; Porter, Eliot; Renger-Patzsch, Albert; Sander, August; Shahn, Ben; Sherman, Cindy; Siskind,**

**Aaron; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; Stryker, Roy; Surrealism; Weegee; White, Clarence; White, Minor; Winogrand, Garry**

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## HISTORY OF PHOTOGRAPHY: INTERWAR YEARS

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Photography as it was practised in Europe, the United States, and Japan during the period from 1918 to 1941 closely parallels the hopes, doubts, and fears of Western societies confronted with the future of the great project of the Enlightenment and its democratic ethos. Seeds planted earlier fully bloomed for better or for worse in that ideologically intense period, which experienced the development of utopian totalitarianisms in Europe and the success and extraordinary failures of financial capitalism, thus questioning the theoretical models of the modern

State. In those years, the world was still a coherent and fairly simple place where old powers reigned, even though the catastrophe of the Great War, World War I, was already shifting the center of gravity towards the United States, but not yet towards the rest of the world, which still remained more or less under forms of imperial domination. Such a situation explains the violent oppositions in the culture of the period, as well as its surprising vitality: widely believed was the idea that only culture could save man from himself, and more pre-

cisely, or a new culture that would take into account the physical *tabula rasa* of the war. The society that emerged sealed the central presence of the machine in modern life, and photography would become the perfect instrument and expression of that mechanical modernity. It fully entered the visual art scene while expanding dramatically in the worlds of information, industry, and commerce. All the future developments and issues of photography date back to those interwar years, which produced some of the most interesting and complex works—a fact that latter-day authors tend to neglect.

Photography was by then practised the world over and by more and more segments of the population—in South America, Australia, Asia, and Africa—although much remains to be done to document those local practices. For all intents and purposes, however, the history of the medium was still almost exclusively written in Europe, North America, and Japan, if only because these were the centers of industrial power. Issues were, however, notably different in Europe and the United States, and despite comparable forms, the photographic expressions of the two continents diverged.

The first characteristic of interwar photography was its cross-fertilization, with the powerful internationalization that took place after the Great War and until the early 1930s with the rise of the Nazi State in Germany and its subsequent expansion in central Europe.

### Circulation

The Europe of the aftermath of the war was one of the circulation of artists—and photographers in particular—and of the establishment of a few art capitals: Berlin, London, Paris, and Prague. In Paris, a particularly interesting concentration of emigrant photographers produced a rich creative ambiance, although it never took the form of “schools,” either formal or informal. The most active and influential photographer was certainly Man Ray (1890–1976), an American expatriate who came to Paris in 1921. Later on arrived André Kertész (1894–1985) and Brassai (1899–1984) from Hungary, Florence Henri (1893–1982), born in the United States, and Ilse Bing (1899–1998) from Germany, as well as Lisette Model (1906–1983) from Austria.

In Germany, the Bauhaus (1919–1933) encouraged the bridges between all forms of expression and disseminated its theories in Europe through its students. One of the most emblematic figures of these (trans)continental migrations was László Moholy-Nagy (1895–1946) who left Hungary for Austria, before becoming one of the theoreticians of the Bau-

haus and reconstructing it in Chicago in 1937 as the Institute of Design. His photographic and theoretical work as well as his teaching condensed all the formal and intellectual experiments of the period, compelling him to explore and invent the language of the future—with the camera—to paraphrase his often quoted statement that the new illiteracy would be visual (*Painting, Photography, Film*, 1925–1927).

But the most open center was Prague, which inherited both the French influence and that of the Bauhaus, as well as the American avant-garde. In Prague, the camera really became the instrument of modernity with Jaroslav Rössler (1902–1990) and his abstract compositions, Jaromir Funke (1896–1945) with his surrealist images and photographs of industrial objects, Josef Sudek (1896–1976), who mixed classicism and surrealist innovation—not unlike Eugène Atget and the early Walker Evans—and of course Frantisek Drtikol (1883–1961) who experimented in the 1920s and early 1930s with the nude, mixing genres and forms in a most original way.

The influence of European photographic developments was also felt in Japan. The *Film und Foto* exhibition (1929) in Stuttgart traveled to Tokyo and Osaka, and Japanese photographers acclimated European and especially German modernism, experimenting in framing and manipulation of the image, away from the more traditional practices—portraiture, genre scenes, and Pictorialism—at a time when Japan was undergoing a cultural revolution of unprecedented magnitude.

Photographers in the United States kept in close touch with European developments, and participated in considerable numbers in *Film und Foto*. Some figures such as Berenice Abbott, who made Atget known and was deeply influenced by the Bauhaus aesthetic, spent significant time in Europe and was friendly with many European artists. On the whole, however, the United States developed a different course, because of the divergent conceptions of the place of the artist in society and perhaps more importantly of the very nature of society and the place of the machine in it.

### The Cultural Revolution in Europe

Photography between the wars cannot be reduced to avant-garde practices and to New Vision (*Neue Sehen*) or New Objectivity (*Neue Sachlichkeit*)—two loose but powerful terms covering experimental practices in Germany, France, Italy, and the Soviet Union. More classical, post-Pictorialist, or simply poetic and pastoral images were made, printed, exhibited, and appreciated (see Kurt Hielscher's *Deutschland*, 1924), and stimulated a growing body of serious amateurs. There was also a powerful continuation of portraiture, the best-known

practitioner being August Sander (1876–1964), as well as Hugo Erfurth (1874–1948) who made portraits of artists, politicians, and leaders of the time.

The movement was made possible by Dadaism and Futurism—which had started the upsetting of traditional values in art during World War I—and would in turn feed Surrealist image-making (Jacques-André Boiffard, Hans Bellmer, Raoul Ubac, and Man Ray). But it is to be seen in the context of German expressionism and Soviet Constructivism that gave it its real aim and ideology. The issue was clearly to change how people saw the world in order to prepare them for the new and better times to come, and in some cases—in the Soviet Union—to construct a modern industrial society out of a rural one. As the photographic image became omnipresent in the media, both in news and advertising, it turned into an instrument of learning and ultimately of active propaganda. Far from “pure art,” the European practice of the period was committed and in some sense “total” as the 1928 title of an article by Johannes Molzahn in *Das Kunstblatt* proclaimed: “Nicht mehr Lesen, Sehen” (Not mere reading, seeing!).

Formally, avant-garde practice of the time can be characterized by the change—and often break up—of point of view and the creation of a new experience of the commonplace and trivial: high- or low-angle shots, extreme close ups, and fragmentation of subjects often leading to total abstraction. This “vision” is intimately connected with industrial objects including buildings.

The object triumphed in the 1920s as it occupied all the aspects of daily life (Aleksandr Rodchenko, Albert Renger-Patzsch, Moholy-Nagy, Germaine Krull, Hans Finsler, Umbo). Renger-Patzsch’s programmatic book for the new vision, *Die Welt ist Schön*, (*The World is Beautiful*) of 1928 was in fact supposed to be called *Die Dinge* (*Things*). As for the human figure, it did not quite escape the effects of the mechanical eye in the distortions of André Kertész and Bill Brandt, and perhaps first and foremost in the renewal of the nude, transformed by a Drtikol and a Maurice Tabard, or Umbo’s mannequins and Bellmer’s disarticulated and uncanny dolls.

The other direction was that of the photomontage, multiple exposure, and the cameraless photography with the photogram. Photograms—shadows of objects on photographic paper—were extensions of X-ray photography and could very well have been reinvented in the twentieth century by Moholy-Nagy or Man Ray, both beginning to practice the form in 1921. This double “origin” is significant of its expressive as well as instrumental function. Passively objective traces of common objects, photograms construct at the same time a strange and mysterious world that begs interpretation or at least opens the image to wide

narrative associations. The superimposition and the creative use of “mistakes,” particularly that of amateur and vernacular practice, produced in the hands of El Lissitzky, T. Lux Feininger, Herbert Bayer, Man Ray, Rodchenko, Tabard, Moholy-Nagy, and others, images which were either akin to automatic writing or more conducive to meditation on a dream-like world, made up of improbable meetings or conjunctions, combining once again the reality of the objects and their surreal connections. All these techniques aimed at shifting the center of representation from simple being-ness—that is, the weight of the presence of the object itself—to one of association and structure producing meaning.

Photomontage, an extension of collage practised since the nineteenth century, took on a new vitality in the 1920s, boosted by Dadaism, Cubism, and the development of the poster, and more generally, graphic design as it came to be used as a visual message. In that respect, it can be seen as a manner of integration of the image into language, constructing statements as a mechanic constructs a machine. Mixed and hybrid in essence, the photomontage became an activity in itself, culminating with the *Fotomontage* exhibition of 1931. With authors such as Kurt Schwitters, Rodchenko, Moholy-Nagy, and numerous lesser-known or anonymous artists, it was one of the central practices of the New Vision although now it tends to be seen as a secondary practice. It formed the basis for the budding art of graphic design, which bloomed in central Europe and the Soviet Union. Poster design, political and commercial advertising, and magazine layout provided the best outlets for expressions of photomontage (*Die Neue Linie*, *Vu*, *Regard*). More polemic forms, such as John Heartfield’s, hinted at the political force of photography, its power on “the masses” and thus its potential revolutionary nature. This direction, however, was ambiguous and the power of the visual image made its use by totalitarian states, notably the Soviet Union of the mid-1920s, then Italy, and eventually Germany in the early 1930s, particularly easy.

### USA: The Nature of Photography

American photographers had quite different concerns. They kept in close touch with European developments—and sometimes emulated them, especially the most obvious stylistic figures of Constructivism (Abbott, Evans) or New Objectivity (Paul Strand, Charles Sheeler, Margaret Bourke-White, Evans), but their position and issues were different, especially as regards the role of the photographer in society. This would explain the development of the medium in the United States in the post-World War II years, and its relative supremacy.

The Great War had obviously a much reduced impact on American society as it did not produce the *tabula rasa* effect—the Great Influenza epidemics of 1918 may have been in fact more traumatic—and periodization tends to be slightly different. The powerful efflorescence of a strongly material and industrial culture was, on the other hand, paramount. The involvement of artists in commercial work, their questioning of their place in society, and the “relevance” of their work, all combined to focus the debate on the nature of photography—and especially its autonomy in the field of visual arts, a major difference from European practice. Despite concerns with the growing materialism of the 1920s and the existence of a strong documentary tradition, the project for most American artistic photographers of the interwar years remained internal to the medium.

The mutation of American photography away from Pictorialism towards “pure” or “straight” photography began in the mid-teens, can be best followed by the debate among the group surrounding Alfred Stieglitz—its galleries, exhibitions, and publications (see the articles by Marius de Zayas “Photography,” *Camera Work* 41, January 1913, and “Photography and Artistic-Photography,” *Camera Work* 42–43, April–July 1913, in which this Mexican artist and friend of Stieglitz theorized the “truth function” of photography) and Clarence White who formed a school, organized shows, and published *Pictorial Photography in America* (1920–1929). The two groups were separated by strong egos and a different relation to commercial assignments and money—the financially independent Stieglitz advocated absolute detachment from the constraints of commissions or the market while predictably White, who had to earn a living, more pragmatically trained commercial photographers. But the work they inspired is in fact quite complementary, and it evidences the various reactions to and difficult integration in artistic discourse of mass culture.

After the late 1910s, Alfred Stieglitz kept his strong intellectual presence especially through his own production, in particular the O’Keeffe portraits, the “Equivalents” series and the views of New York. His own practice did not necessarily closely follow the strict “purist” aesthetics he advocated but displayed a deep and original understanding of the place of the eye in the modern sensibility.

The portraits of Georgia O’Keeffe began in 1918 and continued until the mid-1930s. Intimately linked to the history of the couple, open-ended and totalizing, they constitute a truly photographic project, playing on time, gaze, and alterity/difference. The “cloud” series, or *Songs of the Sky* and then *Equiva-*

*lents* as it came to be known (1922–1930) are images of clouds without reference to the surrounding landscape, essentially made with a 4 × 5-inch camera. It is a clear manifestation of symbolist theory, freeing the image from any “referential” value (except for the meteorologist...) and concentrating on the emotion produced by the transcendental and the infinite (Davis 121). The series of New York buildings Stieglitz made in the 1930s, mostly from his window, as well as the Lake George images, although more direct in its form, develop an idea of the intensely spiritual but essentially personal relationship with the world, neither intellectual nor simply sensual.

This approach marks a real distance with European photography of the times, which had moved towards high Modernism, and reinforces the connection with what Edward Weston was doing in California. Weston, who had practiced pictorial photography since 1911 in Los Angeles, turned to “pure” photography in the early 1920s after meeting the Stieglitz group. He subsequently went to Mexico (with Tina Modotti) before returning to California in 1926. His style and subject matter increasingly emphasized the forms of objects as rendered through a continually sharper use of the optical qualities of the camera and the print. His famous series of vegetables, nudes, and Western landscapes form a coherent stylistic body of work aiming at being essentially photographic and at recording the “quintessence of the object.” They are steeped in a philosophy borrowing largely from Transcendentalism and sustaining a mystical ideal of “depiction of timeless and universal life rhythms.” (Davis 134).

Weston is also important for his institutional activities. He was asked to prepare the West Coast selection of the 1929 *Film und Foto* exhibition in Stuttgart and received in 1937 and 1938 the first John Simon Guggenheim fellowships granted to a photographer. In 1932, he formed around him a group of photographers, among whom were Ansel Adams, Imogen Cunningham, and his son Brett, called Group f/64 and devoted to direct, pure photography extending from the lens to the print.

The print was to be Ansel Adams’s main field of expertise. Adams, who was training to become a pianist, turned to photography under the influence of Paul Strand and devoted his energy to making perfect negatives and prints, and creating a form of mystical realism that was to make him, in the World War II and post-war years, the master American landscape photographer.

The technical expertise that Adams refined in printing is an interesting characteristic of the interwar period in the United States as opposed to a freer, less “crafty” approach to the medium in Eur-

ope. Weston and Strand, as well as Stieglitz, paid great attention to the making and the selecting of their prints conceived as real and unique art objects. Its roots are no doubt numerous—in American machinism, maybe even in a certain conception of the work ethic—but can be easily ascribed to the autonomization of the medium.

The most direct exponent of Stieglitz's theory well into the century was probably Paul Strand (1890–1976), whose pictures were featured in the last issue of *Camera Work* in 1917, for many marking the break in America with the outmoded Pictorialist style. He developed Stieglitz's concept of straight photographic practice and was probably as adamant about it. He was also a fierce critic of Materialism and of an American society caught in the ideology of the machine and of science ("Photography and the New God," *Broom*, 1922). He wanted to substitute for it a society where contemplation and its main player, the artist, would bring a fully human dimension to life. In that respect, although his philosophy was very similar to that of Stieglitz or Weston, his photography, from the early modernist studies of fences (1917) or his famous *Blind* (1916) to the portraits of peasants and common people, and his numerous images of buildings in the United States and abroad, show a much greater human concern.

His friend and partner on a short film venture, *Manhatta* (1921), Charles Sheeler (1883–1965), had fewer qualms as regards industrial power and technology. His images of the Ford Plant at River Rouge (1927) or of the deck of an ocean liner (1929), of a steam locomotive (1939), or of a turbine (1939), that he treated both as a painter and as a photographer, are clear manifestations of a form of industrial sublime (Davis 153). The line is thin between the complex work of Sheeler and the multitude of images by lesser known although no less competent photographers who displayed a fascination for the machine age. Machines, cars, tools, industrial buildings, factories, and bridges, were the heroes of the age, and found their zealots beyond the walls of the gallery in photographer-star Margaret Bourke-White and in publications such as Henry Luce's *Fortune*.

Photographic life was active in the United States in that period—witness regular exhibitions (Davis 130–131) and the activities of camera clubs. Pictorialism was largely dead by the 1920s but would not completely disappear and in fact would merge quite easily with the "documentary" aesthetic of the 1940s ("humanistic photography" as it was sometimes called). Quite clearly, however, American

photography was, by then, developing its own *sui generis* form of New Objectivity.

Walker Evans best exemplified the invention of this American form of photographic realism. His first images, made on his return from Paris (1927) and in Cuba (1933), display an essential modernistic style that makes them comparable with those of contemporary German and central European photographers. Form, and the multitudes of surprises and "puns" allowed by the city environment, were essential in those early photographs. Evans, however, by the time he was hired by the photographic department (historical section) of the Resettlement Administration (later Farm Security Administration), had moved towards a more comprehensive vision. Subjects appear more clearly in their entirety and tended to draw the spectator towards their existence, more than towards the photographer's choice. Focusing on the vernacular architecture and folk art with a penchant for the old and dilapidated and photographed with a large view camera (up to 8 × 10-inch), Evans developed a melancholy—or at least interrogative—gaze on the American scene, leading to the publication of one of the most influential books of the decade, *American Photographs* (1938), which accompanied the first solo photographer exhibition at the Museum of Modern Art, New York. Because of his association with a government information agency and his work on contemporary subjects and scenes, Walker Evans has long been discussed in terms of the documentary nature and function of his images. The debate is particularly sterile in his case. Indeed, together with Sheeler and Strand, Evans may be seen as bridging in photography the gap between art and society: neither commenting upon the latter (whether positively as commercial photographers do, or more negatively as documentary or press photographers), nor evading it (as Stieglitz), Evans defined a place and a stance, the frontal gaze, at the same time committed with its bodily presence but also detached, neither participant, nor observer. This proposition was to characterize much of American photography in the years to come.

### The Human Condition

The decades that saw the development of totalitarian regimes on the failures of exhausted monarchies and imperial systems, and that experienced a mere decade later, a massive, global, and apparently endless recession that undermined the very pillars of democracy, could not remain blind to the role and vision of the artist in society. Simultaneously, politicians became aware of the possibilities of the medium in furthering their agenda, be it liberal as

in the United States or totalitarian as in the Soviet Union, Italy, and Germany.

This concern took different forms. Photojournalism, for want of a better word, was one of them and went beyond the simple news photograph. Documentary photography tackled projects of a larger nature.

This started in Germany, with the *Berliner Illustrirte Zeitung* and the *Münchener Illustrierte Presse*, which developed “picture stories” and commissioned images from photographers such as Erich Salomon (1886–1944) or Felix H. Man (1893–1985) (a series on Italian dictator Mussolini’s daily life). Few were trained photographers but many had studied the humanities in university. The taking of power by the Nazi party in 1933 led to the disbanding of the creative groups around the magazines and the dissemination of operators and editors throughout Europe, thus giving birth to a wide variety of illustrated publications elsewhere. The form also reached the United States, with the creation of *Fortune* (1930), *Life* in 1936 by Henry Luce, and *Look* in 1937. France had its own, with *Match* (1926) and Lucien Vogel’s *Vu* (1928), a more politically committed publication. *Vu* hired photographers such as Kertész, Germaine Krull (1897–1985), Brassai, and Robert Capa (1913–1954). In his magazine work Kertész explored daily life in the city and in the country, with a general tone of criticism towards the dehumanizing trend of modern life, but mostly emphasizing the paradoxes and strange encounters in an ironic manner close to surrealism. Brassai, for his part, specialized in night life and the underworld, looking at the city as a large stage where characters pass. In England, Bill Brandt chronicled English life (*The English at Home*, 1936) as well as London by night (*A Night in London*, 1938).

More systematic, and less geared towards the press, larger documentary works are one of the distinctive marks of the period. Documentarians used the collection power of the photographic image, which had already been perceived in the great surveys of the nineteenth century, and coupled it with new increased means of dissemination.

In Germany, after the Great War, near Cologne, a professional photographer named August Sander began what he planned to be a survey of the German people of the period. The project was so vast and comprehensive that it took years to complete and was published in various installments. His aim was precisely to reflect the society of the twentieth century (one of the names of the series was “Men of the Twentieth Century”) thanks to the “purity” of the camera. He set up a simple protocol that he stuck to methodically, posing the sitter in his work environ-

ment, positioning the subject to face the photographer, and capturing the subject’s full body. The survey was organized according to the occupation of the sitter, the only identity provided by the caption.

But collective operations were the most important ones and the survey that had the deepest effect on the future of photography was undoubtedly that of the Farm Security Administration in the United States. More than its hiring of Walker Evans, Dorothea Lange (1895–1965), or Ben Shahn (1898–1969), and its training of several young men and women who were to become major players in the field of humanistic photography in the post war years, the FSA, under the direction of Roy Stryker (1893–1976), was significant in its structured and coherent attempt at constructing a full picture of American society of the era. This was accomplished not by using portraits of its people, but by showing them in their daily environment and, if necessary, expressing, by visual means the “essence” of the situation. Placing the responsibility on the shoulders of the photographer/reporter and his necessary honesty, and presenting the result in the form of an organized file of images and documents, the FSA inaugurated a new relationship between the photographer and the world. Stryker’s commitment was not one of his own opinion but one of his own conviction, that of the faith in the people and the fundamental need for a democracy to give a voice to their existence. Such a complex interplay makes the work of the FSA the great laboratory of the modern image, and the place where all the contradictions of representation in a mass culture are at play.

### The Effect of Technique

Most of the developments already cited would not have been possible without radical evolutions in the technical capabilities of the camera, film, and printing processes. The creation of the small camera, Oscar Barnack’s Leica (c. 1925), using cinema film and made possible by the improvement in lenses and fine-grain developers, enlarged the field of the “photographable” with its maniability, its unobtrusiveness, and the possibility to create multiple exposures. As with all epistemological breaks, it took a while to percolate, and was first taken up—understandably—by non-professional photographers. Inevitably, alongside the technical perfection sought by some—especially American—photographers, a new type of image, grainier, rougher, with harsher contrasts, more stylized, and “wrenched from the world” as it were, became accepted. Practical and affordable color film also made its debut. Color photography remained for the most part limited to the world of advertising because of cost, but

demand for it was high and such popular magazines as *National Geographic* made a policy of publishing as much color as it could. By the mid-1930s, and despite the Depression, the first color transparency films were released by Agfa and Kodak (1936).

The 1920s and 1930s also experienced the birth of modern advertising, in the United States and to a more limited extent in Europe and Japan (Davis 555–580). Advertising made heavy use of the photographic image, absorbing much of the creative energies and ideas of the period. Most major photographers—with perhaps the exception of Stieglitz—worked at some point in their careers for commercial publications. The photograph invaded the entire public sphere, even book covers. More and more photography books, entirely or partially composed of photographs, were published. They formed one of the major sources of dissemination of the work of many practitioners and gave birth to a new form of art (Davis 172–173, Frizot 570). The 1920s and 1930s were indeed the decades of graphic art, poster, and book design. Serious photography criticism ensued (with the publications of articles in specialized magazines and histories of photography), and by the mid-1930s several important exhibitions had taken place in Europe and the United States, thus establishing the photograph as an art among others.

Such evolution spurred the development of an audience of trained viewers—more and more often practitioners themselves, albeit within the very limited sphere of the family snapshot. The public of all classes became more familiar with as well as more aware of the power and the potential of the photograph. This expansion of popular practice and of popular consumption of photography formed the intellectual, cultural, and economic base for the development of postwar photography.

JEAN KEMPF

*See also:* **Agitprop; Bauhaus; Camera: 35 mm; Dada; Documentary Photography; Farm Security**

**Administration; Futurism; Group f/64; Institute of Design; Life Magazine; Modernism; Multiple Exposure and Printing; Museum of Modern Art; National Geographic; Photogram; Propaganda; Surrealism; Works Progress Administration**

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# HISTORY OF PHOTOGRAPHY: POSTWAR ERA

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There is one thing the photograph must contain, the humanity of the moment. This kind of photography is realism. But realism is not enough—there has to be vision and the two together can make a good photograph. It is difficult to describe this thin line where matter ends and mind begins.

(Robert Frank 1962)

At the end of World War II, the world's vision of itself had been shattered, and it had to reconceptualize the idea of "humanity" in order to face new issues and concerns that were arising in the postwar era. Photography, which, in the interwar years, had been highly experimental, even in some of its practical and commercial applications, also changed to fit the new times. During WWII, photojournalism, with Europe as its primary arena, had captured the horrors and traumas of the war. In the postwar years (roughly 1945–1959), the recognition that photographers could use their cameras not just to record events, but to influence the way in which the public responded to these events, changed the way in which the art of photography was conceived. Insurrection in India, poverty in the United States, the war in Korea, and the new social elite in Europe were just a few of the subjects that would come to dominate the work of postwar photography. These new subjects, combined with the more critical support and sponsorship of photographers, led artists to realize that they could shape attitudes and history through their concerns and a commitment to the medium. The concept of the independent photographer as a lone individual with a personal vision, and not connected or obliged to anyone, took shape during these years in which the photographer began to explore the world and the self. These years are remembered as a time when photographers such as Robert Frank, William Klein, and Minor White among others, would carve out an important niche in the new world order, initiating a wide variety of developments.

There are three main shifts that occurred in the photographic world after 1945. The first was physical. Up to and during WWII, Europe, especially the capitals of France and Germany, had been the lively and energetic nexus of the photographic and artistic

world. It was known as *the* place artists went if they were serious and wanted to fully develop their talents. The onslaught of war only emphasized the importance of going overseas, and many Americans left their homeland in the late 1930s and early 1940s to go abroad and follow the events in Europe, Africa, and Asia. After the war, European photography continued to be important as we can see in the postwar work of such talented men as Henri Cartier-Bresson and Robert Doisneau, but the center of the photographic world had shifted its focus west to the United States as expatriates returned home and American photographers began to experiment with light and form. European photographers, aroused by this demographic shift, also left their homeland to search out new subject matter in America, which had happened only infrequently prior to WWII.

The second shift that occurred was stylistic, and grew out of the renewed interest in what is called "straight photography." It was originally conceived by art critic Sadakichi Hartmann who, although he highly praised the 1904 exhibition of the Photo-Secession at the Carnegie Institute, in Philadelphia, Pennsylvania, called for a return to a photography that was untouched and left as the eye had originally seen it. "To work straight" according to Hartmann was to "[r]ely on your camera, on your eye, on your good taste and your knowledge of composition..." In other words, the goal should be to produce "photographs that look like photographs" as opposed to the more abstract photography that was prevalent in the first half of the twentieth century. The postwar photographers answered Hartmann's call as is evidenced in many images of the time by artists such as Paul Strand, Ansel Adams, Robert Capa, and Ruth Orkin.

The third shift was social. The "humanist movement," as it is now called, was perhaps the greatest innovation in the postwar years and hit its apex in the photographic work of the 1950s. Up to the end of the 1940s, photographers had primarily worked for the sake of society, to inform it, if not to improve it, or to declare some sort of personal truth as we see, for example, in the work of Alfred

Stieglitz. Up to the 1950s, photographers, especially in the United States, attempted to promote some sort of social message. After the 1950s, photographers in the United States continued to focus on and question nature and society, but there was a turn toward a more personal viewpoint. Many famous names from the war, such as Margaret Bourke-White, continued to work, but they shifted from photojournalism to a more humanistic approach. Individualism was encouraged and the image of the solitary photographer traveling alone around the country became the stereotypical image of the artist/photographer.

Thus conceptions of subject, method, and style began to radically shift in the late 1940s. The mood of this moment is perhaps, surprisingly, encapsulated in the development of tabloid journalism from the 1930s to the 1940s in the work of the man who is perhaps the most famous of these photographers, Arthur Fellig, more commonly known as “Weegee.” The Austrian-born photographer is best remembered for his macabre images of New York City in the late 1930s and 1940s, which culminated in the publication of his book *Naked City* in 1945. The book includes photographs of murder victims as well as of the curious crowds that gathered on the streets of New York during and after the war years. Weegee’s obsession with the grotesque side of urban life led to his stark but memorable photographs of life in seedy bars and the alleys behind them, filled with prostitutes, famous gangsters, conspicuous dwarfs, freaks of all sorts, and their voyeuristic onlookers. Weegee had a fascination for photographing the other end of the spectrum as well. His images of the rich and famous—Frank Sinatra, Louis Armstrong, Jayne Mansfield—are also well-remembered. Perhaps the most distinctive characteristic for which Weegee is known is that he slept with a police radio next to his bed (and also had one in his car) and was often the first to arrive at a crime scene. This was the basis for the rumor about how he must have used a “Ouija” board to divine the future—hence, one theory for how he got his name.

Most important is Weegee’s style, which is fundamental to an understanding of how photography after 1945 materializes in the work of artists such as William Klein and Robert Frank. Weegee’s signature was a strong flash with a starkly contrasting black and white image. His style is often confrontational with a flash going off in the face of those he was in pursuit of. Given that most of his images are of night scenes in the city, this brash lighting only adds to the uncanny atmosphere of his portrayals of New York nightlife. Transvestites being taken into the police station, women crying outside

a burning building, automobile crashes, and dead bodies revealed a different side of America than was generally seen. Yet not all of Weegee’s photographs involve death and destitution. There are also images filled with joy, humor, and a touch of the burlesque, such as the memorable image of water-soaked children gathered in the sunny summer street watching warily as a policeman turns off the fire hydrant—perhaps their only form of amusement—in *Police End Kids’ Street Shower—Under Orders, August 18, 1944*. Weegee also celebrates the diversity and paradoxes of the United States in his vibrant images of church gatherings and jazz concerts in Harlem and intimate shots stolen of people sleeping or kissing in movie theaters. Thus, although he would never gain the artistic prominence of the photographers he inspired in the 1950s, Weegee’s artistry and influence is notably present in the next generation.

One of the artists that represents the bridge between the photojournalism of Weegee’s era and the more individualistic aspects of the late 1940s and early 1950s was William Klein. Although his work was starkly different than the brazen images of Weegee, Klein’s work is considered to border on the grotesque and to echo the black-and-white photos in *Naked City*. Although American, Klein was first a sculptor, and began his career in France, where he worked in the studio of Fernand Léger while also concentrating on other media such as painting and abstract photography. Returning to New York in the 1950s, Klein quickly gained a reputation for his “bad” photographs of city life. This was further emphasized when he was noticed by American *Vogue* and hired as a fashion photographer in 1954. Uncomfortable with the workings of a photo studio, Klein took his models out onto the streets of New York, where he developed a unique look and pioneered the creative use of the wide-angle lens.

In the pages of *Vogue* and in his own work, Klein violated all of the rules of photography by deliberately distorting and blurring his figures, and his subject matter was also extreme images of children with toy guns pointed at the camera. His “in your face” style became a trademark and would be something we would later observe in, for example, the efforts of Diane Arbus. Yet although his images seem random and hasty, one can find a certain symmetrical balance to them. Klein’s genius is summed up in his publication *New York, New York* (1956), which draws on all of his talents (and the influences of Weegee).

Another photographer who made the transition between WWII and the postwar era is Robert Capa. Known for his photography of the Spanish Civil

War and WWII in Europe, Hungarian born Capa's (born Endre Friedmann) career lasted up to the moment he was killed by a landmine in Indochina in 1954. Capa, who considered himself to be a journalist rather than an artist, was the quintessential mid-century photographer. He was both a straight photographer and a humanist and had an eye for amazing portraiture. Paradoxically, he first entered the world of photography for economic rather than artistic reasons as a darkroom assistant. Yet, influenced by his relationships with some of the great photographers of his time, such as Cartier-Bresson and André Kertész, Capa became one of the most sought-after photographers of the 1930s and 1940s. Technically speaking, Capa was never a master in the darkroom. His editors remarked that he seemed to have installed a device on his camera that intentionally scratched his film. Thus, although Capa never did quite master the technical side of his art, such as the use of his flash, his style and ability to capture the emotion of a moment are virtually unsurpassed in the photographers of his generation.

After WWII, Capa continued to photograph and make an impact on the world of photography both artistically and professionally. As a man of his era, Capa understood that "professionalism" was becoming more individualistic in late-1940s Europe, where the art world was still buzzing with energy. The photographers who were working and living in Paris banded together in 1947 to create Magnum Photos. Named for its dictionary definition as a "two-quart bottle of spirits," "Magnum" was an agency formed to support a commitment to "concerned" photography and to serve as an international forum for professional photographers and a training ground for young up-and-coming artists. Owned and operated by the artists themselves, the agency's founding members included Robert Capa (who was at the center of the activity) and Henri Cartier-Bresson. Their goal was to improve the lives of photographers and at the same time to allow full artistic license. It was meant to be a collective enterprise in which photographers could develop individually and be free to roam the world and choose their own subjects.

While he was still establishing Magnum, Capa continued to travel the world. He created a portfolio of images from the USSR in 1947, the building of the newly founded State of Israel in the late 1940s, the social elite of Europe in the 1950s, and haunting images of Japan and Indochina in 1954. Capa was also capable of capturing the essence of everyday life of the rich and famous: his photos of Picasso and his family at the Golfe-Juan in 1948 are best remembered in the photo of the artist holding an umbrella over Françoise Gilot while walking on

the beach, and another of him cradling his young son in his arms. We find the same atmosphere present in Capa's photos of Matisse at his studio in Nice and Alfred Hitchcock at work on a film set.

Although Capa was influenced by Cartier-Bresson's theory of "the decisive moment," the two had very diverse approaches to their subject matter. While Cartier-Bresson was noted for his "cool detachment" from his subjects, Capa became intimate with the people he photographed and immersed himself in the whole experience. This commitment to his subjects is tragically marked by the fact that while marching with the Vietnamese army near Thaibinh on a last-minute assignment for *Life* magazine in May of 1954, Capa was killed climbing a dike. His last images show the very spot where he lost his life moments later.

Women also made an impact on postwar photography and one of these was another photographer who had become famous during WWII—*Life* photojournalist Margaret Bourke-White. Though Bourke-White gained a reputation for such firsts as being the first female photographer to fly on a bombing mission during the war, and the first western photographer allowed to enter the Soviet Union, some of her most impressive and touching images were created after 1945. For example, she was sent to India and Pakistan to capture the turbulence of the era and from this produced one of the most striking photos ever taken of Gandhi, *Monhandras Gandhi at His Spinning Wheel* (1946). For that photo she was asked to first learn the art of the chakra, the spinning wheel, in order to better understand the man. She successfully spun some wool and was let in and allowed three photos. The first two failed technically and her only shot turned out to be *the* one. Whenever Gandhi later saw her he would joke, "There's the torturer again." She was also the last one to interview Gandhi before his assassination. In the early 1950s, she went on to photograph other important social issues such as South Korea and apartheid South Africa where she documented the life of poor blacks living behind barbed wire such as in *Shantytown Dweller* (1950) and *Gold Miners* in Johannesburg (1950).

The shift from the 1940s to the 1950s was not just noted in the work of individual photographers such as Bourke-White and Klein but was perhaps best illustrated in one of the most important artistic events of the 1950s. *The Family of Man* exhibition that took place at the Museum of Modern Art (MoMA) in 1955 influenced and defined the shape of the future of photography. Billed by its promoters as "the greatest photographic exhibition of all time" it was organized by Edward Steichen and was a compilation of

503 images by 273 photographers from 68 countries selected out of over 2 million photographs submitted from all over the world. The title was taken from a poem by Carl Sandburg who wrote in his introduction that “Everywhere is love and love-making, weddings and babies from generation to generation keeping the Family of Man alive and continuing... alike and ever alike we are....” Steichen wanted to explore photography’s universal themes such as love, childhood, family, work, play, suffering, and death. He aimed to convey the dynamism of photography and how it could help explain “man to man” and act as “a mirror of the universal elements and emotions in the everydayness of life—as a mirror of the essential oneness of mankind throughout the world.”

The exhibition was seen as an international and communal effort to heal the wounds still left over from WWII and it toured Europe (including Russia), Africa, and Asia. It was an attempt to disseminate the ideas of these commonalities and included photographs from the Farm Security Administration, the National Archives, and files from *Life* Magazine. Images included scenes from middle America, the Indian subcontinent, Java, Europe, Cuba, Pakistan, and the Belgian Congo. Well-known names such as Bill Brandt, Robert Capa, Robert Doisneau, Ruth Orkin, Irving Penn, Dorothea Lange, and Allan and Diane Arbus graced the pages of the exhibition catalogue, which is sprinkled with philosophical quotes from such diverse personalities as Montaigne, Thomas Jefferson, and a Sioux Native American.

*The Family of Man* exhibition said many things about mid-century photography but one of the most interesting was the discourse it prompted regarding the shift in the treatment of the African American as a subject from before and after WWII. The exhibition included images of African Americans by photographers such as Consuelo Kanaga, Helen Levitt, W. Eugene Smith, and Wayne Miller, in whose work we see portraits of intimacy between family members, children playing in the streets, and the American jazz scene.

One of these is often defined as one of the least-known American photographers, though Consuelo Kanaga’s (1894–1978) career spanned 50 years and she is now credited with having pushed the subject of the African American towards a less romanticized and more realistic viewpoint. A photographer during the Depression, by the 1940s, Kanaga focused her camera on the power of the individual subject most likely inspired by the photographs of the Appalachian residents made in the 1920s, and 1930s by Doris Ulmann. Equally indebted to the Photo-Secessionists (Stieglitz and Steichen) Kana-

ga’s work blended commercial photography and social documentary with a hint of abstraction. Her balance between aesthetics and social issues explores this interaction between the camera and the subject that was such a central theme in the postwar era. Perhaps Kanaga’s most significant contribution to postwar photography developed from her trips to Tennessee and Florida in the late 1940s and early 1950s. In the marshlands of Florida she took her most memorable image of an African American migrant worker protecting her two small children with her arms. The photograph “She is a Tree of Life to Them” was so named by Edward Steichen when he placed it in *The Family of Man* exhibition in 1955. Kanaga said that this striking image was influenced by Sargent Johnson, an African American sculptor from San Francisco.

Another group of photographers who rose to prominence after WWII were African-Americans, who played a significant role in the way that the world viewed them as both subject and artist in the postwar years. Along with other great names such as Richard Saunders and Gordon Parks, Roy DeCarava is now remembered as one of the most influential photographers of the mid-century whose collection of work spans three decades and gives us some of our most memorable images of DeCarava’s native Harlem. In a time when the art world was dominated by the White male, African-Americans were kept on the sidelines and had worked largely in journalism and commercial photography, the most well-known being James VanDerZee who was a studio and portrait photographer. Yet things rapidly changed after 1950 and this was partly due to DeCarava.

DeCarava began his career as a painter who worked early on as a commercial artist. In 1947, having exhausted the medium, he turned to photography as a mode of expression. He liked the directness of the camera. With help from Edward Steichen, DeCarava became the ninth photographer ever to be awarded a Guggenheim Fellowship and in 1955 co-authored his famous book *The Sweet Flypaper of Life* with poet Langston Hughes. The book won much critical acclaim and marked a turning point in African-American photography as an art form. With DeCarava we find sensitive portrayals of life in Harlem with images that are often mere shadows of form. His photos reflected the move away from the harsh political motifs of the 1930s and a general postwar shift towards a more personal, more abstract view of things. Perhaps his most notable contribution to African-American photography is DeCarava’s representation of the Black community, and of greats such as singer Billie Holiday and

musician John Coltrane, which communicated a newly found independence that has continued in postwar African-American photographic art.

Three other photographers who carried the photography of the 1940s into the 1950s and influenced photographers for many years to come were Harry Callahan, Aaron Siskind, and Minor White. Harry Callahan's career began in the mid-1940s. He was a self-taught photographer who was greatly influenced by Adams, Stieglitz, and László Moholy-Nagy (at Chicago's Institute of Design, where Callahan taught in the 1950s) but who forged his own identity and style that was much more personal than many of his peers. Having worked in the darkroom at General Motors Photography Department during the war, it was during a four-month period in New York in 1946 that he met Nancy and Beaumont Newhall who were impressed by his work and showed it in the 1946 exhibition *New Photographers*. His photographs followed in the tradition of modernist experimentation of the 1920s and 1930s but have a much more humanistic and personal quality. Callahan's talent shows in his incredibly fine images such as *Cattails against Sky* (1948) and *Weed against Sky, Detroit* (1948), but his most famous and profound photographs are of his favorite models, wife Eleanor and daughter Barbara. Very intimate works, some of the photographs show his wife nude in a domestic interior such as in *Eleanor, Chicago 1948*, others are of her emerging from still water, in shadow, or are "snapshots" of his family going about their daily lives.

New Yorker Aaron Siskind (1903–1991) is remembered as one of the most noteworthy mid-century photographers whose art is centered primarily on one subject: the picture plane, a subject that is also known as one of the most important aesthetic issues in modern art. Although he was actively engaged in the world of documentary photography in his early years of work, from the moment of his first exhibition in New York in the late 1940s his contribution to modern art only grew. Practicing in the tradition of the "straight" photographers he is associated with New York School Painting and his subject matter is reminiscent of the surfaces of a painting by Franz Kline or Clyfford Still. Rather than taking traditional subject matter as his central concern, Siskind often focused his camera on a wall and engaged with the picture plane. Geometrical forms and flat planes became his object of study. Although he produced well-known images such as *Terrors and Pleasure of Levitation* (1954) and facades of Chicago streets, Mexican pyramids, and abstract designs on walls in Rome, he is relatively unknown compared to other

photographers of his time. Yet his impact was great. A radical by nature, his work did for photography what abstract expressionists such as Kline and de Kooning did for their own medium. In addition he was a great teacher who was in residence at the Chicago Institute of Design alongside Harry Callahan in the 1950s–1970s and later went on to the Rhode Island School of Design.

Minor White was perhaps the most influential photographer of these three men and of the postwar era. Having worked for the Works Progress Administration (WPA) during the Great Depression, White is remembered for his haunting images of the natural world but also as one of the founding members of *Aperture* quarterly and as a great teacher who helped advance the careers of many burgeoning artists. White's meticulous "straight" photographic style was formed during his exchanges with such masters of the prewar era as Edward Weston, Alfred Stieglitz, and Ansel Adams. His conversations with Stieglitz, in particular, spurred his "meditations" about photography as a way to translate visual form into something he called the "suprasensual." For White, the photograph was a "mirage" and the camera was a "metamorphosing machine."

To get from the tangible to the intangible...a paradox of some kind has frequently been helpful. For the photographer to free himself of the tyranny of the visual facts upon which he is utterly dependent, a paradox is the only possible tool. And the talisman paradox for unique photography is to work "the mirror with a memory" as if it were a mirage, and the camera a metamorphosing machine, and the photograph as if it were a metaphor.... Once freed of the tyranny of surfaces and textures, substance and form can use the same to pursue poetic truth.

White developed the theory of the "accidental," and his essay *Found Photography* is a profound description not only of his approach, but of his spiritual process. While he saw photography as something sacred and spiritual, White was also a master technician which just added to the exquisite-ness of his craft. Photographs such as *Pacific, Devils Slide, California, 1947* and the stunningly majestic *Barn and Clouds, In the Vicinity of Naples and Dansville, NY, 1955* are perhaps some of the most outstanding illustrations of his aesthetic theory in practice.

Apart from Minor White, Swiss-born photographer Robert Frank is probably the most influential of the postwar era. Unlike the abstract planes of Siskind or the intimate familial portraits of Callahan, Frank's work framed the mundane moments of loneliness, boredom, racial strife, and the banal, everyday life of America in the 1950s. On his arri-

val in New York in 1946 Frank found work with *Harper's* and *Junior Bazaar*. After *Harper's* closed its doors a year later he left New York and traveled through the Americas to Peru and Bolivia before returning to Europe in 1949. For the next five years he continued to travel between Europe and the United States and published his stunning yet somber collection of images in the book *Black and White Things*.

The postwar photographic era perhaps culminated in Robert Frank's landmark project—*The Americans* (1959). This is probably the most influential single photo book published between 1945 and 1959. Having begrudgingly returned to the United States in 1953, Frank spent the years 1955–1956 traveling across America on a Guggenheim Fellowship, capturing scenes that revealed an America driven by racial conflict, politics, loneliness, and boredom. Using a 35-mm manual Leica he shot 500 rolls of film, which unfold for us his version and vision of America in the 1950s. His images are of public space and public life—streets, post offices, Woolworth's, cafes, small hotels, bus stations, parks, hospitals, elevators, diners, and gambling casinos. His subject matter runs the gamut from 4th of July picnics to cowboys to interstate highways. Even the design of the text was somewhat revolutionary. Reflecting Walker Evans's book *American Photography*, Frank's book was sparse and the photographs were only printed on the right-hand side of the pages. The left-hand side was blank except for the page numbers. Thus, from Frank we get a vision of a foreigner's response to his adopted country that is a kind of “anguished visual poetry rather than graphic art.” Jack Kerouac, author of *On the Road*, wrote in the introduction to the book “he sucked a sad poem right out of America onto film, taking rank among the tragic poets of the world.” Frank is merely a “poetic” observer whose photographs revel in the voyeuristic rather than participatory pleasure of the image. It was not just his choice of subject but his unique style that included closely cropped scenes, that also draws the eye. In addition, Frank is known for frequently photographing directly into the glare of the light, and often framed his subjects off-center or on a tilted horizon. This skewed sense of balance along with his use of the small, handheld 35-mm camera greatly influenced the way that photographers worked from that time on. Thus, Frank deliberately breaks the rules of “good” photography. Yet in doing so he also closes off a great and productive era in postwar photography but, more importantly, looks ahead to the 1960s and 1970s in which photographers such as Richard Avedon, Diane Arbus, and

Garry Winogrand will carry on his tradition in their own vision.

In Europe, the important group *fotoform* became the nucleus of 1950s modernism; Peter Keetman, Otto Steinert, and others showed both the continuity and disruption with the previous photographic styles, especially in Germany. “*Subjektive Fotografie*,” a style that focused on abstraction, design, and close observation was emerging, codified in a series of three exhibitions in the early 1950s.

Around the world, in Japan, which had its own postwar era, but also in countries not directly affected by the World War, there was a general boom in photography as societies increasingly modernized and standards of living increased. Japan's postwar photographers, including Ken Domon, Hiroshi Hamaya, Kikuji Kawada (whose famous black and white picture of the Japanese flag, laying on the ground, soaked and wrinkled, is a symbol of an essential part of Japanese reconciliation with their war years), Shomei Tomatsu, and others reflected the introspection and independence that characterized western photographers. Photojournalism and social depiction predominated as Japan's postwar photographers dealt with the aftermath of their defeat and the devastating physical and psychological consequences of the atomic bombs dropped on Nagasaki and Hiroshima.

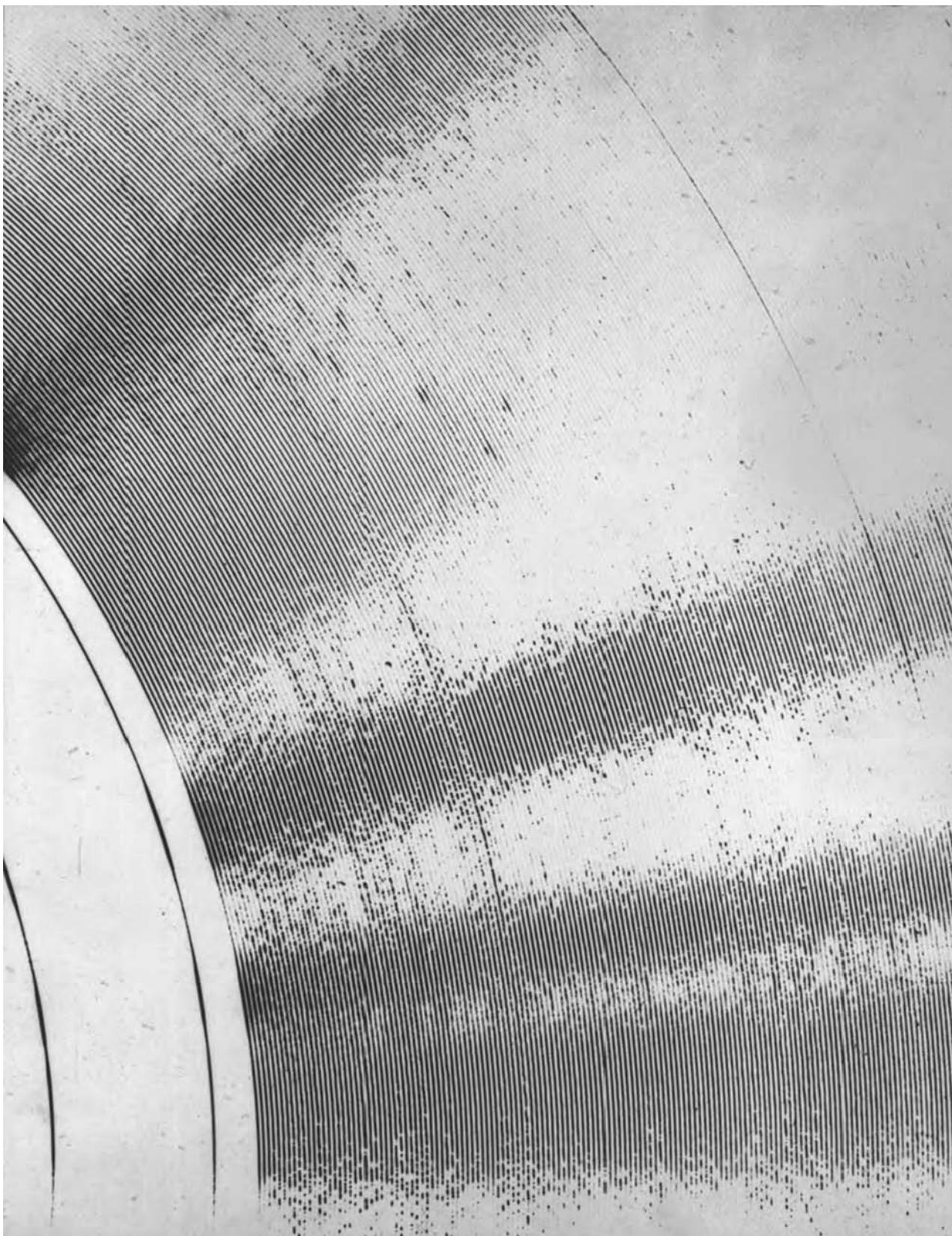
In the USSR and countries under communist rule, policies dictating “official” styles constrained photographic innovation even as they codified photographic genres such as Socialist Realism.

STEPHENIE YOUNG

*See also:* Adams, Ansel; Arbus, Diane; Bourke-White, Margaret; Brandt, Bill; Callahan, Harry; Capa, Robert; Cartier-Bresson, Henri; DeCarava, Roy; Doisneau, Robert; Domon, Ken; Frank, Robert; Hamaya, Hiroshi; *History of Photography: Interwar Years*; Institute of Design; Kawada, Kikuji; Keetman, Peter; Klein, William; Levitt, Helen; *Life Magazine*; *Magnum Photos*; Museum of Modern Art; Newhall, Beaumont; Penn, Irving; Siskind, Aaron; *Socialist Photography*; “*The Decisive Moment*”; Ulmann, Doris; *War Photography*; Weegee; White, Minor; Winogrand, Garry

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Peter Keetman, Schallplatte, 1948.

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## HISTORY OF PHOTOGRAPHY: THE 1980S

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A medium linked with low art and popular culture, photography has historically been considered a secondary form of artistic expression. Despite the early efforts of the Pictorialists, photography continued to be associated with documentary, informational, and commercial contexts. Its status started to change in the late 1950s and during the 1960s, when the medium was progressively introduced into the international contemporary art scene and began to be more widely collected, both publicly and privately. This process culminated in the 1980s and photography acquired a double status: on the one hand, it became a luxury object, invested with considerable aesthetic and economic value; on the other, it continued to address broader public functions through its “popular” forms that came to dominate mass communication. And most interesting, these two seemingly opposing statuses were conflated by many of the most successful artists of the era. Other artists confronted photography as both an object of aesthetic delectation and a vehicle of more traditional social concern, expanding tendencies that had shaped photography in earlier decades.

By the middle of the 1980s, photography had accomplished “all that was first set out in its mid-nineteenth century agenda: general recognition as an art form, a place in the museum, a market (however erratic), a patrimonial lineage, an acknowledged canon.” (Solomon-Godeau, 85) More specifically, the considerable growth of the art market contributed to the fetishist dimension of photography, transforming it into saleable and often over-valued merchandise. Indeed, in the 1960s an increasingly active market had devel-

oped that coincided with Robert Rauschenberg’s and Andy Warhol’s introduction of photography into painting and as leading artists, into the mainstream of contemporary art practice. Moreover a mass of documentation—of conceptual art, land art, performance and body art, mail art—appeared in galleries in the late 1960s and 1970s and made their habitués accustomed to seeing photographs and eventually to buying them. Thus a new market developed, one whose prices were geared more toward high-priced painting than to traditional photography.

As the market grew in the 1980s, private collectors constituted its most influential force and dominated art-world consensus. Contemporary curator and critic Dan Cameron summed up the unique situation in 1986:

If the art world five years ago seemed to be dominated by the galleries—an adjustment that contrasted, for example, to the central role of critics during the 1960s—it now appears that patronage itself is becoming the all-important factor in determining the type of international impact an artist is going to have. Whereas until recently artists and dealers talked about the number of works sold from an exhibition, now the emphasis is clearly on who bought them.

(*Art and Its Double*, p. 30)

Beyond market peculiarities, the 1980s were characterized by a fervent polemic—an artistic as well as a theoretical one—around photography. The widespread use of technical and reproducible imagery in the fine arts is considered as one of the main distinguishing features of postmodernism, which em-

erged full-blown in the decade and distinguished it from modernism's formalist aesthetics that are embedded in the idea of the unique object. Historically, although there was "modernism" in photography, in the larger application of this term in the art world, photography was often seen as the proverbial second-class citizen because it was a highly reproducible medium. In this way, photography appeared to resist classification according to traditional aesthetic categories, and instead called for the revision and re-actualization of these categories. Hence the paradox: if there is some specificity in the photographic image, it consists in its elusiveness and its capacity to shift from one category to the other, that is, precisely, in its lack of specificity. In that sense, photography could be apprehended either as a record of some exterior reality, or as an interiorized vision revelatory of the photographer's own inner being. In most of cases, it was both at the same time.

For Rosalind Krauss, "the photographic...had come to affect all the arts." (Michelson, 1987, introduction) Photography was central not only to advanced art but to society as well. Photography critic Abigail Solomon-Godeau wrote:

As photography has historically come to mediate, if not wholly represent, the empirical world for most of the inhabitants of industrialized societies (indeed, the production and consumption of images serves as one of the distinguishing characteristics of advanced societies), it has become a principal agent and conduit of culture and ideology.

(Solomon-Godeau 1984, 76)

Although the decade is characterized by a wide diversity of styles and uses of the photographic medium, a primary distinction can be made between artists who used photography among other forms of expression (without being exclusively photographers) and those who came to be called "pure photographers."

Many artists of the first group, and especially those who combined photography with texts, had largely internalized art theory and assimilated into their own art making. Following a conceptualist and post-conceptualist realm, such photographers tried to demonstrate the distance that separates photography and its referent, despite their common identification.

Photography had been thus regarded as a particular semiotic system, the understanding of which, far from being obvious, depends on visual and cultural codes. Informed by French structuralism and semiotic theories (Roland Barthes, Jean Baudrillard, Jacques Derrida, and Michel Foucault), as well as by psychoanalysis (Jacques Lacan) and

phenomenology (Maurice Merleau-Ponty and Louis Althusser), artists renewed and expanded the conceptualist critique of representation. From that point of view, photographic images were texts to be deciphered rather than works of art to be admired. For Rosalind Krauss, the photograph is "a meaninglessness surround which can only be filled in by the addition of a text." ("Notes on the Index: Seventies Art in America," p. 66).

Two seminal essays by Roland Barthes, "*The Death of the Author*" and "*From Work to Text*," served as references for the artists. According to Barthes:

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centers of culture....Succeeding the Author, the scribe no longer bears within him passions, humors, feelings, impressions, but rather this immense dictionary from which he draws a writing that can know no halt: life never does more than imitate the book, and the book itself is only a tissue of signs, an imitation that is lost, infinitely deferred.

(Barthes 1977, 146-147)

Not only did the captioned photograph incorporate verbal texts into visual art more than ever before, but captioning so linked the visual with the verbal that the visual was turned into a text. In "*Notes on the Index: Seventies Art in America*," Krauss characterized the photograph as an "index," an imprint of something tangible in the physical world. According to her, indexes are "marks or traces [of that] to which they refer, the object they signify. Into the category of the index, we would place physical traces (like footprints), medical symptoms...." Photography would belong to that same category of motivated signs.

Among the artists who investigated the textual dimension of photography, Victor Burgin is maybe the most representative. Burgin's work is a constant questioning of the photographic medium as a sign-producing device capable to influence social behavior. Photography is for Burgin an apparatus of power, an ideologically motivated representation that has to be deconstructed, as can be seen in *Office at Night*, 1985-1986. Burgin's work is informed by psychoanalytical theory, using it to investigate the mechanisms of visual representation as well as the return of the repressed in the cultural sphere. But for Burgin photography is, above all, a process of production. "Such a process, through the technical manipulation of materials, mediates reality and constitutes an ideological intervention in the world. This awareness corrects the ingenious

acceptance of the camera as an incorruptible instrument of truth.”

A whole generation of what became known as conceptual photographers (or “media artists”, as critic Irving Sandler calls them) emerged from the California Institute of the Arts (CalArts) in Los Angeles. An influential figure was John Baldessari, who first used the term “post-studio art” to designate those practices, very fashionable in the late 1970s, which exceeded straight painting or sculpture. Opening formalist aesthetics to the examination of art’s potential social and political engagement, Baldessari’s art and teaching were informed by production and presentation strategies culled from disciplines outside the traditional confines of fine art, such as commercial photography and mass media imagery. Baldessari, a generation older than many of his students who received early fame, was himself finally recognized as an important artist in the 1980s with works such as *The Little Red Cap*, 1982 and *Hanging Man with Sunglasses*, 1984.

Once the stability of traditional artistic categories was successfully challenged by photography in the late 1970s into the 1980s, attention was transferred to the politics of image making by photographic as well as by more traditional means. Indeed, postmodernism emerges as a dominant fine arts ideology at the same time as political and social dimensions appear widely in art-making as both methodology and subject matter. More important, photography and the critical thinking that accompanied it in the 1980s are so interwoven that the full impact of works often cannot be understood without reference to their theoretical contexts.

In the preface of *The Anti-Aesthetic: Essays on Postmodern Culture*, Hal Foster makes an important distinction between two kinds of postmodernism: a postmodernism of resistance and a postmodernism of reaction. According to Foster, the former “seeks to deconstruct modernism and resist the status quo,” while the latter repudiates modernist tradition in order to celebrate those normative structures that perpetuate cultural conservatism and its interests. (p. xii) If conceptual photographers and media artists were the tenants of the former type of postmodernism, the latter was associated with painting, dominated the art-world of the 1980s.

Photography was valued over painting by those who promoted deconstruction theory because of its perceived “relevance,” that is, its capacity to function as a critical agent capable of raising questions about contemporary society, its values, and its symbols. Painting, and more specifically neo-expressionist painting that emerged in the late 1970s and early 1980s and that was rooted in the heroic ges-

ture of the artist in search of transcendence, was considered by oppositional postmodernists as regressive and ahistoric, promoting a conception of the artwork as a luxury commodity, ready to be exchanged in the marketplace.

Perhaps as a result of this reaction against neo-expressionism, the 1980s in the United States saw the emergence of the tactics of appropriation or simulation. These strategies were also a reaction to the dominant ideology of the mass media. Artists like Sherrie Levine, Barbara Kruger, Richard Prince, or Martha Rosler sought to deconstruct myths of American culture as they shaped or were manifested in everyday life by willfully ‘rephotographing’ famous photographs and signing them as their own or through using found, anonymous imagery.

As an art director in the 1970s, Barbara Kruger worked for Condé Nast publications, whose legendary art directors had nurtured and shaped many of the premier photographers of the twentieth century. This experience provided her a sense of how magazines manipulate their readers through photography as well as graphic skills that she employed in her subsequent art work. As she noted, “It’s the magazine’s duty to make you their image of their own perfection.” Employing collage and photomontage, techniques used by avant-garde artists of the 1920s and 1930s including Hannah Höch and John Heartfield, Kruger re-inscribed these visual strategies in a contemporary context, focusing on representation as an instrument of power and a regulator of sexual difference. In works such as “Untitled” (*Your gaze hits the side of my face*), 1981 and “Untitled” (*Buy me I’ll change your life*), 1984, Kruger demonstrates how photography can serve as a means of addressing questions about language, sexuality, representation, commodities, and the relationships among them, expanding the perspectives and possibilities of feminist art. Pre-existing images, lifted from their original contexts and reproduced in black and white, are open to new interpretations. Thus Kruger demonstrates that the meaning of a photograph lies on its social use and context more than on what is inherent in the image.

As can be seen in Kruger’s work, much of the most important artistic production of the 1980s is directly concerned with photography’s capacity for creating and imposing social stereotypes. Many artists explored the visual potential offered by mass imagery and advertising, blurring the limits between high art and popular culture by use of photography. Another paradigmatic artist of the 1980s is Richard Prince. Prince also began his career working at a commercial photography concern, the clippings department of Time-Life publications. In the base-

ment archives of the publisher of the famous picture magazine, he had access to literally thousands of images. In 1977, he began re-photographing photographs from advertisements. By separating images from their media context—that is, from their intended significations—Prince enabled them to take on other meanings. Saturated blow-ups of everyday commercial imagery, his Ektacolor prints explored photography's capacity to transform reality into fiction and fiction into reality. Prince became particularly associated with fragmented representations of the Marlboro Man, as in *Untitled (Cowboy)* of 1989. Enlarged and cropped, these images became free-floating signifiers of the mythology of American masculinity, subtly displacing the visual and imaginary relationship between the viewer and the artwork.

Another important artist of this tendency is Cindy Sherman, who emerged in the 1980s not only as an acclaimed photographer but as one of the decade's top contemporary artists. Sherman's *Untitled Film Stills* (started in the late 1970s and continued during the 1980s) are a set of black-and-white photographs in which the artist has costumed herself to suggest the female types available in the Hollywood movies of her childhood. Associating femininity with masquerade, she addresses directly the way mass media inscribe women into stereotypical models of representation, distributing roles and creating characters. Thus, Sherman establishes a sort of dictionary of photographic poses, through which the veracity of the staged image, as well as the codes required for its reading, are seriously called into question.

While Sherman works exclusively within the photographic medium, she is not considered a photographer in the sense of traditional photographic practice. Within the realm of "pure photography," as exemplified by figures like Helmut Newton and Henri Cartier-Bresson who inherited the tradition of the straight photography of the 1920s and 1930s, the theoretical debates also raged. Pure photography focused on what made photography different from any of the other arts—its "truth" to appearances and its peculiar physical and formal qualities. The most eminent spokesman for this formalist conception of photography was John Szarkowski, the director of photography at the Museum of Modern Art, New York, who more than any other individual in America had established photography as a high art, defining its terms of discourse and creating its canon, until being challenged by *October* magazine and its deconstructionist aesthetics in the 1980s. As Irving Sandler writes, Szarkowski had been to photography what formalist champion Clement Greenberg had been to painting. Szarkowski's thesis was that photography

is a unique medium, which, as it evolved, progressed self-consciously toward its own essence. This essence was theorized in terms of inherent properties such as time, the frame, detail, and the vantage point. In seeking to identify photography's "values, traditions, masters and masterworks," as Solomon-Godeau put it, Szarkowski felt that photography was "purified of its worldly entanglements, distilled into a discrete ensemble of 'photographic pictures,'" in short, treated with reference to itself only. Reflecting on his contribution, Szarkowski commented: "I think I took the risk of allowing photography to be itself and show itself without being couched in the rubric of philosophical or moral positions." (Sandler 1996, 348) Szarkowski's formalism was challenged again and again through the forum of *October* particularly as it prompted him to dismiss the directions photography took in the 1980s.

*October's* contributors were not the only ones who called into question this purist, documentary conception of photography. Many photographers rejected this stance as well as Vilém Flusser's assertion that photography is the last step before the complete dematerialization of the image. These artists, often called impure photographers, focused on the particular materiality and tactility of photographic emulsions. In contrast to pure photographers, these artists minimized photography's traditional or "straight" role as a veristic window on the world. They loosened up and expanded technique, cultivating the grain in their images, utilizing blurred focus, cropping, wide-angle distortions, and exploring color. Some of these photographers also began, harking back to the aesthetics of the Pictorialists, to manipulate the surface, emulating the idiosyncratic "touch" of the painter and to enlarge the formats, so that their photographs could compete with wall-size canvases.

Artists like Joel-Peter Witkin and Giordano Bonora (*Untitled*, 1986) especially exemplify the furthering of the Pictorialist tradition of creating a unique, painting-like works with subject matter that evokes spectral or allegorical associations. Witkin, like Mike and Doug Starn, Paolo Gioli, and Italian artist Natale Zoppis, among others, used brushwork, stacked multiple images, and manually colored their prints, enhancing photography's visual presence.

An important part of postmodern art theory saw in photography a significant shift from production to reproduction, the seminal article of Walter Benjamin "The Work of Art in the Age of Mechanical Reproduction," the often-cited support for this viewpoint. In this view, inherent in the nature of a photograph, the modernist boundaries between "high" and "low" cultural forms are breached or

obscured. Although there is no critical consensus about postmodernism, as Solomon-Godeau points out, “the properties of photographic imagery which have made it a privileged medium in postmodern art are precisely those which for generations art photographers have been concerned to disavow”. (Solomon-Godeau 1984, 76) On the other hand, impure photographers rejected the identification of photography with mechanical reproduction (and the subsequent denial of the original), prizing unique prints or limited editions of their work. In such a way, they aspired to the “aura” of the traditional, one-of-a-kind, and handmade work of art, defending the tradition in which the uniqueness of the process as well as the originality of the idea makes each print unrepeatable.

Examining the aesthetic divisions of photography that emerged in the 1980s, writer Susan Weiley proposed that

the more accurate distinction lies between photographers whose work invites intimate viewing, as in a book, and those who intend the work for a wall.... Work has shifted from the intimacy of being held in the hand toward something that has to be seen on the wall, at a distance. It's a major difference.

(Weiley 1980, 149)

While this distinction is somewhat helpful in sorting out the influential currents of the decade, the personal and intimate was not restricted to book formats or traditional small-scale black-and-white photographs typical of 1950s icons Harry Callahan or Robert Frank, nor was the public and distanced to be found solely on gallery and museum walls. Artists like Christian Boltanski took an interest in the intimacy of the photograph as a personal souvenir, producing both intimate artists' books as well as huge installations. In Boltanski's work, photography allows the creation of a fictional past, demonstrating that our personal identities are more and more structured by photographs, which tend finally to take the place of our memories, as in *Monument*, 1987. The format in which these photographs appear matter not as much as the intimate manner in which the artist presents them, often in grotto-like settings with the illumination of bare light bulbs or even candles. Others, such as Jeff Wall, using photograph's fictive abilities to “create” cultural and societal memories, relied on presentations associated with public spheres, such as advertising light boxes, while also successfully presenting these large-scale, backlight transparencies in book form, demonstrating the continuing, inherent flexibility of the medium.

The photo-paintings that emerged at the beginning of the 1980s and quickly became a favorite, if not dominant form in contemporary art through the end of the century originated with such artists as Jeff Wall. Using references to the history of paintings as well as to media imagery, Wall plays off the historical presumptions about photographs capturing or presenting reality while paradoxically creating fictions and the thin lines that separate these presumptions. Early works, such as *The Thinker*, 1986, based on Auguste Rodin's famous bronze, refer directly to great works in the history of art. In later works Wall explored the literary and filmic aspects in his art. The majority of his pieces contain references to art history, the media, and socio-economic problems, typical of postmodernism, and putting forth the concept that recasting tradition into contemporary visual culture may be one of the true distinguishing features of the decade.

Robert Mapplethorpe's work is also iconic 1980s imagery and is emblematic of the fact that underground, alternative, marginal, and marginalized cultures were favored topics for photographers during the decade. Mapplethorpe's most notorious images create a photo-document of the New York gay scene. But like Cindy Sherman, he made a series of self-portraits in which he appears disguised: as a horned devil, drag queen, terrorist with a machine gun, gangster, and so on. Although extremely personal and often shocking, his work has the stylishness and finish of high-fashion photography, essentially dehumanizing his models. Through quotations of old master paintings and fine art photography of historic figures such as Man Ray or George Platt Lynes, he aestheticized often repellent subjects, creating highly charged, seductive images whose sheer beauty served as a foil for their unrestrained sexuality. As Hal Foster put it:

new social forces—women, blacks, other ‘minorities,’ gay movements, ecological groups, students...have made clear the unique importance of questions of gender and sexual difference, race and the Third World...in such a way that the concept of class, if it is to be retained as such, must be articulated in relation to these new terms.”

(1983, 17)

Nan Goldin's *The Ballad of Sexual Dependency*, which examined the social milieu of those considered outsiders, was one of the most influential photographic series of the 1980s. Often working within the loose narrative structure of series of related images, Goldin photographed intimate scenes of her closest friends. Expressing a highly personal viewpoint, Goldin also frequently featured a reli-

gious motif as seen in *Self-Portrait in Blue Bathroom*, 1980, where the bathtub suggests ritual cleansing, and the artist's image in the mirror is framed by the blue of St. Mary, another tendency that harkened back to an earlier time, especially the turn of the twentieth century. Andre Serrano's overt use of Christian iconography caused a firestorm of controversy in the late 1980s, sparking the so-called "cultural wars" in America.

Sexuality and its complex relations with the photographic act of seeing are also at the center of Nobuyoshi Araki's work. Araki presents the female body with an erotic intensity as in his *Tokyo Story* series, 1980–1988. Undressed, bound, and staged in domestic environments, it becomes the object of both exhibitionist and voyeuristic instincts. Playing with the conventions of documentary and fashion photography as well as pornography, Araki uses his photographs as a means to exorcise his phantasms, offering along the way an incisive portrait of contemporary Japanese urban culture, proving that in the 1980s, the human body, naked or dressed, does not necessarily only implicate sexuality. In the 1980s, sexuality becomes yet another area for discourse on social issues, politics, or aesthetic theory.

The use of the human body, while a central motif in 1980s photography, was not monolithic in the nature of its representations. In stark opposition to Mapplethorpe's cold vision of perfect physique, John Coplans focused on the deterioration and vulnerability of the flesh, using his own body. As Elizabeth Fraiberg wrote, Coplan's photography "is the stuff of Mapplethorpe's worst nightmares." (Fraiberg 1990, 28) Coplans use of large scale and fragmented images presented in series brought forth a number of earlier tendencies associated with art photography of the 1960s and 1970s.

It is Lucas Samaras, working since the 1960s, who has probably most fully explored the limits of the documentary form through his use of Polaroid photography in a number of series in which he presents the intimacies of his own everyday life. Using the ability of Polaroids to both instantly offer up their image as well as their ability to be physically manipulated, Samaras enriched an historically humble medium with a personal literature that challenges presumptions about its immediacy and "popular" character. The highly personal, humble use of photography exemplified by Goldin and Samaras or Francesca Woodman, among others, also saw its opposite in another hugely influential tendency of the 1980s, that of the cold, distanced, analytic social document.

The most characteristic example is the work of Bernd and Hilla Becher, which is principally an

objective recording of architectural relics of the industrial age. (*Industrial Facades #4*, 1978–1995) yet which in presenting "typologies" fit well within the postmodern theoretical structures advanced during the 1980s. Bechers' conception of photography influenced a great number of photographers, who had worked since the 1970s but burst forth on the international scene in the 1980s, among them Andreas Gursky, Thomas Ruff, and Thomas Struth. The Bechers, whose photographs had achieved prominence within the conceptual and minimal art movements, taught at the Staatliche Kunstakademie (State Art Academy) in Düsseldorf, where Gursky and others assimilated their rigorous method and its implications. Teasing an eccentric geometry out of each of his subjects, Gursky reorders the world according to his own visual logic, accumulating myriad details to offer a sense of harmonic coherence. His pictures typified by *Hong Kong Stock Exchange*, 1994, may be described as modern-day versions of classical history painting in that they reproduce the collective mythologies that fuel contemporary culture: travel and leisure (sporting events, clubs, airports, hotel interiors, art galleries), finance (stock exchanges, sites of commerce), material production (factories, production lines), and information (libraries, book pages, data).

Ruff and Struth also exploited and expanded the Becher's use of photography as a neutral medium in the service of an objective representation of reality. The mechanical and coldly descriptive appearance of their images is reminiscent of August Sander's sociological use of photography to record "types" in the 1920s and 1930s. Yet this generation of artists realized that photography's "neutrality" and "objectivity" are not a reality, rather a commonly-held belief. In their typically large-scale, color photographs, these artists present images that often seem more real than reality itself.

Another important photographer to emerge out of the historical traditions of photography in the 1980s is Martin Parr. A photojournalist in temperament and by training, Parr produced several startling color series that extended and redefined this tradition, including *The Last Resort*, 1986–1988, and *The Cost of Living*, 1988. In these photographs that unite a growing political awareness with a preoccupation with the domestic and mundane, Parr created dynamic, colorful images that, ranging in subject from crumbling British seaside towns to international hubs of consumer culture, offer witty, unblinking insights into contemporary life.

But aesthetic tendencies or even aesthetic fad and fashion aside, photography, unlike painting and other traditional media, is primarily a fruit of

science and its industrial applications. Its expressive potentialities, before being a matter of conscious choice and personal vision, depend on technology. In that sense, one of the reasons of photography's success in the 1980s is the fact that it became available to a growing number of people. The visual possibilities offered by the technological progress of photographic procedures gradually disengaged photography from its traditional subjugation to reality. Artists used various techniques, including large format Polaroid photography, advanced electronics, multimedia, and digital imaging, to create works that question issues of historical verity as well as the conflict between reality and imagination.

During the 1980s, a system called DX coding was introduced for 35-mm film. The cassettes in which the film is encased were imprinted with an auto-sensing code enabling certain cameras to automatically set the film speed; this information can also be used by processing laboratories to accurately develop the film. In 1980, Sony demonstrated the first consumer camcorder, and in 1984 Canon demonstrated the first electronic (digital) still camera. In 1985, Minolta marketed the world's first auto-focus SLR system (called "Maxxum" in the United States). In 1987, both Kodak and Fuji introduced inexpensive disposable cameras, the Kodak Fling and Fuji Quicksnap. Both were sold in foil wrappers ready-loaded with film, the complete camera being given to the film processor after exposure. Canon went on to introduce the RC-760 still video camera in 1987 and the Q-PIC floppy disc camera in 1988, which led to the introduction and widespread acceptance of digital cameras in the 1990s.

Such are the issues that preoccupied photographers in the 1980s: the technical particularities of the medium which, along with industrial evolution and the advent of digital technology, deeply transformed its aesthetic premises; the role and function of photography in the broader social and cultural context of post-industrial societies; the place of human subjectivity inside them, that of the body, its intimacy, disguises, mutations and mythologies; quotation and play with the typologies and historical conventions of the medium; coexistence of past and present and the shifting relations between fact and fiction. In this way photography is constantly taking effect between the private and the public sphere. Among the many exhibitions that seemed to showcase these tendencies, we can retain *Image Scavengers: Photography*, mounted in 1982 by the Institute of Contemporary Art at the University of Pennsylvania in Philadelphia; *Appropriation and Syntax: The Uses of Photography in Contemporary Art*, mounted in 1988 at the Brooklyn Museum of Art in New

York; *20th Century Photographs from the Museum of Modern Art*, photographs selected by John Szarkowski and Susan Kismaric, mounted in 1982 at The Museum of Modern Art in New York; and *New American Photographs*, mounted in 1987 at the Harvard University Art Museums.

The 1980s witnessed a particularly vital and inventive period when the reciprocal influences of artistic and commercial photography effected a clear change in the way that artists as well as the public apprehended photography. If the photographic experimentation in the field of fine arts opened the way to advertising and other mass media, permitting them to revise and renew their communicational strategies, the artistic recycling and appropriation of "low" forms of photography offered to artists an inexhaustible universe of new topics. From now on, not only commercial photography can be considered as a form of art, but, more importantly, artistic photography can be analyzed in terms of communication and visual marketing.

Be that as it may, it is clear that the photographic production of the 1980s cannot be apprehended through compartmentalized stylistic categories. Artists knowingly called into question such arbitrary divisions that confine and close off the art-discourse, showing that photography is much more complex and rich than it appears to be, a multidimensional and ambiguous object. Indeed, toward the end of the decade, the watchwords were hybridization and interbreeding, topics that would be further elaborated in the 1990s.

VANGELIS ATHANASSOPOULOS

*See also:* **Appropriation; Araki, Nobuyoshi; Barthes, Roland; Becher, Bernd and Hilla; Body Art; Boltanski, Christian; Burgin, Victor; Conceptual Photography; Coplans, John; Deconstruction; Flusser, Vilém; Goldin, Nan; Gursky, Andreas; Image Theory; Ideology; Krauss, Rosalind; Mapplethorpe, Robert; Modernism; Parr, Martin; Photographic "Truth"; Photography and Painting; Postmodernism; Prince, Richard; Representation and Gender; Representation and Race; Ruff, Thomas; Semiotics; Serrano, Andre; Sherman, Cindy; Solomon-Godeau, Abigail; Starn, Mike and Doug; Struth, Thomas; Wall, Jeff; Witkin, Joel-Peter; Woodman, Francesca**

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William Wegman, Frog/frog II, color Polaroid, 1982, 21 × 24".  
[Reproduced with permission of the artist]

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## HANNAH HÖCH

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### German

Hannah Höch entered the art world as a creative force with the radical-leaning Berlin Dada circle, which formed shortly before the end of World War I. She was generally regarded as responsible for appropriating the photomontage technique from folk culture and making it an avant-garde art form in a way that perfectly fit the anarchic spirit of the Dada movement. Her works frequently contained distinctly personal iconography, but ultimately took part in the political discourses of the Weimar Republic, including those involving ideas of utopia, debates over technocracy in German society, and the construction of women's identities.

Born in 1889 in the Thuringia region of Germany, Höch was the daughter of an insurance company manager and an amateur painter and housewife. As the family's eldest child, she took care of her younger siblings and was largely kept from attending school. She was nearly 22 when she was finally able to enroll in the Kunstgewerbeschule in Berlin. There, she studied glass with Harold Bengen. The outbreak of World War I forced her brief return home, where she worked for the Red Cross. In 1915, she returned

to Berlin to study graphics with Emil Orlik at the Staatlichen Lehranstalt des Kunstgewerbemuseums. She met and became involved with the Austrian artist Raoul Hausmann in the same year. Their romantic liaison brought her into contact with many figures of the avant-garde, including the Futurists. Later, when the Berlin Dada circle unofficially formed in 1917, after the arrival of Richard Huelsenbeck from Switzerland, she also met the political dissidents George Grosz and John Heartfield, who published incendiary pamphlets under the name Malik Verlag.

Between 1916 and 1926, Höch worked three days a week for the Ullstein Verlag, which published the popular illustrated magazines *Die Dame*, *Berliner Illustrierte Zeitung*, and *Die praktische Berlinerin*. At Ullstein, Höch designed pattern books appearing in these journals, which targeted female audiences. Her work for Ullstein, taken in conjunction with the politicized intellectualism she took part in as a member of the Dada movement, eventually informed the ideological content of much of her art.

During a trip to Gribow on the Baltic Sea in 1918, Höch saw souvenir postcards depicting officer's uniforms onto which photographs of heads had been pasted. The medium used to create the images was photomontage, a technique existing since the nine-

teenth century. Höch was consequently stimulated to experiment on her own. As the illustrated magazine industry exploded during the Weimar years, Höch used portions of images collected from periodicals like those in which her own ornamental patterns appeared to create her photomontages. An inveterate collector, she kept scrapbooks and filled boxes with clippings, filed according to the object represented. Höch also frequently incorporated fragments of her own photographs and watercolors into her work.

Between 1918 and 1922, Höch remained closely affiliated with the Dadaists, from their explosive self-introduction into the art world through a radical performance at the usually decorous Berlin Secession of 1918 to the 1921 Dada evenings staged by Hausmann and Kurt Schwitters in Prague. In 1920, Höch participated in the First International Dada Convention held in Dr. Otto Burchard's gallery in Berlin, an event that marked the apex of Dada's artistic preeminence in Germany. Among several of her works exhibited was her renowned critique of the Weimar Republic, *Schnitt mit dem Küchenmesser*. Her 1922 work, *Meine Haussprüche*, is said to mark her break with Hausmann and the nihilism of Dada. The work manifests a sympathetic turn towards Constructivism in her compositional adherence to a vertical–horizontal axis.

Unlike John Heartfield, who extracted images from their sources with meticulous attention to outline and who subsequently rephotographed his montages so that each would appear as a seamless whole, Höch allowed the edges of her collaged images to be apparent. Because of the clipped-off contours, the juxtaposition of incongruous sizes, the visibility of picture seams, and the resulting grotesque appearance of her figures, Höch's works have been characterized by historians as violent. This brutality served her underlying messages, which frequently dealt with the continued subjugation of women in a culture undergoing seismic political shifts.

Always at issue for Höch was society's belief in the credibility of the photograph. Unknown to many readers, magazines and newspapers routinely manipulated the images that accompanied news articles in order to make them more dramatic. Höch's photomontages utilized similar methods of fabrication, yet allowed the evidence of the manipulation to be seen. With their cobbled appearance, her pictures constantly remind the viewer that they are artificial constructions. By emulating the level of control expended by fashion magazines to assemble ideal "realities," she both subverted and commented on the mechanisms of the media, revealing the didactic power of illustrated magazine content and the insidious implications this power had for women's self-perceptions and political situation.

Höch continued to create small format photomontages through the mid-1930s. She was immensely productive, exhibiting frequently, creating highly political series like *From an Ethnographic Museum*, and even publishing a book critiquing consumer culture entitled *Scheingehacktes* with her companion, the Dutch poet Til Brugman, in 1935. Through Brugman, she met the artists Piet Mondrain, Theo Van Doesburg, and Hans Arp, all with whom she became close friends. The National Socialist's Degenerate Art campaign of 1937, which successfully isolated artists and prevented their collaboration, halted Höch's exhibition possibilities and her productivity. In 1942, she moved to a small house on the outskirts of Berlin near Heiligensee, working and exhibiting intermittently until her death in 1978.

SAVANNAH SCHROL

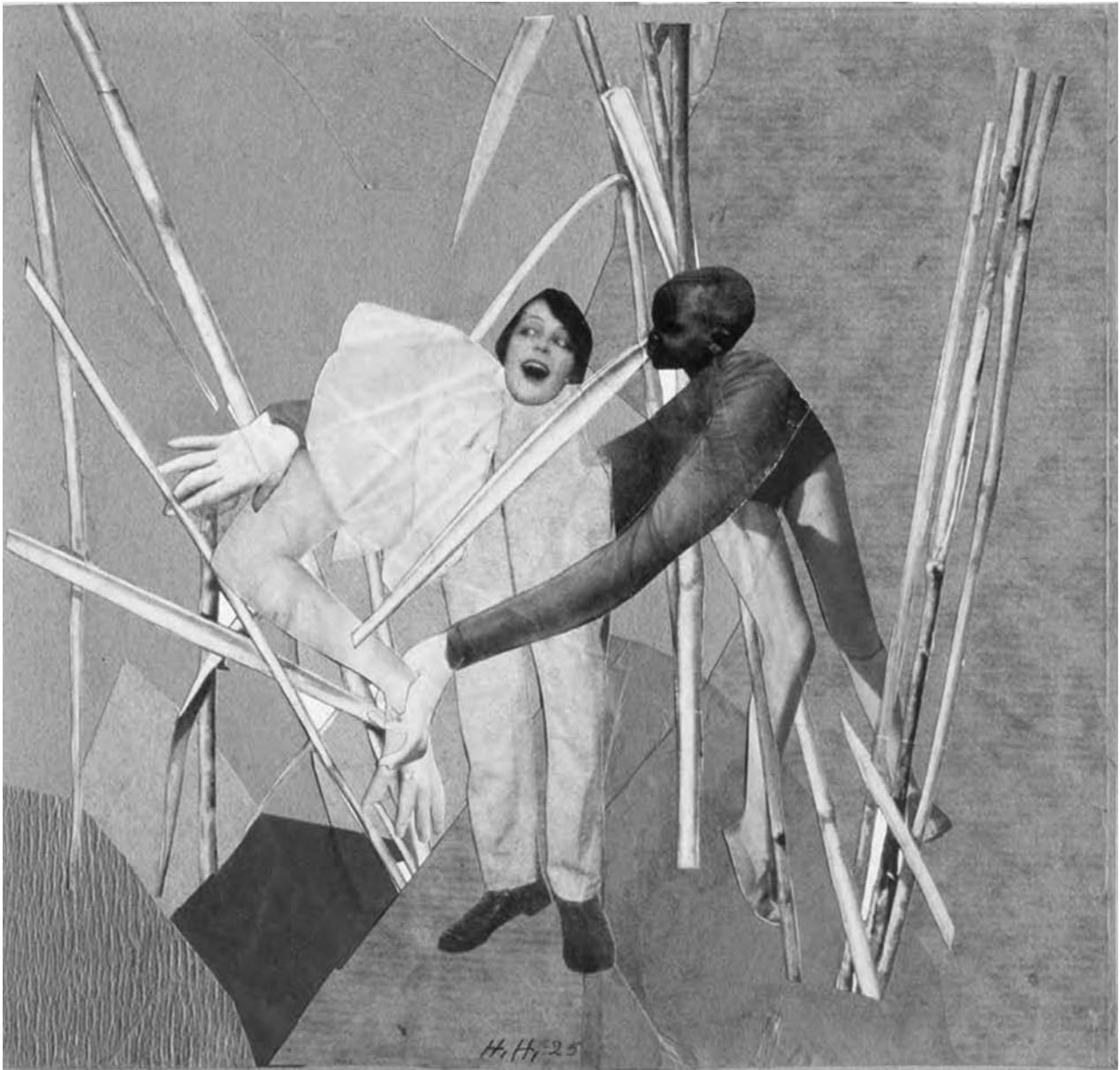
**See also: Dada; Futurism; Heartfield, John; History of Photography: Interwar Years; History of Photography: Twentieth-Century Pioneers; Manipulation; Montage; Photography in Germany and Austria; Propaganda**

### Biography

Born Johanne Höch in Gotha (Thuringia), 1 November 1889. Enrolled in the Berlin Kunstgewerbschule, 1912. Returned home to work with Red Cross, 1914. Studied at the Staatliche Lehranstalt des Kunstgewerbemuseums in Berlin, 1915. Became companion of Raoul Hausmann, 1915. Accepted part-time position at Ullstein Verlag, 1916. Experiments with photo collages after encountering medium during trip to Baltic Sea, 1918. Left Hausmann and broke with Dadaists, 1922. Began relationship with Dutch poet Til Brugman and settled in The Hague, 1926. Established contacts with Piet Mondrain and other de Stijl artists, 1926. Denounced as cultural Bolshevik by National Socialist, Wolfgang Willrich, 1937. Married pianist Kurt Matthies, 1938. Divorced Matthies, 1944. Lived in isolation on Heiligensee near Berlin, 1942. Died in Berlin on 31 May 1978.

### Individual Exhibitions

- 1929 Kunsthuis de Bron, The Hague  
Rotterdamische Kring, Rotterdam  
Kunstzaal Van Lier, Amsterdam
- 1934 *Fotomontazi*; Brno, Czechoslovakia  
*Fotomontage van Hannah Höch*; Kunstzaal d'Audretsch, The Hague
- 1945 Galerie Gerd Rosen, Berlin  
Museum of Modern Art, New York
- 1957 *Hannah Höch, Collagen*; Galerie Gerd Rosen, Berlin
- 1959 *Hannah Höch, Collagen, 1956–1959*; Galerie Gerd Rosen, Berlin
- 1964 *Hannah Höch*; Galerie Nierendorf, Berlin



Hannah Höch, *Liebe im Busch (Love in the Grass)*, 1925, photomontage with collage, 9 × 8 1/2".

[Collection of the Modern Art Museum of Forth Worth, Museum Purchase, The Benjamin J. Tillar Memorial Trust]

1971 *Hannah Höch: Collagen aus den Jahren 1916–1971*; Akademie der Künst, Berlin

1976 Retrospective Exhibition; Musée d'Art Moderne de la Ville de Paris and the Nationalgalerie Berlin, Staatliche Museen Preussischer Kulturbesitz, Berlin

*Hannah Höch*; Muzeum Sztuki w Lodzi, Lodz, Poland

1980 *Hannah Höch zum neunzigsten Geburtstag: Gemälde, Collagen, Aquarelle, Zeichnungen*; Galerie Nierendorf, Berlin

1983 *Hannah Höch, 1889–1978: Oil Paintings and Works on Paper*; Fischer Fine Art Limited, London

1984 *Hannah Höch, 1889–1978*; L.A. Louver Gallery, Venice, California

1985 *Collages, Hannah Höch, 1889–1978*; Institute for Foreign Cultural Relations, Stuttgart

1990 *Hannah Höch, 1889–1978: ihr Werk, ihr Leben, ihre Freunde*; Berlinische Galerie, Berlin

1993 *Hannah Höch: Gotha 1889–1978 Berlin*; Museen der Stadt Gotha, Gotha

1997 *The Photomontages of Hannah Höch*; Walker Art Center, Minneapolis, Minnesota, and traveling

## HÖCH, HANNAH

### Group Exhibitions

- 1919 *Erste Berlin Dada Ausstellung*; Graphischen Kabinett of I.B. Neumann, Berlin
- 1920 Novembergruppe Exhibition, Berlin  
*Erste Internationale Dada-Messe*; Dr. Otto Burchard's, Berlin
- 1921 Novembergruppe Exhibition, Berlin  
*Grotesken*; Berlin Secession, Berlin Anti-Dada-Merz-Tournee, Prague
- 1922 Novembergruppe Exhibition, Berlin  
Grotto for Merzbau, Hannover
- 1923 Novembergruppe Exhibition, Berlin  
*Juryfreie Kunstausstellung*; Berlin  
Grotto for Merzbau, Hannover
- 1924 *Allgemeine Deutsche Kunstausstellung*; traveling in the Soviet Union
- 1925 Deutsche Kunstgemeinschaft; Berlin Stadtschloss, Berlin  
Juryfreie Kunstausstellung; Berlin
- 1926 Novembergruppe Exhibition, Berlin  
Deutsche Kunstgemeinschaft; Berlin Stadtschloss, Berlin
- 1928 *Onafhankelijken Group Exhibition*; The Hague  
Kölnischen Kunstverein; Essen, Germany, and traveling
- 1930 *Grosse Berliner Kunstausstellung*; Berlin  
Novembergruppe Exhibition, Berlin
- 1931 *Fotomontage* exhibition; Staatliche Kunstbibliothek, Berlin  
*Frauen in Not*; Haus der Juryfreien, Berlin  
*Grosse Berliner Kunstausstellung*; Berlin
- 1932 *Exposition Internationale de la Photographie*; Palais des Beaux Arts, Brussels  
Collage Exhibition; Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1933 *Exposition Internationale de la Photographie*; Palais des Beaux Arts, Brussels
- 1980 *Conrad Felixmüller and Hannah Höch*; Berlinische Galerie, Berlin
- 1994 *Three Berlin Artists of the Weimar Era: Hannah Höch, Käthe Kollwitz, Jeanne Mammen*; Des Moines Art Center, Des Moines, Iowa, and traveling

### Selected Works

*Schnitt mit dem Küchenmesser Dada durch die letzte weimarische Bierbauchkulturepoche Deutschlands* (Cut with the

Kitchen Knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany), 1919–1920  
*Meine Haussprüche* (My House Sayings), 1922  
*Hochfinanz* (High Finance), 1923  
*Liebe im Busch*, 1925  
*Die starken Männer* (The Strong Men), 1931  
*Deutsches Mädchen*, 1930

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## HORST P. HORST

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### American

The formal portrait of designer Coco Chanel, Paris, 1937 and the famous 'Mainbocher Corset,' Paris, September 15, 1939, are among the twentieth

century's best known fashion photographs. Both were made within two years of each other by the photographer, Horst P. Horst. Displaying an intuitive understanding for form, grace, femininity, and elegance, the elegantly composed, dramatically lit

photographs exemplify Horst's style and capture the spirit of the 1930s. Horst himself conveyed the sophistication of the era: he was handsome, charming, and gregarious. He and photography were the perfect match for a "wonderful life," which gave him entrée to homes, gardens, and soirees. He said "I like taking photographs, because I like life. And I like photographing people best of all, because most of all I love humanity."

During a career spanning over half a century, Horst P. Horst gave us the definitive portraits of such diverse twentieth century figures such as fashion icons the Duchess of Windsor, Consuelo Balsan, The Baroness Pauline de Rothschild, and Elsa Schiaparelli; movie stars and singers Marlene Dietrich, Mistinguett, and Mary Martin; artists Salvador Dali, Jean Cocteau, and Cy Twombly; writer Gertrude Stein; and a host of others. Each of these portraits capture the personality and style of the sitter while at the same time conveying enduring qualities that has allowed it to become a classic. Horst said of Schiaparelli "she was daring and knew how to show it successfully," a phrase that accurately describes him as well.

Born in 1906 in Weissenfels-an-der-Saale in Germany, the son of a merchant, Horst originally came to Paris to study architecture with Le Corbusier. After meeting George Hoyningen-Huene, already established as the French capital's premier portrait and fashion photographer, he turned instead to photography. The 1930 Huene photograph *The Divers* of a young Horst, muscular and handsome in an Izod bathing suit, paired with a female model at the end of a diving board, is a watershed image, a signal of the androgyny and the drama that characterized the worlds of high society and art of the 1930s.

Horst's earliest photographic works echo Huene's cool classicism. But his dramatic lighting, circular backlighting, and use of the silhouette, were his own innovations and rapidly were established as his signature. Within a few years, Horst developed a more ornamental style. He may not have revolutionized fashion photography, but he certainly perfected it. He had a preference for a richly packed studio, a continued use of props, and complicated lighting effects. His trompe l'oeil (a photograph within a photograph) shots were among his most original. In 1936, Horst was at the height of his interest in placing his models in an elaborate studio "set," frequently designed by one of his friends, such as the interior decorators Jean-Michel Frank or Emilio Terry. Horst recalled that the Paris studio

was equipped with about 20 large floodlights and spotlights. He preferred to use the spotlights to emphasize the important points of a dress.

Horst flourished in the 1930s, and photographed prolifically in a style that embraced theatricality and classicism simultaneously. A favorite model was Lisa Fonnsagrives (later Lisa Penn), and it was his work with Lisa that demonstrated a gradual shift in approach. He eliminated props, relying on his mastery of studio lighting. Lisa was also the subject of some of his most successful nude studies, which convey the graphic inventiveness power of his compositions. This power can be seen in the classic *Vogue* cover of June 1, 1940. He posed the athletic and statuesque Lisa to create letters that spell out the magazine's title. These stylized gestures were based in part on his observations of dance; like a choreographer, Horst knew the graphic and emotional power of these gestures arrested at their peak.

Horst moved with the "fashionable set" in Paris in the 1930s. Amongst his closest friends were Coco Chanel, the eccentric and brilliant artist Christian Berard, the Vicomtesse de Noailles, Gertrude Stein, Luchino Visconti, and Janet Flanner. While he consistently photographed his friends, his photographs of Coco Chanel are particularly well known. Asked to photograph Chanel for *Vogue*, he found she hated the picture. Ready to pose several days later, she showed up with a bag of her jewelry, which was laid out on a table so that she could choose which piece to wear. She became absorbed in thinking about a love affair that was ending; this was the image Horst captured. It became her favorite image for years. He continued to have great success with his fashion work, which was formally inventive, ingeniously lit, often with a slight surrealistic edge. This sense of the strange and the dramatic is beautifully evoked in *Dali's costumes for the Ballet Russe de Monte Carlo production of Massine's Bacchanale, executed by Chanel*, which appeared in *Vogue* on October 15, 1939.

In 1962, when the ingenious Mrs. Diana Vreeland came to *Vogue* as editor-in-chief, she commissioned Horst to do a report on the Edwardian Consuelo Vanderbilt Marlborough Balsan and her collection of French works of art, beginning a new phase of Horst's career. Horst and his companion, the writer Valentine Lawford, set off around the globe, reporting on the lives of the "tres chic." In this work he pioneered the use of the small format camera and natural light for society portraiture and fashion photography, originating "lifestyle photography," an amalgam of formal portraiture, an unspoken narrative, and the capturing of the aura

that surrounds celebrity. Barbara Plumb in her introduction to the book *Interiors* wrote:

Whoever Horst photographed, he beguiled. It was magic to watch him at portrait sittings. When the rapport had jelled, he would ask for a Dubonnet or a Campari, depending on his mood, and then start clicking away with his Rolleiflex or Hasselblad. Even the stiffest and most fidgety of subjects overcame any natural shyness and fear of the camera in Horst's presence because he made each one feel appreciated and beautiful. The whole process was so much like a seduction that often other people in the room felt like intruders—or voyeurs.

One knows upon viewing these works that these were seamless collaborations between sitter and photographer, both of whom were enjoying their task at hand.

What ultimately characterizes Horst's photography is his conception of beauty. He studied classical poses, Greek sculpture, and classical painting. He devoted meticulous attention to details such as the positioning of hands, arms, and feet during the process of being photographed. The Detolle corset for Mainbocher featured in American *Vogue*, September 15, 1939, is an undisputed masterpiece of fashion photography. This haunting photograph marked Horst's farewell to Paris, soon to be occupied by Nazi Germany. Horst said

I left the studio at 4:00 A.M., went back to the house, picked up my bags, and caught the 7:00 A.M. train to Le Harve to board the Normandie....For me, this photograph is the essence of that moment. While I was taking it, I was thinking of all that I was leaving behind." Years later he said, "We all felt that war was coming....And you knew that whatever happened, life would be completely different after. I had found a family in Paris, and a way of life.

Horst immigrated to the United States in 1935 and became a naturalized citizen. He continued to photograph well into his 80s, and died Nov. 18, 1999, at his home in Florida.

DIANA EDKINS

**See also: Condé Nast; Fashion Photography; History of Photography: Interwar Years; Hoyningen-Huene, George; Photography in France**

### Biography

Horst P. Horst was born Horst Bohrmann August 14, 1906, in Weissenfels-an-der-Saale in Germany. He was the son of a Garman hardware-store owner. After his education at the Schulpforta, followed by a short period in Switzerland and Capri, he was sent by his parents to work for a Hamburg export firm. He soon returned to study at Hamburg's Kunstgewerbeschule, a well-known school of applied arts under the direction of Walter Gropius from 1926–1928. While there he wrote to Le Corbusier

and was invited to be a student-apprentice at the architect's atelier in Paris in the late 1920s. In Paris he met George Hoyningen-Huene and became his photographic model and lifelong friend. He started his career at *Vogue* helping out with sets at the *Vogue* studio in Paris. He began taking pictures himself and continued working for Condé Nast Publications in Paris as staff photographer, 1932–1935. He took over as chief photographer in *Vogue*'s Paris studio when Huene left to join *Harper's Bazaar*. Horst spent part of each year in Paris and the remainder in New York. He made New York and Oyster Bay his permanent residence. He specialized in fashion, portraits, travel, and later with Valentine Lawford houses, gardens, and lifestyle photography. Immigrated to the United States in 1935 and was naturalized in 1942. He served in the U.S. Army from 1942–1945 as a technical Sergeant. He remained a fashion and still life photographer for Condé Nast Publications well into his 80s. Died November 18, 1999, Palm Beach Gardens, Florida.

### Individual Exhibitions

- 1984 *Horst and His World*; International Center of Photography, New York, New York, and traveling
- 1991 *Horst: 60 Ans de Photographie*; Musée des Arts de la Mode, Paris, France
- 1996 *Horst*; International Center of Photography, New York, New York
- 2001 *Horst: Portraits 60 Years of Style*; National Portrait Gallery, London, England

### Selected Group Exhibitions

- 1985 *Shots of Style*; Victoria and Albert Museum, London, England
- 1987 *Fashion and Surrealism*; Fashion Institute of Technology, New York, New York
- 1992 *On the Edge: The First One Hundred Years of Vogue*; New York Public Library, New York, New York
- 2002 *Dressing Up: Photographs of Style and Fashion*; Worcester Art Museum, Worcester, Massachusetts
- 2003 *Women*; Photography Monika Mohr Galerie, Hamburg, Germany
- 2004 *Photo – Icons*; Arte Fino, Zurich, Switzerland
- 2003 *Explorei icons of modern photography*; HackelBury Fine Art Limited, London, England
- 2003 *Invito alla Fotografia*; Galleria Carla Sozzani
- 2004 *Platinum*; Galleria abOrigena, Milan, Italy
- 2004 *Das Wunder Mensch/Parameter of Life*; Museum Moderner Kunst, Passau, Poland

### Selected Works

- Greek Statute, Paris, 1932*
- Noel Coward, Paris, 1934*
- George Hoyningen-Huene, Paris, 1934*
- Fashions: Hat, Talbot; Suit, Robert Piquet, Paris, 1936*
- Coco Chanel, Paris, 1937*
- Serge Lifar and Olga Spessivtzeva in Bacchus, Paris*
- Duchess of Windsor, Paris, 1937*
- Lisa Fonssagrives in forehead corsage, Lanvin, 1938*
- Lisa Fonssagrives signing "I love you" in black felt tricorne Balenciaga hat and Boucheron gloves, Paris, August 1, 1938*
- Electric Beauty, Paris, 1939*



Horst P. (Paul) Horst, Mainblocher Corset, Vogue, 1939.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

## HORST, HORST P.

- “From Paris—The new Detolle corset with back lacing, Mainbocher,” Paris, 1939  
Salvador Dali costumes for the Ballet Russe de Monte Carlo production of Massine’s Bacchanale, executed by Coco Chanel, Paris, October 15, 1939  
Lisa Fonssagrives in Malayan Turban by Lilly Daché, New York, 1939  
Mrs. Stanley G. Mortimer (born Barbara Cushing) and Mrs. Desmond Fitzgerald modeling matador hats, New York, 1940  
Lisa Fonssagrives, V.O.G.U.E., 1940  
Lisa Fonssagrives, turban, 1940  
Evening clothes by Schiaparelli, New York, 1940  
Marlene Dietrich in Mainbocher, 1942  
Salvador Dali, 1943  
Carmen, New York, 1946  
Gertrude Stein and Horst, Paris, 1946  
Jean Cocteau, Venice, 1947  
Jean Marais, Venice, 1947  
Birthday Gloves, New York, 1947  
The New American Foot, New York, 1948  
Maria Callas, New York, 1952  
Jacqueline Bouvier and Lee Radziwell, New York, 1958  
Cy Twombly, Rome, 1965  
W.H. Auden, New York, 1970  
Robert Wilson, director-author, New York, 1977  
Diana Vreeland, New York, 1979  
Paloma Picasso, Paris, 1979  
Fashion, Calvin Klein, New York, 1983  
Stockings, New York, 1987

### Further Reading

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# EIKOH HOSOE

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## Japanese

Eikoh Hosoe is among the most important practitioners in the history of modern Japanese photography. Born Toshihiro Hosoe in 1933, the son of a Shinto priest, he was only 12 years old when Hiroshima and Nagasaki were bombed by the United States during World War II, leaving unprecedented physical and psychological destruction. Hosoe

acquired his first camera at the age of 18 and began to capture the transformations of a terror-ravaged Japan; he changed his name to Eikoh to mark the beginning of a new era. His easy mastery of English provided opportunities, especially later in his career.

Hosoe’s early interest was in documentary-style photography. His photograph “Poddie-Chan” (1951) of a young American child (taken at the

Grant Heights U.S. Army Base in Tyoko during the postwar occupation) won first prize in the student section of the Fuji Photo Contest of 1952. Inspired by the result, he enrolled at the Tokyo College of Photography but soon abandoned his interest in documentary ideals. While at the College, Hosoe was a key contributor to a new expressive style espoused by the *Demokrato* (Life) group that collaborated during the postwar era. Other members included Ay-O, On Kawara, Masuo Ikeda, Tatsuo Fukushima, and the spiritual leader Shuzo Takiguchi. Hosoe began to experiment and created photographs that were extremely dramatic and—a move which has continued throughout his adult life. His photographs around this time attempted to evoke the dark, post-nuclear face of Japan as a way of understanding changes and exploring personal expression. The strong contrasts made possible by black-and-white photography have also been a consistent interest for the artist, who has only ventured into color photography once.

Hosoe graduated in 1954 to become a freelance photographer. His book *35mm Photography*, a technical guide, was published a year later, and favorable sales allowed him to travel throughout Japan. During 1956, Hosoe mounted his first solo show at Konishi-roku Gallery, entitled *An American Girl in Tokyo*, a fictional photo essay with text that depicted a story of ill-fated love between an American girl and a Japanese man. While commercially unsuccessful, the story recounted in the exhibition was made into a radio drama, and the series was published in *Photo Salon* magazine.

The most profound moment of Hosoe's early career, however, occurred in 1959, when he saw a performance by the young dancer and founder of *Butoh* dance, Tatsumi Hijikata. Hijikata adapted Yukio Mishima's novel *Kinjiki* (*Forbidden Colors*, 1952–1953), creating a scandal through his exploration of the homoerotic themes of the book. At this time, Hosoe helped to found the commercially successful photo agency VIVO, an organization formed from a group called Eyes of Ten, and he also staged his second solo exhibition, *Otoko to onna* (*Man and woman*), which shocked Japanese audiences and earned him international attention. The exhibition included very large, fragmented nude portraits of Hijikata and the people in his dance troupe, which Hosoe refers to as “photographic theatre.” That same year, on a beach in Chiba, Hosoe and Hijikata made the experimental, anti-nuclear war film *Navel and Atomic Bomb*. Hosoe has also made several other films during his career, such as *Judo* (1964) and *Modern Pentathlon* (1964) for the Tokyo Olympic Games. Both artists

returned to Chiba the following year to develop a new series titled *Embrace*. By chance, however, Hosoe also discovered Bill Brandt's *Perspectives of Nudes* (1961) and abandoned the *Embrace* project for 10 years for fear of imitating the British master.

Also at this time, Hosoe won the “Most Promising Photographer Award” of the Japan Photo Critics' Association, and he began one of the most important and successful working relationships of his career with Mishima, who was impressed by Hosoe's work with Hijikata. One of their first collaborative projects was a series of photographs of Mishima, which Hosoe created for the writer's book of critical essays, *The Attack of Beauty* (1961–1963). Mishima was among the first modern Japanese writers to attract critical attention in the West; his novels often addressed the tension between Western and Japanese cultures. During this time, Hosoe took another series of portraits of Mishima, which were published as the book *Barakei* (1963), translated into English as *Killed by Roses*. Hosoe's photographs reveal the tension Mishima embodied between pre- and post-war Japan as well as the body and the mind. The series has been described by Hosoe as a “subjective documentary.” The artist's directorial role in the project is most evident in works such as *Ordeal by Roses #32* (1962) and *Ordeal by Roses #5* (1962) which depict Mishima with a rose in his mouth and tied up with a hose—symbolizing a masochistic balance of eroticism and menace. During this time, Hosoe married Misako Imai.

While highly regarded for this literary work, Mishima—Hosoe's most celebrated collaborator—was equally famous for his preoccupation with the human body, its beauty and degeneration. He longed for the patriotism of Imperial Japan and was explicit about the cultivation of the perfect physical form. His ultimate act of will was by committing *seppuku* (ritual suicide) in 1970.

Mishima's death coincided with the launch of the revised version of *Barakei*, which Hosoe postponed the release of until the following year. The English translation had also been changed to *Ordeal by Roses* at Mishima's request. The photographs in *Barakei* evidence the stylistic innovations of postwar Japanese photographers and reveal a level of photographic manipulation not seen until much later in other parts of the world. Many writers, such as frequent Hosoe commentator Mark Holburn, regard this publication as the artist's masterpiece.

Other well-known series, such as *Kamaitachi* (The weasel's sickle, 1965–1968), *Simmon: A Private Landscape* (1971–), and *Kimono* (1963), are private studies and metaphors for a changing Japanese society. The later works are cinematic and intensely dramatized,

playing on sexual discoveries, legends, and myths that relate to Hosoe in his personal life. During the 1970s, Hosoe began to show his work outside Japan, most often in America, as well as holding photography workshops at home and abroad. In 1972, Hosoe met Cole Weston, son of Edward Weston whose work he had admired since the early 1950s, and agreed to translate the *Daybooks of Edward Weston* into Japanese.

Throughout his career, Hosoe has used the human form, and the nude in particular, to explore issues of identity and the spiritual self, although there is no history of the nude in Japanese art photography until early in the twentieth century. Hosoe's photographs during the mid 1980s of the work of Spanish architect Gaudi reveal his belief that Gaudi's curvilinear flourishes have the sensuality of flesh. His book, *The Cosmos of Gaudi*, was published in 1984—although Hosoe had studied Gaudi's work since 1964—and included drawings and poems by Joan Miró. It was not until 1991 that Hosoe attained gallery representation through Howard Greenberg/Photofind Gallery, New York. Hosoe's most recent series include *Luna Rosa* (1990–1996) and *People Concerned with the Works*. Today, Hosoe remains an important figure in photography through his teaching and workshops (he has been Professor of Photography at the Tokyo Institute of Polytechnics since 1975). A retrospective of Hosoe's work, *Eikoh Hosoe: META* toured the United States throughout the 1990s.

KATE RHODES

*See also:* **Nude Photography; Photography in Japan; Weston, Edward**

### Biography

Born Yonezawa, Japan, 18 March 1933. Attended Tokyo College of Photography, Tokyo, 1952. Taught photography workshops at Phoenix College, Arizona, and Columbia College, Chicago, 1973–1974; taught at the Ansel Adams Workshop in Yosemite, California, 1973–1975; taught workshops in Arles, France 1976, 1979, 1983. Established *The Photo Workshop School* in Tokyo, 1974–1977; Professor of Photography, Tokyo Institute of Polytechnics, Tokyo 1975–. Gave workshops in platinum printing, New York, 1987; received first prize in the student group of the Fuji Photo Contest, 1952; joined the artists' group Demokrato, 1953; helped to found the photo agency VIVO, 1960. Most Promising Photographer Award of Japan Photo Critics Association, 1961; Photographer of the Year Award, Japan Photo Critics Association; Award for *Barakei* from Photo Critic Society, Japan, 1963. Living in Tokyo, Japan.

### Individual Exhibitions

- 1956 *An American Girl in Tokyo*; Konishiroku Gallery; Tokyo  
 1960 *Man and Woman*; Konishiroku Gallery; Tokyo  
 1968 *An Extravagantly Tragic Comedy*; Nikon Salon; Tokyo and Osaka  
 1969 *Man and Woman*; Smithsonian Institute; Washington, D.C.  
 1974 *Eikoh Hosoe*; Light Gallery; New York  
 1975 *Simmon: A Private Landscape*; Light Gallery, New York; Spectrum Gallery, Barcelona  
 1977 *Gaudi*; Nikon Salon; Tokyo and Osaka  
 1979 *Eikoh Hosoe: Retrospective*; Photographers' Gallery; Melbourne; *Eikoh Hosoe: Kamaitachi*; Silver Image Gallery; Ohio State University, Columbus; Studiengalerie des Salzburg College; Austria, Portfolio Gallery; Lausanne, Switzerland  
 1980 *Ordeal by Roses and Kamaitachi*; FNAC Forum; Paris, Paule Pia Gallery; Antwerp, Belgium, Nikon Gallery; Zurich, Photo Art; Basel, Switzerland  
 1982 *Eikoh Hosoe Retrospective 1960–1980*; Museum of Modern Art; Paris and Rochester Institute of Technology; New York  
     *The Human Figure 1960–1980*; at George Eastman House; Rochester, New York  
 1984 *The Cosmos of Gaudi*; Espace Printemps; Ginza, Tokyo (traveled Japan until 1989)  
 1985 *Color Works*; Gallery Shunju; Tokyo  
     *Ordeal by Roses*; Burden Gallery; New York  
 1986 *Homage to Gaudi*; Printemps Ginza; Tokyo  
 1988 *Photography: The World of Eikoh Hosoe*; Ikeda Museum of 20th Century Art; Ito, Niigata Municipal Art Museum  
 1990 *Photography: The World of Eikoh Hosoe*; Museum of Modern Art; Osaka, Tokyo Art Hall, Tokyo  
     *Eikoh Hosoe: Meta*; Houston Foto Fest, Texas; Center for Creative Photography, Tucson, University of Massachusetts, Amherst, Massachusetts  
 1991 *Eikoh Hosoe: Meta*; Midtown Gallery, International Center of Photography, New York. Continues to travel through 2001  
 1993 *Before Awakening: Toward the End of the Century*; ICAC Weston Gallery, Tokyo.  
 2000 *Eikoh Hosoe Photographs: Ordeal by Rose—the shadow of Yukio Mishima*; Eslite Gallery; Taipei  
 2000 *Eikoh Hosoe: Photographs 1950–2000*; Yamagata Museum, Yamagata Prefecture and traveling

### Selected Group Exhibitions

- 1957 *The Eyes of Ten*; Konishiroku Gallery; Tokyo  
 1962 *NON*; Ginza Matsuya; Tokyo  
 1963 *Contemporary Japanese Photography, 1961–1962*; National Museum of Modern Art; Tokyo  
 1966 *Ten Photographers*; National Museum of Modern Art; Tokyo  
 1967 *Photography in the 20th Century*; National Gallery of Canada; Ottawa (toured Canada and U.S. 1967–1973)  
 1974 *New Japanese Photography*; Museum of Modern Art; New York  
 1975 *Contemporary Japanese Photography: from the end of the war to 1970*; Tokyo, Nagoya, Osaka

- 1977 *Neue Fotografie aus Japan*; Museum of Modern Art; Graz  
*Eyes of Japanese Photographers*; Helsinki  
 1979 *Japanese Photography: Today and its Origin*; Galleria d'Arte Moderna; Bologna (traveled to Milan, Brussels, and London)  
 1981 *Astrazione e Realta*; Galleria Flaviana, Locarno, Italy  
 1984 *Die japanische Photographie*; Hamburg  
 1985 *Black Sun: The Eyes of Four*; Museum of Modern Art, Oxford (traveled to Philadelphia Museum of Art; Philadelphia)  
 2000 *World Without End: Photography and the twentieth century*; Art Gallery of New South Wales, Sydney

### Selected Works

- Poddie-Chan, Grant Heights, Tokyo*, 1951  
*Otoko to onna (Man and Woman) #20*, 1960  
*Otoko to onna (Man and Woman) #24*, 1960  
*Barakei (Ordeal by roses) #5*, 1962  
*Barakei (Ordeal by roses) #32*, 1962  
*Kamaitachi #8 (The weasel's sickle)*, 1965  
*Kimono #4*, 1963

- Embrace #47*, 1970  
*Simmon: A Private Landscape*, 1971  
*The Cosmos of Gaudi, Sagrada Familia, Barcelona, Spain*, 1977

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 Szarkowski, John, and Shoji Yamagishi. *New Japanese Photography*. New York: Museum of Modern Art, 1974.  
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Eikoh Hosoe, Untitled, number 17 of the series "ba.ra.ke.i".  
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# GEORGE HOYNINGEN-HUENE

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## American

A leading fashion photographer between the World Wars, George Hoyningen-Huene brought an austere elegance to haute couture with sharp, polished images often bearing strong classical overtones. His work appeared in the principal fashion magazines of the time and had a significant impact, not only on contemporaries like Horst P. Horst and Cecil Beaton, but also on later photographers, including Irving Penn, Richard Avedon, and Herb Ritts.

Hoyningen-Huene was born to nobility in Saint Petersburg, Russia in 1900, and refinement and luxury were the mainstays of his childhood. His father was a baron, in charge of the czar's equestrian activities, and his mother was an American socialite. His early years were divided between the imperial court, a country estate in Estonia, and family tours of Europe. His appreciation for Renaissance and Classical art developed out of his European travels and was reinforced by frequent visits to the Hermitage. Despite a passion for history and archaeology, he was a mediocre student, excelling only in his drawing lessons.

With World War I and the Russian revolution, his family went into exile, first in Britain, then on the French Riviera. In 1918, Hoyningen-Huene joined a British expeditionary force fighting in Russia, where he witnessed famine and death firsthand. Upon his discharge, he moved to Paris to work as a film extra and perfect his drawing skills under the tutelage of cubist artist André Lhote before starting as an illustrator in his sister's fashion design studio, Yteb. His easy manner, exacting eye, and social pedigree assured him access to the highest echelons of the fashion world, and by 1925 his drawings were appearing in *Harper's Bazaar*. He signed an exclusive contract with Condé Nast a year later and designed photo backdrops for French *Vogue* before finding the opportunity to work behind the lens.

Too restless behind the drafting table, Hoyningen-Huene took quickly to the collaborative spirit of the photography studio, contributing photographs to *Vogue* and *Vanity Fair*. Edward Steichen, *Vogue's* head of photography and a major force in fashion at

the time, heavily influenced Hoyningen-Huene's early photographic style in stressing a modernist crispness with hard, modulated light that emphasized smooth lines, sculptural form, and fine detail. Hoyningen-Huene adeptly incorporated these traits into his work, as seen in *Lee Miller, Coiffure by Callon*, 1930, (Lee Miller was later to become a well-known photographer herself), where a plain backdrop and reflected light center attention on the nuances of the model's hairstyle and dress.

Despite his debt to Steichen, Hoyningen-Huene worked beyond these technical basics to develop his own style, adding a classical flavor derived from his extensive knowledge of art history. In costuming and form, the languid *Lisa Fonssagrives, Evening Dress by Vionnet*, 1938, pays homage to the neoclassicism paintings of Jacques Louis David, while the smooth male torso in *Beach Fashion*, c. 1930, suggests a fragment of Greek sculpture much like that found in Hoyningen-Huene's later *Fallen Statue, Isle of Delos*, c.1943.

An equally significant component of Hoyningen-Huene's Condé Nast work was his taste for gender indeterminacy, especially in his swimwear shoots, where he often depicted androgyny and role reversal. This aspect of his style derived in part from his close ties to the Surrealists—he was friends with Man Ray and Jean Cocteau, among others—but also likely drew on his own experiences as a homosexual in 1920s Paris. In *Bettina Jones, Beachwear by Schiaparelli*, 1928, a woman leans beside a seated man, coolly peering down at him over her cigarette smoke as though she has cornered her next conquest. Hoyningen-Huene's most famous image, *Swimwear by Izod (also known as Divers)*, 1930, addresses sexual ambiguity through simplified formal composition. With remarkably similar bodies, hairstyles, and swimsuits, a man and woman turn their backs to the camera, and, as her legs perfectly overlap his, their symmetry suggests they are merely two sides of a single being.

In addition to his fashion layouts, Hoyningen-Huene gained a reputation as a celebrity portraitist, making images of people as diverse as the movies' Tarzan, Johnny Weissmuller, and fashion designer Coco Chanel. He had a special talent for movie

stars, however, as he was able to convey anything from charming affability—as in *Cary Grant*, 1934—to iconic inaccessibility, which he captured in his portrait of the expatriot American dancer and performer, *Josephine Baker*, 1929.

Hoyningen-Huene's personal life overlapped with his work in his relationship with Horst P. Horst, who was his apprentice, model (as in *Beach Fashion* and *Swimwear by Izod*), and lover. One of the most fruitful relationships in the history of fashion photography, the two men worked and traveled together in the early 1930s, even building a house together in Tunisia. Horst's own photography would be deeply marked by what he learned from Hoyningen-Huene—occasionally to the point of virtual indistinguishability—and so it appeared only natural that, when Hoyningen-Huene left Paris in 1935 to join *Harper's Bazaar* in New York, it was Horst who succeeded him at French *Vogue*.

Working for *Harper's Bazaar* brought significant changes to Hoyningen-Huene's style as he strove to meet a different editorial style. Not only did he work in color more frequently, but he often left the studio to shoot outdoor assignments and even agreed to participate in advertising campaigns. While these changes demonstrated his considerable adaptability, they also revealed the fragility of his carefully controlled aesthetic. The photographs from this period sometimes seem cluttered and even tentative, losing the concise elegance of his Paris work as they deviate more toward the pretty than the powerful.

With growing discontent over the demands and limitations of magazine work, Hoyningen-Huene sought new subjects for his camera, taking extended trips to Africa in 1936 and Greece in 1937. Beginning with the book *African Mirage*, from 1938 to 1946 he published several works based on his travels, combining photography with literary texts and essays. Despite some stunning portraits, like the enshrouded young man in *Tunisia*, 1936, these projects evinced a preference for landscapes and architecture, and Hoyningen-Huene adjusted his methods accordingly. Seeking basic geometrical patterns and the play of planes, he produced monumental views with strong lines and cutting shadows, as in *Valley Temple of Khaf-Re, Egypt*, 1943.

Given these changing interests, at the end of World War II, Hoyningen-Huene decided to leave the fashion world entirely, moving to Hollywood in 1946. Always attracted to the cinema, he had produced and directed several short movies over the years, and with the encouragement of his friend and lover, film director George Cukor, he found work with the studios as a "color coordinator." The position was particularly nebulous in the still-

nascent color motion picture industry, and it suited Hoyningen-Huene's appetite for new creative and collaborative challenges, allowing him to combine his interests as he worked in production design, costume design, and even cinematography to develop the overall aesthetic of productions like *A Star is Born* (1954), *Let's Make Love* (1960), and *A New Kind of Love* (1963). He supplemented this film work with occasional publicity portraits of Hollywood stars and taught photography at the Art Center School. Never returning to full-time photography, he died of a heart attack in Los Angeles in 1968.

STEPHEN MONTEIRO

**See also:** **Condé Nast; Fashion Photography; History of Photography: Interwar Years; Horst, Horst P.; Man Ray; Miller, Lee; Penn, Irving; Ritts, Herb; Steichen, Edward**

### Biography

Born in Saint Petersburg, Russia, 4 September 1900. Studied at the Imperial Lyceum in Saint Petersburg; tutored in drawing by André Lhote, Paris. Chief photographer for French *Vogue*, Paris, 1926–1935; photographer for *Harper's Bazaar*, Paris and New York, 1935–1945; photography instructor at the Art Center School, Pasadena, California, 1947; production consultant on movie studio films, Hollywood, California, 1946–1963. Recipient of the Photokina photographic award, Cologne, Germany, 1963. Died in Los Angeles, California, 12 September 1968.

### Individual Exhibitions

- 1970 *Huene and the Fashionable Image*; Los Angeles County Museum of Art; Los Angeles
- 1977 *Photography by Hoyningen-Huene*; Sonnabend Gallery; New York
- 1980 *Eye for Elegance: The Photography of George Hoyningen-Huene*; International Center of Photography; New York, and traveling
- 1984 *Hoyningen-Huene*; Staley-Wise Gallery; New York
- 1984 *Hoyningen-Huene*; The Chrysler Museum; Norfolk, Virginia

### Group Exhibitions

- 1928 *Salon Indépendant de la Photographie*; Salon de l'Escalier; Paris
- 1929 *Film und Foto*; Stuttgart, Germany
- 1963 *Photokina*; Cologne, Germany
- 1965 *Glamour Portraits*; Museum of Modern Art; New York, and traveling
- 1974 *1930s Portraits and Fashion Photographs*; Sonnabend Gallery; New York
- 1975 *Fashion 1900–1939*; Victoria and Albert Museum; London
- 1977 *History of Fashion Photography*; International Museum of Photography; Rochester, New York



George Hoyningen-Huene, Robe de grès, 1936, Photo: Georges Meguerditchian.  
[CNAC/MNAM|Dist. Réunion des Musées Nationaux|Art Resource, New York]

1980 *Fashion Photographers*, Hastings Gallery; New York  
 1980 *Masks, Mannequins and Dolls*, Prakapas Gallery; New York  
 2001 *The Look: Images of Glamour and Style*, Museum of Fine Arts; Boston, Massachusetts

### Selected Works

*Bettina Jones, Beachwear by Schiaparelli*, 1928  
*Josephine Baker*, 1929  
*Lee Miller, Coiffure by Callon*, 1930  
*Swimwear by Izod*, 1930  
*Beach Fashion*, c. 1930  
*Agneta Fischer Modeling Evening Gloves*, 1931  
*Toto Koopman, Evening Dress by Augustabernard*, 1933  
*Cary Grant*, 1934  
*Tunisia*, 1936  
*Lisa Fonsagrives, Evening Dress by Vionnet*, 1938  
*Valley Temple of Khaf-Re, Egypt*, 1943  
*Fallen Statue, Isle of Delos*, c.1943

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# GEORGE HURRELL

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### American

The name George Hurrell is synonymous with the exacting art of Hollywood glamour portrait photography. His technique involved precise lighting and careful retouching of his negatives to produce the flawless beauty, drama, and sensual allure characteristic of his highly influential style. It was Hurrell who was instrumental in creating “the look” of many legendary stars of Hollywood’s Golden Age, often bolstering their careers and the success of their films with his sophisticated, mesmerizing photographs.

Raised in Cincinnati, Ohio, young George Hurrell had developed an interest in drawing and painting and later discovered photography as a way to reproduce his paintings. At the age of 16, he moved to Chicago to study painting, first at the Art Institute of Chicago and then at the Academy of Fine Arts, but he left the program in 1922. In the same year, he found a job hand coloring photographs for a commercial studio and moved from studio to studio until the portrait photographer Eugene Hutchinson hired him in 1924. While working for Hutchinson, Hurrell learned the techniques of lighting, negative retouching, airbrushing, and darkroom work.

Growing impatient with work at the Hutchinson studio and wanting to escape the cold Chicago winters, Hurrell drove west and settled in an artists’ colony at Laguna Beach, California, in 1925. Although he still harbored a desire to paint, he found a lucrative business photographing artists, their paintings, and the circle of rich and famous who frequented the bohemian set in Laguna Beach. Establishing a reputation for fine portraiture among the crowd, he eventually moved to Los Angeles in 1927. There, he got his first opportunity to photograph an actor when the socialite and aviatrix Poncho Barnes recommended the young photographer to her friend, the actor Ramon Novarro.

Impressed with Hurrell’s photographs of Barnes, Novarro commissioned a series of portraits. Thrilled with the results and unimpressed with lackluster studio photographers he had worked with in the past, Novarro showed his new stills to other actors at Metro-Goldwyn-Mayer (MGM) film studios. The photographs caught the eye of actress Norma Shearer. Shearer wanted the leading role in *The Divorcée* but was unable to convince her husband, MGM production chief Irving Thalberg, that she had enough sex appeal for the part. She hired Hurrell to create a new image for her. Hurrell trans-

formed the actress into a sultry siren and created the photographs that would land her the role. Thalberg and Shearer were so impressed with Hurrell's work that MGM studio's publicity department hired the photographer in 1930. For the next two years, Hurrell photographed every star at MGM, including Joan Crawford and Jean Harlow, his work setting a new standard for portraiture in Hollywood.

Hurrell's success was attributed to a photographic expertise that developed from the perfection of several techniques he had learned over the years. His formula for portrait lighting included attaching a spotlight to a boom arm, which could be carefully positioned to cast highlights on the subject's hair. He then added a softer key light placed slightly above and in front of the subject's face emulating natural light, and he illuminated the background with a floor lamp. Hurrell carefully adjusted the lighting to add dimension and drama to his photographs. In addition, he developed a retouching process, with the help of an assistant, that was so refined his subjects were asked not wear makeup during their sessions. Powdered graphite was applied to the negatives with a blending stump to accentuate the skin's highlights. This technique, in addition to the careful printing of his negatives, would yield a smooth, flawlessly luminous, yet lifelike quality to his subject's skin tone. Remarking about Hurrell's style, actress Loretta Young commented, "[your skin] looked like you could touch it."

From 1930 through the 1950s, Hurrell's career as a photographer flourished, but guided by a restless spirit; he worked at various studios as well as running an independent freelance business. By 1932, life at MGM for him was troublesome; after a disagreement with the head of publicity Howard Strickling, he left to set up his own studio on Sunset Boulevard. Hurrell's business prospered as stars flocked to his studio for portraits. After six years, the photographer moved to Warner Brothers, helping establish the careers of stars Bette Davis, Humphrey Bogart, Errol Flynn, and James Cagney. His talents for portraiture were needed during World War II, and Hurrell found service with the First Motion Picture Unit of the U.S. Army Air Force, where he shot training films and photographed generals at the Pentagon. He returned to Hollywood after the war, but soon found that the old style of glamour photography was out of fashion. Hurrell worked on the east and west coasts shooting advertising and fashion layouts through the 1950s, and he started a television production company with his wife, Phyllis, in 1952. He settled in Southern California permanently in 1956 returning to the film industry as a unit still man.

Recognition for his life's photographic work came in the 1960s and continues to the present day. Hurrell's first exhibition, *Glamour Poses*, opened at the Museum of Modern Art, New York, in 1965. Throughout the 1970s, he published numerous commemorative books and special-edition prints of his work. His reputation for creating glamour associated with the golden years of Hollywood was acknowledged by later generations of actors and actresses, and he continued to photograph stars including Liza Minelli, Paul Newman, and Robert Redford in his characteristic style. After his retirement in 1976, Hurrell continued to shoot portraits, adding to his portfolio the faces of Hollywood stars such as Sharon Stone, Brooke Shields, and John Travolta. Among his last assignments during the early 1990s were portraits of Warren Beatty and Annette Bening for the movie *Bugsy*, and singer Natalie Cole for the cover of her album *Unforgettable*. In the last years of his life, Hurrell worked with producer J. Grier Clarke and producer-director Carl Colby on *Legends in Light*, the first television documentary of his life and work. George Hurrell died of cancer in 1992.

NANCY BARR

**See also: Fashion Photography; Lighting and Light-Equipment; Museum of Modern Art; Portraiture**

### Biography

Born Covington, Kentucky, 1 June 1904. Attended Art Institute of Chicago, 1920. Assisted portrait photographer Eugene Hutchinson, Chicago, 1924. Freelance photographer for Metro-Goldwyn-Mayer Film Studios 1930–1932. With 20th Century-Fox while running his own studio, 1932–1934. Worked for Warner Brothers, 1935–1938. Staff photographer at the Pentagon, 1942–1946. Employed by Walt Disney Studios, 1954–1956. Freelance production and publicity still photographer for movies and television, 1960–1975. Retired, 1976. Died Van Nuys, California, 17 May 1992.

### Individual Exhibitions

- 1965 *Glamour Poses*; Museum of Modern Art; New York, New York
- 1977 Victoria and Albert Museum; London, England
- 1978 *The Hurrell Style*; Laguna Beach Museum; Laguna Beach, California
- Dreams for Sale*; Municipal Art Gallery; Los Angeles, California
- 1980 *The Hurrell Style*; Palm Springs Desert Museum; Palm Springs, California
- 1987 Cincinnati Museum of Art; Cincinnati, Ohio
- 1988 *Glamour and Allure: The Hollywood Photographs of George Hurrell*. Organized by the Smithsonian Institution Traveling Exhibitions (traveled nationally)

- 1990 New York Public Library; New York, New York  
 1991 *Imaging Myths: George Hurrell*; George Eastman House; International Museum of Photography Rochester, New York.  
 1998 *Unseen Hurrell: Classics and Rediscovered Photographs from the Collections of the Margaret Herrick Library at the Academy of Motion Pictures Arts and Sciences*; (traveled to Museum of Photographic Arts, San Diego (1998); Tacoma Art Museum, Tacoma Washington (2001))  
*Grand Illusion: Celebrity Portraits by George Hurrell*; Museum of Photographic Arts; San Diego, California  
*George Hurrell: Hollywood and Beyond*; Orange County Museum of Art; Newport Beach, California  
 2001 *George Hurrell: Portraits of Hollywood Stars*; Palm Springs Desert Museum; Palm Springs, California  
*Seeing Stars; George Hurrell*; Charles H. MacNider Art Museum; Mason City, Iowa  
 2002 *The Lost Photographs of George Hurrell*; Hollywood Entertainment Museum; Hollywood, California

### Group Exhibitions

- 1980 *Southern California Photography 1900–1965: An Historical Survey*; Los Angeles County Museum of Art; Los Angeles, California  
*The Great Hollywood Portrait Photographers*; Museum of Modern Art; New York, New York  
 1983 *Hollywood Portrait Photographers, 1921–1994*; National Portrait Gallery; Washington, D.C.  
 1987 *Intimate Encounters: Photographic Portraits from the Collection*; California Museum of Photography; Riverside, California  
 1988 *Masters of Starlight: Photographers of Hollywood*; Los Angeles County Museum; Los Angeles, California  
 1989 *Candid and Studied: The Mexican Photographs of George Hurrell and Macduff Everton*; Carnegie Art Museum; Oxnard, California  
 1996 *Portraits: An Examination of Identity*; Museum of Contemporary Photography, Chicago, Illinois.  
 1999 *Beauty or Truth: Hollywood Photography by Clarence Sinclair Bull, George Hurrell, and Weegee*; Bayly Art Museum, University of Virginia; Charlottesville, Virginia  
 2000 *Shooting Legends: Hollywood by Halsman and Hurrell*; Norton Museum of Art; West Palm Beach, Florida  
*Marlene Dietrich: A Legend in Photographs*; Organized by the Goethe-Institut (traveling worldwide)  
 2001 *Made in California: Art, Image, and Identity, 1900–2000*; Los Angeles County Museum of Art; Los Angeles, California

### Selected Works

- Ramon Novarro*, 1929  
*Norma Shearer*, 1929

- Joan Crawford*, 1932  
*Jean Harlow*, 1932  
*Bette Davis*, 1938  
*Jane Russell*, 1946  
*Natalie Cole*, ca. 1991  
*Sharon Stone*, ca. 1993

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 Stine, Whitney. *50 Years of Photographing Hollywood: The Hurrell Style*. New York: Greenwich House, 1976.  
 Vieira, Mark A. *Hurrell's Hollywood Portraits: The Chapman Collection*. New York: Harry N. Abrams, Inc., Publishers, 1997.



George Hurrell, Portrait of Shirley Temple.  
 [© Bettmann/CORBIS]

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# AXEL HÜTTE

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## German

Axel Hütte, with Thomas Struth, Andreas Gursky, Thomas Ruff, and Candida Höfer, is a prominent representative of the so-called “New German Photography,” the “Düsseldorf School,” or the “Becherschüler”—labels that refer to a group of German photographers who came into prominence during the 1980s and who all studied with Bernd Becher at the Düsseldorf Academy of Art. Influenced by both the detached documentary style of German prewar *Neue Sachlichkeit* or New Objectivity and the self-reflexive attitude of conceptual art, these photographers depict the late twentieth century environment by means of prints—often large—that are characterized by compositional simplicity and the clarity and sharp details typical of the large-view camera.

Apart from an impressive series of black-and-white portraits in the late 1980s and early 1990s, Hütte aimed his camera chiefly at architecture, cities, and landscapes. His early 1980s black-and-white series of inner courtyards, entrance halls, and stairwells of London public housing projects of the early and mid-twentieth century testifies to this. Hütte presents these spaces as anonymous and deserted monofunctional zones, revealing both the weaknesses of the urban social reform programs that created them and the ruthless spatial politics of the Thatcher-era that neglected them. These photographs of worn-out architecture contribute to an artistic tradition that reaches back to nineteenth-century realism, which featured wastelands, back streets, and backyards prominently. At the same time, however, Hütte combines this unspectacular, everyday generic architecture with unmistakably classical overtones by referring both to the renaissance image of the *città ideale* and nineteenth-century topographical or architectural photography. This effect is achieved by milky white skies, a geometrical clarity, and an emphasis on the perspectival recession of the architectural space, which shows some similarities with Struth’s street series. Yet Hütte makes the viewer more aware of the picture frame. The photographic perspective consciously takes up a position *vis-à-vis* the urban scenography.

This sophisticated framing and fragmentation of (urban) space is equally prominent in his 1990s color photographs of bridges and subway exits.

In his pictures of steel bridges, the grid of cross-beams and girders demarcates and traverses the image. As a result, the surrounding landscape becomes a two-dimensional icon and is translated into a collage-like abstract image. In the photos of Berlin subway stations, this interest in industrial architecture is combined with a fascination for the rhythmical play of glass surfaces and their varying degrees of transparency.

Hütte, however, is mostly known for his landscapes. One of the highlights of his career to date is his series of pictures of the Italian countryside made in the early 1990s. Hütte shows that the Italian landscape is a long-standing cultural construction that developed in relation to an age-old imagery of *vedute* and *capricci* of scenery with architectural fragments and ruins. Although unmistakably depicting a contemporary landscape by means of a modern medium, he refers to this wealthy tradition. His landscape perception is colored by stereotypes and pictorial conventions such as the division of the picture into fields of color and the use of *repoussoir* elements, stressing the spatial tension between foreground and background. This is achieved by partially blocking the view with an architectural construction, which can be ancient crumbling walls as well as recently built suburban areas. In other cases, Hütte uses the familiar frame motif in order to contain the landscape within the structure of a classical loggia or a simple, utilitarian concrete or steel shelter.

The low horizons, the subtle hues, and the attention to the fragility of the structural elements of the landscape also turn up in his late 1990s impressive natural landscapes photographed on diverse continents. In contrast with his Italian series or other Mediterranean views, in his later work Hütte depicts spectacular mountain tops, glaciers, deserts or dense jungles. With these images of the virgin nature of extreme landscapes, Hütte, unmistakably, refers to the romantic notion of the sublime. Nevertheless, he does not create nostalgic images of a natural world, which, in contemporary society, is first and foremost an exotic product of tourism—a phenomenon that always has been closely connected with (photographical) image production. Hütte knows that the viewer is aware that his images are artificial con-



Axel Hütte, Furka, Suisse, 1995, Photo: Jean-Claude Planchet.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

structions made by means of a technical apparatus and the endless patience of the artist. Sometimes, he reminds us of that fact by stressing the act of framing—especially in his diptychs, in which the same landscape is framed differently. Hütte succeeds in lending a certain modern quality to these seemingly innocent images by focussing on the vulnerability of the landscape. Atmospheric conditions are stressed. Often, the landscape is presented as an almost imperceptible realm. The view in his Italian *vedute* is blocked by an architectural structure; his mountain tops are equally obfuscated in fog, and his jungles are completely grown thick. With their almost monochrome surfaces, geometrical simplicity, and their suggestion of boundless extensions, these landscapes answer to the modernist space of abstract art and modern architecture favouring infinity, transparency, and dematerialization—qualities evoked in the deep blue monochromes of Hütte's recent nocturnal cityscapes as well.

STEVEN JACOBS

*See also:* **Architectural Photography; Gursky, Andreas; Photography in Germany and Austria; Ruff, Thomas; Struth, Thomas**

### Biography

Born in Essen in 1951. Studied sociology at the University of Cologne (1973–1975) and photography with Bernd Becher at the Academy of Art in Düsseldorf (1973–1981). DAAD scholarship for London, 1982; scholarship for the German Study Centre in Venice, 1985; Karl-Schmidt-Rotluff Scholarship, 1968–1988. Herman Claasen Prize 1993. Lives and works in Düsseldorf.

### Selected Individual Exhibitions

1984 Galerie Konrad Fischer; Düsseldorf, Germany  
 1988 Regionalmuseum; Xanten, Germany  
 1992 Museum Künstlerkolonie; Darmstadt, Germany  
 1993 Harmburger Kunsthalle; Hamburg, Germany  
 1993 Kunstraum; München, Germany  
 1995 Rheinisches Landesmuseum; Bonn, Germany  
 1997 Fotomuseum; Winterthur, Switzerland  
 1997 Musei Civici Rubiera; Reggio Emilia, Italy  
 2000 *Fecit*; Museum Kurhaus Kleve; Kleve, Germany  
 2001 *As Dark as Light*; Huis Marseille; Amsterdam, Holland  
 2004 *Terra Incognita*; Palacio de Velázquez; Madrid, Spain

### Selected Group Exhibitions

1979 *In Deutschland*; Rheinisches Landesmuseum; Bonn, Germany  
 1988 *German Art of the Late 80s*; The Institute of Contemporary Art; Boston  
 1990 *Der klare Blick*; Kunstverein; Munich, Germany  
 1991 Museum of Contemporary Photography; New York  
 1992 *Distanz und Nähe*; Neue Nationalgalerie; Berlin, Germany  
 1993 *Industriefotografie Heute*; Sprengel Museum; Hannover, Germany  
 1994 *La Ville*; Centre Georges Pompidou; Paris, France  
 1997 *Alpenblick: Die zeitgenössische Kunst und das Alpine*; Kunsthalle; Vienna, Austria  
 1998 *At the End of the Century: 100 Years of Architecture*; Solomon R. Guggenheim Museum; New York  
 1998 *Landschaft: Die Spur des Sublimen*; Kunsthalle; Kiel, Germany  
 1999 *Reconstructing Space: Architecture in Recent German Photography*; Architectural Association; London  
 2000 *Ansicht, Aussicht, Einsicht: Architekturphotographie*; Museum Bochum; Germany  
 2001 *In Szene gesetzt*; ZKM; Karlsruhe, Germany  
 2002 *Heute bis Jetzt*; Museum Kunst Palast; Düsseldorf, Germany

### Selected Works

*London Series*, 1982–1984  
*Portraits*, 1985–1995  
*Bridges*, 1990s  
*Berlin Subway Exits*, 1990s  
*Italian Landscapes*, 1989–1996  
*Landscapes and Fog*, 1994–2003  
*Nocturnal Cities*, 1998–2003

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 Gerhold, Roman Ronald. “Axel Hüttes Architekturphotographie oder Architektur der Photographie.” In *Ansicht, Aussicht, Einsicht: Architekturphotographie*, edited by Monika Steinhäuser and Luger Derenthal. New York: Richter Verlag, 2000.  
 Hofmann, Barbara. “Axel Hütte.” In *Heute bis Jetzt: Zeitgenössische Fotografie aus Düsseldorf (I)*, edited by Rupert Pfab. Munich: Schirmer/Mosel, 2002.  
 Honnef, Klaus, ed. *Axel Hütte: Landschaft*. Munich: Schirmer/Mosel, 1995.  
 Olivares, Rosa. “Terra Incognita.” In *Terra Incognita*. Munich: Schirmer/Mosel, 2004.  
 Schneede, Uwe M. *Axel Hütte: Italien*. Munich: Schirmer/Mosel, 2004.



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## IMAGE CONSTRUCTION: PERSPECTIVE

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Strictly speaking, perspective refers to the illusion of three dimensional space created in a two dimensional image by lines converging toward a single point, and the apparent decrease in the size of objects that occupy space further from the camera. In classical perspective, the size of an object is in a more or less standard hierarchy of depiction, from those in the foreground to those meant to be in the midground and background of a painting; in other words, in a traditional painted or drawn scene the viewer can perceive those things that are “closer” by the size relationships presented among all objects in a scene. In a photograph, however, the size of objects in the foreground and background of a photograph can change greatly with variances in distance between camera and subject. As the camera moves in close, the subject appears larger in the image while the objects in the background remain about the same size. As the camera is drawn away, the subject appears smaller or the same size as the objects in the background.

In photographs, there is not only the illusion of depth, but there are also different kinds of depth established by the type of lens on the camera and the distortions created by the lens and camera angle. Changing a lens without changing the camera-to-subject distance will not affect single point

perspective, because the sizes of all objects in the image will change by the same amount. But the lens will change the perspective on how much space there seems to be between the objects from foreground to background. A long focal length or telephoto lens compresses the space in perspective and makes objects in front of, or behind each other, seem closer together. A classic example is when shot from behind through a telephoto lens, the pitcher in a baseball game appears reduced in size relative to the distance the viewer “knows” separates him from the batter and catcher and which normally would cause the pitcher to loom larger than those at home plate, even as the distance between the pitcher and home plate appears greatly truncated.

A wide-angle lens has the opposite effect of making objects seem farther apart than they really are. This effect should be familiar by the warning placed on the slightly convex mirrors used as rear-view mirrors in automobiles: “Caution: objects are closer than they appear.” A wide-angle lens will also distort the shape of objects by making them seem to stretch out away from the center of the image. Vertical elements may lean to the side, or spherical shapes may appear to be elliptical, especially near the corners of the frame. This dis-

tortion is increased if the camera is aimed down or away from the center of the image. It is also increased as the camera moves closer to the subject, and decreased as the camera moves back from its subject to a greater distance. The human form, especially the face, becomes especially distorted by this effect in wide-angle lenses, particularly when the camera is close to its subject. For this reason, photographers often choose a longer focal length lens for portraiture, figure studies, and fashion photography, unless this distortion is part of the photographer's intent. The portraits and nudes of British photographer Bill Brandt during the 1950s created groundbreaking images of the human figure using the distortion of wide-angle lenses to make his subjects appear emotionally intense, mannered, and painterly.

Perspective, as it applies to the way horizontal lines in an image recede and move closer together as they move into the background, will be exaggerated with a wide angle lens, and increased as the camera moves in closer. This same effect that occurs with vertical lines of building is often seen as undesirable, because it is a frequent problem in the photography of architecture, where good perspective is important. Swings and tilts of a large format view camera back and lens are frequently used to correct this kind of perspective distortion. Digital tools may also be used to make corrections, but will change the shape of the rectangular image and require cropping the image to a smaller size.

The width and breadth of the space in a photograph may be extended with a panorama perspective to include more space, from left to right, than is actually possible in a single photograph. In extremely wide panoramas, there may even be more than one set of converging lines, creating multiple perspectives in a single image. This can be achieved with a special panorama camera designed for this purpose. Panorama images can also be made with digital image stitching tools in leading photographic software packages.

When the camera is located beyond the common positions of the human body, oblique, radical perspectives are possible. The "bird's eye view" may be accomplished from a high vantage point looking down. This perspective may sweep out high across a landscape with a smooth, gradual transition between foreground, middle ground, and background; or, it may be more extreme, with the camera pointed directly down on its subject in a smaller space.

The "worm's eye view" occurs when the camera is located near the ground and pointed upward at an extreme angle. Widely attributed to Russian

Constructivist Alexander Rodchenko, this perspective was inspired by the Russian Revolution to invent new ways of looking at the world. Rodchenko felt this new change in political and social conscience deserved equally new visual perspectives to alter the viewer's perception of what is possible, visually and conceptually, in an image. Designers experimenting with cameras at the Bauhaus, such as the Hungarian architect László Moholy-Nagy, also worked with new forms of perspective, inventing camera angles and framing strategies that varied from conventional expectations of what a photograph could be.

This experimental spirit in perspective came early in the twentieth century with the exciting new cultural changes brought about by early twentieth century modernism, but it was also a response to the freedom offered by newly designed hand cameras. Until 1888, all photographs were made from extremely large glass plate cameras limited to the perspectives offered from the static location of a tripod, and limited in use to the expertise of skilled photographers. The hand camera made it possible for laymen and practitioners of other disciplines to experiment with photographic perspective as a means of exploring ideas of their own, and it freed them from the physical limitations of large view cameras. The results of these early experiments in perspective are now integrated into both commercial and artistic photographic practice.

Contemporary photographers continue to experiment with perspective. Photographer John Pfahl has done an extensive series of "altered landscapes" in which he has used string and other strips of material in the photograph to "draw" in the photograph. In the final print these interventions in the landscape appear both as three-dimensional and two-dimensional figures, because they play on the illusions offered by tricks of scale and dimension in a three dimensional space compressed into a two dimensional medium.

While the photograph is a medium that has always been known for its accuracy in representing reality, the relationships of objects or forms in a photograph from a given point of view, or a given lens, can vary within a very broad range of possibilities. The singular point of view, however, remains constant. Today, some theorists would argue that this central, singular viewpoint suggests the individualism of entrepreneurial capitalism, and thus constitutes a set of pictorial conventions that affirm a political ideology. Some artists might argue to the contrary, that this condition is what makes photography capable of expressing a succinct humanitarian and emotional point of view.

Either way, perspective is important to how the camera makes "reality" an interpretive process.

Perspective can alter the perception and the viewers' experience of what is possible within the terms of photographic space and vision. In response to social, cultural, and political points of view, it can alter the intellectual interpretation of the image. Understanding perspective is critical to understanding how to master the expressive control of photographic technique and the communication of ideas through photography.

LANE BARDEN

*See Also:* **Bauhaus; Camera: An Overview; Lens; Modernism; Moholy-Nagy, László; Perspective; Pfahl, John**

### Further Reading

- Adams, Ansel. *The Camera*. Boston: New York Graphics Society, 1991.
- London, Barbara and John Upton. *Photography*. 6th ed. Reading, MA: Addison-Wesley Educational Publisher, 1998.
- London, Barbara and Jim Stone. *A Short Course in Photography: An Introduction to Black-And-White Photographic Technique*. 4th ed. New Jersey: Prentice Hall, 2001.
- Stroebel, Leslie. *View Camera Technique*. Boston: Focal Press, 1993.

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## IMAGE THEORY: IDEOLOGY

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Since its establishment as both a practical and fine-arts application, an ideology about photography's nature has been developed that contains varying sets of dictums describing what should be considered legitimate or even ideal in photography, as an art and as a craft. This set of assumptions has alternately bound and freed photographers to create images for societal consumption. The consumption of the images is itself within another set of assumptions, with political considerations looming large, as a medium so widespread and having such a clear impact on society cannot fail to have deep political implications.

The phrase that served as the title of William Henry Fox Talbot's pioneering 1844 book *The Pencil of Nature* remains at the center of all ideological discussions about photography. From the idea of photography being a means by which the existing world is faithfully depicted two main questions arise. The first question asks if photography is an objective medium; the second question deals with photography's status as a means of artistic expression. These questions both arise, however, from the chemical, optical, mechanical nature of photography which seems, in a commonsense view of things, to endow the medium with a "natural" or "automatic" (objective) manner of reproduction.

Photography's early success owes much to the needs of nineteenth century society of such a pro-

cess. Even if the "natural" and "automatic" part of photography worked against its successful recognition as an art form, photography was able to produce the kind of images western artists, using devices such as the camera obscura, had been searching for since the fourteenth century. The scientific or natural part of the photographic process was seen as a way to escape human subjectivity, a very desirable idea in the nineteenth century as astonishing strides in the sciences were made.

As the camera was developed and refined in the late nineteenth century, especially with lenses modeled on the human eye, the camera and the eye were seen as functioning very much in the same way. The resulting ideology was that photography was perceived as tantamount to human vision, that is, human vision "frozen" in time and neutral in its capturing of the image. In this sense photography could be considered a universal language, an idea that can be found in many nineteenth and early twentieth century texts on the subject.

Yet defining photography as at base neutral and "scientific" did not resolve whether or not it could be considered art; in fact, paradoxically, its very "objective" nature allowed some artists to theorize that by hand-manipulating these optical, chemical, mechanical processes, true artistry could arise, a viewpoint at the base of the Pictorialist movement of the late nineteenth and early twentieth centuries.

Anyone could capture an image; few could successfully manipulate that captured image to be on a par with painting or printmaking as a unique, soulful expression of a creative individual.

Yet as early as the 1920s, many artists and theorists began to question this ideology, especially in light of the revolutionary political events of the day, including World War I and the communist revolutions. In the great disruptions of society in Europe and elsewhere, it quickly became apparent that photographs were malleable. The context in which the image was seen was recognized to be how the photograph's meaning was determined. The rise of the illustrated press in Germany and later America, the use of photographs in advertising, and the burgeoning of the cinema, universally described as but an illusion of light, quickly spread the idea of photography as a subjective medium that showed no more "truth" than any other. In fact, its ability to mimic what seemed to be the "real world" yet be unreliable as fact gave rise to an entire new image theory: that of photographic images as paradoxical. Many were content to let photography do what it did well—more or less effortlessly capture images from the everyday world (as evidenced by the huge commercial success of products for the amateur market)—and give photography its due as a supporting player in the drama of fine arts production.

"Photographic vision," the notion that the human "eye" was now being influenced by that of the camera lense was first expressed with the rise of Modernism and the *Neue Sehen* (New Vision) movement in the 1920s. This notion arose out of the interplay between the practical applications of photography and the aspirations of some of its practitioners that it be recognized as an art medium equal to all others, but on its own terms. What photography was able to depict that the human eye could not capture undeniably influenced various modern art movements, from Impressionism to Cubism. Yet photography's expressive qualities remained in doubt even as its subjectivity became increasingly apparent, especially to its practitioners and theorists.

As a major component of advertising and propaganda, photography's subjectivity became harder and harder to deny, yet popular audiences for the medium remained vulnerable to photography's claim to objectivity. Its optical-mechanical qualities were still recognized as scientific; what changed was a recognition that all human activity was inescapably subject to human manipulation and interpretation, a legacy of such post-World War II philosophies as Structuralism and Deconstruction. Considering each photograph as a cultural

artifact, that is, a product of a particular society and culture with its own particular set of codes, directly opposed the earlier notion of photography as a universal language. This a more politically driven critique than it might seem; as with photography their target is, from a Marxist point of view, what could be called the ideological superstructure of society.

The question of photography's objectivity did not arise once and then become settled. The issue has been rethought and revisited in various ways during various eras. The shift from artisan activities to the commercial press in early twentieth century paralleled but did not define the reaction against Pictorialism that unfolded in the fine-arts photography realm as early as the first decades of the century. The "objectivity," which would become the distinctive mark of mid-twentieth century photography, had its roots in the *Neue Sachlichkeit* (New Objectivity) movement of the 1930s, a product of post-World War I society. The images that resulted from the ideology of this movement were paradoxical; many were so experimental or abstract that the average viewer may not see them as objective in any sense. Yet the philosophy held that in producing images that could be made only via photographic means (whether with a camera or through non-camera means such as photograms), true objectivity could be achieved, as the process was freed from the subjectivity of the human eye and experience.

The quest for objectivity took a much different path among American art photographers of the 1930s, exemplified by Ansel Adams and Edward Weston. These photographers believed that through the use of view cameras, small apertures and the care in exposing, developing, and printing that led to the zone system, objectivity was achieved through sheer technical skill. These decisions, which produced photographs that were considered at the same time objective and beautiful, in fact restricted photographic practice to a small part of what photography was capable of achieving. The belief that crystal sharp, black-and-white images that displayed the full range of tones from black to white were in fact the best, most factual representations of the real world showed the power of ideology. These images in many ways could not be further from "real," as they deleted color, assumed that human vision is clear, sharp, and able to focus simultaneously on foregrounds and backgrounds, and presented images with degrees of perspective often beyond human vision. Yet Weston's and Adams's ideology shaped the perception of what is an objective image in virtually all types

of photography, especially architectural, advertising, and industrial photography, and set the standard for what was acceptable as a fine-arts photograph for decades.

The tension between the subjective nature of photography and those who believed the medium had authentic applications toward objectivity reemerged in Europe around World War II with photographers like those who would found Magnum Photos (including Henri Cartier-Bresson and Robert Capa) or *Life* magazine photographer W. Eugene Smith. These photographers, enamored of the possibilities of small format cameras, which could use available light and come close to the subject without the subject's being aware of the photographer, dictated an entire school of photographic endeavor. This movement had many rules that claimed to be signals of whether a photograph could be "trusted" as straightforward, unmanipulated, and solely reliant on a combination of the medium's optical-mechanical characteristics, shaped only by an alert guide. These rules included that the image should not be cropped, leading to the famous black border Cartier-Bresson included in his photographs to prevent publishers from cropping them, as these photographers had great conflicts with publishers arising from the way photographs would appear in the printed page. Yet this idealism had its practical limitations: W. Eugene Smith worked extensively on his prints, bleaching, dodging, and burning until he got the desired effect. The ability of the photographic negative to be manipulated to compensate for less-than-ideal conditions at the point of its exposure by no means is antithetical to the idea that photographs are objective. Yet as these very techniques are most often employed to smooth over the differences between the way photography can capture images and the way the human eye and brain process visual information, would indicate that photographs in fact are not, and perhaps cannot be, objective. A further confusion about authenticity and objectivity happens with montage, which presents disparate images as one. Now easy to achieve with digital techniques, this technological advance will create new ethical problems for photographers.

In the late twentieth century, ideological concerns about the photograph as an objective record resided mostly in the area of photojournalism, as postmodernism codified the position that all images are subjective given that they are human creations consumed in various cultural contexts. An example is that in the late 1990s the considerable success of Brazilian photographer Sebastião Salgado, also a Magnum photographer, led some

to criticize him for posing or otherwise interacting with his subjects against the traditions of photojournalism in which the photographer should be an observer, not a participant. Yet Salgado also follows the ideology of the social documentarians of the early twentieth century, such as Jacob Riis or Lewis Hine, whose social and political agendas superseded the ideologies of fine-arts image making. Yet the debate that Salgado engendered demonstrates the continuing synergy between these two areas—the developing and perpetuating of image ideologies useful to photographer-artists interested in aesthetic expression and those useful to larger societal goals.

Today's photography is a very broad field with applications in almost every aspect of modern life whether using chemical or digital means. The often subtle or even arcane arguments within photography as a fine-art activity continue to have an impact on its larger practice. And the practice of photography in other realms continues to inform the fine-arts ideologies. The development in the last decades of the twentieth century of a fine-arts aesthetic based on vernacular forms such as the snapshot or the photo album shows these ideologies continued to be defined by those that arose at photography's inception.

NUNO PINHEIRO

*See also:* **Barthes, Roland; Camera Obscura; Deconstruction; Ethics and Photography; Group f/64; Image Construction; Krauss, Rosalind; Lens; Modernism; Photographic Theory; Photographic "Truth"; Pictorialism; Propaganda; Representation; Semiotics; "The Decisive Moment"; Visual Anthropology**

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# IMPRESSIONISM

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Impressionism in photography is inextricably intertwined with naturalistic photography and Pictorialism, or art photography. In 1889, Dr. Peter Henry Emerson published a book entitled *Naturalistic Photography for Students of Art* in which he argued for the establishment of photography as a legitimate art reliant on the specific techniques of the discipline. In part, Emerson's text was a reaction to Henry Peach Robinson's *Pictorial Effect in Photography* (1869), a highly influential publication that advocated a beautiful, artistic photography based on the emulation of painting. Such pictorial effects were often achieved through the careful staging of subject matter and unrestrained manipulation of the photograph itself. Emerson vigorously objected to such contrived photography and its overt concern with the aesthetic of the finished product. Rather, Emerson argued for naturalism, which he defined as "the true and natural expression of the impression of nature by an art." Emerson reasoned that beauty already exists in nature; thus, "all suggestions for the work [must be] taken from and studied from nature" (Emerson 1889, 23).

In addition to opposing the aesthetic aims of Pictorialism as practiced by Robinson, Emerson objected to the seemingly opposite scientific mentality that sought to render all aspects of the photographic subject in focus. For Emerson, the goal of naturalist photography had nothing to do with the exact recording of nature. Rather, Emerson argued, the photographer should use the camera to convey the image perceived by the human eye. Relying on physiological studies of the human eye and scientific explanations of human sight, Emerson claimed that the eye does not perceive the entire field of vision with perfect clarity; only the central object appears sharp and in focus, while the foreground and background of the image appear slightly blurred. Thus, the goal of the naturalist was to remain true to human perception, to capture the essence of the scene as viewed by the human eye. To achieve this end, Emerson suggested that the photographer shoot only naturally occurring (not manufactured) scenes and make all but the central object of the photograph slightly out of focus.

Emerson's call for pure, naturalistic photography—an honest photography using simple equip-

ment and non-staged compositions to imitate human perception—proved quite influential, providing a middle-ground between the aesthetic sentimentality of Robinson's Pictorialism and the supposed objectivity of scientific photography. Yet, Emerson's proposal of intentional blurring in the photograph opened the way for a less precise type of photography that, ironically, and to Emerson's dismay, fostered another form of photographic Pictorialism—impressionism.

With respect to painting, the term "impressionism" derived from a Claude Monet painting entitled, *Impression: Sunrise*, of 1872. Monet's hazy image of the port of Le Havre offered a representation of the momentary experience arising from a transient impression rather than the precise detail of the scene. From then on, the word impressionism has been used to describe this artistic movement, understood as both an extension of and a departure from preceding realist painting. Thus, an understanding of impressionism requires an awareness of the inherent qualities of realism.

The development of realism is most often traced to the art and literature of nineteenth century France. The hallmarks of realism commonly included a broadened notion of history, an expanded range of experience, and a concentrated field of vision in temporal and emotional terms. For realist artists, historical, royal, and/or religious subjects were replaced by common and contemporary subjects available for immediate observation. The acceptability of this new subject matter corresponded to more general trends involving the post-enlightenment rise of scientific activity and the preceding romantic era. The aim of realism was to give truthful, objective, impartial representations of the real world, based on the rigorous contemplation of contemporary life. This ambition stemmed from the desire of artists in the late eighteenth and early nineteenth century to rid themselves of emotional subjectivity arising from preconceived and formulaic methods of artistic production. The realists' chosen tool was that of the developing basis of science and empirical research: "objective" study and observation. Realists, such as the painter Gustav Courbet or the positivist Auguste Comte, intended to present objects and events without prejudice, not in accordance with subjective or insti-

tutional notions. The French author Hippolyte Taine challenged people to look—really *look*—at their surroundings:

Give up the theory of constitutions and their mechanism, of religions and their system, and try to see men in their workshops, in their offices, in their fields, with their sky, their earth, their houses, their dress, tillage, meals, as you do when landing in England or Italy, you remark faces and gestures, roads and inns, a citizen taking his walk, a workman drinking

(Linda Nochlin, *Realism: Style and Civilization* 1971, 23)

Thus, fidelity to reality, despite the problematic nature of what exactly constitutes a truthful perception of reality, became a primary aspect of the realist endeavor.

Similar to realist painters, impressionist artists were also guided by the notion of fidelity to reality. As did their predecessors, impressionists dedicated themselves to the representation of scenes as immediately perceived. This insistence on contemporary subject matter observed first hand functioned for both realist and impressionist artists as an objection to established and institutional artistic conventions. Yet, the impressionists significantly differed from the realists in their understanding of fidelity to reality and the artistic techniques employed to render that reality. Rather than abide by the realist tendency to create seemingly objective and detailed reproductions of a scene, impressionists focused on representing an actual experience derived from the fleeting moment of observation. Furthermore, as was Emerson a few years later, impressionists were likewise influenced by scientific discussions of human vision and perception. They too recognized that the human eye does not see colors and objects as distinct entities, but rather perceives them with respect to the colors and objects with which they are juxtaposed. In addition, ever-changing atmospheric qualities of light and air, not to mention the motion of the subject, affect the overall image of any given scene. With these issues in mind, impressionists focused on capturing the play of light and color that activated an image, not reproducing an exact likeness of the objects in that image. The resulting aesthetic involved the hazy and somewhat imprecise representation of the scene as the painter had experienced it during his act of creation. Thus, more so than crisp delineation of detail, impressionist painters attempted to accurately convey the subjectively perceived essence of a precise moment.

The impressionists' emphasis on the perceived essence of a scene was somewhat similar to Emerson's prescriptions for naturalist photography. It is not surprising, then, that impressionism also had its

photographic adherents. George Davison (1854–1930), a young devotee of the concepts of naturalism, took Emerson's suggestions for "differential focusing" to another level. Emerson never intended for a photograph to be completely out of focus; yet, Davison recognized the aesthetic potential inherent in the unfocused image. In 1890, Davison delivered a lecture entitled "*Impressionism in Photography*" in which he argued that the degree of focus of a photograph should be determined by the photographer's intent. If the goal of the photographer was to objectively record his subject, then clarity of detail necessitated total focus. If the photographer had more artistic intentions, he was then free to render his subject at will in order to achieve an aesthetically pleasing outcome. As an example of an artistic image, Davison offered his own award-winning photograph, *The Onion Field* (1890), a blurred and imprecise representation of an old farmstead captured with pinhole photography.

Such out-of-focus photography, often in replication of impressionist painting, quickly became popular, due in part to its ability to convey a romantic and ephemeral atmosphere. To achieve impressionistic representations of their subjects, generally natural landscapes, ambitious photographers adopted a variety of techniques. In pinhole (essentially lense-less) photography, the camera lens was replaced by a small hole through which light could shine on light-sensitive material, resulting in a more diffused and less precise image. Another technique involved the use of a soft-focus lens; blurring resulted from the exploitation of imperfections in the camera lens itself, providing a "softer" representation of the subject or scene. To achieve impressionistic images, other photographers printed their images on rough-surfaced paper or even fabric, and employed diffusion filters during the printing process. In addition, the introduction of the gum bichromate process in 1894 allowed photographers to physically manipulate their images, using a variety of methods to both erode and/or layer upon a light sensitive gum arabic mixture that coated the photographic paper. All of these techniques, used alone or in combination, aided photographers in the creation of impressionist photographs, pictures that were often consciously modeled on the works of impressionist painters.

Not all were thrilled by the pictorial effects of impressionist photography; Emerson, for example, lambasted Davison as an untrained amateur and accused him of misappropriating the original concepts of naturalism for the development of a "fuzzy school" of photography. Yet, the denunciations of critics did little to stop the spread of impressionist

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photography and various pro-impressionist groups emerged, beginning in 1892 with the Linked Ring Brotherhood. Earlier that year, H.P. Robinson, along with Davison, resigned from England's premiere photographic institution, the Royal Photographic Society. As advocates of photography as a fine art, Robinson and Davison sought to distance their work from the scientific photography promoted by the Photographic Society. Robinson then founded the Linked Ring and invited a number of photographers, including Alfred Stieglitz and Frederick H. Evans, to become members of this exclusive, new London-based organization dedicated to the propagation of photography as a fine art. Ten years later, building upon the model of the Linked Ring, Stieglitz initiated the Photo-Secession in the United States. While not all members of the Linked Ring and Photo-Secession produced impressionist images, they were dedicated to the establishment of photography as a fine art and, with this in mind, adopted a mentality that embraced the sentiment of

impressionist photography to convey an accurate, albeit subjective, momentary perception of reality. In the ever-present struggle to establish photography as a legitimate art, the attitude and techniques fostered by impressionism allowed the work of serious photographers to stand apart from that of both scientists and the increasing numbers of amateurs infiltrating the field. Impressionism offered photographers the freedom to work in accordance with individual artistic aspirations and to present a personal and emotionally charged representation of the world.

Impressionism in photography was a relatively short-lived movement. By 1910, a clear preference emerged for a photography governed by its own conventions, not modeled on the aesthetics of painting. With the increasing acceptance of photography as a fine art in its own right, a number of photographers turned to purely photographic techniques to create their works, leaving behind the conscious emulation of impressionist painting.



Peter Henry Emerson, *Gathering Water Lilies from Life and Landscape on the Norfolk Broads*, 1886, Platinotype,  $7\frac{7}{8} \times 11\frac{1}{16}$  ", Gift of William A. Grigsby.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

Today, the diffused aesthetic of impressionist photography frequently appears in the work of commercial and nature photographers. In these genres, a hazy or imprecise representation can prove helpful in a number of ways. For example, the calculated blurring of an image can infuse the image with atmospheric emotion ranging from glowing optimism to misty gloom, while simultaneously de-emphasizing less enticing details of a model or product. In addition, the photographer can convey activity by panning the camera in tandem with a moving subject. In conjunction with a relatively low shutter speed, this technique will render the subject in focus and the remainder of the scene out of focus. The use of special lenses can create impressionist images, as well. A long lens (useful for photographing subjects at a distance) and/or shallow depth of field will also allow selective focus, as will certain combinations of aperture and shutter speed settings. A soft-focus lens can be used to soften details, such as facial wrinkles of models, resulting in a smoother and more idealistic image. Alternatively, once the photography is taken, the final image may be altered during the developing process in any number of ways, from the layering of diffusion filters to computer-based digital manipulation. In short, contemporary photographers have recourse to a countless array of techniques to achieve impressionist effects, and can rely on impressionist effects to evoke an infinite range of emotions.

A. KRISTA SYKES

*See also:* **Camera: Pinhole; Evans, Frederick H.; History of Photography: Nineteenth-Century Foundations; Lens; Linked Ring; Photo-Secession; Pictorialism; Representation**

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## INDUSTRIAL PHOTOGRAPHY

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Twentieth-century industrial photography is a subset of documentary photography, focused on production and abundant supply. Its own subsets include environments of productivity, or industrial zones; tools and machinery for industrial production, or capital goods; workers, work teams, and foremen; and the interrelationship of these components under the aegis of entrepreneurial, corporate, or governmental control. An enormous storehouse of images, escalating in quantity and complexity of interpretation from ca. 1900 through the 1950s, it is primarily an American phenomenon with its roots

in the transportation revolution that replaced canals, packet boats, and steamers with railways, large cargo ships, and ore boats; in the power revolution which replaced steam with electricity; and in the engineering revolution which replaced shop-based, rule-of-thumb engineering with laboratory-based, university trained planning, drafting, and theory. Industrial photography may be said to reflect an American system of manufactures, wherein any image pertaining to a specific archive is interchangeable with another, and that the archive itself only makes sense when considered to be an

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index of the production process that transforms raw materials into industrial products, then distributes them to outlets for sales or back into production for further stages of fabrication.

American industrial imagery, particularly engineered tall structures such as cranes, derricks, and skyscrapers, became of supreme interest to industrializing European countries during the interwar years of the 1920s and 1930s, engineering an international Machine Style and a European variant photography known as *Neue Sachlichkeit* (New Objectivity). New Objectivity photography was, however, contained within the architectural, crafts, and fine arts disciplines as taught in the Weimar Bauhaus, an experiment in utopian living and production that did not survive the massive military preparations and suppressions on the eve of World War II. It was not industrial photography per se.

As codified in the postwar industrial zones and factories in the 1950s and 1960s on both sides of the Atlantic, industrial photography has factual/historical and metaphorical relationships to progress. The factual/historical relationship entails records or inventories of processes and machinery that relate to the monitoring, managing, and improving of production. The metaphorical relationship is more obtuse and entails “pictorial stories” of industry that relate to the instilling of an aura of productivity. A late-1960s German text defines this metaphor as marketing of the “prestige variety”:

The new photographic style does justice to this development by trying to bring out the spirit of our age, to interpret...the rhythm of modern industry, the precision, the many interlocking functions on the mechanical, electrical, chemical, and biological level as an integrated whole....The technical characteristics of such plants attract the photographer with a flair for pictorialism as much as they provide the technologist with the information he needs....

(Giebelhausen 1967, 36)

The following chronological summary exposes the factual and metaphorical components of industrial photography as dynamic fields of operation and representation. It considers the evolving industrial landscape. In order to explain these dynamics, large projects rather than individual pictures or photographers are foregrounded, although their trajectories may intersect individual careers and styles. Pictures are viewed as industrial artifacts in production and as archives in distribution.

Archival projects manifest a compulsive desire for completeness, a faith in an ultimate coherence...an empiri-

cist model of truth prevails. Pictures are atomized, isolated in one way and homogenized in another.

(Sekula 1987, 118)

The summary concludes around 1950. Succeeding decades are most accurately represented as post-industrial, with industrial imagery and zones skewed to more personal and ironic approaches defined and maintained within academic forums and the art world. As Kim Sichel has explained

The cultural power of the machine as a beacon of the future has been radically changed. In recent decades, photography's relationship with the machine world has also changed, evolving from a tool for preaching to a more tentative, ironic, and historicizing record...a more self-referential stance.

(Sichel 1995, 1, 9)

### 1900–1920: Industrial Zones

Industrial photography became a defined field at the turn of the century. Before this time numerous photographs were taken of individual proprietorships, shops, and dense industrial areas. These cannot be defined as industrial zones or “works” because they lack coherence and comprehensiveness; in their jumbled heterogeneity they float free of coordinates or connecting links, save those of the proprietors or engineers, prominently posed in the pictures, who were responsible for their construction or operation. Coordinates were provided through burgeoning transcontinental railroad systems and the concomitant expansion of factory districts and building types along the rights of way. By 1900 major railroad lines crisscrossed and even overlapped the country, converging in parallel grids or huge arcs at urban gateways and urban freight yards—the new “metropolitan corridors.” These grids and arcs, followed by the overhead lines of electrified trolleys and locomotives, are both the “text” and organizing elements of photographs taken along the New York/New England seaboard; at the Brooklyn Bridge; and in Chicago, Cleveland, St. Louis, and other expanding corridors. Alfred Stieglitz's *Hand of Man* and *In the New York Central Yards* (1902 and 1893, respectively), feature these grids and convergences.

At the same time, the “control of communication” and the establishment of managerial hierarchies in large railroad companies were also reflected in the photographic codification of industrial building types. Besides monumental bridges,

photographs of industrial installations include monumental terminals; trackside maintenance structures; power stations; suburban depots; any number of factories, iron and steel works, and petroleum installations; as well as loading and unloading devices along wharves and docks. Whether or not they appertain to the new oligopolies and monopolies being formed in these years, each structure appears as a singular artifact *and* as a component of a coherent engineered order. Its own components (roof lines, smokestacks, trusses, suspension cables, cranes, towers) read clearly so as to be easily identified and cross-referenced. Trains, ore boats, and other ships also loom large, yet do not disorient the viewer as they are pictured head-on, horizontally, or zeroing diagonally into deep space.

Just as “system,” “efficiency,” and “survey” were the buzzwords of the new engineering theory, “consolidation” characterizes these dynamic industrial images. The Detroit Photographic Company, which marketed prints and postcards, consolidated the practices and inventories of William Henry Jackson and numerous other independent photographers. Along with the stereo views of the Keystone View Company, Underwood & Underwood, and other national distributors, Detroit Photographic’s images marketed a visual archive of urbanism as industrialized order to an industrializing public (metropolitan workers and shoppers). They show residues of “grand style”—clear compositional boundaries between the genteel observer and the industrial zone. However, their equally grand exploitation of the long, panoramic format, for example, the four-part panorama of Bethlehem Iron Company (1891), indicates linear expansion and implies boundless diversification.

The drama of these new zones—their smoke, steam, and thrusts—is also forcefully presented in photography. It is indebted to paintings, prints, illustrated stories extolling industrial escapism, and Pictorialist photography. Stieglitz’s snapshots of the New York Central yards, Alvin Langdon Coburn’s smoky, artfully smoke-stacked views of Pittsburgh steel installations, and Clarence White’s studies of mid-western canal and eastern ship-building zones show the visceral impact of the spreading “hand of man.” Pictorialism was instrumental in creating a symbolic language of process, material transformation, looming form, and cavernous space that Margaret Bourke-White and others would infiltrate into the next generation. Where industrial photography and industrial Pictorialism substantially differ is in the notion of the archive itself, which implies a huge quantity, a

need for storage, mass distribution, and the submersion of the artist into the arterial tracks of engineered and romantic commerce. Pictorialism vaunted the single print by the singular artist.

Archival and industrial strategies and images come together in the photographic document of 1904–1914, the construction of the Panama Canal. Ernest Hallen, the official photographer of the U.S. government’s Isthmian Canal Commission, made over 10,000 negatives covering every aspect of the project. His most advanced work positions the observer right in front of huge concrete structures or within the canal cut. Ulrich Keller notes that these intersections produced not only an “awesome body of information,” but also “the systematic documentation of a given industrial production process by a specially appointed photographer who remains on the job for months, if not years.” (Keller 1983, viii) The “awesome information” strategy extended into the corporate 1920s; studied, systematic communication would define federally controlled projects of the 1930s.

### 1920–1930: Incorporated Structures

By the 1920s and in the fully developed industrial corporation, the production and distribution of images were fully professionalized by executive managers and engineers. A departmentalized hierarchy of communication strategies replaced the multiple founts of image-making of previous decades, and photography came into its own to represent them. Members of the higher executive strata utilized this imagery to communicate with one another horizontally, reinforcing their hard-won status of policy-makers and gatekeepers.

Decontextualization was the mode of address, and it was accomplished via a variety of image types: aerial views of industrial installations as well as urban industrial districts; perspectives of factory interiors; close-ups of machines; and close-up portraits of executives. These were perfected by photographers whose prominence was keyed to their ability to adapt their techniques and styles to various industrial jobs and clients. Success was also keyed to exposure in the key archival publications of the day. Corporate stockholder magazines, portfolios, and advertisements were the basis of this exposure as publicity managers generated the commissions. Re-publication in business culture magazines (*Fortune* and *Vanity Fair*), in university textbooks (*American Economic Life*), and in multi-volume pictorial histories (*The Pageant of America*) further standardized and ensured the life of these image types.

Margaret Bourke-White's photographs of Cleveland's iron and steel district and its major industry, Otis Steel (1927–1929), followed by their re-publication in *American Economic Life* and in *Fortune's* "Hard Coal" (February 1931); "Iron Ore" (April 1931); "Raw Materials in Costly Motion" (July 1931); and "Mill on the Lake" (September 1931), among other portfolios, effectively decontextualized and systematized romantic Pictorialism. Structures and workers were enshrouded in clouds, fog, or smoke, or captured as silhouetted apparitions piercing the darkened sky. Far from being considered pollutants, smoke and steam enhanced the illusions snatched from nature, contributing to the symbolization of power as it was magnified in the corporate nexus. As practiced by Herb Rittase, Ewing Galloway, and the many anonymous corporate photographers whose work appeared in *Fortune*, this type of imagery exponentially increased the body of formats and styles derived from early twentieth-century romantic and engineering-based prototypes. Thus choreographed buildings, vehicles, and machines were re-visualized as mysterious, ineffable presences—metaphors for the controlling executive presences who, ensconced in their financial district offices, had literally decontextualized themselves from the scene.

Top executives saw themselves and their territories as abstractions: auratically bathed in light, shadow, and/or atmosphere; decontextualized via tight cropping and the close-up; and further abstracted in indeterminate space. The photographic programs of leading-edge image disseminators General Electric and Ford companies show these strategies clearly. Examples in the General Electric's archives include power stations, dynamos, and transformers photographed either with or without workers as scale figures. General Electric reproduced these as cut-outs or montages on a blank field, with captions such as "\$4600 buys this 1667, kv-a. Transformer, 99% efficient, 13 feet high." (Ripley, 1929) Ford's image program included the photographs of Charles Sheeler, who covered the new River Rouge plant. Sheeler's photographs update the industrial grid with the planar complexities of Cubist painting, transmitted through Stieglitz's gallery 291 and its journal *Camera Work*. *Criss-Crossed Conveyors* (1927) was reproduced in *Vanity Fair* with the caption, "By Their Works Ye Shall Know Them." In Ford's company magazine *Ford News*, Sheeler's *Ladle Hooks* (1927) was elevated to the level of a religious icon; it received the publicists' appellation "the Cathedral of Industry." According to Terry Smith, "[This is a]n industry without produ-

cers, process, or product...an industry of image, look, an abstract domain, a suitably clear background for the pure act of consumption of the sign to be sold." (Smith 1993, 115–16.) This was the ultimate abstraction of the industrial zone.

### 1930–1940: Governmental Power

During the Depression years of the 1930s, industrial photography followed major building projects and these were located in the federal sector. The key federal projects involving industrial photography were power stations, in particular hydroelectric dams constructed in the Far West. "The huge scale of the new power stations and their potential for transforming society made them more imposing than anything that had preceded them." (Nye, 1994, 133)

Photographers were retained by the U.S. government to document these projects from inception to completion. As public money was involved, the intent of these photograph campaigns was rhetorical and propagandistic: to prove fiscal responsibility, to survey managerial control and worker safety, to put a closure to the satisfactory surmounting of engineering challenges, and to supply the burgeoning image agencies (for example, the Newspaper Enterprise Association and *Life* magazine) with grandiose publicity scaled to emphasize social as well as economic value. The industrial photographers of the 1930s were expected to know not only image-making strategies, but also the various technical processes involved with construction. As differentiated from the photographers of the contemporaneous Farm Security Administration photographic project, industrial photographers on federal construction sites were permitted to "draft" their own shooting programs so long as they adequately covered the project to which they had been assigned. Image types were codified in line with their rhetorical and engineering-oriented functions: overall views, taken over time; details showing the technical intricacies of construction components; routines of work; equipment and machinery; construction milestones, often embellished or re-staged for dramatic effect; and "fine art" views.

Ben Glaha, an engineering draftsman hired to document the Hoover Dam project, exemplifies 1930s industrial photography. His views of the dam site along the Colorado River have the grandiosity and abstraction of Bourke-White's *Mountains of Ore* (1927–1929), but heroic titles (reflecting heroic corporate identities) have been replaced with engineering data: "The Downstream Face of

the Dam and a Portion of the Power Plant as Seen from the Low-Level Catwalk. Top Forms on Dam at Elevation 1,055. October 2, 1934.” His structural and mechanical engineering details have the decontextualization, planar gridding, and complexity of Sheeler’s River Rouge conveyors, but heroic slogans (reflecting corporate advertising campaigns) have been replaced by information: “Detail of Roof Slab and Beam Reinforcement in Canyon Wall Valve-House Structure. June 1, 1935.” And in his fine-art views, taken as engineering documents and then printed for display and framing in federal offices in Washington, the controlling eye of the executive manager has visually been replaced by that of the machine. This is exemplified in the monumental claw-like shapes and shadows climbing up and arching over “Portion of 287.5 Kv. Transformers, Roof Take-off Structures for Units N-1 to N-4 Inclusive, from Ramp at Elevation 673.0. April 12, 1938.” Glaha commented that “drawings of this type are often beautiful....It is the beauty of precision, the beauty that becomes evident when nonessentials are stripped away—in other words, the beauty of pure function.” (Ben Glaha, quoted in Vilander, 1999, 55) This was the ultimate streamlining of the industrial project.

### After 1940: Industrial Re-Mapping

The didactic functions and messages of industrial photography were an established lexicon by the 1940s. What became apparent during and after World War II was that the focus of American progress had shifted: from the industrial metropolis to the industrial district with its factories; thence to the power plants being constructed in remote, rural locations; and finally to the vehicles and highways that transported materials, products, goods, and people to all of these sites of production. One aspect of post-World War II industrial photography is its linkage to an emergent highway culture, a culture of space bisected by highways, criss-crossed by junctions, bounded by billboards, and anchored by tourist villages that rapidly merged with nearby towns. The “strip,” the ubiquitous jumble of establishments just outside so many city limits that photography from the 1950s through the 1980s would scrutinize, was not far behind.

The major industrial photography project of this eminently modern era was the archive amassed by Standard Oil of New Jersey (SONJ) under the direction of Roy Stryker. Intended to bolster the huge petroleum company’s image through the production and dissemination of thousands of pictures (SONJ was under fire because of accusations

of possible wartime collusion with the Germans), the project amassed 85,000 photographs, thousands of which were kept in circulation. Some made their way into newspapers and magazines, including SONJ’s *The Lamp* and *Photo Memo* and the popular periodicals *Life*, *Look*, and *Saturday Evening Post*. Others were enlarged into the relatively new form of the photo mural and sent to cultural and educational organizations. Still others formed the visual texts of fine art exhibitions, including *In and Out of Focus* at the Museum of Modern Art, New York.

What is important about this culminating industrial archive is not its image styles, image types, or even its short-lived success as propaganda, but rather the overall scale and reach of the program and its thorough professionalization. Whether the subject of a pictorial sequence is an oil installation and its high-technology machinery, such as the series devoted to the fluid catalytic cracker in Linden, New Jersey, or a SONJ-dominated locale, such as the series on St. Martinville, Louisiana, or three SONJ towns in Texas, the content is the restructuring of the continental map as nodes of industrial activity separated by huge spatial voids. These nodes extend the notion of industry from the workplace to the town and finally to the family home itself. Photography makes this extended industrial landscape “real.”

Esther Bubley, Russell Lee, Harold Corsini, Edwin and Louise Roskam, Gordon Parks, Todd Webb, John Vachon, John Collier, Jr., Berenice Abbott, Charlotte Brooks, and Elliott Erwitt were the SONJ photographers. They worked as freelancers. Some were veterans of 1930s documentary projects and others made their first mark here. In that they were working with a by-then fully professionalized photographic language, they can be considered the first “industrial photographers.” From this point on, industrial photography would be mainstreamed “to help sell products, to influence public opinion, and to educate and entertain employees.” (Zielke and Beezley 1948, v) It comes as no surprise that the aforementioned text, dividing industrial photography into “pictorial,” “human,” “news,” and “how-to” interests, came out in the apex years of SONJ-distributed imagery. Thereafter, the how-to books proliferated, and the field plateaued.

GERALDINE WOJNO KIEFER

*See also:* **Abbott, Berenice; Aerial Photography; Architectural Photography; Bauhaus; Bourke-White, Margaret; Coburn, Alvin Langdon; Erwitt, Elliott; Farm Security Administration; Lee, Russell;**

INDUSTRIAL PHOTOGRAPHY



Charles Sheeler, Ford Plant, Detroit, Michigan, 1927, Gelatin-silver print,  $9\frac{1}{8} \times 7\frac{1}{2}$ ", Gift of Lincoln Kirstein.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

**Life Magazine; Look; Pictorialism; Propaganda; Sheeler, Charles; Stieglitz, Alfred; Stryker, Roy; White, Clarence**

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## INFRARED PHOTOGRAPHY

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Pioneering astronomer Sir William Herschel made the discovery of infrared light in 1800. Interested in viewing the sun through a large telescope and recognizing that this cannot be done by direct means, he began a search for filters that would accomplish this. Herschel discovered certain colored filters passed little light, yet produced a great deal of heat. Other filters passed lots of light, but little heat. He speculated that different

rays had different heating capacities and that the rays from the infrared, literally meaning "below the red" were responsible for the maximum heating effect. In an elegant experiment he proved his theory. Many refinements of this discovery followed, principally by Ritter and Ampere. From the 1870s on a great deal of scientific experimentation with sensitizers took place, including those chemicals that extended the sensitivity into the infrared

## INFRARED PHOTOGRAPHY

range. Modern photographic infrared films were perfected by the early 1930s, and initially the applications of the films were for scientific and military purposes. Gradually these films gained popularity with artists and photographers, and they are readily available in most camera stores.

### Infrared Film

Infrared films are made by adding certain sensitizers to the film emulsion during the coating process. This “allows” the film to “see” the infrared spectrum. The question is “exactly what does this film see?” The answer is that it depends on what filter is used with the film. Without any filter the film works as a coarse grain, green sensitive (orthochromatic) emulsion, and it is sensitive to the entire visible light spectrum. By adding filters, starting with yellow (#12) and going to orange and red (#25) or the infrared only filter (#87) the film can “see” deeper and deeper into the infrared range. The filters actually subtract or block the visible light depending on the color of the filter and therefore reveal more of the remaining infrared light. The question is often asked if the infrared films can record heat and the answer is that they cannot “see” heat. The reason is that the infrared films record the infrared portion of the light spectrum *reflected* from the subject being photographed, not the thermal energy that the subject contains.

### Light Spectrum

There are different theories that describe the light spectrum. The one that makes the most sense for photographers is the wave theory. This theory holds that light is a wave and that you can measure the length between the tops of the waves, similar to waves in the ocean. The distance here is very short, shorter than of one millionth of a meter. We call these nanometers and the visible light spectrum sits between 300 and 700 nanometers. Ultra violet is about 300 nm, while red is 700 nm. Beyond 730 nm is the infrared range, and its length is generally defined as being between 730 to 1400 nm. The commercially available films range in sensitivity from 750 nm to 900 nm. Thus it becomes important to select the right film for a given purpose or infrared effect. Kodak films are generally sensitive up to the 900 nm range. Ilford SX-200 has a range up 750 nm, while Konica films reach into the low 800 nm range. Since nanometers are analogous to horsepower in an engine, the higher the number the more infrared the film is potentially capable of recording. The difference in the results then becomes the filter that you apply in taking the photograph. The

stronger the filter, the more of the infrared information that you will record on your film.

### Exposure

Infrared films do not have standard exposure sensitivity such as an ASA or ISO. The reason is that the film is sensitive to the amount of infrared radiation that is reflected from the subject that you are photographing. So where does infrared radiation come from? The sun is a massive source of infrared, but as we all know, the amount of sunlight present can vary depending on many factors, including weather conditions, pollution in the air, time of day, and season of the year. Other good sources of infrared light are tungsten bulbs and strobe lights.

Some light meters and camera meters can read infrared very well, others do not do so well, and unfortunately none have an explanation or warn-

Konica 750 in the 2¼" film size	ASA 32 without the filter
Kodak Infrared High Speed HIE – 35mm	ASA 125 without the filter
Ilford SX200	ASA 200 without the filter

ing in the directions that come with the meter. Fortunately, the amount of infrared light that is present is proportional to the amount of light from the above sources.

The following are some recommended settings for camera light meters that have proven valuable and should serve as a starting point.

The method of taking an infrared photograph is to take a meter reading without the filter on the camera, set the proper exposure, and then put the filter on the lens.

### Infrared Light and Lenses

There is another element to consider with infrared and that is the wavelength itself. The lenses on almost all cameras are made to focus the visible light spectrum. Optically the lens must bend the different rays (read different wavelengths) so that only one image is formed on the film inside the camera. This is quite an optical feat and some older lenses could not do this. With infrared we find that the wavelengths are even longer than the visible light waves and that the normal rules no longer apply. These waves in effect form an image behind the camera when the camera is focused on the visible wavelengths. In order to make an infrared image that is in sharp focus, we must actually

“un-focus” the camera. Most 35 mm cameras have a small mark or dot on the lens barrel that indicates where the infrared focus point is, thus making our job a little easier. But there is another way to help solve the focus problem. It is called depth-of-field. By using an f-stop of f/8 or smaller aperture the focus problem of infrared films is almost eliminated. As a practical matter you can expose at f/8 or f/11 and let the meter determine the shutter speed. This will work well for about 90% of the situations involving 35 mm cameras. Focusing with sheet film and a view camera is somewhat different. The recommendation here is a normal focus through the ground glass and then extending the bellows about 1/4". Again, using depth-of-field or smaller apertures will help to eliminate the focus difference.

### Processing and Handling

This is something else that is different from normal black-and-white films. The Konica and Ilford films can be handled in subdued light, but the Kodak film must be loaded and unloaded in total darkness. That means in a darkroom or with a changing bag. Processing the film requires some care as well. Infrared films tend to react strongly in the highlight areas and can easily be overdeveloped.

### Why Use Infrared Films?

Philosophically speaking, the film literally records light waves that cannot be seen. Extending this, we are recording objects or people that are not there. That is not quite true, but then a photograph is an illusion anyway. It does put the viewer on notice that something different is going on. It is an approach of isolating the image and subject in a special way, and it declares the artist/photogra-

pher's intentions. An infrared photograph almost always conveys a strong sense of drama. One of the distinguishing features of infrared photographs is that all vegetation in bright light turns “white” in the finished print. Skin tones take on an alabaster look. Infrared film can open up a whole new world of seeing for the photographer.

Since the 1930s infrared film has been used among fine art photographers in addition to its scientific applications. While widely explored by amateur photographers, its use by professionals remains limited. Weegee, for example, used infrared film and infrared flash to photograph movie audiences. Edward Steichen used it to make some of his World War II photographs. Minor White completed a series of infrared landscapes in the mid-1950s using large format infrared film, including the image *Barn and Clouds in the Vicinity of Naples and Dansville, New York*, 1955. The lesser-known photographer António José Martins employed infrared film in his Arctic landscapes. Since the time of these pioneers, infrared film has played a role for its aesthetics in the history of the medium.

PETER LE GRAND

*See also: Astrophotography; Film; Film: Infrared; Filters; Light Meter; Periodicals: Professional; Steichen, Edward; Weegee; White, Minor*

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# INSTANT PHOTOGRAPHY

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Instant photography has many possible origins. The idea of a photographic process that would produce a positive image in a short amount of time had antecedents in the nineteenth century

with direct positive print processes like the daguerreotype, the ambrotype, and the speedily produced tintype (or ferrotype), and with combined photographic processing systems like the collo-

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dion-plate Dubroni camera system, where the plate was both exposed and developed in the watertight interior chamber of the camera. In the twentieth century, technologies like the photobooth (patented in 1925) and the more recent digital camera allow the photographer or subject to view the photograph shortly or immediately after it is taken, but since these processes rely on a separate printing process (albeit in the case of the photobooth, one contained within the mechanism) they resist classification as “instant photography.” True instant photography, then, originated with the innovations of scientist and Polaroid founder Edwin H. Land, and its basic principles are best articulated in his own words. In his 1947 article “A New One-step Photographic Process,” Land described the goal of instant photography as essentially:

...a camera and a photographic process that would produce a finished positive print, directly from the camera, immediately after exposure. From the point of view of the user, the camera was to look essentially like an ordinary camera, the process was to be dry, the film was to be loaded in one of the usual ways, the positive print was to look essentially like a conventional paper print, and the print was to be completed within a minute or two after the picture was taken

(Land 1947, 61)

Land’s first instant camera, the Model 95 Polaroid Land Camera, went on sale in 1948 and was technologically revolutionary on a number of levels. The collapsible camera was at once sturdy, relatively compact, and large enough to accommodate  $3\frac{1}{4} \times 4\frac{1}{4}$  films. The camera was designed to house two rolls—one of photosensitive film and the other of positive paper—which were pressed together as the film was extracted from the mechanism protecting the developing and printing emulsions. But the real innovation of Land’s “one-step photography” system was the film’s entirely contained self-processing system. As the exposed Land film was pulled from the camera, it was pressed between a pair of steel rollers. The rollers ruptured a “reagent pod” of developing chemicals and spread them between the negative and positive layers. The viscous chemical mixture initiated a diffusion transfer process (developing both negative and positive images simultaneously) and stabilized the image. In less than one minute the negative layer could be peeled away and discarded leaving a richly detailed finished positive print.

Despite some minor alterations in its early years (a shift from sepia to more professional looking black and white films and improvements in the print stabilization process) the Land Camera was

an unmitigated success with professionals and amateurs alike. Given the ability to view the finished photograph and the photographic subject side by side, Land saw his one-step system as not only an entertaining approach to snapshooting but also a way to take better photographs, putting the power of aesthetic production in the hands of the everyday consumer. Thus while Land was ever focused on making his instant cameras as mechanically streamlined and operationally foolproof as possible, he was also consistently concerned with instant photography as an artistic medium. Just one year after the Model 95 was introduced to the public Land met landscape photographer Ansel Adams and promptly hired him to work for Polaroid as a consultant. Adams was instrumental in the development and marketing of Land films, specifically with professional photographers in mind. In his lifelong collaboration with Polaroid, Adams used his Land Camera and the larger format  $4 \times 5$  Polapan Land films he helped to inspire to create masterfully detailed and composed black and white landscapes of the American southwest, and penned the *Polaroid Land Photography Manual* (1963). In the foreword to this text, however, Adams diverges somewhat from Land’s democratic vision of the citizen-artist by stressing the distinction between the Land Camera’s popularity as a gadget for everyday photographers and its sophistication in the hands of the skilled professional to whom the book was addressed. In the mid-to-late century, however, professional photographers’ main use of the instant process was as a proofing method to determine proper exposure of studio set-ups.

A restless innovator, Land continued to tinker with the one-step process, making the film speed and the development process faster and the films more stable. In 1963, Polaroid introduced Polacolor instant color films, and in 1972, Land achieved another major breakthrough with what he termed “absolute one-step photography” embodied in the revolutionary Polaroid SX-70 camera. Designed specifically with everyday snapshot photographers in mind, Land saw the SX-70 as a solution to all of the “problems” of the Land Camera and thus reinvented virtually every aspect of extant instant photographic technology. Far more compact than earlier models, the SX-70, when collapsed, was designed to fit snugly into a man’s coat pocket. The camera was also fully automatic, motorized (no pulling to extract the film was required), and employed a radical new “garbage free” film technology for which no timing, peeling, or coating of the film was required. The negative and positive layers of each frame of film were contained in a

plastic card with a clear window in front. As the image developed and stabilized, opacifiers protecting the image became slowly transparent until the finished print was revealed. The particular intrigue of the SX-70—one which landed the SX-70 and its inventor on the cover of *Life* magazine—was taking a picture and watching the image appear before your very eyes. And because of this particularly novel feature, the SX-70 also laid claim to a new kind of photographic practice: the photograph that was taken so that the photographer, and often the subject as well, could watch it develop. In contrast to the sophistication and control offered to the user of the Land Camera, the SX-70 offered remarkable ease of use, mechanical simplicity, and a certain “magical” quality. Of course, the ingenious design of the SX-70 had its drawbacks as well. Land’s democratic desire to create a camera for anyone and everyone marked as problems many of the design features that might have given more aesthetically minded photographers more creative control. And while some art photographers have found aesthetic uses for the SX-70 (see below), for the most part, the technology defined and reflected a distinctly vernacular usership.

While the Land Camera and the SX-70 stand out as particular milestones, the technological history of instant photography includes a broad range of products and applications. Since the introduction of the SX-70, Polaroid has emphasized the shift in the instant photography demographic from the professional photographer to the amateur snapshotter by producing a variety of inexpensive cameras featuring plastic lenses and novel features, like the stripped down Pronto! (introduced in 1976), the brightly colored Cool Cam (1988), and the I-Zone, still being manufactured at the turn of the twenty-first century, which produces postage-stamp-sized color photos with a sticker backing. But Land also found ways to employ his instant photographic process to develop a variety of other technologies, from instant slide films and instant overhead transparency films to the ground-breaking but ill-fated Polavision, an instant, color, motion picture system. And Polaroid was by no means the only company to produce technology for instant photography, although most have relied heavily on the SX-70 design. Minolta, Konica, Keystone, and Fuji all designed instant cameras to be compatible with Polaroid films. The Polaroid Corporation put its proprietary relationship to instant camera and film technology to the test in 1976 when it filed suit against Eastman Kodak Company in a landmark patent case and won. After ten long years of litigation, Kodak, who had managed to corner over a quarter of the U.S. market on instant photo-

graphic technology in the early 1970s with its Kodak Instant system, was found to have infringed upon seven of ten Polaroid patents covered in the suit and ordered to stop manufacturing and selling their instant cameras.

Since the 1980s, the Polaroid Corporation has been in decline and the popularity of instant photography is currently much challenged by the growing sophistication of digital image technology. However, instant photography may yet maintain a foothold in the photographic technology market for its broad range of practical and aesthetic uses. Because of its immediacy and the control it offers the photographer over the image, the instant photograph has played a role in a variety of professional contexts including medical imaging, document copying, identification, insurance, and professional photography. In addition, and in keeping with Land’s goal of bridging the gap between art and vernacular photography through instant technology, Polaroid has actively and effectively encouraged instant photography’s role in the realm of art production and maintains a large archive of artwork produced with their cameras. The success of this enterprise reflects an aesthetic engagement with the particular formal and technical character of the medium. The quality of images produced with Land film, for example, is superb, as the instant negative is necessarily the same size as the positive print and therefore equivalent to standard medium and large format films. While Ansel Adams pioneered the use of Polaroid instant film for his highly detailed landscapes, contemporary artists like Chuck Close have maintained this practice, using 20 × 24-inch Polaroid prints as maquettes for his large photorealist portrait paintings. William Wegman has also created a number of striking 20 × 24-inch images of his famous Weimaraner dogs.

Other artists have been drawn to the particular visual effects of the amateur-oriented SX-70 films. Andy Warhol liked to use the contrasty photos produced by his Polaroid Big Shot to create his commissioned silkscreen portraits of the 1970s and 1980s, and Walker Evans, a lifelong detractor of color photography, became enamored with the vivid, jewel-toned masterpieces he created with the SX-70 in the last years of his life. The unique design of instant film also offers a wealth of technical possibilities for aesthetic experimentation to those willing to scratch, peel, and manipulate their instant images. Instant photography manuals offer guidelines for Polaroid photo transfers, negative separation, peeling away the white titanium oxide backing to alter the colors, and pressing into the developing emulsion to distort the image. Using this latter technique,

## INSTANT PHOTOGRAPHY

multi-media artist Lucas Samaras is well known for his abstractly expressionistic “autopolaroids” and “photo-transformations.” The SX-70 has also been productively used by Robert Heinecken, especially in his “He:/She:” series of the 1970s that combine trenchant texts with snapshot-like images. Various Polaroid processes have been explored by Marie Cosindas, who creates jewel-like color compositions using the instant process, and Rosamond Purcell, who began experimenting with PIn the late years of the twentieth century, David Levinthal and American photographers Joyce Tenneson and Ellen Carey have explored the process; Levinthal creating quirky set-ups with toys, Tenneson affecting portraits, and Carey striking layered images and abstractions.

Despite this variety of aesthetic and practical applications, instant photography is, even today, best known for its social function as a medium for personal or snapshot photography. Land’s goal of “absolute one-step photography” was always a democratic one and the SX-70 and its descendants have had a unique role in the realm of vernacular photographic practice. The instant camera produces a photograph unlike any other, and one that accentuates the core facets of the snapshot image. Instant photography embodies an air of playfulness and mystery but also an inherently incidental quality. The instant photograph, particularly in the vernacular mode, feels at once precious, because it is unique and not easily reproduced, and yet disposable, not worth reproducing. It trades on its immediacy, not its posterity. The novelty of the photographic process, where one takes a picture just to see it develop, calls attention to the role of amateur photography as not only a means of documentation but also a leisure activity in its own right in many contemporary cultures. But the photograph’s instantaneousness is perhaps most significant because of the way that it

condenses the meaning of a variety of snapshot practices into a single moment. The instant photograph not only documents a moment to be reviewed and remembered later but also becomes present in that moment. Gratification is instant and intimate as the Polaroid is inevitably passed around to be viewed and discussed. If the photograph is an unflattering one, the subject may immediately discard it. If it is a good snapshot, it can be injected into the social narrative right away, uniting its viewers as the network through which the photograph circulates. And as incidental as the instant snapshot may be, it holds the nostalgic charge of both a photographic record and a physical memento, an affective potency that digital photography may never quite achieve.

CATHERINE ZUROMSKIS

*See also:* Adams, Ansel; Close, Chuck; Evans, Walker; Heinecken, Robert; Levinthal, David; Polaroid Corporation; Vernacular Photography; Wegman, William

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Lucas Samaras, Panorama, 11/26/84, Polaroid print assemblage, 1984, 10 $\frac{7}{8}$  × 36 $\frac{1}{2}$ " (27.6 × 291.6 cm), Museum purchase.  
[Smithsonian American Art Museum, Washington, DC/Art Resource, New York]

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# INSTITUTE OF DESIGN

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The Institute of Design (New Bauhaus) began as an outpost of experimental Bauhaus education in Chicago and became one of the most important schools of photography in twentieth-century America. It was the home to such photographic luminaries as László Moholy-Nagy, Harry Callahan, and Aaron Siskind, and the inspiration to students who would become some of the best fine-art photographers in the country. The Institute of Design (or ID) also educated generations of photographers who would in turn become teachers, thus ensuring a lasting legacy of ID principles and pedagogy. The pictures that have emerged from the teachers and students there set new standards for photographic exploration, using photography's own means to expand its possibilities.

## **The New Bauhaus and School of Design, 1937–1946: Moholy's Experiment**

The school began when a group of Chicago industrialists, the Association of Arts and Industries, decided to found a school that would be based on Bauhaus principles. In 1937, they contacted Walter Gropius, the former head of the German Bauhaus and then teaching at Harvard University, to ask him to be the new school's first director. He declined, but suggested his good friend and colleague László Moholy-Nagy, who had also taught at the Bauhaus. Moholy-Nagy living in London at the time, agreed, and boarded a ship to the United States to head up what would be called the New Bauhaus.

In 1937, Moholy-Nagy was already one of the most versatile artists of the twentieth century. A painter, sculptor, photographer, filmmaker, typographer, and set designer, he also had extensively published his theories on photography and film. His greatest artistic goals were to harness light as a medium in and of itself, and to this end he made photograms, films, plexiglas light sculptures, and what he called the Light-Space Modulator—a moving machine whose shimmering and perforated surfaces reflected and refracted light in constantly changing ways. His experience at the Bauhaus had been to teach its Foundation Course, a workshop in which students explored the properties of various materials through innovative and experimental pro-

blems. The Bauhaus was radical in its hands-on approach, which—in direct contrast to traditional academic art education, whose pedagogy was based on imitation of the masters—put students in direct contact with materials and techniques. More than an art school, the Bauhaus positioned itself as integral to the fabric of daily life; it aimed to combine art and technology to the service of society. Moholy-Nagy brought these ideas and methods with him when he came to Chicago to start his new school.

In October 1937, the New Bauhaus was opened to great expectations in the art and industrial communities of Chicago. Housed in the former Marshall Field mansion on Chicago's historic Prairie Avenue, the school had been modernized in keeping with its mission of educating the whole person and providing the tools for a new vision appropriate to a new age. The school offered both day and evening classes, and in the first year, over 60 students attended either full- or part-time (among these were Nathan Lerner, and in the second semester, Arthur Siegel). The classes were structured as a series of workshops in which all students took the foundation, or Basic Workshop, in the first year, which exposed them to numerous fields, and over the next three years pursued a more specialized course of study in such workshops as Color, Sculpture, Architecture, or Light. It was in the Light Workshop that photography was taught; also included in this category was film, typesetting, advertising, and light studies. György Kepes, a photographer and painter who had known Moholy-Nagy since their days together in Berlin, was hired to lead the Light Workshop. When he was delayed in getting to the States, however, the class was begun by his assistant Henry Holmes Smith, who had been an active commercial photographer and would go on to teach photography for decades.

Although photography was not taught as a separate discipline, all students there came into contact with photographic processes and exercises, just as all students participated in the various other workshops. In the Basic Workshop, exercises approached materials and visual problems from the position of experimentation; Moholy-Nagy and his faculty urged students to try new ideas and welcomed unforeseen results. Students began by making tactile charts of

various textures, wooden hand-sculptures intended to feel good in the palm rather than look exciting on a pedestal, and innovative designs in wood and paper that transformed materials from two dimensions into three. The point of all these exercises was to experience the world afresh, as a child would. Similarly, the Light Workshop approached photography as a step-by-step process in which students would come to understand intimately the principles of photography and especially of light.

Light workshop exercises began with the photogram, a cameraless picture made by placing an object or casting shadows directly onto a piece of photographic paper while exposing it to light. Moholy-Nagy and Kepes believed it was the key to all photography, because it revealed the photographic paper's infinite range of tones and its essential sensitivity to light. From a practical point of view, the photogram required no cameras or equipment (no small help in a time of limited funds) and got students into the darkroom right away for processing skills. Students then progressed to light modulators, in which they manipulated white pieces of paper to reveal the play of light and tonal gradations over the paper's varied surfaces; students were encouraged to see the world itself as a light modulator and understand photographic subject matter in terms of gradations of black, white, and gray. Eventually, they would work with multiple exposures and superimposed images; negative prints and solarization; prisms and mirrors to explore reflection, refraction, and distortion; and "virtual volume," in which an object such as a string or wire produced the appearance of a three-dimensional volume when spun around during a lengthy exposure. Nathan Lerner pioneered the "light box," a controlled environment in which the effect of light on various objects could be studied, and other students began working with this technique as well. Most of the photographs of this early period are characterized by the intense exploration of the properties of photography in careful studio set-ups, and by the application of these discoveries to portraiture and still-lives.

The New Bauhaus lasted only one year. Because of financial difficulties and apparent philosophical conflicts, the Association of Arts and Industries elected not to re-open the school in the fall of 1938. This did not deter Moholy-Nagy and his faculty and students, however, and a new school, The School of Design in Chicago, opened in February 1939 at 247 East Ontario Street, in an abandoned bakery below the old "Chez Paree" nightclub. Moholy-Nagy convinced the faculty initially to teach for free, subsidizing the school with his own earnings and with the support of the enlightened arts patron Walter

Paepcke, president of the Container Corporation of America and later founder of the Aspen Institute. Many of the students from the New Bauhaus enrolled. Henry Holmes Smith had left the program when the school did not re-open, but Kepes continued to lead the Light Workshop, now assisted by student Nathan Lerner as well as technicians Leonard Nederkorn and Frank Levstik. Other photographers who would teach at the School of Design on a full- or part-time basis included James Hamilton Brown, William Keck, Edward Rinker, and Frank Sokolik.

The curriculum that had been innovated in the New Bauhaus was carried over to the School of Design, and while students did not specialize in photography, all students came into contact with it. (Some, like Homer Page and Milton Halberstadt, who enrolled in fall 1940, would go on to careers as photographers.) Photography still began with the basics of photograms and light modulators and progressed through various forms of experimentation. As more practicing and commercial photographers taught classes, however, photography also began to move slowly out of doors, and students conducted exercises in such formal qualities as texture and repeating forms. During this time Moholy-Nagy and Kepes also publicized their special photographic pedagogy in articles in *Popular Photography* such as "Making Photographs without a Camera" (Moholy 1939) and "Modern Design! With Light and Camera" (Kepes 1942); Kepes and Lerner also collaborated on an entry on "The Creative Use of Light" in the *Encyclopedia of the Arts*. In the summer of 1940, the school held a special summer session at Mills College in Oakland, California, in which most of the faculty participated and which attracted numerous new students to the school. In 1941, a traveling exhibit of photographs by students and faculty of the school called *How to Make a Photogram*, designed by Moholy-Nagy, Kepes, and Lerner and circulated by the Museum of Modern Art, New York, began a six-year tour of schools and museums and gave the school's photographic program further publicity.

In 1944, the school changed its name once again, to the Institute of Design, and gained college accreditation. With the waning of World War II and the introduction of the G.I. Bill, more and more students attended the school, and increasingly, they were interested in photography. Moholy-Nagy began offering special photography courses to veterans, and by the spring of 1945, 20 students were enrolled in night photography classes and eight in the specialized course. That fall, the school moved to 1009 N. State Street, and enrollment swelled to nearly 500.

(The school moved once again in the fall of 1946, to 632 N. Dearborn, where it remained for nine years.) Needing more faculty, and realizing the potential of the photography program, Moholy-Nagy hired Arthur Siegel in 1946 to begin a four-year photography course (Kepes had left the school in 1943). To inaugurate the new program, Siegel organized a six-week seminar in photography in the summer of 1946. “The New Vision in Photography” featured the country’s top photographers and curators, including Berenice Abbott, Erwin Blumenfeld, Gordon Coster, Beaumont Newhall, Ed Rosskam, Frank Scherschel, Paul Strand, Roy Stryker, and Weegee. With workshops, slide presentations, lectures, and films, the symposium revealed the state of the field and helped put the Institute of Design on the cultural map. Where photography had once been an integral part of the design curriculum, now it was being recognized as having its own history and practices.

Sadly, Moholy-Nagy would not remain to shepherd the school through this major change; the previous year, he had been diagnosed with leukemia, and he died on November 24, 1946. But the school he founded would live on to have an enormous impact on photography in the United States. Already, the Institute of Design had revolutionized the way photography was taught and practiced in very important ways: photography was acknowledged as an essential component of modern vision; it was part of an education that involved all the arts and strove to shape the whole person; it was understood as part of a study of light and its properties; and it was taught experimentally, with a hands-on, Bauhaus workshop approach. Furthermore, the school introduced the European avant-garde to Chicago, effectively changing the geography of photography in America; photography previously had been dominated by artists in New York and the San Francisco Bay Area, but henceforth Chicago would also be recognized as one of the important American centers of photography.

### **The Institute of Design, 1946–1961: Callahan, Siskind, and the Shift Toward Individual Expression**

The year 1946 marked a significant shift for photography at the Institute of Design, as it separated thoroughly from the design program and began its own specialized course of instruction, one that would eventually be marked by an individual subjectivity and a sense of personal expression. Not only had Moholy-Nagy, the school’s founder and link to the European Bauhaus, died, but the nascent program veered away from the study of photo-

graphy as pure experimentalism. The new head of photography, Arthur Siegel, had attended the New Bauhaus in its first year, but had gained most of his photographic experience working for government organizations; he would later freelance for the premiere American picture magazines and do commercial work. His contacts were more professional than avant-garde, and his outlook more practical than theoretical. Well read and acerbic, Siegel was a charismatic teacher with very strong opinions. Perhaps his most lasting contribution to the school was his teaching of the history of photography; his introduction of the class helped ensure that photography there became understood as a separate discipline with its own unique past.

Siegel immediately hired his friend Harry Callahan, whom he had met in Detroit. An avid, largely self-taught photographer, Callahan had only been making pictures for a few years and had no teaching experience, but he proved to be the perfect fit for the new direction the Institute of Design was taking. Callahan was the model of a working photographer, making pictures every day regardless of mood or inspiration. His try-anything approach to formalism encompassed multiple-exposure, extreme contrast, and “light drawing” with lengthy exposure, as well as straight-on architectural photography, portraiture, and still-lives of weeds and grasses. During his time at the school, Callahan worked on some of his most well-known series, such as 8 × 10 “snapshot” portraits of his wife Eleanor and daughter Barbara, pictures of women on the street lost in thought, weeds against the snow, and Chicago facades. Callahan’s combination of experimentalism and humanism had impressed Moholy-Nagy, who had approved his hiring in the summer of 1946, and it would later be the primary influence upon numerous students.

Callahan embraced the existing photographic exercises he was handed as part of the photography curriculum, and added several of his own. Still beginning with photograms and light modulators, he moved on to documentary problems, such as having students photograph people on the street after talking to them, and the “evidence of man” assignment (photographing humanness without actually showing people); technical issues, such as the 90% sky problem, which taught students how to get a clean negative, and “near and far,” a focus problem; and formal issues, such as sequences or street numbers or the alphabet as found out in the world. As curious as any student, he would often go out and try the problem himself as soon as he had assigned it. In contrast to Siegel, Callahan was taciturn and sometimes inarticulate as a teacher;

his method was to teach by example, and with very few, well-chosen words.

As some of the original faculty, like Frank Levstik and Frank Sokolik, departed in the late 1940s, Callahan and Siegel filled their posts with a variety of part-time teachers. Gordon Coster, Ferenc Berko, and Wayne Miller all taught at the school during this period, and were especially valued for their documentary experience and classes. Students increasingly were taking their cameras out into the city, away from the studio and its controlled experimentation, and found Chicago rich in subject matter; student pictures from this period often focus on children, local architecture, and street scenes. One of the first four-year photography students in 1946 was Art Sinsabaugh, who graduated from the program in 1949; upon graduation, he was hired by Callahan to teach, and eventually ran the evening photography program through 1959. His early reticulated and solarized pictures, then still typical of ID student work, could not have predicted his later long, narrow prairie landscapes made with a banquet camera. Another student of Callahan's was Yasuhiro Ishimoto, who attended from 1948 to 1952. Although Callahan did not show his own photographs to students at that point, his influence was profound, and can still be felt in Ishimoto's compassionate portraits of children on Maxwell Street or pictures of cars in snow.

In 1949, two important changes occurred: Siegel resigned from the faculty at the Institute of Design, leaving Callahan to become the head of the photography department, and the ID, ever short of funds and needing greater support, merged with the Illinois Institute of Technology. In merging with IIT, the ID gained institutional backing but lost some of its independence. Although Siegel would return to teach sporadically throughout the 1950s, his absence was felt, and Callahan knew he needed another strong personality to help him direct the photography program. He made an inspired choice, one that would mark the beginning of a teaching team so complementary and influential as to be legendary in photographic education: in 1951, he hired Aaron Siskind.

At the time, Siskind was living in New York, where he had gained a significant reputation in art circles as a photographer. Originally a teacher—he taught English for 21 years in New York's public schools—he had only recently taken up photography full-time, and was trying to find a way to support himself and continue his photographic career. He was also a close associate of the Abstract Expressionists, and often exhibited with them; his photographs of painted and graf-

fitti-covered walls shared a similar two-dimensional formalism. The wall pictures were something of a departure for Siskind, however, whose initial interest in photography had been directed toward his political activism. Throughout the 1930s, he had been a member of the leftist Film and Photo League, where he oversaw group documentary projects such as "Portrait of a Tenement" and "Harlem Document." In Chicago, he continued his work on painted and graffiti-covered walls, and documented Chicago's architecture and urban facades as well as leading students in more socially-oriented projects. One of his most memorable series from the period is "Pleasures and Terrors of Levitation," an extensive series of divers at the Oak Street Beach, their figures silhouetted against the white sky like a new alphabet.

Siskind was in many ways Callahan's opposite: where Callahan was shy and found teaching at times agonizing, Siskind was a natural teacher, his years in the city schools having accustomed him to speaking in front of a group. Callahan remained devoted to his wife, Eleanor, throughout his life, whereas Siskind married several times and was a notorious womanizer. Callahan was quiet but centered, Siskind gregarious and outspoken. Somehow, though, the two formed an extremely compatible and effective team, and students recall them as almost a single entity. (Although there were other photography teachers sporadically at the ID in the 1950s—among them, Lyle Mayer, Keld Helmer-Peterson, Arthur Siegel, and, when Callahan was on leave in France during the 1957–1958 academic year, Frederick Sommer—Callahan and Siskind were the leaders of the program.) Callahan gravitated toward the beginning students, teaching them the foundation problems, and Siskind gradually took on the more advanced students, guiding their individual projects. When the graduate program began, both men met with the students to advise them on their master's theses.

Together Callahan and Siskind shaped the new undergraduate curriculum. Callahan increasingly emphasized working in series, so students could follow an idea in a sustained manner; this would eventually lead to the master's thesis. Siskind developed some new assignments to add to the evolving batch from the school's early days. The "copy problem," in which students attempted to duplicate exactly the tones of another print, taught technical skills, while his "significant form" problem sent students to Chicago's conservatories to photograph plants in distilled form. But it was Siskind's experience on group documentary projects that would have some of the most impact in the 1950s.

He began leading collaborative student projects to photograph local public housing developments, the elderly, and an extended record of the buildings of Louis Sullivan. “The Sullivan Project,” as the latter came to be known, began in the fall of 1952, and involved students such as Len Gittleman and Richard Nickel. The students documented Sullivan buildings throughout Chicago and the Midwest, exhibited the photographs, and planned to publish a book; although the book never happened, Nickel made the project the subject of his 1957 master’s thesis and worked to preserve the buildings. In 1956, Callahan and Siskind outlined the undergraduate curriculum in an article in *Aperture* called “Learning Photography at the Institute of Design.” They described the course of study over four years, from undertaking the foundation course, then clarifying technique, then experiencing the photographic disciplines or traditions (such as portraiture, journalism, architecture, and so on), and finally engaging in a planned project. Their goal, as they stated it, was “from within the framework of a broad professional education to open an individual way.” This was the beginning of a marked departure for photography at the Institute of Design; it became at once more vocational and more personally expressive.

In the spring of 1950, a few students had approached Callahan asking to continue on in a graduate capacity, but the school offered no further study in photography. Callahan convinced IIT to allow a graduate degree, and, later with Siskind, guided the students in producing a concentrated series, or body of work. In 1952, the first Master’s of Science degrees in photography were granted to Marvin Newman, Jordan Bernstein, and Floyd Dunphey; Newman’s thesis was an exploration of the series form itself. The thesis project became the model for future graduate study at the ID, and indeed for advanced photographic inquiry throughout the country. Many students would go on to conduct sustained photographic projects and received master’s degrees at the Institute of Design, and many of these would institute similar programs in schools across the United States.

Some key events in the late 1950s shaped the way the ID’s photographic program evolved. In 1955, the school selected a new director, Jay Doblin; that same year, it moved from Dearborn Avenue on the north side to Crown Hall, on IIT’s south-side campus. Doblin, a commercial designer whose appointment was protested by most of the faculty and students because of his business orientation, had little interest in artistic photography. At the same time, however, he allowed the small program to

continue without much interference from the administration, and this relative isolation provided Callahan and Siskind with a great deal of freedom. The move to Crown Hall physically integrated the ID with IIT but removed the school from the city’s center of activity. The photography program also began to gain some a national reputation through the stature of Callahan and Siskind as well as such publications as their *Aperture* essay; *The Student Independent*, a 1957 student-produced portfolio in an edition of nearly 500; and the ID’s first book, *The Multiple Image: Photographs by Harry Callahan*, published in 1961.

In 1961, *Aperture* also published an issue devoted to the graduate photography program at the ID, with an introduction by Arthur Siegel and featuring the thesis photographs of Joseph Jachna, Kenneth Josephson, Ray K. Metzker, Joseph Sterling, and Charles Swedlund. Among the top students in the program, all five would go on to successful photographic and teaching careers. Jachna explored water in his thesis, while Josephson studied the multiple image in different forms, Metzker documented Chicago’s Loop, Sterling focused in on the American teenager, and Swedlund presented an experimental approach to the nude. Although quite different in subject matter and approach, all shared a certain ID style—contrasty black and white and based in a graphic sensibility—and a goal of personal expression through sustained inquiry. In a shift away from Moholy’s original idea of photography as part of an integrated curriculum, it had now become a separate discipline, and experimentation was now put to the service of picture-making. The most important change at—and contribution of—the ID in this period was the emphasis on individuality and subjectivity in photography, and the development of the series and body of work. More change would occur in the 1960s, with the departure of Harry Callahan and a changing academic and political climate.

### **The Institute of Design, 1961–1978: The Siskind and Siegel Years**

In 1961, Callahan left the Institute of Design to join the faculty at the Rhode Island School of Design, and Siskind became the head of the Photography Department. During the 1960s and into the 1970s, there were many important changes at the school. An increasingly large number of students joined the graduate program and earned master’s degrees in this period, and the photography program, under Siskind’s leadership and eventually that of Arthur

Siegel, grew more and more independent from ID and IIT. Both the artistic and political climate changed dramatically during these years, and had their effect on photographic practice at the school. And it was during this period that students were trained in large numbers to become photography teachers, directing photographic programs at new and established institutions across the country and propagating an ID philosophy and pedagogy to new generations of students.

Siskind was the primary draw for students who came to study at the ID in the 1960s. Although he was assisted by former student Joseph Jachna, who taught from 1961 to 1969, and various other teachers for much shorter periods—Reginald Heron, Frederick Sommer, Wynn Bullock, Joseph Sterling, Charles Swedlund, and Ken Biasco—he more or less embodied the program. Classes consisted of seminars and critiques in which students presented their thesis work to Siskind, and additional meetings were as likely to be at a student-faculty party as in a classroom. The ID and IIT administration allowed the program a great deal of independence, and photography became increasingly isolated from the other departments at the school. But although the focus was now on the graduate thesis project, students still began with the foundation as initiated by Moholy-Nagy and modified by Callahan and Siskind.

The 1960s witnessed the rise of environmentalism, free love, hallucinogenic drugs, and the anti-war and civil rights movements. The times were manifested photographically in a renewed interest in photographic landscapes, nudes, psychedelic experimentation, and politically grounded documentary photographs. ID students were affected by the times in varying degrees, but it is clear that photography there, as around the country, began to look different from that of the preceding generation. At the ID, students began to move beyond the solitary frame, using such techniques as collage or inserting photographs in their photographs, printing entire strips of film as a single image, and uniting two or more frames or negatives into a joined picture. The nude (both male and female) became a subject of intense exploration, a screen upon which different experimental techniques were projected. Students increasingly inserted themselves into the photograph, bypassing a detached abstraction or documentation in favor of a more self-conscious approach to photography. A select list of the almost 50 photographers receiving master's degrees in the 1960s includes Barbara Crane, Reginald Heron, and Thomas Porett (1966); Thomas Barrow, Kurt Heyl, Thomas Knudtson, William Larson, Art Sin-

sabaugh, and Judith Steinhauser (1967); Rosalyn Banish, Barbara Blondeau, Keith Smith, and Geoffrey Winningham (1968); and Kenneth Biasco and Linda Connor (1969). Their thesis projects followed, in reach and scope, the standard laid out in the 1950s: sustained investigations of a particular topic or technique, they originated from the foundation course assignments and expanded upon them with individual vision.

Siskind was retired by the school in 1970, and returned to teach classes in 1971 before joining Callahan at the Rhode Island School of Design. Four years before his departure, however, he had rehired Arthur Siegel to help teach the graduates, and Siegel once again became head of the photography program in 1971, where he remained until his death in 1978. With his training as a student at the New Bauhaus in 1938, experience founding the photography department in 1946, and commitment to teaching there sporadically throughout the 1950s, Siegel was the last remaining link to Moholy-Nagy's program. As irascible and brilliant as ever, he was also the last in a line of charismatic photography teachers. Other faculty and visiting lecturers taught photography for short periods at the school in the 1970s, and included Patricia Carroll, Alan Cohen, Jonas Dovydenas, John Grimes, Arthur Lazar, David Phillips, David Plowden, David Rathbun, Alex Sweetman, and Garry Winogrand (whose small-format, edgy street photography would have a lasting effect on student work).

The 1970s witnessed a massive rise in graduate enrollment, with over 80 master's degrees awarded. A necessarily incomplete list would include Barry Burlison, Eileen Cowin, Antonio Fernandez, Elaine O'Neil, Judith Ross, and Robert Stiegler (1970); Calvin Kowal, Esther Parada, Lynn Sloan, and Warren Wheeler (1971); Douglas Baz, Patricia Carroll, Alan Cohen, Francois Deschamps, and Charles Traub (1972); Andrew Eskin and James Newberry (1973); David Avison, John Grimes, and Lewis Kostiner (1974); and many others in the second half of the decade. A notable change was the rise of cinematography and animation, both of which were attracting students in schools across the country. Cinema, long a favorite medium of Moholy-Nagy, had been an active part of the photography program since as early as 1942, and many students and teachers had made films independently or as part of a class during the 1950s and 1960s. In the late 1960s, students began to earn degrees with thesis projects in cinematography, and after 1971, cinema became separate from still photography. Under teachers such as Larry Janiak, students produced short, experimental, and

documentary films that emerged from their solid foundation in photography.

One of the most striking phenomena during this period was the impact the Institute of Design had on graduate photographic education nationwide. As the country began to devote more funds and efforts toward higher education in the 1960s and 1970s, new colleges began to sprout up and old ones expanded their art departments. The ID, at this time, was one of the few institutions to train photography teachers, and an extraordinary number of its graduates went on to head or found photographic programs. In the process, the ID's graduates exported its unique pedagogy: problem-based learning, with emphasis on a significant body of work, rooted in the European avant-garde and tempered by American individual subjectivity.

After Siegel died in 1978, the school's last link to the New Bauhaus was gone. By then, the ID was already heading in some different directions, away from the kind of photography that had been practiced for its first four decades. Film and animation were eventually cut from the curriculum, and, under the direction of John Grimes, the school began early on to investigate digital technologies. Grimes hired such teachers as David Plowden, Patty Carroll, and Jay Wolke to continue the instruction of photography, and after 1985, the two possible areas for specialization became computer imaging and documentary photography. The graduate program continued through the early 1990s, but the undergraduate program in photography was eliminated in 1994, and the concomitant loss of faculty eventually shrank the master's program as well; the last strictly photographic theses were completed in 2001. Photography has now been absorbed, as a tool of visual communications, into the graduate design program as a whole—in a way, returning the school and the program to Moholy-Nagy's original goals of a more integrated education.

ELIZABETH SIEGEL

*See also:* **Abbott, Berenice; Architectural Photography; Bauhaus; Blumenfeld, Erwin; Callahan, Harry;**

**Connor, Linda; Digital Photography; Documentary Photography; Industrial Photography; Ishimoto, Yasuhiro; Josephson, Kenneth; Manipulation; Modernism; Moholy-Nagy, László; Multiple Exposures and Printing; Museum of Modern Art; Newhall, Beaumont, Plowden, David; Nude Photography; Photogram; Sandwiched Negatives; Siskind, Aaron; Solarization; Sommer, Frederick; Strand, Paul; Street Photography; Stryker, Roy; Winogrand, Garry**

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# THE INTERNET AND PHOTOGRAPHY

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In the last years of the twentieth century, the proliferation of digital photographic technologies converged with rapidly expanding access to the global networking of computers. The result, for both professional and amateur photographers, is a transformed medium whose online component has encompassed, merged, expanded, and altered previous practices. Sending photographs at electronic speed has become commonplace. Photography's past as well as its present output has been scanned into the system, producing an unprecedented number of images for scholarly, personal, and commercial use. Museums, galleries, and photography festivals now display their collections to global audiences. Photojournalism in online newspapers and magazines has the currency of broadcast news while offering a range of display options impossible to achieve in print. Camera stores, film-processing labs, and photo pornographers have set up shop in the virtual world. Thousands of websites provide both professional and amateur commentary on the descriptive, historical, interpretive, and technical aspects of the medium.

Online photography is the product of a second stage in the development of computer connectivity. The first stage, the founding of the internet, began with a proposal made by the Rand Corporation in 1962 to find a means of linking military computers. It was only in 1969 that four computers were able to "talk" to each other. What we now call the internet is a product of the Transmission Control Protocol/Internet Protocol (TCP/IP) established in 1983. The Protocol allowed for the connection of an infinite number of computers in a global network, each identified by its Internet Protocol (IP) number. While creators of the internet saw it as having limited academic, business, or military applications, its origins coincided with the advent of desktop computing. As a result, the 1,000 computers linked to the internet by the end of 1984 grew to an estimated 1 million interconnected machines in 1992.

The second stage of computer connectivity was marked by the invention of the World Wide Web by Timothy Berners-Lee in 1991. The web operates within the internet to link informational "sites" rather than physical computers. It was made far more useful in 1993, when a University of Illinois student, Marc Andreessen, released Mosaic, the first

web browser. Mosaic, which would later become Netscape, allowed users to find websites on the basis of the information within them, sparking a second growth spurt in computer connectivity. The number of sites grew from 600 in 1993 to 1 million in 1997. At the end of 2004, it was estimated that there were more than 20 million sites on the web accessible to more than 900 million people.

While the internet in its first decade was used largely for the transmission of text (e.g., email), both the worldwide web and the browsers designed for it could accommodate images. At first, these images were provided by industrial scanning equipment and could only be housed within relatively large servers. Access to images, given the computer and modem speeds of the day, was frustratingly slow. But the exponential increases in computer speed and memory and the introduction of broadband connections during the 1990s provided an incentive for an increasing number of images on the web. Conversely, the growing availability of images inspired consumers to buy ever faster computers with ever larger memories and to connect them to ever faster online services.

The startling improvements in computer speed, capacity, and connectivity were complemented by the advent of the digital camera. Digital imaging techniques had been developed by NASA and a number of independent laboratories (e.g., the Image Processing Institute at the University of Southern California) as early as the 1960s. But it wasn't until 1990 that Kodak proposed the current set of standards for digital photography. The following year, Kodak sold the first digital camera to be manufactured according to those standards, a Nikon F-3 equipped with a 1.3 megapixel sensor. From 1994–1996, consumer digital cameras, designed for interface with a home computer, were marketed by Apple, Kodak, Casio, and Sony. Like computers, the capacity of digital cameras increased rapidly, while their price fell, and by the end of the 1990s, peripherals such as scanners and photo printers also became available to home consumers.

Half a decade after the convergence of digital photography and online technologies, photography itself is the subject of websites dedicated to a wide variety of activities pertaining to the medium. Local

photographers and photo supply shops have their own websites while many of the major photographic companies maintain elaborate sites dedicated to their products and their history. Personal websites offer family photographs, amateur art photography, and self-styled commentary on the technology and aesthetics of the medium. Chatrooms and newsgroups, maintained by internet service providers, offer discussions of the medium and its specialized components. Students of photography may find a variety of photography courses, ranging from collections of tips from self-styled experts to university-based curricula. Established photography journals such as *The British Journal of Photography*, the American *Popular Photography*, and the French *ReVue Photography* offer online editions. Entirely online “zines,” like *Online Photography*, and *Digital Photography and Imaging International* offer news and how-to articles, as well as links to the work of lesser-known photographers.

As photography-oriented websites grew in number and diverged wildly in quality, photography enthusiasts began posting lists of what they had found to be the most worthy links. One of the first of these “portal” sites, *Bengt's Photo Page*, was created in Sweden by Bengt Hallinger in 1996. As of this writing, it continues to offer a vast number of links to online photo exhibitions, digests, how-to articles, magazines, user groups, and a set of links to digital photography news groups. Charles Daney's *Photography Pages* provides a slightly different though no less extensive selection of links. *Still Journal* provides articles and reviews and a “portal to the art, technique, history and culture of photography.”

Amateur photography websites proliferate, especially those of local camera and photography clubs. Vernacular uses take many forms, including the “Are You Hot” website, wherein an individual can post a photo, presumably his or her own, and be evaluated by others. Professional organizations, such as the Society for Photographic Education, feature extensive and informative websites to communicate with their members.

Photojournalists, who were among the pioneers in the use of digital cameras, have continually expanded the uses to which internet photography has been put. Digital images are instantly transmitted worldwide to editors who have an unprecedented range of options in editing and presenting them. Newspaper and magazine websites offer photo essays, often with voice-over commentary as well as photo galleries that contain collections of images not shown in the print edition or held over well beyond its run. One of the first uses of

these galleries came with the death of Princess Diana in 1997—though by the turn of the century, this practice had become a standard item on the websites of most major publications. The events of September 11, 2001, depicted in extensive archival sites in journals worldwide, created photographic coverage of a single event unprecedented in terms of the number of posted images and their accessibility.

Traditional photo agencies, such as Magnum Photos or Alinari, moved quickly into the digital age, developing detailed sites for interested individuals, professional researchers, and commercial visitors.

The internet and world wide web also facilitated sales of archival photographs, providing an impetus for the creation of ever larger and more accessible photo archives. Among the largest of these commercial archives is TimePix (with archival images from *Time*, *Life*, *People*, *Fortune*, and *Sports Illustrated* as well as the million-image Mansell collection). Other online suppliers of archival images include WireImage, PhotoDisc, and Microsoft's digital photography company, Corbis which, in 1995, purchased the Bettmann Archive's 17 million images to achieve a collection of some 70 million photographs. Many of the larger circulation newspapers and magazine have online “stores” marketing their own photo archives.

With the spread of the internet as an educational tool, other photography collections make samples of their holdings and their exhibitions available online for research and teaching purposes. George Eastman House and the Library of Congress have been leaders in this practice, the Library currently offering over 300,000 of its 5 million images accessible online. Other institutions, such as the International Museum of Photography, the New York Public Library, the University of California at Riverdale Museum of Photography, and Musée de l'Élysée Lausanne Museum provide a diverse selection of historical photographs and current exhibitions. Local and regional archives also make use of the internet, either individually or collectively, as exemplified by sites such as *British Columbia Historical Photographs Online*. The internet has also spawned its own, entirely online photography museums. One of the earliest and most extensive is the *American Museum of Photography*, founded by William B. Becker in 1996 based on his personal 5,000-image collection of historical photographs.

In addition to these general collections, the history of photography is well served by a number of additional online resources. Among these are Robert Leggat's *History of Photography* site, founded in 1997 as an overview of the subject and, of course, *PhotoHistorians*, a site maintained by Professor

William Allen at Arkansas State University with hypertext links to hundreds of individuals interested in the history of the medium. Professor Andrew Davidhazy at the Rochester Institute of Technology posts a site with links to the many areas of photography history in which he has an interest. The *Midley History of Photography* site is a collection of articles and unpublished materials by R.D. Wood on the history of early photography. Early photography is also well documented, including sites maintained by *Maison Nicéphore Niépce*, *The First Photograph* site posted by the Harry Ransom Research Centre of the University of Texas, Austin, and the *Daguerreian Society*. Mike Ware's *Alternative Photography Pages* contains an encyclopedia of historical processes while a single process is covered in exemplary detail on *Stanford University's Albumen* site. Examples of other specialized histories include the late Peter Palmquist's *Women in Photography* site, the extensive *History of Photography in Japan*, and the detailed corporate timeline published by Kodak on its website. Organizations such as The Royal Photographic Society, The Photographic Historical Society of Rochester, New York, and la Société française de photographie provide useful portals, not only to their own members but also to other photography organizations.

Specialized interests in photography are also well served by the internet. Virtually any genre in photography can be quickly accessed through formal or informal groups' postings on the web. Sites for architectural photography, aerial and panoramic photography, glamour and fashion photography, and industrial photography are particularly prominent.

As it has evolved into a marketing tool, the internet has also become a primary means for the buying, selling, and trading of antique cameras, both in the large auction sites such as eBay and in more specialized sites. The German site, *Classic Cameras*, provides an introduction to the development of the camera along with worldwide links to individuals buying, selling, and trading old cameras. Two other sites also offer this latter function as well as links to other classic camera sites: *The Classic Camera Website* and Don Colucci's *Antique and Classic Camera Website*. A singularly non-commercial escape from the online antique camera world is the virtual tour of *Canon's Camera Museum* in Japan.

In less than a decade, online photography has evolved its own unique forms of photographic exhibition. Fritz Nordengren's site, *Behind the Viewfinder—A Year in the Life of Photojournalism*, is an exchange of work and ideas by ten diverse photojournalists who, along with Nordengren, engaged in a very public communication beginning in January

of 1998. Sites like *Photo.net* and *Qiang Li's Photo Critique Forum*, in addition to offering familiar commercial portal links, offer a forum whereby individuals critique one another's photographs.

Finding photographic images on the internet became increasingly easy, as most search engines, notably Google, created special image-only searches. Searches turn up both fine arts photographs and any number of amateur postings, creating unique "virtual galleries" with every search.

The sum total of the services made possible by the convergence between photography and the internet has yielded a profound change in how the visual world is accessed by that one sixth of the world's people with access to the internet. It's clear that online photography has contributed to the so-called digital divide, the growing difference in informational access between that one sixth of the population and the five sixths without computer access. The computer has become a kind of gatekeeper for social inclusion, and it will likely be the work of the twenty-first century to first determine and then moderate the computer's shaping of the visible world.

RENATE WICKENS

**See also: Archives; Camera: Digital; Corbis/Bettmann; Digital Photography; Life Magazine; Professional Organizations**

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 Classic Camera Website [http://www.cosmonet.org/camera/index\\_e.html](http://www.cosmonet.org/camera/index_e.html)  
 Corbis [www.corbis.com](http://www.corbis.com)  
 Daguerreian Society <http://www.daguerre.org/>  
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 First Photograph <http://www.hrc.utexas.edu/exhibitions/permanent/wfp/>  
 George Eastman House <http://www.eastmanhouse.org/>  
 History of Photography in Japan <http://photojpn.org/HIST/hist1.html>  
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 New York Public Library digital collections <http://digital.nypl.org/>  
 Musée de l'Elysée Lausanne <http://www.elysee.ch/>  
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 Photo.net <http://www.photo.net/>  
 Popular Photography <http://www.poppphoto.com/>  
 Qiang Li's Photo Critique Forum <http://www.photocritique.net/>  
 ReVue Photography <http://www.revue.com/>  
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 Royal Photographic Society <http://www.rps.org>  
 la Société française de photographie <http://www.sfp.photographie.com/>  
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 WireImage <http://www.wireimage.com/>  
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## INTERPRETATION

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To interpret a photograph is to make sense of it for oneself and to learn what it means to others. For many viewers, photographs seem to be transparent, obvious, like looking at actual persons, things, and events in the world, and in little need of interpretation as images. Because photographs are made from light reflecting off of people, places, and objects in the world, they have attributes of what C. S. Peirce called “indexical” qualities. The photographic sign is caused by what it signifies, or in Roland Barthes’s definition, a photograph is “that which has been.” Thus, given this causal connection to reality and an inherited Renaissance style of realistic depiction, people often view snapshots, news photographs, advertising images, and art photographs as transcriptions of reality rather than as opinionated and

influential constructs bearing situated knowledge and invested expressions. Photographs are factual, fictional, and metaphorical, and need to be interpreted. The interpretation of art, for Arthur Danto, entails seeing the work as being about something, projecting a point of view by rhetorical means, requiring interpretation within a cultural context.

In Ernst Gombrich’s and Nelson Goodman’s view, there is no innocent eye, and by implication, no innocent camera, or viewer. According to Goodman,

the eye functions not as an instrument self-powered and alone, but as a dutiful member of a complex and capricious organism. Not only how but what it sees is regulated by need and prejudice. It selects, rejects, organizes, discriminates, associates, classifies, analyzes,

## INTERPRETATION

constructs. It does not so much mirror as take and make; and what it takes and makes it sees not bare, as items without attributes, but as things, as food, as people, as enemies, as stars, as weapons.

(Goodman 1976)

An interpretation of a photograph is a thoughtful response in language to its subject matter, medium, form, and the context in which it was made and in which it is seen. Interpretations, like photographs, are constructs. When we interpret we do not merely report meaning, we build it and then report it; interpretation is a process of discovery and invention.

To interpret is to make meaningful connections between what we see and experience in a photograph and what else we have seen and experienced. Richard Rorty says that “reading texts is a matter of reading them in the light of other texts, people, obsessions, bits of information, or what have you, and then seeing what happens.” Jonathan Culler prods interpreters to

ask about what the text does and how: how it relates to other texts and to other practices; what it conceals or represses; what it advances or is complicitous with. Many of the most interesting forms of modern criticism ask not what the work has in mind but what it forgets, not what it says but what it takes for granted.

To interpret a photograph is to ask and answer such questions as: What is this that I see? How was it made? What is it about? What does it represent or express? What did it mean to its maker? What did it mean to its intended viewer? What is it a part of? What are its references? What is it responding to? Why did it come to be? How was it made? Within what tradition does it belong? Interpretations are built by individuals and shared. Eventually cumulative answers to interpretive questions, offered publicly by informed interpreters, most often art historians, critics, curator, and photographers themselves, are received as conventional understandings that are generally shared in scholarly venues by a community of like-minded interpreters and then passed on as what are essentially canonical understandings, in short, the accepted view by which subsequent interpretations are made. Such conventional interpretations of photographs are recorded in history of photography courses, encyclopedias, exhibition catalogues, and especially in historical texts.

Socially minded interpretations broaden conventional interpretations by examining the social implications and consequences of images. Allan Sekula, for example, advocates that we “regard art as a mode of human communication, as a discourse anchored in concrete social relations, rather

than as a mystified, vaporous, and ahistorical realm of purely affective expression and experience.” Socially interpretive questions include answers to these kinds of questions: What ends did the image serve its maker? What purposes, pleasures, or satisfactions did it afford its maker and its owner? Whom does the image address? Whom does it ignore? How is it gendered? What problems does it solve, allay, or cause? What needs does it activate or relieve?

To interpret an image is also to make personal sense of it by asking and answering such questions as: What does this image mean to me? Does it affect my life? Does it change my view of the world? A requirement for an interpretation by some scholars is that it changes one’s life. Rorty, in the Pragmatist tradition, argues that there should be no difference between interpreting a work and using it to better one’s life: A meaningful interpretation is one that causes one to rearrange one’s priorities and to change one’s life. In the phenomenological tradition, for Hans Gadamer and Paul Ricoeur, the purpose of interpretation is to make the artwork one’s own. Ricoeur asserts that interpretation involves appropriation by which the interpreter makes what is interpreted one’s own through the endeavor to make sense of it in the light of his or her personal experience. Because an artwork has an existence of its own, Ricoeur adds the requirement that the work interpreted must be understood as well as appropriated.

Feelings guide interpretations. As Goodman argues, “The work of art is apprehended through the feelings as well as through the senses. Emotional numbness disables here as definitely if not as completely as blindness and deafness.” Israel Scheffler negates the false dichotomy between thinking and feeling: “Reading our feelings and reading the work are, in general, virtually inseparable processes...Emotion without cognition is blind, cognition without emotion is vacuous.”

Conventional, social, and personal interpretations are not mutually exclusive and ought to correctively enhance one another. A conventional interpretation that ignores social implications of what it interprets is lacking in complexity and relevance. A social interpretation, however, that ignores conventional knowledge of what it interprets risks lack of correspondence to relevant facts of origin. A personal interpretation that is uninformed by conventional knowledge and social insights is most likely too personal to be relevant to what is being interpreted.

As Umberto Eco asserts, texts have rights: All images set limits as to how they can be interpreted. The rights of an image are established in part by

the internal textual coherence of the image that sets itself firmly against any uncontrollable urges of the interpreter for social betterment or personal meaning. Nevertheless, “photographs’ rights” are often and seamlessly overridden by the printed words that accompany them, or by the contexts in which they are shown: a Lennart Nilsson photograph made for scientific meaning of an intra-uterine fetus can readily be supplanted by placing it on placards in demonstration for or against abortion rights. In practice, photographs mean through use. Responsible interpretative endeavors can rectify misuses of images.

If one wants a plausible interpretation of a photograph, one cannot just fix on one or two elements of the photograph and forget about the rest of the elements in the image and in its causal environment. There is a range of interpretations any work will allow that is socially constituted by consensual agreement of pertinent practitioners. As Eco asserts, certain readings prove themselves over time to be satisfactory to the relevant community of interpreters. For Eco, “certain interpretations can be recognized as unsuccessful because they are like a mule, that is, they are unable to produce new interpretations or cannot be confronted with the traditions of the previous interpretations.”

It is not the goal of interpretation to arrive at a right interpretation, but rather interpretations that are reasonable, informative, convincing, enlightening, satisfying, and that allow interpreters to continue on their own. Contrarily, weak interpretations might simply be inane, far-fetched, unresponsive, unpersuasive, irrelevant, boring, or trivial. Nor is it the goal of interpretation to arrive at a single, cumulative, and comprehensive singular interpretation. Images are not the kinds of things that reduce to singular meanings, and informed interpreters of images are not the kind of responding individuals who are looking for simple, single meanings. There are many different interpretive answers to the different questions interpreters ask. Multiple interpretations are valuable in that they direct a viewer’s attention to an aspect of an image that the viewer might not otherwise see and ponder. Good interpretations inspire other interpretations and engender further discourse.

Some interpretations are better than others. Interpretations can be evaluated by criteria of coherence, correspondence, and completeness. Coherence is an external and independent criterion asking that the interpretation make sense in itself, as a text. The criterion of correspondence asks that the interpretive text match what is seen in and known about the image being interpreted. Interpre-

tations ought also to account for all that is included in the image and what contextual knowledge is available about its origins.

Interpretations of an image ought not to rely exclusively on or be limited to what the maker of the image meant the image to mean. As Israel Scheffler argues,

human creation is always contingent, always experimental, always capable of yielding surprises—not only for others, but for the human creator himself. The product humanly made is never a pure function of creative purpose and foreseeable consequences of the maker’s actions. The human maker does not fully own his own product.

Intentionalists, however, believe that an image does have a meaning and the meaning is determined by the maker of the image. A significant limitation of Intentionalism is that it commits one to the view that there is a singular meaning of a work, and a single correct interpretation of it, namely, the maker’s meaning.

In opposition to Intentionalists, Conventionalists maintain that meanings that can be reasonably attributed to an image are based on the linguistic, cultural, and artistic conventions at work when the image was made. Nor does it make sense to limit what a photograph might mean based on what its maker says it means. To rely on the artist’s intent for an interpretation of an artwork is to put oneself in a passive role as a viewer. Reliance on the artist’s intent unwisely removes the responsibility of interpretation from the viewer; it also robs the viewer of the joy of interpretive thinking and the rewards of new insights into images and the world. Thus the maker’s intent might play a part in interpretation, but ought not determine a work’s meaning.

Interpretations can discourage further interpretations. Karen-Edis Barzman refers to these as “master readings” that have “a dependence on so much erudition that the reader is disarmed and even daunted at the moment of reception, a moment in which asymmetrical power relations between writer and reader are at least implicitly affirmed.” Such interpretations position the viewer asymmetrically as a passive recipient of fixed meaning (the interpreter’s), harmfully deny the plurality of interpreters, and suffocate thought.

They presume to read authoritatively for their audiences, universalizing their own situated perceptions, fixing meaning with the stamp of finality, and thus rhetorically denying their readers the possibility of intervening interpretations themselves.

TERRY BARRETT

*See also:* **Barthes, Roland; Ethics and Photography; Image Theory; Ideology; Photographic “Truth”;**

**Representation; Sekula, Allan; Social Representation****Further Reading**

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## YASUHIRO ISHIMOTO

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**American, Japanese**

Yasuhiro Ishimoto's work embodies a unique mixture of Japanese, American, and European influences. Born to Japanese parents in San Francisco in 1921, he has worked as a Japanese citizen since 1961, using a number of traditional Japanese themes. As further proof of his impeccable Japanese credentials, he was included in the canonical *Photography and The National Museum of Modern Art, Tokyo 1953–1995* exhibition curated by Masuda Rei at the National Museum of Modern Art, and he was named a Man of Cultural Distinction by the Japanese government in 1997. This belated identification of his work as a part of the modern Japanese photographic tradition has overshadowed the pivotal influence of the Bauhaus in his photographic education and obscured the importance of the formative years that he spent in the United States.

Although born in the United States, Ishimoto returned to Japan at age three with his parents to begin his schooling. Being born in the United States granted him automatic citizenship, and in 1939, when he graduated from high school, he returned to the United States to go to college. He began studies in agriculture at the University of California, but in 1942 his plans were interrupted by the outbreak of World War II. Despite being a citizen, he was interned in Armach, Colorado with

other Japanese Americans. Although this forcible confinement could have been traumatic, he claims that, as a young man, he was easily able to endure the fieldwork, and the enforced break in his college studies gave him time for contemplation that he would otherwise have lacked.

At the end of the war, Ishimoto began studies in architecture at Northwestern University, Evanston, Illinois. Soon, however, after reading László Moholy-Nagy's *Vision in Motion*, he transferred to the celebrated photography program at Chicago's Institute of Design. This program had been founded in 1937 by Moholy-Nagy as The New Bauhaus, and, by his death in 1946, it had incorporated many of the same tenets of design faith that the original Bauhaus in Dessau had espoused. Although he was under the tutorship of the inspirational Harry Callahan and supervised by Aaron Siskind, Ishimoto soon developed his own method of working and won the Moholy-Nagy Prize in 1951 and then again in 1952.

After graduating from the Institute of Design in 1952, Ishimoto returned to Japan. His big break came shortly thereafter, when one of his photographs was selected to be part of the monumental 1955 *The Family of Man* exhibition being put together by Edward Steichen at the Museum of Modern Art in New York. The picture, of a young girl loosely tied to a tree in a game of hide-and-peek,

captures an exhilarating childhood moment in which the adult gaze of the audience gets caught between constraint and play, sexuality and innocence. The world tour of *Family of Man* brought his work to a global audience and provided him with the opportunity to publish a 1958 collection of his work in Japan as *Aru Hi Aru Tokoro (Someday Somewhere)*.

Shortly after the *Family of Man* exhibition, in 1956, Ishimoto married Shigeru, to whom he remains married. The couple returned to Chicago in 1958, living there until 1961 when they moved to Japan, where Ishimoto applied for and received citizenship. While in Chicago, however, Ishimoto had put together two series of pictures that illustrate the three major influences on his work: the city life of Chicago, traditional Japanese art, and the principles of the New Bauhaus.

In the years after his book *Aru Hi Aru Tokoro* won the 1958 New Talent Prize of the Japanese Photography Critics' Association, he compiled two other books: *Chicago, Chicago*, a lyrical portrayal of life in Chicago at the end of the 1950s, and *Katsura*, an architectural anatomy of the seventeenth-century Imperial detached palace (or "Villa") at Katsura. Although the subjects of *Chicago, Chicago* and *Katsura* are quite different from one another, depicting different eras in different countries, Ishimoto drew on the Bauhaus aesthetic in capturing them. On the one hand, Ishimoto presents life in Chicago according to the principles of Moholy-Nagy's *Vision in Motion*, observing and structuring the inner life of his fellow humans through their interactions with the new technology. On the other hand, he presents the Imperial design of the Villa at Katsura as if it were a result of Bauhaus geometrical design theories *avant la lettre*.

Along with Moholy-Nagy, Ishimoto can count Hiroshige, the nineteenth-century painter, and Bashō, the Japanese Haiku poet of the seventeenth century, as major influences. Each of them, in their respective disciplines, was a master of the genre representing each of the customary stations along the Tokkaido—the major road linking the capital at Edo (modern-day Tokyo) to the Emperor in Kyoto. From Hiroshige, he took elegance and an ability to catch a moment in time; and from Bashō, a contemplative delight in tiny details. Rather than coach stops at guest houses along a road, Ishimoto's stations of the Tokkaido are the 29 "JR" station stops between Tokyo and Kyoto on the publicly-owned *Yamanote-sen* of the national Japanese Railway. The poignant pictures in *Yamanote-sen 29* are a further illustration of his ability to grasp a historical design in the context of modern technology.

The same elegance and contemplative regard found in *Yamanote-sen 29* are also found in the sequences of clouds, footprints, and crushed leaves that comprise an increasing proportion of his work in the 1990s. Ishimoto had addressed these subjects earlier in his career, but he has dwelt on them—pushing them to abstraction—even as the patient clarity of his earlier work was helping him become accepted as one of the main talents in twentieth-century Japanese photography. His influence on the younger generation of Japanese photographers and especially on members of the VIVO (Esperanto for "life") group has so far come from this earlier phase. Most notable among the members of that group who were affected by the intimate moments he found in the city were Ikko Narahara, Eikoh Hosoe, and Kukuji Kawada.

Ishimoto continues to take and print photographs. Since before his studies at the Institute of Design he has printed his own pictures, a practice that explains why his gelatin silver prints are never larger than 11 × 14 inches—the largest size he can print in his darkroom. Along with re-envisioning his classic series in his 1983 color pictures of the Katsura palace, or his collection *Chicago, Chicago 2* of the same year, Ishimoto re-investigates his old negatives, allowing him to rediscover his former triumphs and fashion new insights from them.

DAN FRIEDMAN

*See also:* **Bauhaus; Callahan, Harry; Institute of Design; Moholy-Nagy, László; Photography in Japan; Photography in the United States: the Midwest; Siskind, Aaron**

### Biography

Born in San Francisco, 14 June 1921 to Japanese parents; moved to Japan in 1924. Graduated from Kochi Prefectural Agricultural High School, 1939; traveled to United States, 1939. Studied agriculture at the University of California, Los Angeles; interned in Japanese-American camp, 1942–1944. Enrolled in architecture program at Northwestern University, Evanston, Illinois, 1946. Studied with Harry Callahan and Aaron Siskind 1948–1952 at Institute of Design (ID), Chicago. Won prize in young photographers' contest sponsored by *Life* magazine; ID's Moholy-Nagy Prize 1951, 1952. Returned to Japan, 1953. Married Shigeru, 1956. Won New Talent Prize of the Japanese Photography Critics' Association for his book *Aru Hi Aru Tokoro (Someday, Somewhere)* in 1958. Lived and photographed in Chicago, 1958–1961. Returned to Japan and won Camera Art Award for "Face of Chicago" in 1962. Obtained Japanese citizenship, 1969. Mainichi Art Award for his book *Chicago, Chicago*, 1969. Received the Annual Award of the Japan Photography Association and the Ministry of Education's Art Encouragement through the Selection

## ISHIMOTO, YASUHIRO

of Excellence Award, 1978. Japanese government awarded him Medal of Honor with Purple Ribbon in 1983, Order of Cultural Merit in 1993, and Man of Cultural Distinction in 1997. Lives in Tokyo, Japan.

### Individual Exhibition

- 1953 Museum of Modern Art, New York  
1954 Takemiya Gallery, Tokyo  
1960 Art Institute of Chicago, Chicago, Illinois  
1961 Museum of Modern Art, New York  
1962 *Chicago, Chicago*, Nihonbashi Shirokiya Department Store, Tokyo  
1977 *Mandala of Two Worlds*, The Seibu Museum of Art, Tokyo  
1981 *The Eleven-Faced Goddess of Mercy of Kokoku*, Seibu Otsu Hall, Otsu  
1982 *Chicago, Chicago and Someday, Somewhere*, Photo Gallery International, Tokyo  
1983 *Chicago, Chicago II and Yamanote-sen 29 (Yamanote-Line 29)*, Photo Gallery International, Tokyo  
1984 *Katsura: Space and Form*, Seibu Otsu Hall, Otsu  
1986 *Machi-Hito – Katachi (City – People – Form)*, Photo Gallery International, Tokyo  
1988 *HANA*, Photo Gallery International, Tokyo  
1989 *KATSURA*, Photo Gallery International, Tokyo  
1990 *The Photography of Yasuhiro Ishimoto: 1948–1989*, Yurakucho Art Forum, Tokyo  
1992 *Fallen Leaves and Crushed Cans*, Photo Gallery International, Tokyo  
1994 *Yasuhiro Ishimoto: KATSURA and Recent Works*, Recontres Internationales de la Photographie, Arles, France  
1995 *Recent Works: Never the Same and Ise Shrine*, Photo Gallery International, Tokyo  
1996 *Joy of Color*, Photo Gallery International, Shibaura  
1996 *Yasuhiro Ishimoto: Remembrance of Things Present*, National Film Center, The National Museum of Modern Art, Tokyo  
1997 *Yasuhiro Ishimoto: The Chicago Years*, Laurence Miller Gallery, New York and, Photo Gallery International, Tokyo  
1998 *Yasuhiro Ishimoto: Flow*, Photo Gallery International, Tokyo  
1998 *KATSURA*, Photo Gallery International, Shibaura  
1998 *Yasuhiro Ishimoto: Chicago and Tokyo*, Tokyo Metropolitan Museum of Photography, Tokyo  
1999 *Yasuhiro Ishimoto: A Tale of Two Cities*, Art Institute of Chicago, Chicago, Illinois  
1999 *Yasuhiro Ishimoto: The Mandalas of the Two Worlds at the Kyoo Gokoku-ji*, The National Museum of Art, Osaka

### Group Exhibitions

- 1953 *Contemporary Photography—Japan and America*, The National Museum of Modern Art, Tokyo  
1955 *The Family of Man*, Museum of Modern Art, New York  
1956 *Contemporary Photography—Japan and France*, The National Museum of Modern Art, Tokyo  
1960, 1961, 1963 *Contemporary Japanese Photography*, The National Museum of Modern Art, Tokyo  
1967 *Photography in the 20<sup>th</sup> Century*, National Gallery of Canada, Ottawa (toured Canada and United States, 1967–1973)  
1974 *New Japanese Photography*, Museum of Modern Art, New York

- 1977 *The Photographer and the City*, Museum of Contemporary Art, Chicago  
1979 *Japanese Photography Today and Its Origin*, Galleria d'Arte Moderna, Bologna (traveled to the Palazza Reale Milan; Palais des Beaux-Arts, Brussels; and the Institute for Contemporary Arts, London)  
1980 *The New Vision: Forty Years of Photography at the Institute of Design*, Chicago Cultural Center, Chicago, Illinois  
1984 *The Art of Photography: Past and Present, from the collection of the Art Institute of Chicago*, The National Museum of Art, Osaka  
1988 *Eight Japanese Photographers*, Photo Gallery International, Tokyo  
1990 *Tokyo: A City Perspective*, Tokyo Metropolitan Museum of Photography, Tokyo  
1991 *Innovation in Japanese Photography in the 1960s*, Tokyo Metropolitan Museum of Photography, Tokyo  
1991 *Photographs in Japan 1955–1965*, Yamaguchi Prefectural Museum, Yamaguchi  
1991 *SITE WORK: Architecture in Photography since Early Modernism*, Photographers' Gallery, London  
1995 *Photography and The National Museum of Modern Art, Tokyo 1953–1995*, National Film Center, The National Museum of Modern Art, Tokyo  
1996 *1953 Shedding Light on Art in Japan*, Meguro Museum of Art, Tokyo  
1996 *Together Again*, Gallery 312, Chicago, Illinois  
1996 *When Harry Met Aaron: Chicago Photography 1946–1971*, The Museum of Contemporary Photography, Columbia College, Chicago, Illinois  
1996 *Modern Photography*, Yokohama Museum of Art, Yokohama  
1997 *City Images in Photography from the Museum Collection*, National Film Center, The National Museum of Modern Art, Tokyo  
1998 *Waterproof*, EXPO '98, Lisbon  
1999 *The World and the Ephemeral*, Recontres Internationales de la Photographie, Arles, France

### Selected Works

- “untitled” [girl tied to tree], 1955  
*Aru Hi, Aru Tokoro (Someday, Somewhere)*, 1958  
*Chicago, Chicago*, 1958  
*Chicago, Chicago 2*, 1983  
*Katsura Villa*, 1983  
*Ise Shrine*, 1995

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Westerbeck, Colin. *Yasuhiro Ishimoto: a tale of two cities*, with Arata Isozaki and Fuminori Yuloe. Chicago, Illinois: Art Institute of Chicago, 1999.  
Otsuji, K., and F. Yukoe. *The Photography of Yasuhiro Ishimoto*. Tokyo: Seibu Museum of Art, 1989.  
Szarkowski, John, and S. Yamagishi. *New Japanese Photography*. New York: Museum of Modern Art, 1974.  
Ichikawa, Masanori, and Rei Masuda. *Yasuhiro Ishimoto, remembrance of things present: 14 Feb–30 Mar*. Tokyo: National Film Center, the National Museum of Modern Art, 1996.

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# GRACIELA ITURBIDE

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## Mexican

Now aligned with the most notable names in Mexican art, Graciela Iturbide's photographs are political, emotional, and often surprising. Though only in mid career, her place in the history of photography has been firmly established as the foremost Mexican photographer after her mentor, Manuel Álvarez Bravo. Her work emphasizes that photography more than captures the main events of the twentieth century; it looks closely at the everyday and the unusual of the contemporary world. Iturbide has more than 20 years of experience, ranging from her first project, a study of the Seri Indians in Northern Mexico (1981), to a retrospective of her work at the Philadelphia Museum of Art (1997–98). Her photography is memorable and striking because she is not limited by artificial borders. Rather, her art emphasizes that there are no minor subjects and that each moment and each act are integral to understanding the fast-paced contemporary world and the relations between the old and the new, the indigenous and the foreign, the traditional and the technological.

Born in Mexico City in 1942 as the oldest of 13 children, she remembers how she made her first contact with photography by looking through family photo albums. She married in 1962 and gave birth to three children, but after the 1970 death of her six-year-old daughter, she decided to take her life in a different direction, and she studied photography at Mexico City's National Autonomous University from 1969–72 in the Department of Cinema. It was during this time that she spent a year as assistant to Mexican photographer Manuel Álvarez Bravo, who also became her greatest inspiration. The importance of this relationship is reflected in the light, shadow, and subject matter of her work. Like her mentor, she is not concerned so much with creating distinctions between social hierarchies, but instead her photographs often concentrate on the forgotten, the impoverished, and the heterogeneous nature of modern life.

After a trip to Europe where she met Henri Cartier-Bresson, she returned to Mexico and became very active in the Mexican art world, and in 1978 she was a founding member of the Mexican

Council of Photography. Her opportunity to make an important contribution to the history of photography came in 1979, when renowned Mexican artist Francisco Toledo asked her to do a series of photographs of his hometown, Juchitán, Oaxaca, in southern Mexico. Juchitán is known throughout Mexico for its matriarchal society and for women of such strength and loveliness that they are often referred to as having bewitching powers. Iturbide photographed this indigenous Zapotec community and documented the powerful and multi-faceted role of these women as healers, community leaders, and merchants. In this series, she captured some of the most powerful images of the Mexican indigenous and was awarded the first prize at France's prestigious people "Mois de la photo" in 1988.

Iturbide is passionately interested in the role of women in the community, and the overwhelming physical presence of her subject matter from the "Juchitán" series is felt in photographs such as *Our Lady of the Iguanas* (Nuestra Señora de las iguanas) 1980 depicting a Juchitán merchant wearing a headdress of live iguanas, a common sight in the Isthmus of Tehuantepec. In these photographs, she transforms the everyday into the mystical, the surreal, the enchanting. It is clear to see how, like her predecessors such as Rufino Tamayo and Frida Kahlo, Iturbide's work directly addresses the relation between history and the present, between the indigenous and the modern world. Her photographs often reveal the mixture of the pre-Hispanic, the Catholic, and the modern. Each image is a conscious dissection of the impact that technology and contemporary society have made on traditional cultures in Mexico and other regions of the world and the ways these cultures are surviving the New World Order. In photographs such as *Angel Woman* (Mujer Angel) 1979, which portrays a Seri Indian walking into the Sonoran desert with a boom box, and *The Store* (La tienda) 1982, which highlights the on-going impact of the Spanish Conquest on the local culture in Ecuador, she portrays the realities of contemporary Latin America. In addition, her photographs from the Juchitán such as *Chickens* (Pollos) 1979 demonstrate that she does not turn away from stark scenes that transgress sexuality, gender roles, and the harsh reality

## ITURBIDE, GRACIELA

of everyday life in Mexico's indigenous regions but celebrates their importance.

Iturbide's work exudes the rich influences that have swept into her variegated subject matter, and the reflections of master photographers such as Edward Weston, Alfred Stieglitz, Paul Strand, and Margaret Bourke-White are evident throughout her images. At the same time, her portraits of Oaxacans reflect the influence of the dramatic and surreal style of Joel-Peter Witkin, but with the subtlety and sensitivity to their subjects of Diane Arbus's work and the confrontational nature of Robert Mapplethorpe. The influence of one of her greatest inspirations—the Italian-born photographer Tina Modotti—is also evident. Modotti was a socially committed photographer who lived in Mexico for a large part of her life and concentrated on photographing workers and political movements between World War I and World War II. Like much of Modotti's photography, Iturbide's heterogeneous photographic subjects reflect her social commitment to using photography for making a difference in the way the world sees. She integrates herself into the community and photographs as she sees, and in that way finds the beauty or the horror of her subject matter and passes this on to the viewer. She is intimate with her subject matter and, rather than forming a critical opinion, she lets it speak for itself.

Iturbide has an international following and has traveled and photographed communities in Cuba, Peru, Panama, Russia, and Madagascar in the same provocative style found in her work from Mexico. She has undertaken photographic journeys to the southern United States and to India, and she has been invited to speak throughout the world, including Puerto Rico, South Korea, and the esteemed Beaux Arts School in Paris, France. She currently resides in Mexico City.

STEPHENIE YOUNG

*See also:* **Arbus, Diane; Bravo, Manuel Álvarez; Bourke-White, Margaret; Cartier-Bresson, Henri; Mapplethorpe, Robert; Modotti, Tina; Photography in Mexico; Social Representation; Stieglitz, Alfred; Strand, Paul; Weston, Edward; Witkin, Joel-Peter**

### Biography

Born in Mexico City, 16 May 1942. 1969–1972, attended Centro Universitario de Estudios Cinematográficos at the Universidad Nacional Autónoma de México. 1970–1971, worked as assistant to Manuel Álvarez Bravo. 1983, received production grant from the Consejo mexicano de Fotografía; 1986, awarded prize from the UN-

International Labor Organization; 1987–1988, received the W. Eugene Smith Award; Guggenheim Fellowship, 1988; Grand Prize, Mois de la Photo in Paris, 1988; Hugo Erfurth Award, Germany, 1989; International Grand Prize in Hokkaido, Japan, 1990; Rencontres Photographiques award, 1991. Invited by Médecins sans frontières to photograph in Madagascar, 1991. Currently living in Mexico City.

### Individual Exhibitions

- 1980 *Graciela Iturbide*; Casa del Lago, Mexico City; Casa de la Cultura, Juchitán
- 1982 *Graciela Iturbide*; Musée national d'Art moderne, Georges Pompidou Center, Paris, France
- 1985 *Juchitán*; Casa de la Cultura, Juchitán, Mexico and traveling
- 1987 *Graciela Iturbide*; Centro di Ricerca per l'Immagine Fotografica, Milan, Italy
- 1988 *Juchitán pueblo de nube*; Side Gallery, Newcastle, England and traveling
- 1989 *Juchitán de la mujeres*; Galería Juan Martín, Mexico City, Mexico
- 1990 *External Encounters, Internal Imaginings: Photographs by Graciela Iturbide*; San Francisco Museum of Modern Art, San Francisco, California
- 1990 *Graciela Iturbide*; Ernesto Mayans Gallery, Santa Fe, New Mexico
- 1990 *Neighbors*; Museum of Photographic Arts, San Diego, California
- 1991 *Visiones: Graciela Iturbide*; Le Mois de la Photo à Montreal, Maison de la Petite Patrie, Montreal, Canada
- 1991 *Recontres internationales de la Photographie* (retrospective); Chapelle du Méjan, Arles, France
- 1991 *Graciela Iturbide*; Museum of Photography, Seattle, Washington
- 1992 *Graciela Iturbide*; Galéria Visor, Valencia, Spain
- 1993 *En el nombre del padre*; Galería Juan Martín, Mexico City, Mexico and traveling
- 1993 *Graciela Iturbide*; Sala de Exposición de Telefónica, Madrid, Spain
- 1993 *Graciela Iturbide*; Chicago Cultural Center, Chicago, Illinois
- 1994 *Graciela Iturbide*; Universidad de Salamanca, Salamanca, Spain
- 1995 *Graciela Iturbide*; I Kwangju Biennale, Kwangju, Korea
- 1996 *Graciela Iturbide: La forma y la memoria*; Museo de Arte Contemporáneo de Monterrey, MARCO, Monterrey, Mexico
- 1997-8 *Graciela Iturbide: Images of the Spirit* (retrospective); Philadelphia Museum of Art, Philadelphia, Pennsylvania

### Group Exhibitions

- 1994 *Mexico de las Mujeres*; Galería Arvil, Mexico D.F.
- 1995 *Tres fotografías mexicanas*; Galería Jose Clemente Orozco, Mexico City, Mexico
- 1996 *El Volcan*; Center of Modern Art, Canary Islands, Spain
- 1996–1997 *Photography in Latin America: A Spiritual Journey*; Brooklyn Museum of Art, New York
- 1997 *Skulptur im licht der fotografie*; Vienna, Austria; Duisburg, Germany; and Fribourg, Switzerland

2000 *Reflections in a Glass Eye: Works from the International Center of Photography Collection*; International Center of Photography, New York

### Selected Works

*México, D.F. (Mexico City)*, 1972  
*Pollos (Chickens)*, Juchitán, Oaxaca, 1979  
*Mujer Angel (Angel Woman)*, Sonora, 1979  
*Nuestra Señora de las Iguanas, (Our Lady of the Iguanas)*, Juchitán, Oaxaca, 1980  
*La tienda (The Store)*, 1982  
*Magnolia*, Juchitán, Oaxaca, 1986  
*Cholas con Zapata y Villa en East L.A.*, (1986)  
*Cementerio (Cemetery)*, Juchitán, Oaxaca, 1988

### Further Reading

Harris, Melissa, ed. *Aperture: On Location With: Henri Cartier-Bresson, Graciela Iturbide, Barbara Kruger, Sally*

*Mann, Andres Serrano, Clarissa Sligh*. New York: Aperture Foundation, 1995.  
 Iturbide, Graciela. *External Encounters, Internal Imagings: Photographs by Graciela Iturbide*. San Francisco: San Francisco Museum of Modern Art, 1990.  
 Iturbide, Graciela. *Images of the Spirit*. New York: Aperture Foundation, 1996.  
 Iturbide, Graciela. *Juchitán de las mujeres*. Intro and text by Elena Poniatowska. Mexico: Ediciones Toledo, 1989.  
 Iturbide, Graciela. *La forma y la memoria*. Monterrey, Mexico: Museo de Arte Contemporaneo de Monterrey, 1996.  
 Iturbide, Graciela. *Sueños de pape*. Mexico: Fondo de Cultura Economica, 1985.  
 Medina, Cuahhtemoc. *Graciela Iturbide (Phaidon 55S)*. New York: Phaidon Press, 2001.

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## IZIS (ISRAEL BIDERMANAS)

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### French, born in Lithuania

Izis Bidermanas is one of the most important French photographers, who unfortunately has been greatly underestimated. His career started at the end of World War II, when he portrayed his resistance comrades in Limoges. By the time he was included in the popular 1955 exhibition, *The Family of Man*, at the Museum of Modern Art, New York (MoMA), he had joined the staff of *Paris-Match*, specializing in photographs of painters, artists, and writers. He published several photography art books collaborating with artists and poets from Paris and its poorer quarters, discovering astonishing formal relations between objects and people. After leaving *Paris-Match* in 1969, he worked as a freelance photographer until his death in 1980.

He was born in Marijampole in Lithuania on January 17, 1911. Although Bidermanas had shown interest in painting at an early age, he left school at age 13 to be an apprentice to a portrait photographer in that city. After living the life of a gypsy, wandering the countryside to photograph, he ended up, penniless and speaking no French, in Paris in 1930 at age 19. As apprentice to a portrait

photographer, Bidermanas had learned techniques of soft focus and retouching, both of which he later rebelled against, calling them untruthful. In Paris, he worked first in a laboratory, retouching photographs and printing. He was employed by the photographer Arnal and later directed a small photography shop in the 13th arrondissement in Paris, before opening his own studio in 1934 and producing portraits.

During World War II he became a member of the resistance movement, photographing his comrades and working as a photo researcher. After the war he became a French citizen (1946) and worked as a freelance photographer before joining the staff of *Paris-Match*. Remaining with the magazine for over 20 years, he focused on photographs of painters, poets, and writers. He was known to stroll the city of Paris as a dreamer, searching for moments, which “aroused his curiosity, moved him or made him reflect.”

Following the German invasion of France in 1940 Bidermanas, as a Jew, was forced to flee and hide; he supported himself retouching photos. It was during this time he took on his pseudonym, Izis. He ended up in the Limoges in 1944, fighting as a soldier during the liberation of the town and where he

made portraits of the French underground resistance fighters. It was this intense experience that caused him to radically alter his style. He asked if he could photograph his comrades of the Resistance; they showed up nicely washed and dressed. As this completely changed the image he desired, he asked them to don their filthy, war-stained clothing that he might capture the heroes of Limoges.

These photographs caused a stir when they were exhibited in Limoges under the title “Ceux de Grammont,” and they caused him to be noticed upon his return to Paris, where he met with Laure Albin-Guillot, known as the “muse of portraiture” and one of the leaders of the École de Paris, the photographer Brassai, and Emmanuel Sougez, founder of the photo service *L'Illustration* and an important promoter of young photographers. He met and photographed Dora Maar at this time, producing a notable portrait of her smoking a cigarette in a masculine manner. Izis mounted his first exhibition in 1946, but quickly realized he could not support himself without returning to studio work, and opened another studio at 66, rue de Vouille in 1947, which he maintained until 1954.

When he became associated with *Paris-Match* in 1949, he had the occasion to photograph Paris's leading artistic and literary figures. He met the painter Marc Chagall, well-known for his joyful, mystical Jewish subjects and became friends. Chagall later allowed him as the only photographer to document his work on the ceiling of the opera in Paris, photographs he later published in a book.

In 1951 he met poet and screenwriter Jacques Prévert, with whom Bidermanas jointly created several beautiful art books, including *Charmes of Londres* (1951) following a three-week stay in London, with handwritten texts by writer and playwright Jacques Audubert to poet and writer André Virel. One of his best-known photographs, shot in the East End slums, shows a man blowing bubbles. In 1951, Izis provided 59 more photos for the publication *Grand bal du printemps*; these books are now highly sought-after for both Izis's poetic images and the texts they contain.

In 1955, Izis participated in the international exhibition *The Family of Man*, a worldwide success that featured the type of humanistic photography that was so characteristic of that era in France. His work became internationally known at this time, although he rarely left Paris. He did complete memorable images during sojourns in Israel as well London in the early 1950s. In 1965 his childhood interest in circuses and friendship with Marc Chagall resulted in the publication *Le Cirque d'Izis*, with lithographs by the painter and circus photographs by Izis.

Izis was dismissive of methods and devices, such as light meters or flashguns, which he thought would destroy the atmosphere he searched to capture and recreate in his prints. He was not very prolific, often waiting a considerable time to capture the right image, and employing his trusty old Rolleiflex in all his photography.

Throughout his career, Izis was interested in individuals rather than showing people as part of an event. He photographed what made him curious, moved him, or made him think. Prévert compared him to one who goes out strolling in dreams.

As the meaning of his photographs is often rather more suggestive than explicit, his documentary photography belongs to the so-called metaphorical documentation. His motifs often resemble a riddle and require poetic understanding. His books, especially “*Paris des poètes*” (1977) demonstrate the artist's sometimes surrealist working methods. In 1978, he became an honorary member of the Rencontres d'Arles. He died on May 16, 1980.

The Hotel de Sully honored Izis with a retrospective in 1988. While his archive belongs to his widow, his photographs have been exhibited internationally and are included in the collections of several photography museums and photography departments within general museums such as the Bibliothèque Historique de la Ville de Paris, Bibliothèque nationale de Paris, Musée Reattu, Arles, France, Musée du Limoges, France, Museum of Modern Art, New York, and the Art Institute of Chicago.

NATHALIE NEUMANN

*See also:* **Photography in France**

### Biography

Born in Marijampole, Lithuania, 17 January 1911. Apprenticed to a studio photographer, 1924; immigrated to Paris and opened own studio 1930. Persecuted as a Jew, fled to Southern France, 1940; took on his pseudonym Izis. Fought for the liberation of Limoges, 1944; returned to Paris, working freelance, 1946; correspondent for *Paris-Match*, 1949–1969; freelance photojournalist until his death. Died in Paris, France, 16 May 1980.

### Individual Exhibitions

1944 *Ceux de Grammont*; Musée de Limoges; Limoges, France  
*Limoges en Novembre*; Musée de Limoges; Limoges, France  
 1955 *Izis*; Art Institute of Chicago; Chicago, Illinois  
 1957 *Izis*; Limelight Gallery; New York, New York  
 1966 *Cirques d'Izis*; Musée de Limoges; Limoges, France  
 1972 *Izis (Israel Biderman)*; Museum of Tel Aviv; Tel Aviv, Israel  
 1975 Galerie Agathe Gaillard; Paris, France



Izis (Israel Bidermanas), Passage de Gergovie.

[© Louise Izis, CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

1977 Galerie Nagel; West Berlin, Germany

*Fête à Paris*; Carlton Gallery; New York, New York

1978 Rencontres Internationales de la Photographie; Arles, France

1979 *Izis*; FNAC, Paris and traveling

1984 *40<sup>eme</sup> anniversaire de la liberation: Les Maquisards*;  
Pavillon du Verdurier; Limoges, France

1988 *Izis—Retrospective Paris, Mois de la Photo*; La Caisse  
Nationale des Monuments Historiques et des Sites,  
Paris, France

## IZIS (ISRAEL BIDERMANAS)

- 1989 *L'emotion partagée*; Musée de la Photographie; Charleroi, France  
1990 *Izis*; Musée Nicéphore Niépce; Chalon-sur-Saône, France  
1993 *Izis photographie Chagall. La création du monde*; Joods Historisch Museum; Amsterdam, the Netherlands

### Group Exhibitions

- 1951 *Five French Photographers*; Museum of Modern Art; New York, New York  
1954 *Great Photographs*; Limelight Gallery; New York, New York  
1955 *The Family of Man*; Museum of Modern Art, New York, New York and traveling  
1957 *Salon National de la Photographie*; Bibliothèque nationale de France; Paris, France  
1972 *Boubat/Brassai/Cartier-Bresson/Doisneau/Ronis/Izis*; French Embassy; Moscow, USSR  
1976 *Other Eyes: Photographs Taken on the British Isles, by Izis and Others*; Arts Council of Great Britain, London and traveling  
1986 *Crosscurrents II*, San Francisco Museum of Modern Art; San Francisco, California

### Selected Works

- Portrait of Dora Maar*, 1946  
*Jacques Prévert*, 1949  
*May 1st, place Victor Basch, Paris*, 1950  
*Whitechapel, London*, 1950  
*Ile Saint-Louis, Paris*, 1946  
*Rue Hautefeuille, Paris*, 1951  
*Planting Trees in Israel*, 1953

### Further Reading

#### *Publications by Izis*

- Paris des rêves*. Lausanne: La Guilde du Livre, 1950. With Jacques Prévert, as *Paris Enchanted*, London, 1952.

- Le Grand bal du printemps*. With Jacques Prévert. Lausanne: La Guilde du Livre, 1951.  
*Charmes de Londres*. With Jacques Prévert. Lausanne: La Guilde du Livre: 1952, as *Gala Day: London*, London 1952.  
*Paradis terrestre*. With Colette. Lausanne: La Guilde du Livre, 1953.  
*People of the Queen*. London, 1954.  
*Israël*. Preface by Andre Malraux; cover and inset by M. Chagall. Lausanne: Editions Clairefontaine, 1955.  
*Le Cirque d'Izis*. Mark Chagall and Jacques Prévert. Monte Carlo: Suaret, 1965.  
*The World of Chagall*. London/Paris: Text and captions by Roy McMullen, 1969.  
Turner, P. *Other Eyes*. London: Hayward Gallery, 1976.  
*Paris des poètes*. Texts by Louis Aragon, et al. Paris: Nathan, 1977.

#### *Publications on Izis*

- Borhan, Pierre. *Retrospective Izis*. Paris: Hotel de Sully, 1988.  
*Izis de Paris et d'ailleurs*. Paris (catalogue of the CNMHS), 1988.  
*Mois de la Photo*. Paris (catalogue of the month of photography), 1988.  
*Izis: photographies 1944–1980*. Introduction by Marie de Thézy: Paris/London Tokyo, Ed. de La Martinière, 1993.  
*Izis Photographs Chagall*. Amsterdam (catalogue of the Joods Historisch Museum), 1993.  
de Thezy, Marie. *Izis—Photos 1944–1980*, Paris, 1993.

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## J. PAUL GETTY MUSEUM

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Located on the heights of Los Angeles's hills of Santa Monica, the Getty houses two renowned photography collections at the J. Paul Getty Museum and at the Getty Research Institute. Oil tycoon J. Paul Getty (1892–1976) first established the museum in 1953 as an educational establishment dedicated to his collection of European painting, decorative arts, and classical antiquities. In 1976, his substantial bequest funded one of the most expansive acquisition strategies of the 1980s, enlarging the museum and establishing the research institute. The two collections at these institutions represent two different discourses in photography—its establishment as an art form and reconciliation with its nineteenth-century functions. Both establishments have purchased a number of American and European private collections, providing historical reflections on photography's varied developments, beginning from 1839 through the modernist era.

J. Paul Getty's substantial bequest, reportedly nearing \$2.3 billion, reached the Getty Trust in 1982 and decisions were made to create new departments for the museum (illuminated manuscripts, prints and drawings, sculpture, and photography) and to create additional organizations that underscored existing programs in education, con-

servation, and scholarship. With this expansion the J. Paul Getty Museum was joined by the Getty Research Institute for the History of Art and the Humanities, the Getty Conservation Institute, the Getty Information Institute, the Getty Education Institute for the Arts, and the Getty Leadership Institute for Museum Management. These organizations now form "the Getty," located in a contemporized design of a classically inspired structure built by leading architect Richard Meier. Initially located in Malibu, the Getty opened at its spectacular new site in Santa Monica in 1997 and received widespread, international exposure.

Since its inception, photography competed for artistic authority and acceptance into museums. Although major institutions such as the Metropolitan Museum of Art and the Museum of Modern Art in New York, and the George Eastman House (now International Museum of Photography and Film) in Rochester, New York, began collecting as early as 1928, photography was still relegated to a second class status within most art museums. Following the Museum of Modern Art's landmark exhibition *The Family of Man* in 1955, photography permeated a public audience. Even so, the Getty was a late-comer to the collecting of photography. This was ameliorated considerably by the Getty trust, which

## J. PAUL GETTY MUSEUM

allowed the museum a huge advantage in the art market during the 1980s at the time it was being affected by contemporary art developments around performance art and conceptual and color photography. Individuals who had amassed photography collections from 1839 through the 1950s became the Getty's source for rare and valuable objects.

In the photography department's formative years, Weston Naef, Chief Curator of Department of Photographs, stated his intentions: "I want to work slowly and systematically toward forming the most comprehensive collection of photographs of all schools, all periods, up until and through the 1930s." (Schreiber, 1984, 93, 95) Yet the collection seemingly was established overnight. This occurred when in 1984, the art dealer Daniel Wolf was introduced to Naef and John Walsh, the director of the J. Paul Getty Museum. Daniel Wolf had first approached Naef with the collections of legendary Detroit and New York-based curator and collector Samuel Wagstaff and Chicago-based Arnold Crane. Wagstaff's collection included 18,000 objects and represented many important nineteenth century figures. Arnold Crane's collection represented early French and British materials and important twentieth-century modernist photographers such as Man Ray, László Moholy-Nagy, and Walker Evans. After securing these two collections, additional purchases were made including early European photography (Bruno Bischofberger of Zurich), portions of the Albert Renger-Patsch archive (Jürgen and Ann Wilde of Cologne), and 1920s and 1930s Czech photographs (William Schurmann of Aachen).

While unusual at the time, the acquisition of these materials under the auspices of a private dealer that were in fact for a public museum caused a seismic shift in attention from the East to the West coast. By the official announcement of the department's creation in September 1984, the museum had acquired some 30,000 objects, reportedly costing \$20 million.

Acquisition strategies at the J. Paul Getty Museum are qualified by thematic divisions: How We Live, Mythology, Natural World, People and Occupations, Religion, Science and Industry, and Where We Live. These divisions shape public reception, relying mostly on the ideas of cultural developments. In the Department of Photographs, the diversity of photographic systems and objects, including stereographs, graphic illustrations of photography's influence, original negatives, prints by various techniques, card photographs, and cased objects such as daguerreotypes and ambrotypes, highlights the international phenomenon of photographic processes that shaped artistic developments. Wagstaff's collection provided the substance for the department's first

exhibition, *Hanging Out: Stereographic Prints from the Collection of Samuel Wagstaff, Jr. at the J. Paul Getty Museum* (1985). *Experimental Photography: Discovery and Invention* (1989) was a later exhibition and symposium that brought together photography's major figures who first attempted to connect photography's scientific endeavors of the nineteenth-century with the fathers of modernist photography, such as Alfred Stieglitz, Beaumont Newhall, Larry Schaaf, Nancy Keeler, Eugenia Parry-Janis, and John Szarkowski were among the symposium's participants, whose presentations constituted a related publication. Other exhibitions have ranged from examinations of nineteenth-century permutations, such as *Palette of Light: Handcrafted Photographs, 1898–1919* (1994), to monographic exhibitions of the masters of photography: Eugène Atget, Gertrude Käsebier, Albert Renger-Patsch, Walker Evans, Doris Ulmann, Edward Weston, Dorothea Lange, Manuel Álvarez Bravo, and Frederick Sommer.

The exhibitions reflect a dedication to scholarship and dissemination of communal knowledge that is culturally biographic. The depth and diversity of their collection allows for exploration of acknowledged masters that increases understandings of their timely contributions. Walker Evans, widely acclaimed for his photographs from the 1930s and 1940s of America's rural communities, exemplifies the museum's conscientious research. The exhibitions, *Walker Evans: The Getty Collection* (1995), *Walker Evans: Signs* (1998), and *Walker Evans, Cuba* (2001) revealed his ability to not only document America but to intuitively identify the structures that subtly characterize the growth of industry. *The American Tradition and Walker Evans: Photographs from the Getty Collection* (2001) actively demonstrated this strength of the collection. Work chosen from 1850 to 1940 exhibited Evans with predecessors and contemporaries to discuss the insight photographers gave to changes in advertising and immigration that transformed rural towns and urban cities. This smaller exhibition of rare photographs complemented a larger exhibition that the museum hosted, *Walker Evans & Company: Works from the Museum of Modern Art*. The J. Paul Getty Museum also holds the work of nineteenth century English pictorialist photographer Julia Margaret Cameron, and has exhibited and published this work extensively.

The educative role of the J. Paul Getty Museum is realized through symposiums and colloquiums around important ideas that bring together eminent authorities to engage in discussions and debates on contemporary topics involving the collection and the artists. An important component of

the Getty's educational program is their publication *In Focus*, an alternative form of catalogue for many of their monographic exhibitions. The standard format is pocket-sized with over 100 pages and consists of 50 images, artist's chronology, and transcriptions of round-table discussions that include important figures in photography. Among the titles in this series are *André Kertész* (1994), *Alfred Stieglitz* (1995), *Eugène Atget* (2000), *August Sander* (2000), and *Dorothea Lange* (2002).

In contrast to the museum, the Getty Research Institute (GRI) for the History of Art and the Humanities offers a collection that critically engages the function and employment of photography. Photography acquisitions in the Special Collections and Visual Resources department are also purchased from individual collectors, but the agenda is shifted from a modernist approach to interests in the vernacular. The collection is divided into seven areas: Ritual, Performance, and Spectacle; Cross-Cultural Exchange; Processes of Conception and Production; Visual Communication and the Culture of Images; Art and Science; History of Collecting and Display; and Cultural and Social Debates. Headed by Curator of Special Collections, Frances Terpak, the divisions examine the complexities of the nineteenth-century and photography's participation by examining the materials of the period, which includes archival photographs, rare books and albums, and mechanical devices.

The approach at GRI is interdisciplinary and expansive. *Framing the Asian Shore: Nineteenth-Century Photographs of the Ottoman Empire* (1998) was composed from a purchase of 6,000 photographs from French collector Pierre de Gigord. The exhibition contextualized the photographs in postcolonialist terms, examining the Western image of the Orient. Other materials that described Eurocentric interests were included as well, such as maps, early prints, ceramic tiles, and Romantic literature. Exchanges between scientific technology and visual perception are growing aspects of the collection as well. *Devices of Wonder: From the World in a Box to Images on a Screen* (2001) connected visual entertainment devices from the seventeenth-century through to the twentieth-century and displayed many of photography's precursors such as a physionotrace, crank magic lanterns, and a portable camera obscura. In addition to Western devices, the department has increased holdings in Latin American photography. Purchases have resulted in a two-part exhibition that traced Mexico's revolutionary history through to its modernist era, *Mexico: From Empire to Revolution* (2000). The exhibition featured the work of Augustin Victor Casasola,

Manuel Ramos, and a series of documentary photographs that captured the historic shooting of Emperor Maximilian, photographs that served as Édouard Manet's inspiration for his realist painting *The Execution of Emperor Maximilian of Mexico* (1867). The collection of Mexican photography complements the J. Paul Getty Museum in its large holding of photographs by Manuel Álvarez Bravo, whose work is often connected to both Mexico's documentary tradition, which stems from the Revolution and to modernist and surrealist movements.

Since 1984, the museum has extended its collection to include practices since the 1930s and 1950s, moving into the areas of Pop Art and color photography. *The Hidden Witness: African Americans in Early Photography* (1995) was an important exhibition in this respect. The objects drew from a recent acquisition of Jackie Napoleon Wilson's collection of African American photography composed of daguerreotypes, albumen prints, and *carte-de-visites* from the Civil War era. Although the exhibition featured nineteenth-century work, contemporary artist Carrie Mae Weems was commissioned to create a photographic installation that spiritually responded to *The Hidden Witness*. The collaboration received wide acclaim and laid the groundwork for later comparative exhibitions such as *Nadar/Warhol: Paris/New York* (1999) and *William Eggleston and the Color Tradition* (1999).

The Getty makes a difference by weaving together the presentation, enjoyment, study, and conservation of the visual arts in order to increase the public's knowledge and sensitivity, expand its awareness and creativity, sharpen its understanding and caring—all with the conviction that cultural enlightenment and community involvement in the arts can help leap to a more civil society.

These last lines of the Getty's mission statement are a summation of institutional aims of the photography collections at the Getty. Overall, the keys to their collections are informational. At both institutions, the departments offer study rooms, which are available by appointment, to view the collections and foster research. A grant program exists explicitly for this purpose. On another level, photography is used in a conventional sense on the internet through the Getty Center's Photo Study Collection Database, which represents a physical department at GRI. Containing over 250,000 object entries, the photographs document works in the collection (Antiquities, Medieval, Decorative Arts, Sculpture, Painting, and Prints) as well as donated and acquired images by photographers of archaeological sites and other humanities interests. Their website, [www.getty.edu](http://www.getty.edu) underscores their collections—a

## J. PAUL GETTY MUSEUM

conglomerate of works dedicated to accessing examples of the human endeavor.

SARA MARION

See also: **Archives; Museums; Museums: United States; Weems, Carrie Mae**

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# LOTTE JACOBI

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## American

Lotte Jacobi created some of the most striking and enduring original photographic portraits of the twentieth century. Although many of her subjects were celebrities, including actors and dancers, her works were not mere glamour shots. Jacobi captured not only the sitter, but the essence of his or her creativity through her direct approach and bold compositions, leaving a legacy that has shaped our perception of the artistic circles that emerged during the years between World War I and World War II in Berlin.

Born in Thorn, West Prussia, Germany (now Torún, Poland) in 1896, Johanna Alexandra Jacobi (Lotte was a nickname that caught on at home) was the fourth generation of her family to take up photography. Her great-grandfather, Samuel Jacobi, a glazier, began making daguerreotypes in the 1840s, having purchased equipment, a license to practice, and instructions from Daguerre while visiting in Paris. Growing up in Posen, Germany, the oldest of three children, Jacobi studied art history and literature at the Academy of Posen (1912–1916). At the age of 18, she aspired to become an actress,

the theater being one of her many interests, but she kept returning to her roots in photography. She made her first pictures using a pinhole camera made by her father, Sigismund Jacobi.

In 1916, Jacobi married Fritz Honig, and the couple had a son, John Frank, the following year. The marriage only lasted four months; after a long separation, their divorce became final in 1924, and Jacobi retained custody of her son. The following year, she enrolled her son in school in Bavaria, and Jacobi attended the Bavarian State Academy of Photography in Munich, where she learned film and photography, and the University of Munich (1925–1927), where she studied art history.

After completing her formal training, Jacobi moved to Berlin, where her family had operated a photographic business since 1921. Following an apprenticeship with her father, Lotte became the director of Jacobi Studio of Photography from 1927–1935, photographing some of the most prominent German citizens, including Bertolt Brecht, Albert Einstein, Käthe Kollwitz, and Kurt Weill. The Jacobi Studio made photographs for print media; John Heartfield was a customer from 1929–

1932. Jacobi made photographs for Heartfield, some for his montages and some for book covers.

During the 1930s, the theater and the arts became her primary subjects; she extended her interest to include dance and eventually film. Film and dance were important components of her early studies and influenced her photography stylistically. Liquid forms and fluid motion became a hallmark of her works associated with dancers and actors. To accomplish her indoor work without a flash, she began to use a 9 × 12-cm Ermanox, one of only nine such cameras made during 1928–1929. During this period, she reluctantly switched from the use of glass plate negatives to celluloid film.

Pursuant to her love for the theater, Jacobi began a series of theater portraits, appearing during and after dress rehearsals when it was permissible to photograph the actors. Portraits of stage actors Peter Lorre, Franz Lederer, and Lotte Lenya, which have become her iconic photographs, are some of the most original and modern images, even by today's standards. Jacobi's portrait style, characterized by experimentation with abstraction—unusual perspectives, cropped-heads, and high or low-angle shots—places her work firmly among the German school of photography known as the *Neue Sachlichkeit* (New Objectivity) and the experimental works of Russian photographer and graphic artist Alexandr Rodchenko.

Jacobi's works, like those by the New Objectivity practitioners, are beautiful formalist images that appear intended for press advertising and today help define the visual style of the Weimar Republic. In 1930, her work appeared in a modernist exhibit in Munich, *Das Lichtbild*, organized by Max Burchartz, and mounted the following year in Essen. Although she worked closely with avant-garde photography methods, Jacobi always privileged the expressive content of her images over formal aesthetics.

While still in Europe, a client in Berlin arranged for Jacobi to travel to the Soviet Union from the fall of 1932 to January, 1933. Her work from this four-month sojourn reflects her response to the diversity of people, places, and geography. Much of her early work prior to her coming to the United States has been lost.

Of Jewish heritage on both sides and upon the death of her father in 1935, Jacobi with her son John fled the inhospitable climate of Nazi Germany, and they settled in the United States; she became a naturalized citizen in 1940. Once in New York, she opened a portrait studio with her sister Ruth at the corner of Sixth Avenue and 57th Street in October, 1935. She eventually flourished in a succession of studios on her own in New York City from 1935–1955 and maintained a gallery during 1952–1955. In

1938, she was the first woman to photograph on the floor of the New York Stock Exchange during trading hours. She held an instant celebrity status as a refugee witness of German culture before the rise of the Nazi Party. Her photographs appeared in the *Sunday Herald Tribune* shortly after her arrival.

Jacobi's portraits made in America are equally captivating as those from her German period, possessing the immediacy of the moment and the presence of the person portrayed. The images reveal the photographer's willingness to observe her subject rather than direct the proceedings; the sitters appear to have been caught slightly unaware. Photographing luminaries Albert Einstein, First Lady Eleanor Roosevelt, actor Paul Robson, and painter Marc Chagall among others, Jacobi achieved naturalism in her portraiture work by instilling a relaxed atmosphere. She explained her approach to portraiture:

My style is the style of the people I photograph. In making portraits, I refuse to photograph *myself*, as do so many photographers.

(Wise 1978, p.8)

While photographing her subjects, often in the sitter's own surroundings, Jacobi converses casually, uses existing light, and waits for her subjects to come into their own. Jacobi penetrates her subject's self-conscious, translating the sitter's personality to the permanent image. In 1939, when *Life* magazine did an essay on Einstein, he insisted that Jacobi be one of the photographers.

Shortly after arriving in America, she met German publisher and fellow émigré Erich Reiss, and the couple married in 1940. Reiss took over the accounting and management of Jacobi's studio in New York. Reiss died in 1951.

In America, Jacobi's oeuvre took on many shifts in style, moving from objectivity to photogenic drawings called "light abstractions." In 1946, when her husband Erich Reiss became ill, and as a form of therapy, she suggested they both began a course in photograms taught by Leo Katz at the Atelier 17, an artistic center in New York City. Jacobi's unique vision of an already explored process translated to her capturing fragile abstract patterns on light-sensitive paper created by moving objects and lights. Katz called her camera-less work made in the 1950s "photogenics." To achieve the abstracted patterned effect, she used candles, flashlights, glass, cellophane, and paper cut in odd shapes.

A collection of photographs Jacobi made in the 1930s and 40s, a documentary of New York City, remained an important personal project but one that was never exhibited.

In 1955, Jacobi moved to rural Deering, New Hampshire with her son John and his wife Beatrice; she continued photographing, exhibiting, and teaching. In the later part of her life, she found time to explore untapped interests in beekeeping, gardening, and politics. The University of New Hampshire at Durham awarded her an Honorary Degree in 1973, and the University holds The Lotte Jacobi Archive comprised of 47,000 negatives, several hundred study and exhibition prints, three portfolios, as well as letters, catalogues, documents, and other printed material. She died in Concord, New Hampshire, in 1990.

MARGARET DENNY

*See also:* **Heartfield, John; History of Photography: Postwar Era; Photography in Germany and Austria; Portraiture**

### Biography

Born in Thorn, West Prussia, Germany, August 17, 1896; naturalized American citizen, 1941. Attended the Academy of Posen (1912–1916) where she studied art history and literature, the Bavarian State Academy of Photography in Munich for film and photography, and the University of Munich (1925–1927), where she studied art history. Attended the University of New Hampshire, Durham, 1961–1962; studied graphics, art history, French, and literature; Atelier 17, Paris, etching and engraving, 1962–1963. Married Fritz Honig in 1916, divorced, 1924; son, John Frank Hunter. Married the publisher Erich Reiss in 1940 (he died in 1951). Director of Jacobi Studio of Photography, Berlin, from 1927–1935; operated a portrait studio in New York City from 1935–1955, a gallery from 1952–1955; proprietor of Jacobi Studio and Gallery, Deering, New Hampshire, 1963–1970. A founder of the Department of Photography, Currier Gallery of Art, Manchester, New Hampshire, 1970, (Honorary Curator of Photography, 1972–1978). Awarded an Honorary Degree in 1973 at the University of New Hampshire at Durham. Recipient: Silver Medal, Royal Photography Salon, Tokyo, 1931; First Prize, British War Relief Photography Competition, *Life* Magazine, New York, 1941; First Prize, New Hampshire Art Association, 1970; New Hampshire Governor's Award for the Arts, 1980; Erich Salomon Prize, West Berlin, 1983. Died in Concord, NH, May 6, 1990.

### Individual Exhibitions:

1937 Jacobi Studio, New York  
 1952 Ohio University College, Athens, Ohio  
 1953 University College of Education, New Paltz, New York  
 1959 Currier Gallery of Art, Manchester, New Hampshire (traveling retrospective)  
 1964 303 Gallery, New York (retrospective)  
 1965 Middlebury College Library, Middlebury, Vermont  
 1966 *Two Photographers*, Gropper Galleries, Cambridge, Massachusetts (with Marie Cosindas)  
 1972 Staatliche Landesbildstelle, Hamburg, Germany

1973 Folkwang Museum, Essen, Germany and traveling  
 1974 Light Gallery, New York  
 1977 Danforth Museum, Framingham, Massachusetts  
 1978 University of Maryland, Baltimore, Maryland  
 1979 *Lotte Jacobi: Begegnungen*, Münchner Stadtmuseum, Munich, Germany

### Selected Group Exhibitions:

1930 *Das Lichtbild*, Munich, Germany and traveling  
 1937 *Dance Photographs*, Brooklyn Museum of Art, New York  
 1948 *In and Out of Focus*, Museum of Modern Art, New York  
 1955 *Subjektive Fotografie 2*, State School of Arts, Saarbrücken, Germany  
 1958 *Subjektive Fotografie 3*, State School of Arts, Saarbrücken, Germany  
 1960 *Sense of Abstraction*, Museum of Modern Art, New York  
 1975 *Women of Photography*, San Francisco Museum of Art, San Francisco, California and traveling  
 1979 *Recollections: 10 Women of Photography*, International Center of Photography, San Francisco, California, New York and traveling  
 1980 *Avante-Garde Photography in Germany 1919-39*, San Francisco Museum of Modern Art, San Francisco, California and traveling  
 1979 *Fotogramme—die lichtreichen Schatten*, Fotomuseum im Stadtmuseum, Munich, Germany and traveling  
 1987 *Photography and Art 1946-86*, Los Angeles County Museum of Art, Los Angeles, California

### Selected Works

From *Lotte Jacobi*, edited by Kelly Wise, Danbury New Hampshire: Addison House, 1978

### Portraits

*Kurt Weill*, Composer, Berlin, 1928  
*Franz Lederer*, Actor, Berlin, ca. 1929  
*Marinetti*, Italian Poet, Berlin, 1929  
*Georg Grosz*, Artist, Berlin, ca. 1929  
*Käthe Kollwitz*, Painter, Sculptor, Berlin, ca. 1930  
*Peter Lorre*, Actor, Berlin, ca. 1932  
*Thomas Mann*, Writer, NJ ca., 1936  
*Albert Einstein* (sailing), Huntington, Long Island, 1937  
*Albert Einstein*, Physicist, Princeton, NJ, 1938  
*Alfred Stieglitz*, Photographer, New York, 1938  
*Marc Chagall*, Artist, New York, 1942  
*Berenice Abbott*, Photographer, New York, c. 1943  
*Nancy Newhall*, Curator, New York, 1943  
*Eleanor Roosevelt*, New York, 1944  
*William E. DuBois*, Historian, Writer, and wife, *Shirley Graham*, Writer, New York, ca. 1950  
*Lorenz Hart*, Lyrics Writer, New York, ca. 1950  
*Paul Robson*, Actor, Singer, New York, ca. 1952  
*Robert Frost*, Poet, Ripton, VT, 1959  
*Minor White*, Photographer, Teacher, Deering, NH, ca. 1962  
*Pablo Casals*, Cellist, Marlboro, VT, 1967

**Cities and Travel**

*Tajik woman Stalinabad*, 1932  
*View of Moscow and the Kremlin*, January, 1933  
*London*, 1935  
*Central Park by Night*, New York, around 1940  
*View of Manhattan from the Squibb Building*, New York,  
 around 1940

**Theatre and Dance**

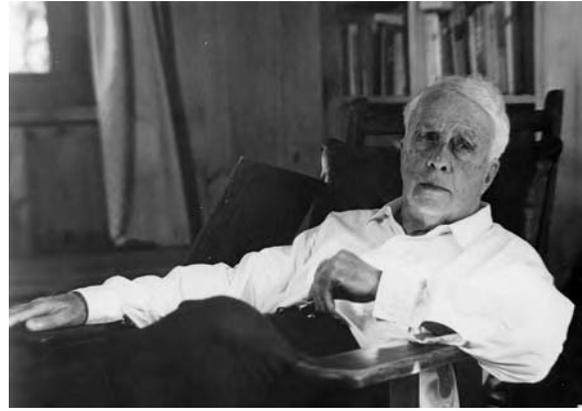
*Claire Bauroff*, Dancer, Berlin, ca. 1928  
*Head of a Dancer*, (Niura Norskkaya) Berlin, ca. 1929  
*Lotte Lenya*, Actress, Berlin, ca. 1930  
*Pauline Koner*, Dancer, New York, ca. 1937

**Photogenics**

Most “photogenics” were made in New York between 1946 and 1955 and are untitled

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*Lotte Jacobi: A Selection of Vintage and Modern Photographs*, Beverly Hills, CA: Stephen White Gallery, 1986.



Lotte Jacobi, Robert Lee Frost (1874–1963), poet. Photograph, gelatin silver print, 17.5 × 24.5 cm. [National Portrait Gallery, Smithsonian Institution/Art Resource, New York]

*Lotte Jacobi: Photographs*, introduction and notes by Peter Moriarty, Boston: David R. Godine, 2002.  
*Lotte Jacobi: Theatre & Dance Photographs*. Woodstock, VT: Countryman Press, 1982.  
*Lotte Jacobi: Portraits & Photogenics*, Baltimore: University of Maryland, Baltimore County Library, c 1978.  
 Lotte Jacobi Papers located at the Diamond Library, University of New Hampshire, Durham.  
 Wise, Kelly, ed. *Lotte Jacobi*. Danbury, New Hampshire: Addison House, 1978.

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## SUNIL JANAH

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**Indian**

Photojournalist Sunil Janah was born in 1918 in Dibrugarh in the northeast Indian state of Assam, and educated at St. Xavier’s and Presidency colleges in Calcutta. A gift of a camera from his grandmother at age 11 and inspiration from a family friend engaged in the profession of photography launched his career as one of the most prolific photographers of pre- and post-independence India. Janah captured, through his lens, images of some of India’s most tumultuous and calamitous times. In the 1940s alone, his photographs recorded the Bengal famine of 1943; the South India famine of 1945 (with Margaret Bourke-White); India’s peasant, labor, and

independence movements; and the communal violence and mass dislocations that accompanied the Partition of India.

Janah’s photographic interests started with the pictorial, photography being a hobby secondary to his interest in literature. Eventually, he combined the two interests to launch a lifelong career in photojournalism.

Janah joined the Communist Party of India in 1943 and briefly served as the photo editor on the party’s newspaper *The People’s War*. He probably envisioned the deliverance of India from British imperialism in a socialist system of governance. It was through his involvement in the Communist Party, substantiated by his photographic represen-

tation of ordinary working people—factory workers, miners, fisher folk, men tilling fields, and women transplanting rice or picking tea leaves, that he participated in the anti-colonial and anti-imperialist struggle and rallied for a socialist state in post-independence India.

In 1943, the diversion of Indian food grains to the British army on the Eastern Front of World War II, the British seizure and destruction of barges that prevented the transport of grains to outlying regions of Bengal, and the involvement of manipulative grain brokers all combined to precipitate the worst human calamity in India's economic history. Janah's potent images of the Bengal Famine of 1943, followed by the images of the 1945 famine affecting South India, in particular Rayalseema and Mysore, permanently encapsulated an historical portrayal of a man-made disaster in an exploited nation reeling under imperialist dominance. Janah photographed emaciated people waiting in line for food, groups of skeletons and hungry dogs gnawing at dead bodies, reminding viewers of similar images by Felice Beato in the aftermath of the Mutiny of 1857.

Janah also accompanied American photographer Margaret Bourke-White (1904–1971) as an interpreter and reporter during her travels in India, providing insider reports. Together, they captured the 1945 Famine as well as some of the most vivid terror-filled images of the violence that marred India's progress to freedom. Bourke-White's images were published in *Life* magazine and in her book *Halfway to Freedom* (1949).

Political events and personalities formed a core subject of Janah's photographs. In addition to portraits of Mahatma Gandhi and Jawaharlal Nehru, Janah also photographed historic moments between Gandhi and Mohammad Ali Jinnah during their talks on the future of India, Gandhi in Calcutta trying to pacify warring Muslims and Hindus during the partition riots of 1946–1947, uprisings against British rule and their brutal suppression, and the communal violence itself, that was unleashed in Calcutta on the eve of India's independence. Particularly horrifying are his images of the bodies of political demonstrators piled in a heap after being shot by police in Bombay in the aftermath of the Naval (R.I.N.) Mutiny, and of bloated bodies on the streets following the Calcutta riots. The Partition itself has been poignantly captured in his depiction of a barbed wire fence implying the creation of separate Hindu and Muslim nations.

During 1947–1967, Janah worked as a freelance photographer in Calcutta, serving also, from 1958 to 1964, as the Head of the Department of Photography at the School of Printing Technology, Calcutta.

Between 1967 and 1979, Janah worked from Delhi. His work during this entire period, from 1947–1979, included assignments from commercial firms as well as from the Government of India and associated agencies, such as the Damodar Valley Corporation and the India Tourism Development Corporation.

In 1957, Janah documented the United Nations' aid in the Southeast Asian nations of Burma, Malaysia, and Thailand, where he photographed rice and rubber plantations and tin mines. He also fulfilled assignments for the U.N. Organization in Geneva and Paris.

In the post-independence era, in the 1950s and 1960s, India executed a series of five-year economic plans based on industrial projects involving the construction of dams and steel plants. Janah maintained a detailed photographic inventory of the changes that represented India's modernity. Notable in this regard are photographs such as those of boatmen rowing a loaded country boat on the Hooghly River, against the background of a Calcutta skyline dominated by modern buildings, and of tribal women workers carrying loads below the giant upright steel pylons of a power plant under construction. Almost as if to counteract the rapid forces of industrialization that threatened India's natural life and beauty, Janah traveled extensively to photograph the people of India—its workers, its peasants, and its tribal people residing in remote areas. Some of his photographs vividly portray their shrunken bodies during natural disasters, while others express their intrinsic grace.

Particularly as regards tribes, Janah felt amazed at the ease with which they appeared before a camera, a gadget unknown to most of them. In eastern and central India, he photographed the Santals, Oraons, Bhumias, Hos and Hajangs of Bengal and Bihar, the Gadabas, Saoras and Juangs of Orissa, the Chakmas of Tripura, and the Murias and Bisonhorn Marias of Bastar. In the west and south, he photographed the Bhils of Rajasthan, the Warlis of the Western Ghats and the Todas of the Nilgiris. In the northeast, Janah photographed the Kukis of Manipur, the Nagas of Nagaland, the Abors, Daflas and Mishmis of Arunachal Pradesh, the Miris of the Brahmaputra valley, and the Kacharis, Khasis, Garos and Mikirs of Assam and Meghalaya. Janah's photo-documentation of these tribes preserved pristine images of lives that are constantly changing under the threat of economic and industrial development. Through Janah's camera, the traditional and the modern, the rural and the urban converged to produce a holistic image of an emergent modern nation.

Subsequently, Janah spent more of his time photographing India's monuments and archaeological remains, its dance forms, and its natural beauty. His photographs are a record of India's evolution from political subjugation to independence, from famine to economic recovery and industrialization, from tradition to modernity. Poised between images of the past and present, of the Taj Mahal and Bombay's Victoria Terminus railway station, the temples and sculpture of Khajuraho and Orissa and the modern office blocks of Delhi, Janah's photographs present a priceless visual continuum of India's past and present.

Janah did much of his early photography using a Rolleiflex that had to be held at waist level in order to view the image projected on the ground-glass screen on top of the camera. This positioning may have enhanced the dramatic effect of his composition. He mostly took his photographs in natural light, often under difficult physical conditions. With age, his vision has declined. Although he continued, until very recently to be active in his darkroom, he now spends much of his time working on writing his reminiscences to accompany a retrospective publication of his photographs. Janah, now 86, lived with his wife Sobha in London from 1980 to 2003, and now resides in Berkeley, California.

Janah was awarded the Padma Shri in 1972 by the Government of India in recognition of his outstanding achievement in his field.

Janah's works have been exhibited extensively in India and abroad, including Calcutta, Delhi, Mumbai, Havana, Berlin, London, Prague, Bucharest, Sofia, New York, Philadelphia, and San Francisco.

Janah published three books: *Tribals of India* (2nd ed; OUP, 2003), *Dances of the Golden Hall* with Ashoke Chatterjee (Indian Council of Cultural Relations, 1979), and *The Second Creature* (Signet Press, 1948). His photographs have illustrated several others, including most of the illustrations in books such as *Mahatma Gandhi* by Jawaharlal Nehru, *India Brandt* by Arthur Lundkvist, *Kama Kala* by Mulk Raj Anand, and *Indian Temple Sculpture* by A. Goswami. The BBC and ITV in the United Kingdom and Doordarshan in India have produced short documentaries on the life and works of Sunil Janah.

MONOLINA BHATTACHARYYA

*See also:* **Bourke-White, Margaret; Portraiture; Social Representation; Visual Anthropology**

### Biography

Born in Assam, India in 1918. Photographer and journalist for the Communist Party of India, 1943–1947, working as

the photo editor of the CPI paper *People's War/People's Age*, 1943–1946. Recorded (a) the Bengal-Orissa famine of 1943–1944; (b) the South India famine of 1945 (with Margaret Bourke White); (c) India's peasant, labor and independence movements; and (d) India's partition. Freelance photojournalist, Calcutta, 1947–1967, and in Delhi, 1967–1979. Work included assignments from the Government of India and associated agencies, such as the Damodar Valley Corporation and the India Tourism Development Corporation, India's agricultural, mining and metal industries, and development projects. Continued photographing and recording: India's urban, rural and tribal life; political and cultural luminaries; classical dance; temple architecture and sculpture. Worked for the United Nations organization in Burma, Malaya and Thailand in 1957, and in Geneva and Paris in 1958–1959. Head of the Department of Photography at the School of Printing Technology, Calcutta, from 1958 to 1965. In 1972, awarded the Padma Shri by the Govt. of India, for outstanding achievement in his field. In 1980, moved to London. Continued writing and darkroom printing work on exhibitions and books. Also continued taking photographs in the United Kingdom, Europe, and North America into this century, until rendered unable by increasing loss of vision.

### Individual Exhibitions

- 1965 Calcutta, 1952 and 1953, and New Delhi
- 1972 Berlin, Rostok and London
- 1975–76 Prague, Bucharest and Sofia
- 1984 London at the South Bank and at the Barbican; and Oxford, at the Oxford Museum of Modern Art (along with the paintings of the poet Rabindranath Tagore, on the 125th anniversary of the poet's birth)
- 1985 New York Overseas Press Club
- 1987 Oxford, Wolverhampton and several other cities in the Midlands, United Kingdom
- 1991–92 New Delhi, Calcutta and Bombay, (Retrospectives)
- 1992 Havana Bienelle at Havana, Cuba
- 1994 Merida, Mexico
- 1996 New Delhi—by the Indira Gandhi National Centre for the Arts (IGNCA).
- 1997 Preston at the Harris Gallery, and London at the Nehru Centre
- 1998 Gallery At 678, New York
- 2000 Kalart Gallery, San Francisco

### Group Exhibitions

- 1982 *Festival of India*, at The Photographers Gallery, London
- 1990 *Fotofest 1990*, Houston, Texas
- 1997–98 *India—a Celebration of Independence*, an exhibition organized by the Philadelphia Museum of Art and Aperture Foundation at Philadelphia, London, Milan, Virginia, New Delhi, Mumbai (Bombay) and Chennai (Madras)

### Further Reading

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Times, August 21, 1998. Exhibition Review: *Sunil Janah: Photographing India, 194–1978*, Gallery At 678, New York, 1998.

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———. *Dances of the Golden Hall*, Indian Council of Cultural Relations, New Delhi, 1979 (text by Ashoke Chatterjee, introduction by Indira Gandhi and foreword by Yehudi Menuhin).

———. *The Tribals of India*. Calcutta: Oxford University Press, 1993. (2nd ed. 2003.).

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## PHOTOGRAPHY IN JAPAN

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The history of Japanese photography is necessarily understood in relation to Western developments, yet it is important to avoid being overwhelmed by the seemingly endless stream of images that flow from Japan. As well, it is important to decode long-standing Western fantasies about Japanese representation. Yet the preeminence of Japanese photography in areas such as equipment manufacturing during the second half of the twentieth century and the Japanese love of the photographic medium stand as unique features in world photographic history.

Photography was brought to Japan by Dutch travelers between 1839 and 1840; in other words, photography was introduced to Japan virtually from the beginning. In 1848, at the beginning of the Tokugawa period (1848–1868), photographic equipment is mentioned in a document written by a Nagasaki merchant named Toshionjo Ueno. At that time, Nagasaki was the only city where Dutch and Chinese ships were allowed. Soon after, Japan was shaken by violent political and military conflicts, rendering photographic experimentation difficult. The first recorded Daguerreotype was realized by Eliphalet Brown, Jr. in 1854 at the time of the second expedition of Admiral Perry, who had been sent by the United States government to force commercial exchange between Japan and the United States. Brown had been mandated to create an illustrated report, but unfortunately most of these photographs disappeared in a fire in the United States two years later.

The Meiji Restoration of 1968 saw the nation's capital moved to Tokyo (renamed from "Edo"), and for the first time, Western ideas and products were freely allowed into Japan. Thus, for this per-

iod of Japanese photography, it is not surprising that the most renowned photographers are Westerners. Felice Beato, who had been the first European to work in China, exploited the growing market for Japanese art in the West and created many delicately hand-colored works published in two albums: *Views of Japan with Historical and Descriptive Notes* and *Native Types*. Baron Raimund von Stillfried-Ratenicz, originally an Austrian painter and direct competitor to the Italian Beato, set up a studio with a number of Japanese assistants, ultimately buying out Beato's studio. The native pioneers of Japanese photography, Hikoma Ueno in Nagasaki, Renjo Shimooka (1823–1914) in Yokohama, and Kimbei Kusakabe (1841–1934) are less well known. Hikoma Ueno is credited with setting up the first native-run studio. Kimbei Kusakabe had trained with both Beato and Stillfried, and he founded his own studio in 1877. It is Renjo Shimooka who is often dubbed the "father of Japanese photography." Although their studios catered to a great extent to Western tourists, they allowed the diffusion of photography in the Japanese society. Landscapes proved popular subjects aside from the portraits that were their main trade, and they largely combined Western conventions while enhancing some details with color. Because most of these productions were intended for the Western market, they fulfilled Western expectations of the Land of the Rising Sun as a place of pastoral beauty and elegant, exotic people. The misty mountainscape, gentle geisha, or the fierce Samuri were popular images.

At the turn of the nineteenth century, there were well over a hundred photography studios operating

in Japan, but the expansion of the field had been limited by the fact that all photographic equipment had to be imported at great cost, as there were no native manufacturers. This situation changed in the early years of the century, with the Cherry Portable camera debuting in 1903. A forerunner of Konica, this modest dry-plate camera marked the beginning of the Japanese camera industry, which was soon to become a dominant force. The Fujii Lens Seizo-sho factory was founded in 1908, equipped with modern manufacturing equipment imported from Germany, and consolidated in 1917 into Nippon Kogaku Kogyo K.K., a forerunner of Nikon, considered one of the finest lines of cameras in the twentieth century. For the amateur market, an affordable pocket-sized camera called the Minimum Idea was introduced in 1911. Its huge popularity can be surmised from the founding, two years later, of the Minimum Photo Club.

During the Meiji era, photography had been linked to the aristocracy and the upper class, both as patrons and subject matter. At the turn of the century, however, newspapers begin to publish photographs; the first Japanese photojournalists covered the Boxer Rebellion in China in 1900 and the Russian-Japanese war in 1904–1905. Important pioneering photographers of this period were Reiji Ezaki and Kenzo Tamoto, who studied with Hikoma Ueno and created the well-known work, *Ainu woman harvesting seaweed* (ca. 1900), and paved the way for a more realistic photographic style.

Great expansion in the field took place during the Taisho era (1912–1926). With Emperor Taisho's succession to Emperor Meiji, Japan was finally fully emerging on the international scene. Despite the boom of the Minimum Idea camera, photography was still largely an artistic medium, remaining under the influence of painting in the dominant Western style known as Pictorialism. Japanese Pictorialists include: Teiko Shiotani, Hakuyo Fukumori, Ori Umesaka, and Yasuzo Nojima, who, like their western counterparts Robert Demachy, Julia Margaret Cameron, and Gertrude Käsebier, concentrated on techniques to enhance texture, create half tones, and soften outlines. In Japan, painting and photo are so closely linked that the term which is used is *shashin-ga*, which could be translated as "photographic painting."

Until 1920, the division of style common in painting was applied to photography: on one hand, the *Nihonga* style or Japanese painting and on the other hand, the *Yoga* style, which means Western painting. The Fukuhara brothers, Shinzo and Roso, who were a major force in the early days of modern photography in Japan, and Kiyoshi

Nishiyama are key figures of this period. They were the first to breach this stylistic partition, associating the spare but atmospheric characteristics of the *Nihonga* tradition with a clearer pictorial vision, as exemplified by the emerging Modernists in the West such as Paul Strand or Edward Weston. In 1921, Shinzo Fukuhara, who had traveled and photographed extensively in the West, formed *Shashin-Geijyutsu-sha* along with his brother Roso and Isao Kakefuda and Motoo Ootaguro, and founded the magazine *Shashin Geijyutsu* (Art Photography). Shinzo also served as first chairman of the Japan Photographic Society. These photographers did not free themselves entirely from Pictorialism, as can be seen in Shinzo's *Paris et la Seine*, 1922. Roso Fukuhara, however, achieved a more Modernist vision in his works.

A number of illustrated news and popular magazines appeared during the 1920s, providing venues for photography, including *Kokusai Shashin Joho*, *Kokusai Jiji Gappo* (later named *Sekai Jiji Gappo*), and *Kokusai Gappo*. Photography magazines included *Geijyutsu Shashin Kenkyu*, *Photo Times*, and *Amateur*. The first major photography curriculum at the college level, the Konishiroku Shashin Senmon Gakko photo school, was established in Tokyo. Renamed Tokyo Shashin Senmon Gakko in 1926, the school currently exists as the Tokyo Institute of Polytechnics. This program joined the already existing photography department, founded in 1915, of Tokyo Bijutsu Gakko (Tokyo Art School).

During the Taisho period, the history of Japanese photography also saw a major milestone with the introduction and subsequent widespread use of the small format, roll-film camera. A leading example was the Kodak Vest Pocket, introduced by Eastman Kodak in 1912, and available in Japan around 1915. This camera spawned the *Vesu-tan* group, who experimented with lens effects and printing techniques that were relatively simple and did not require a professional studio to achieve. In 1925, the Konishiroku Honten Company introduced the highly popular Pearlette camera as an imitation of the Vest Pocket. The consequence was a major expansion of amateur photography associated with Japanese practice. The 1920s also saw the founding and expansion of numerous photographic clubs and associations. Along with Shinzo Fukuhara's *Nihon Shashin-kai* (Japan Photographic Society), founded 1924, the *Zen-Nihon Shashin Renmei* (All-Japan Association of Photographic Societies) formed from the consolidation of numerous smaller clubs. This organization published the influential *Asahi Camera* magazine.

Advances in equipment manufacturing continued. Asahi Kogaku Goshi Kaisha, the forerunner of Asahi Optical Company, Ltd., the maker of Pentax cameras, had been established in Tokyo in 1919 as a manufacturer of ophthalmic lenses. By 1934, it had become a major supplier of camera lenses for manufacturers such as Konishiroku and Minolta. The forerunner of Olympus Optical Co., Ltd., Takachiho Seisaku-sho, had also been established in 1919, as a microscope manufacturer. It made its first photographic lens in 1936. Photographic papers were being widely manufactured by this era as well. In 1928, the forerunner of Minolta Camera Company was founded. Along with several other lens manufacturers producing innovative products, Nippon Kogaku Kogyo K. K. manufactured its first Nikkor lens, which in 1936 was first mounted on the Hansa Canon camera. The forerunner of Canon, Inc. was established in 1933 as Seiki Kogaku Kenkyusho (Precision Optical Instruments Laboratory), introducing the Hansa Canon in 1935. In 1934, the Fuji Photo Film Company was established. That same year, the “Super Olympic,” the first 35mm camera made in Japan, was produced.

In the first half of the 1930s, at the beginning of the Showa period (1926–1989), Japanese photography saw the impressive burgeoning of the medium also characteristic of the interwar years in Europe. Along with the influence of European avant-gardes, there was the development of press photography or photojournalism, and the advent of modernist design and advertising. Building on the expansion of artistic thought and practice of the 1920s, institutions that could form the basis for an academic movement, a counter-culture, and an avant-garde were in place. Photography followed the race for development of Japanese society in general, and reflected the changing conditions and the new sensibilities of individuals. During this period, marked by two major disasters—the 1923 Tokyo earthquake and the devastation of the atomic bombing of Hiroshima and Nagasaki in 1945—the medium entered into a stage wherein there was the uneasy coexistence of opposing expressions: the traditional Pictorial-influenced realism, and experimental practices.

In the 1930s, photography bloomed in the illustrated press, which in part was inspired by the picture stories of *Life* magazine, which began publication in 1936. Yonosuke Natori was the first Japanese photographer to be published in *Life*, with his images of Japanese soldiers. The photojournalists, however, were opposed to *shinko shashin* (new or modern photography), whose adherents

mixed Pictorialism with aspects of the European avant-garde. Modernism represented a decisive rupture, a rejection of a pictorialist aesthetic that many Japanese photographers were reluctant to make. Fueled by technical advances, however, the modern movement included significant experimentation, which led artists to discover new possibilities.

Those who practiced *shinko shashin*, or the new photography, included Kiyoshi Koishi, Nakaji Yasui, Iwata Nakayama, Yasuzo Nojima, and Ihee Kimura; they were particularly influenced by the German movement *Neue Sachlichkeit* (New Objectivity), and the teachings emanating from the Bauhaus schools in Dessau and Berlin. They were able to experience firsthand the European avant-gardes via the *Film und Foto* exhibition, organized in 1929 at Stuttgart, Germany and presented in 1931 in Tokyo and Osaka. This exhibition showed the works of László Moholy-Nagy, Albert Renger-Patzsch, and many others. The *Photo-Times* magazine, founded in 1924, had also begun to publish new trends in foreign photography in the 1930s.

Innovations proposed by the *shinko shashin* philosophy were spread via three important clubs, each reflecting the personality of their founders: Kiyoshi Koishi with the Naniwa Shashin Club of Osaka, Nakaji Yasui with the Tanpei Shashin Club, and Iwata Nakayama with the Ashiya Camera Club. Another group, Zen 'ei Shashin Kyokai (photographic avant-garde), was in part inspired by Surrealism. In parallel, the Realist Movement appeared with, among others, Ihee Kimura, Shoji Ueda, Yonosuke Natori, and Hiroshi Hamaya.

An important magazine that supported the expression of the modern photography movement, *Koga*, published 18 issues between May, 1932 and December, 1933. Graphic design and typography as innovative as the photographs that appeared were published by the magazine's principals, Yasuzo Nojima, Iwata Nakayama, Nakaji Yasui, and Ihee Kimura. The first issue consisted of a manifesto that urged photographers “to smash into pieces the concepts of traditional art.” Works by *Koga's* three founders are characteristic of the *shinko shashin* movement. Nojima, the head of the magazine and the oldest of the three, had practiced a Pictorialist style for more than 20 years, as exemplified by the 1910 photograph *Troubled Waters*. Around 1930, he made a radical move to experimental forms, as seen in *Untitled, Model F* of 1931. While he specialized in nudes and portraits, Nojima consistently tried to go beyond the rules of these genres. Kimura was the first to use a 35-mm Leica to produce snapshot-like photographs of the daily life of the working classes of Tokyo. His photo-

graphic style is characterized by a floating space, an emphasis on texture that suggests a zen spirit in the conception of his photographs, as can be seen in *Portraits of Literary Artists* of 1933. Nakayama had worked in portrait studios in New York and Paris, where he came into contact with what was called "Pure Photography," as exemplified by Paul Strand or Albert Renger-Patzsch. When he returned to Japan, he worked on photograms and multiple exposures.

During the short life of *Koga*, several essays on theoretical and experimental topics were published, further disseminating these ideas among Japanese photographers. Publication ceased in 1933 for financial reasons and because Ihee Kimura decided to pursue photojournalism. The modern or new photography movement revealed the fluid situation of Japanese photography in the 1930s. The most important club, the Naniwa Shashin Club, which had been a leader of Pictorialist style for 20 years, moved, for a short period, to the promotion of experimental works.

Several smaller groups in the Kansai area (Osaka and Hyogo) were dedicated to experimentation. The Tanpei Shashin Club, created by Bizan Ueda and Nakaji Yasui in February 1930, attracted Osamu Shiihara and Tershichi Hirai, who practiced styles very strongly influenced by the German New Objectivity. Shoji Ueda, a mainstay of the Naniwa Club, was particularly inspired by Moholy-Nagy's *Malerei, Fotografie und film*, and was one of the first Japanese photographers to develop a highly personal aesthetic, photographing his family as models in his ongoing *Dunes* series. Sutezo Otono and Ei-Q (Sugita Hideo) were the first photographers to explore the possibilities of photogram, a technique pioneered by Moholy-Nagy and Man Ray. Ei-Q worked on a plastic approach to photography, combining painting and photography.

Also, Surrealism had been important in Japan because it gave birth to a new photographic style in the late 30s. Gingo Hanawa, Yoshio Tarui, and Terushichi Hirai created the avant-garde group *Zoei Shudan*. They used techniques such as photograms and multiple exposures and printing to describe imaginary worlds. The photomontage work of Gingo Hanawa that explored themes of dream and illusion and which he dubbed "Complex Pictures," is created with a collage technique, allowing a broader definition of photography. With his *Hansekai* series, Kiyoshi Koishi proved that he had integrated and digested avant-garde techniques, employing them as tools to elaborate his own photographic universe.

However, Pictorialism continued to exert attraction on young photographers after 1930, carrying this style much beyond its general practice in the West. Sakae Tamura and Giro Takao, two young photographers of this period who had been published in *Photo Times*, created pictorialist pictures, modeled on Impressionist painting and infused with subjectivity, that were considered as works that forecast Surrealism.

Established figures such as Ihee Kimura, Shoji Ueda, and Yonosuke Natori, with their adaptations of Social Realism, a style practiced in Europe and America especially during the Great Depression, took up the visual vocabulary and the themes of the German illustrated press. But in the mid-1930s, the Japanese government, marching inexorably toward militarization, took over these themes to make fearsome weapons of propaganda in magazines such as *Front* or *Nippon*. Propaganda, along with a film shortage and government crack-down on the manufacture or importation of photographic equipment as World War II began, cut significantly into photographic production. Censorship was also practiced. Ken Domon's protest against censorship published in *Nihon Hyoron* in 1943 resulted in the banning of the magazine, and the last months of World War II saw the destruction of thousand of so-called "compromising negatives." The war era also saw the consolidation or cessation of publication of many photography magazines as part of the general contraction in the field.

As with every aspect of Japanese life, the dropping of the two atomic bombs by the United States in the waning months of the War are an inescapable reality and watershed for Japanese photography. The tragedy of Nagasaki and Hiroshima is immortalized by the photographic accounts in the hours and the days that followed the bombings by Yoshito Matsushige and Mitsugi Kishida in Hiroshima and Army photographer Yosuke Yamahata in Nagasaki, along with some pictures by a young student, Toshio Fukuda, Seizo Yamada, and Eiichi Matsumoto. From these rare documents ensued many reflections about destruction and what history cannot erase. Initially, there was a ban on publishing any photographs of the atomic bomb destruction by the U.S. occupation; this ban was lifted in 1952. But as late as 1965, Kikuji Kawada published a collection called *Bijutsu Shuppansha (Maps)* in which he mixed close-up shots of stains, bumps, and cracks on walls of the Atomic Dome of Hiroshima with pictures of dead soldiers. Through the combination of these disparate elements, close-up shots of objects and numerous signs, Kawada evoked the defeat of Japan during

World War II. His famous black-and-white picture from this series of the Japanese flag, lying on the ground, seeming soaked and wrinkled, is a symbol of an essential part of Japanese history.

The general devastation caused by World War II as well as the economic reality of a bankrupt country also devastated the Japanese photographic equipment industry. Many manufacturers, having had their resources diverted to the war effort, found it difficult to rebuild in the bleak postwar years. The Nikkor lenses, however, after having been introduced to eminent war photographer David Duncan Douglas, who was then in Japan, became the lenses of choice for international war correspondents and photojournalists, one step towards the preeminence of Japanese photo equipment in the postwar era.

Photographers tried to report the terrible events of the war while looking to the reconstruction of the mental and physical landscape of the country. Ken Domon, who with Shigeru Tamura and Hiroshi Hamaya had formed *Seinen Hodo Shashin Kenkyukai* (Young Documentary Photo Research Club) in 1938 to practice a socially aware documentary style, published his powerful series *Hiroshima* in 1958. A work about memory and the inability to completely bury the past, this series was unique in post-war Japanese photography as the country modernized and looked to a future shaped by science and technology. This accession to modernity is evident in two events: the 1964 Tokyo Olympic Games and the 1970 Osaka World's Fair. As part of reflection about modernization, Japan discovered, in the 1950s and 1960s, such Western photographers, as Henri Cartier-Bresson, Robert Doisneau, Brassai, Robert Frank, and W. Eugene Smith, who realized one of the most heartrending photographs of Japan, *Tomoko Kamimura in Her Bath*, 1971 from a photo-series that chronicled the disastrous mercury poisoning caused by a manufacturing plant in the fishing village of Minamata.

In 1950, Ken Domon founded the *Shudan* group, which exhibited such leading international photojournalists as Margaret Bourke-White, W. Eugene Smith, Henri Cartier-Bresson, and Bill Brandt. Following the tenets of the German movement "Subjektive Fotografie," the first signs of a revival of photographic subjectivity appear while the popularity of the practical applications of photography greatly increases. Post-war Japanese photographers generally were unconcerned by technical issues; American-born Yasuhiro Ishimoto, trained by Harry Callahan and Aaron Siskind at the Chicago Institute of Design, visited Japan in 1953 for a five-year stay and brought with him the lessons of the

New Bauhaus, greatly influencing the emerging post-war generation. He permanently relocated to Japan in 1961 and became a Japanese citizen. Ishimoto was the only Japanese to be included in the massive *The Family of Man* exhibition organized in 1955 by the Museum of Modern Art in New York and which circulated in Japan in 1956 to an audience of over a million people.

Post-war Japanese photography largely developed around three axes: documentary photography, personal photography, and commercial photography. Ken Domon led the movement for documentary forms with an influential essay in which he defined "realism" photography, published as instructions for potential entrants to the monthly contests held by the international magazine *Camera*, for which he served as a juror. Another important practitioner was Shomei Tomatsu, who with his series *Nagasaki, 11:02* (the time the atomic bomb was dropped) pays tribute to the survivors of Nagasaki. Ihee Kimura and Hiroshi Hamaya, professional photographers before the war, increasingly considered photography as a medium to discover, capture, and transmit a social reality. Hamaya documented folklore, traditions, and rituals that were threatened with being swept away in the rush to modernization. Hamaya developed his photographic thinking through two major publications: *Yukiguni (Snow Country)* of 1956 and *Urah Nihon (Japan's Back Coast)*, 1957. Ihee Kimura, inspired by Cartier-Bresson's philosophy of "the decisive moment," continued his snapshot aesthetic in documenting the average Japanese citizen in the street, at work, or engaging in other aspects of everyday life. Kimura's importance to Japanese postwar photographic history is reflected by the naming of a prestigious prize awarded annually by *Asahi Camera* magazine.

Relationships to history, the history of a place, religious experience, and the construction of bonds which unite people and their divinities are also found in the photography of Yoshio Watanabe. A leading architectural photographer, in 1953 he was authorized to take pictures of the ritual of razing and rebuilding the Ise Jingu Shrine, an ancient Shinto temple in the Mie Prefecture made of wood, which takes place every 20 years. The documenting of this reconstruction was a milestone both for Watanabe and Japanese photography.

Personal photography is based on the I-Novel, and based on the idea that photography can become an individual expression, a notion that came late to Japan. These photographers were younger, emerging as professionals after the War. The most representative artists in this arena are Daido Moriyama, who was influenced by William Klein; Nobuyoshi Araki,

who was the first to use and popularize the term “I-photography”; and Masahisa Fukase, who completed series about solitude and madness, such as the *Yoko* series, 1964–1975. Other postwar figures, such as Eikoh Hosoe and Ikko Narahara (known also as simply “Ikko”), explored other personal paths.

In his 1956 series *Man and His Land*, Ikko draws a parallel between two communities, the small village of Kurogami on the island of Kyushu, destroyed by an erupting volcano; and the artificial island of Hajima, which was built around a coal mine. The photographs presented a pessimistic view wherein man is subject to both nature’s hostility and social oppression. Ikko continued working with the photoessay form but expanded his practice to other experimental art mediums in the 1970s and 1980s. Eikoh Hosoe dramatized a relationship between himself and a young American girl he met in a base as he was looking to improve his English in a photo narration *An American Girl in Tokyo* (1956), using a photojournalistic technique to create a work of fiction. Hosoe was hardly the only Japanese photographer to dwell on implications of the U.S. occupation of Japan, which officially ended in 1952 but saw U.S. troops stationed on Japanese soil to the end of the century. Shomei Tomatsu, who has established himself as one of Japan’s leading postwar figures with his 1958 series *Chewing Gum and Chocolate*, documented the pre-occupation of Japanese people wishing to save their traditions and culture from Americanization.

From 1957 to 1959, critic Tatsuo Fukushima organized seminal exhibitions called *Jūnin no me*, which means “The Eyes of Ten People.” The 10 exhibitors were Eikoh Hosoe, Yashuhiro Ishimoto, Kikuji Kawada, Shun Kawahara, Ikko Narahara, Masaya Nakamura, Akiro Sato, Akira Tanno, Shomei Tomatsu, and Toyoko Tokiwa. Six of these colleagues, Hosoe, Kawada, Narahara, Sato, Tanno, and Tomatsu, created the important agency VIVO to support and distribute their style of photojournalism while pursuing their personal work.

Significant advances in photographic technology continued as Japanese manufacturers innovated and improved their products. By 1962, Japan had displaced West Germany as the world’s top producer of cameras. In the early 1960s, the Nikonos camera, the first underwater camera not requiring a bulky housing, was introduced. The Pentax SP was introduced in 1964 as the first single-lens-reflex camera featuring a through-the-lens exposure system, which was soon to become standard in SLR cameras. The next year, the first Japanese cameras incorporating electronic shutters were introduced, and Canon created the world’s first

camera with a quick-loading feature for 35-mm film, also to become a standard feature.

In the second half of the 1960s, a new generation of artists, including Daido Moriyama, Hiromi Tsuchida, Yutaka Takanashi, Masahisa Fukase, and Issei Suda questioned the conception of modern art based on the creation of an original world inspired by the personality and the aesthetic sense of the artist. In November of 1968, Yutaka Takanashi, Takuma Nakahira, Koji Taki, and Takahiho Okada published the magazine *Provoke*. The pictures of these photographers are characterized by a fragmentation without any aesthetic order and by violently contrasted images. Although very short-lived, publishing only three issues, with runs never exceeding 1,000 copies, *Provoke* became a seminal opus of post-war Japanese photography. Indeed, *Provoke* carried radical photographic theory and unpolished images described as *are-bure-boke* (rough, blurred, out-of-focus) as described by photohistorian Anne Wilkes Tucker.

Nobuyoshi Araki first emerged as a major force in Japanese photography when he was awarded the first ever and now prestigious Taiyo-sho Award in 1961. A photo essay called *Satchin* that followed children out on the street in Tokyo was the first in an almost continuous documentation of everything that comes before Araki’s lens, including subject matter many consider goes beyond the erotic to pornographic, making him a prototypical figure of Japanese photography in the West.

During most of the postwar period, the nude in photographs was considered objectionable, and the government banned the depiction of pubic hair, to the point that officials impounded nude photographs of Edward Weston scheduled for a 1976 exhibition. Kishin Shinoyama was one of the few Japanese to explore this genre fully, with his 1969 series *Death Valley*, *Twin*, and *Brown Lily*. The *Death Valley* nudes are striking abstractions of the body arranged against the dramatic landscape of the famous California desert. Shinoyama also made his mark with a collection of photographs of Yukio Mishima. In September 1970, before his suicide by *hara-kiri*, which became an international event, the novelist posed for Shinoyama, acting out for the camera his ideas for his own death. Two pictures in particular became very famous: the first one shows the transformation of Mishima into a Saint Sebastian motif, his wrists tied to the branch of a tree while arrows pierce his side and armpit. In the second one, Mishima is lying on the ground, a short saber stuck in his abdomen, while the photographer stands behind him, brandishing a longer saber, waiting for a signal to behead Mishima.

Mishima claimed to be protesting against the loss of values in Japanese society to the advances of technology and capitalism. Those pictures, like those from the 1963 collection *Barakei (Killed by Roses)* of Eikoh Hosoe, once more questioned the modern history of Japan and its relationship with Western art history.

With the beginning of the Heisei period in 1989 with the death of Emperor Hirohito and the succession of Emperor Akihito, while domestically Japan experienced a severe recession which caused the closing of several magazines and photo galleries, a new breed of Japanese photographer had emerged, dealing with international artistic issues and achieving international recognition while staying true to the deep traditions of Japanese photography. Yasumasa Morimura became known internationally with work that explored this set of themes. In large-format color images, Morimura used himself, costumed and made-up, to imitate the major paintings of Western art history, such as *Daughter of Art History: Princess A*, of 1990, which is inspired by Velasquez's portrait of l'Infante Margarita of 1656. Morimura also realized a self-portrait, *Doublonnage (Marcel)*, in 1988, in which he represents himself as a new Rose Sélavy, the portrait of French avant-garde artist Marcel Duchamp in the guise of his female alter-ego that was immortalized by Man Ray in 1920–21. Although working within postmodern precepts at the end of the twentieth century, Morimura's method creates a continuity between painting and photography, a salient issue at the turn of the nineteenth century.

Hiroshi Sugimoto, another internationally renowned figure, has meditated on time and space since 1978. Made with a wooden cabinet 8 × 10-inch Durdorf and Sons view camera and long time exposures modulated by filters to create a film speed comparable to nineteenth century films, Sugimoto pictures contain a disturbing poetry initially more collected by those in the West than in Japan. Photographing in ongoing series the elaborate U.S. movie palaces of the 1920s and 1930s, drive-in theaters, natural history museums, wax museums, and seas and oceans, the Zen spirit that infuses Sugimoto's work seems uniquely Japanese.

Toshio Shabata is another prototypical Japanese photographer who has established a wide reputation in the West with his extraordinary, large-scale landscape studies, often showing the earth contained or otherwise interrupted by man's engineering feats. His 1999 exhibition *Quintessence of Japan* established his reputation as one of Japan's leading contemporary photographers.

Japanese photographers historically had been almost entirely male; in the 1980s and 1990s, young Japanese women finally began to emerge as creative forces, chief among these figures is Mariko Mori. Like her colleague Yasumasa Morimura, identity is one of Mori's favorite themes. She also integrates into her photographic compositions elements from Shintoist Buddhism: (*Mirror of the Water*, 1996; *Pure Land, Entropy of Love* and *Burning Desire*, 1998). She often represents herself as a sort of hybrid creature of human and machine, a character who has perhaps stepped out of the *manga*, and *anime* forms so popular in Japan during these years. Mori is also a technical innovator, working with holographic imagery and three-dimensional video. Since 1995, Mariko Mori has worked on a project, *Beginning of the End*, that combines space and time. At each stop during her extensive travels, the artist takes photographs using a 360° camera, the artist herself present in the middle of the image, held within transparent capsule. Made up of 13 panoramic images, *Beginning of the End*, is divided into three groups that depict the past (Angkor, Teotihuacán, La Paz, Bolivia, Gizeh), the present (Times Square in New York, Shibuya in Tokyo, Piccadilly Circus in London, and Hong Kong), and the future (represented by ambitious development projects La Défense in Paris, the city of Shanghai, the Docklands in London, Odaiba in Tokyo, and the construction boom of post-Cold War Berlin).

The high school student Hiromix (Toshikawa Hiromi) became a phenomenon in Japan with her Nobuyoshi Araki-inspired photo diary style as young women became a greater and greater influence on the creation and consumption of photographs. A 1998 exhibition *An Incomplete History*, attempting to capture the history of female photographers during the 130-year history of the medium, began a two-year tour of the United States. It featured nine photographers, most of whom had been largely overlooked, including Eiko Yamazawa, Osaka's first woman photographer who ran her own studio from the 1930s to the 1950s; Tsuneko Sasamoto, known as Japan's first female documentary photographer; Miyako Ishiuchi, who did a pioneering series of male nudes; and Michiko Kon, a younger artist known for her still lifes.

In the 1990s, Japanese photography saw greater institutionalization, with the opening of the permanent quarters of the Toyko Metropolitan Museum of Photography, the founding of the Kiyosato Museum of Photographic Arts and the Shoji Ueda Museum of Photography, and numerous other photography programs. The widespread use of dis-

posable cameras and other easy-to-use equipment, such as the auto-focusing camera developed in Japan, further cemented the longstanding fascination with the medium. Photography entered the digital age with the manufacture of products that further expanded amateur use, such as camera phones, automatic vending machines dispensing photo stickers that created the Print Club (Purinto Kurabu) craze, and other devices, with the Internet allowing almost instantaneous circulation of images.

THOMAS CYRIL

*See also:* **Araki, Nobuyoshi; Doman, Ken; History of Photography: Interwar Years; Hosoe, Eikoh; Ishi-**

**moto, Yasuhiro; Kawada, Kikuji; Morimura, Yasumasa; Pictorialism; Shibata, Toshio; Sugimoto, Hiroshi; “The Decisive Moment”; Toyko Metropolitan Museum of Photography**

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*The Founding and Development of Modern Photography in Japan*, Tokyo: Tokyo Metropolitan Culture Foundation and Tokyo Metropolitan Museum of Photography, 1995.

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## HAROLD JONES

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### American

Harold Jones's career in photography has spanned more than 40 years. He has been involved with the industry in its many facets—as a museum curator, gallery director, director of a photographic archive, a teacher of studio photography at the college level, and as a professional photographer. As an undergraduate student at the Maryland Institute of Art in Baltimore in the early 1960s, Jones studied both painting and photography. When applying to graduate programs, he produced a portfolio of black-and-white photographic self-portraits that were painted over half their surface. At the time, he did not know of anyone else working in this manner, and did not know how to refer to this collection of hybrid images. Fortunately for him, his prospective graduate advisor, Van Deren Coke, liked the work and took Jones on as a student at the University of New Mexico in Albuquerque.

Following his graduate work, Jones spent several years as an assistant curator at the George Eastman House in Rochester, New York, but left in 1971 to become the first director of the Light Gallery in Manhattan. Tennyson Schad, owner of the Light Gallery, hired Jones to operate what was then only the second major gallery devoted to the sale of art photography in New York City. The Witkin Gallery had opened in 1969 and sold nineteenth-and twentieth-century photographs, but the Light Gal-

lery focused on the work of contemporary photographers, including Harry Callahan, Aaron Siskind, Frederick Sommer, and, later, Robert Mapplethorpe. The gallery's success was attributed to Tennyson Schad's willingness to show young, unknown photographers and to trust his staff and directors in their artistic decisions. While Jones left in 1975 to become the first director at the Center for Creative Photography, Light Gallery continued to impact the contemporary photography scene until it closed in 1987.

The Center for Creative Photography at the University of Arizona in Tucson was established in May of 1975 to house the purchased archives of Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer. As the center's first Director, Jones oversaw the earliest programs at the center, which included publication of a journal, in-house and touring exhibitions, and continued collections acquisition. In 1977, Jones left the center, but he stayed in Tucson, to start a program of photography instruction at the University of Arizona. The photography of Harold Jones is difficult to categorize, and there are no generalizations that satisfactorily describe his varied body of work. His original dual training in painting and photography led to a practice that Jones referred to as “photodrawings”—gelatin silver prints that are worked with a variety of hand-colored surfaces. Over the years, Jones used ink, food coloring, and oil paints as well as a

variety of chemical toners, often in combinations that were thought to be incompatible. The resulting images are unique and cannot be duplicated. Jones' hand-colored effects range from subtle to direct and are the result of continuing experimentation. Initially, he felt ambivalence about altering the surfaces of his prints, feeling that it was an impure practice, but ultimately he concluded that the making of the photograph was the first phase of drawing, and surface treatments and coloring constituted the second phase.

In addition to experimenting with hand-coloring, Jones's approach is varied even within his unaltered prints. Jones has worked with both multiple and long-duration exposures to capture people in motion, or to suggest apparitions. Rather than creating intimate or psychologically probing studies, Jones uses as his subjects everyday objects arranged in compositions that require viewing and re-viewing. Jones has described his delight in the process in which a person moves beyond a superficial reading of a photograph to a closer inspection. His images reinforce the idea that a world continues beyond the picture plane, that one is seeing a fragment of a larger whole. While he often photographs everyday objects, such as the supports of a water tower, or laundry hanging on a folding rack, they are often taken from an unusual vantage point or cropped in unexpected ways. These varied approaches can produce a range of effects from humor to mystery. Sometimes Jones creates formal compositions that submerge the meaning of the objects shown. When the objects displayed can be discerned, however, they appear neither mundane nor banal. Jones' compositions and juxtapositions provoke questions whose answers are often not found within the edges of the photograph.

In addition to his work as a photographer, since 1977 Jones has been instructing students at the University of Arizona on the art of photography. As a professor, Jones teaches introductory and photo-techniques courses and also provides instruction in documentary photography and self-portraiture. The University of Arizona photography department includes several studio photography instructors. The department promotes a philosophy of creating photographs that communicate significant personal substance by building on a broad background in the visual arts at large and through a specific knowledge of the cultural, historical and visual aspects of photography.

REBECCA SENF

*See also:* **Adams, Ansel; Callahan, Harry; Center for Creative Photography; Coke, Van Deren; Galleries;**

**Hand Coloring and Hand Toning; Manipulation; Mapplethorpe, Robert; Multiple Exposures and Printing; Siskind, Aaron; Sommer, Frederick**

**Biography**

Born Morristown, New Jersey, 29 September 1940. Received a diploma in painting from the New School of Fine and Industrial Art, Newark, New Jersey, 1963; Maryland Institute of Art, Baltimore, Maryland, BFA in photography and painting, 1965; University of New Mexico, Albuquerque, New Mexico, MFA in photography and art history, 1971. Advertising Chairman, Gallery 61, Newark, New Jersey, 1962–1963; Wedding Photographer, Udel Studios, Baltimore, Maryland, 1964; Official School Photographer, Maryland Art Institute, Baltimore, Maryland, 1964; Portrait Photographer, Jordan Studios, Baltimore, Maryland, 1965–1966; Gallery and Technical Adviser, Quivera Bookshop and Gallery, Corrales, New Mexico, 1966–1967; Assistant, University of New Mexico Art Museum, Albuquerque, New Mexico, 1966–1968; Assistant Curator, Exhibitions, George Eastman House, Rochester, New York, 1968–1969; Associate Curator, Exhibition and Extension Activities, George Eastman House, Rochester, New York, 1969–1971; Visiting Lecturer, Photography, University of Rochester, New York, 1970–1971; Visiting Lecturer, Photography, Cooper Union, New York City, New York, 1971–1972; Director, Light Gallery, New York City, New York, 1971–1975; Adjunct Associate Professor of Art History, Queens College, New York City, New York, 1974–1975; Director, Center for Creative Photography, University of Arizona, Tucson, Arizona, 1975–1977; Director, Photography Program, Department of Art, University of Arizona, Tucson, Arizona, 1977–1985, 1991–1993, 1994–1995; Assistant Professor of Art, Department of Art, University of Arizona, Tucson, Arizona, 1977–1981; Associate Professor of Art, Department of Art, University of Arizona, Tucson, Arizona, 1981–1993; Professor of Art, Department of Art, University of Arizona, Tucson, Arizona, 1993–present; Director, Graduate and Undergraduate Programs, Department of Art, University of Arizona, Tucson, Arizona, 1999–present. Fellowship, George Eastman House, Rochester, New York, 1967; National Endowment for the Arts Photographers Fellowship, 1977. Living in Tucson, Arizona.

**Individual Exhibitions**

- 1969 University of California at Davis; Davis, California
- 1970 Rochester Photographic Workshop; Rochester, New York
  - Barnes Gallery, Loomis Institute; Windsor, Connecticut
- 1972 Madison Arts Center; Madison, Wisconsin
- 1973 University of Massachusetts; Boston, Massachusetts
- 1974 Soho Photo Gallery; New York City, New York
- 1976 Spectrum Gallery; Tucson, Arizona
  - Light Gallery; New York City, New York
- 1977 Kresge-Art Center, Michigan State University; East Lansing, Michigan
- 1978 *Lightning*; Neal Slavin Studio; New York City, New York
  - Harris 125 Gallery, University of Southern California; Los Angeles, California
- 1980 Light Gallery; New York City, New York

- 1982 *Harold Jones: Photo-Drawings*; Center for Creative Photography; Tucson, Arizona  
 1984 *Recent Photo-Drawings*; B.C. Space; Laguna Beach, California  
 1988 *Main Space*; Blue Sky Gallery, Oregon Center for Photographic Arts, Inc.; Portland, Oregon  
 1989 *Harold Jones*; Dinnerware Artist's Cooperative Gallery; Tucson, Arizona  
 1991 *Harold Jones Tucson Photographs*; Photo Picture Space Gallery; Osaka, Japan  
 1996 *Harold Jones*; Jewish Community Center Fine Arts Gallery; Tucson, Arizona  
 2000 *Seeing 60*; Joseph Gross Gallery, Department of Art, University of Arizona; Tucson, Arizona

### Selected Group Exhibitions

- 1970 *Photosynthesis*; Oakland College of Arts and Crafts; Oakland, California  
 1972 *60s Continuum*; International Museum of Photography, George Eastman House; Rochester, New York  
 1973 *New Images 1839-1973*; Smithsonian Institution; Washington, D.C.  
 1974 *New Images in Photography*; Lowe Art Museum, University of Miami; Coral Gables, Florida  
 1977 *The Great West: Real/Ideal*; University of Colorado; Boulder, Colorado (subsequently Smithsonian Institution traveling exhibition; toured the United States)  
 1979 *Attitudes: Photography in the 1970s*; Santa Barbara Museum of Art; Santa Barbara, California  
 1980 *Mondo Arizona*; Joseph Gross Gallery; University of Arizona, Tucson  
 1981 *Contemporary Hand-Colored Photographs*; de Saisset Art Gallery, University of Santa Clara; Santa Clara, California  
     *Harold Jones and Frances Murray*; Gallery Atelier 696; Rochester, New York  
 1983 *Arboretum*; Boulder Center for the Visual Arts; Boulder, Colorado (traveled to Shwayder Gallery, University of Denver School of Art; Denver, Colorado and Auraria Higher Education Complex; Denver, Colorado)  
 1984 *The Alternative Image II*; Kohler Arts Center; Sheboygan, Wisconsin  
 1985 *Extending the Perimeters of Twentieth Century Photography*; San Francisco Museum of Modern Art; San Francisco, California

- 1986-87 *Arizona Biennial*; Tucson Museum of Art; Tucson, Arizona  
 1988 Tyler Art Gallery, State University of New York at Oswego; Oswego, New York  
 1990-91 *Arizona Photographers: The Snell and Wilmer Collection*; Center for Creative Photography; Tucson, Arizona (traveled to Coconino Center for the Arts; Flagstaff, Arizona)  
 1991 *Andres, Jones and Nash*; Dinnerware Artist's Cooperative Gallery; Tucson, Arizona  
 1995 *Scratching the Surface*; The Museum of Fine Arts; Houston, Texas  
 1997 *97 Arizona Biennial*; Tucson Museum of Art; Tucson, Arizona  
 1998 *The Northlight 25<sup>th</sup> Anniversary Exhibition*; Northlight Gallery, Arizona State University; Tempe, Arizona  
 1999 *Harold Jones/Pam Marks*; Davis-Dominguez Gallery; Tucson, Arizona

### Selected Works

- T. Ascension*, 1969  
*John's Glass*, 1976  
*Patio*, 1977  
*Self-Portrait with Water*, 1978  
*Crow, Ueno Park, Tokyo*, 1988  
*Rose*, 1993

### Further Reading

- "Harold Jones: Photographs in Balance." *Artweek* 30 October 1976.  
 Cauthorn, Robert S. "Harold Jones photographs: Exhibit Focuses on Two Decades of Work." *The Arizona Daily Star* 17 December 1988.  
 Cheseborough, Steve. "Photography Exhibit an Unusual Pairing." *The Arizona Republic* 2 October 1993.  
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 Snyder, Norman, ed. *The Photography Catalog*. New York: Harper and Row, 1976.  
 Stevens, Nancy. "Harold Jones, Leaving the Light." *The Village Voice* 16 June 1975.  
*The Alternative Image II*. Exh. cat. Sheboygan, Wisconsin: John Michael Kohler Arts Center, 1984.

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## PIRKLE JONES

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### American

Pirkle Jones was an integral part of the California photographic community, chronicling its people, politics, and landscape. Jones, however, was not a native

of California; he was born in 1917 in Shreveport, Louisiana. In 1946, after serving in World War II, Jones entered the first class in photography at the California School of Fine Arts (now the San Francisco Art Institute) in order to study with Ansel

Adams. Adams had founded the program and taught many classes there. Jones worked as Adams' assistant from 1947 until 1953 and the two photographers forged a lifelong friendship. Jones has spent much of his 60-year career as a teacher of photography, primarily at the San Francisco Art Institute; he joined the school's faculty in 1952, and remained there until his retirement in 1997. Jones has also drawn inspiration from his associations with some of the other luminary American photographers of the twentieth century—Edward Weston, Minor White, Imogen Cunningham, and Dorothea Lange. Jones is perhaps best known for two collaborative documentary projects: *Death of a Valley*, with Lange; and *A Photographic Essay on the Black Panthers*, co-created with his wife—writer, photographer, and poet, Ruth-Marion Baruch.

Jones is noted for the breadth of his work, which includes landscapes, architectural photographs, portraiture, cultural impressions, and politically charged social documentary photographic essays. While his career was shaped by his proximity to a community of great artists, Jones developed his own idiosyncratic photographic vision. Though the body of his work is difficult to characterize, nature is certainly one of the dominant themes. Jones's technically masterful images of waterfalls, trees, marshes, and rocks are not solely intended as photographic illustrations of the environment, but rather as impressions of his own relationship to nature, which in its untouched state has sacred overtones. This idealization of the land, which issues from the Adams tradition of landscape photography, is used to instill nostalgia. For it is through this more arcane and Edenic "before" that Jones suggests the negative impact of human development upon landscapes and customary ways of life. In his social documentary photography, Jones similarly plays the dual roles of artist and witness. One senses Jones's personal commitment to and passion for his subject matter, his images often expressing his point of interest and his point of view. His sensitive and acute observations of human behavior are emotionally charged and visually poetic.

Jones's first major project motivated by social consciousness was conceived in 1956 when Dorothea Lange approached him to collaborate on a photographic essay commissioned by *Life* magazine. This piece documented the final year of Berryessa Valley in California, which was about to be flooded after the completion of the Monticello Dam. While the assignment was never published by *Life*, it was later reproduced as a single issue of *Aperture* magazine in 1960 under the name *Death of a Valley*. Lange and Jones chronicled the community's last year before their forced relocation. The pictures look with a vivid sense of nostalgia

and empathy at a small town, small farm way of life. Images of the orchards in bloom; pears, grapes, and grain being harvested; pastoral sun-bathed countryside; quaint homes; and well-seasoned locals are contrasted with melancholic scenes of profound loss, dispossession, destruction and dislocation: severed power lines, burning structures, and tractors scarring the once-fertile earth. The essay and the subsequent exhibition remain powerful testaments to the price of progress. The series received popular and critical acclaim, and it figures among the highlights of Jones's career. Two years after the *Death of a Valley* project, Jones collaborated with Ansel Adams to document the construction of the Paul Masson Winery in Saratoga, California. Completed in 1963, as both a publication and a touring exhibition, *The Story of a Winery* illustrated the growth of a new industry, telling the story of winemaking from the early bud-break on the vine to the final product in the glass.

Jones's most enduring creative partnership was with Ruth-Marion Baruch. Over the course of their marriage, Jones and Baruch produced a number of photographic milestones, the first occurring in 1961 when the pair was drawn to a small, forgotten town located on the banks of the Sacramento River. *Walnut Grove: Portrait of a Town* documents a small, racially diverse community in transition. While the town's fertile soil and location made it a thriving business gateway and agricultural hub, the introduction of a freeway which bypassed Walnut Grove led to the town's decline. The location gave Jones another opportunity to visually explore the manner in which development has changed a town's habitation and landscape.

Perhaps Jones's greatest photographic legacy is the landmark series *A Photographic Essay on the Black Panthers*. Eventually gaining the trust of the party leaders, Jones and Baruch were granted unprecedented access to the group's inner circle. Portraits of Panther leaders Kathleen and Eldridge Cleaver, Huey Newton, Bobby Seale, and Stokely Carmichael appear alongside other photos of participants at Panther rallies and demonstrations in Oakland and San Francisco during 1968. Jones and Baruch also captured more intimate moments—images of members' family gatherings and the young recipients of the Panther's Breakfast for Children Program. Jones's and Baruch's photographs clearly humanize their subjects, connecting the activists' struggles with universal themes of family and hope for a better future. The project intended to create a better understanding of the organization; images projecting dignity, pride, and sincerity were used to temper the violent reputation

for which the group became infamous. Kathleen Cleaver, commenting on the series 35 years after its first public appearance, wrote:

The photographs Ruth-Marion Baruch and Pirkle Jones took amidst such tumultuous events show the sensitive humanity that animated the young revolutionaries in the Black Panther Party. Although we typically were portrayed in the mass media as thugs, menacing criminals, or subversives, their work radically contrasted the propaganda of the time.

(Cleaver 2002)

*A Photographic Essay on the Black Panthers* became a politically controversial and widely exhibited series of photographs, drawing 100,000 visitors to its inaugural venue at the de Young Museum in San Francisco, and appearing as *The Vanguard: A Photographic Essay on the Black Panthers* when the images with accompanying text were published by Beacon Press in 1970.

One year after embarking on the Panthers series, Jones was drawn to a California houseboat community known for its artistic and free-spirited residents. In *Gate 5, Sausalito*, Jones connects to the essential humanity of those alternative lifestyle seekers, celebrating their iconoclastic natures through captured moments of personal observation. Jones's work since the mid 1970s displays a Weston-like penchant for finding order among the seemingly chaotic. In Jones's *Flea Market* photos, symmetry is present amongst disorder, beauty amongst the bric-a-brac. The *Rock, Salt Marsh* and *Mount Tamalpais* series signal Jones's return to more nature-oriented and landscape-dominated imagery. Finding a middle path between verisimilitude and abstraction, the natural environments pictured by Jones issue from his introspective creative process and promote similar contemplative moments in viewers.

The Santa Barbara Museum of Art held the first retrospective of Jones's work in 2001. *Pirkle Jones: Sixty Years in Photography* showcased 120 of his photographs. In 2003, six years after the passing of Ruth-Marion Baruch, Jones donated 160 vintage prints from the original exhibitions of *A Photo Essay on the Black Panthers* (1968) and *Walnut Grove: Portrait of a Town* (1961) to U.C. Santa Cruz. The photographs, along with Jones's and Baruch's complete archive, will be housed in the Special Collections of the university library.

CARLA ROSE SHAPIRO

**See also: Adams, Ansel; Documentary Photography; Lange, Dorothea; Weston, Edward; White, Minor**

## Biography

Born in Shreveport, Louisiana, 2 January 1914. From 1936 to 1940, participated in pictorial photography salons organized by the Camera Pictorialists. Served in the U.S. Army in 1941, stationed in the South Pacific. After World War II, he was accepted into the first photography class offered at the California School of Fine Arts in San Francisco (now the San Francisco Art Institute [SFAI]), where he studied with Ansel Adams. Married poet and photographer Ruth-Marion Baruch in 1949. Professional assistant to Ansel Adams in San Francisco from 1949–1953. Instructor at the California School of Fine Arts from 1952–1958. Formed, with several other artists, the Bay Area Photographers in 1955. In 1960, *Aperture* published *Death of a Valley*, a collaboration between Jones and Dorothea Lange which documented the Berryessa Valley in California. With Ansel Adams, completed the project, *The Story of a Winery* in 1963. Collaborated with Ruth-Marion Baruch in 1968 on *A Photographic Essay on the Black Panthers*. Returned to teaching at the SFAI in 1970 until his retirement in 2001. In 1997, established the Pirkle Jones and Ruth-Marion Baruch Endowment in support of their Photography Archives Endowment at Special Collections, University Library, U.C. Santa Cruz. Currently lives and works in Mill Valley, California. Other awards: Photographic excellence award, National Urban League, New York, 1961; Fellowship Grant in Photography by the National Endowment for the Arts, 1977; Award of Honor at the San Francisco Arts Festival, 1983.

## Individual Exhibitions

- 1952 Ansel Adams Studio, San Francisco, California
- 1956 *Building and Oil Refinery*, San Francisco Academy of Sciences, San Francisco, California
- 1960 *California Roadside Council Exhibition*, Sacramento
- 1960 (with Dorothea Lange) *Death of a Valley*, San Francisco Museum of Modern Art; Oakland Museum, California; The Art Institute of Chicago; Napa Public Library, California
- 1963 (with Ansel Adams), *The Story of a Winery*, Smithsonian Institute, Washington, D.C.; traveled throughout the U.S. from 1963 to 1966
- 1964 (with Ruth-Marion Baruch), *Walnut Grove: Portrait of a Town*, San Francisco Museum of Modern Art, San Francisco, California
- 1968 (with Ruth-Marion Baruch), *A Photographic Essay on the Black Panthers*, de Young Museum of Art, San Francisco; Studio Museum in Harlem, New York; Hopkins Centre, Dartmouth College, Hanover, New Hampshire; U.C. Santa Cruz, California
- 1968 *Portfolio Two*, California Redwood Gallery, San Francisco, California
- 1969 *Photographs by Pirkle Jones*, Underground Gallery, New York City, New York
- 1970 *Gate 5, Sausalito*, Focus Gallery, San Francisco, California
- 1971 *Pirkle Jones Portfolio*, San Francisco Museum of Modern Art, San Francisco, California
- 1977 *Photographs of Ansel Adams, Dorothea Lange, Charles Sheeler, and Edward Weston*, San Francisco Art Institute Library, San Francisco, California

## JONES, PIRKLE

- 1977 *Works of Annette Rosenshine*, San Francisco Art Institute Library, San Francisco, California  
1982 *Pirkle Jones*, The Art Institute of Chicago, Chicago, Illinois  
1983 *Historical Photographs*, San Francisco Art Institute Library, San Francisco, California  
1984 *Vintage Years Through 1980*, Vision Gallery, San Francisco, California  
1994 *Berryessa Valley: The Last Year*, Vacaville Museum, Vacaville, CA and Napa Valley Museum, Napa Valley, California  
2001 *Pirkle Jones: Sixty Years in Photography*, Santa Barbara Museum of Art, Santa Barbara, California

### Selected Group Exhibitions

- 1954 *Perceptions*, San Francisco Museum of Modern Art, San Francisco, CA  
1955 *Pictorial Image*, George Eastman House, Rochester, NY  
1955 *Subjektive Fotografie*, Saarland Museum, Saarbrücken, West Germany  
1956 *These Are Our People*, United Steel Workers of America, Pittsburgh, PA  
1956 *This Is the American Earth*, California Academy of Sciences, San Francisco, CA  
1958 *Images of Love*, Limelight Gallery, New York City, NY  
1960 *Photography at Mid-Century*, George Eastman House, Rochester, N.Y. (traveled to Walker Art Gallery, Minneapolis, MN; de Young Museum of Art, San Francisco, CA; Wadsworth Athenaeum, Hartford, CT; Addison Art Gallery, Andover, MA; Boston Museum of Fine Art, MA)  
1961 *Photographs and Etchings: The World of Copper and Silver*, Metropolitan Museum of Art, New York  
1967 *Photography for the Art in the Embassies Program*, Focus Gallery, San Francisco, CA  
1967 *Photography in the Twentieth Century*, National Gallery of Canada, Ottawa (toured Canada and the U.S. 1967–1973)  
1968 *Photographs From the Permanent Collection*, Museum of Modern Art, New York City, NY  
1969 *Recent Acquisitions, Contemporary Photographers*, Art Institute of Chicago, Chicago, IL  
1975 *The Land: Twentieth Century Landscape Photographs*, Victoria and Albert Museum, London (traveled to National Gallery of Modern Art, Edinburgh; Ulster Museum, Belfast; National Museum of Wales, Cardiff)  
1975 *Marin County Spectrum: The Camera Work of Marin County Photographers*, Lamkin Camerawork Gallery, Fairfax, CA  
1976 *Court House*, Seagram House, New York (traveled to Museum of Modern Art, New York City; Art Institute of Chicago, IL; American Institute of Architects, Washington, D.C.; San Francisco Art Institute, CA; Camden Arts Centre, London)  
1978 *New Acquisitions*, University of New Mexico Art Museum, Albuquerque, NM  
1980 *Bay Area Photographer 1954–1979*, Focus Gallery, San Francisco, CA  
1980 *Rock Series and Salt Marsh Series*, San Francisco Art Institute, San Francisco, CA  
1982 *Fifteen Outstanding Photographers*, Carmel Photoart Gallery, Carmel, CA  
1984 *Photography in California 1945–1980*, San Francisco Museum of Modern Art (traveled to Akron Art Museum, Akron, Ohio; The Corcoran Art Gallery, Washington, D.C.; Los Angeles Municipal Art Gallery, Barnsdall Park, Los Angeles; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; The High Museum of Art, Atlanta, GA; Museum Folkwang, Essen, Germany; Musée National d'Art Moderne, Centre Georges Pompidou, Paris, and the Museum of Photographic Arts, San Diego, CA)  
1986 *The Monterey Photographic Traditions; The Weston Years*, Monterey Peninsula Museum of Art, CA; Fresno Art Center, Fresno, CA; Triton Museum of Art, Santa Clara, CA; the Sierra Nevada Museum of Art, Reno, NV  
1988 *Master Photographs from "Photography in the Fine Arts Exhibition, 1959–1967,"* International Center of Photography, New York  
1988 *Picturing California: A Century of Genius*, Oakland Museum, Oakland, CA  
1990 *Legacy: 15 Protégés of Ansel Adams*, Arkansas Art Center, Little Rock, AK  
1991 *Patterns of Influence: Teacher/Student Relationships in American Photography Since 1945*, Center for Creative Photography, University of Arizona, Tucson  
1992 *This is the American Earth: A Silver Celebration of the Twenty-Fifth Anniversary of the Friends of Photography*, Ansel Adams Center, San Francisco (and venues throughout the United States and Canada)  
1992 *Watkins to Weston: 101 Years of California Photography 1849–1950*, Santa Barbara Museum of Art, Santa Barbara, CA; Crocker Art Museum, Sacramento, CA; Laguna Art Museum, Laguna Beach, CA  
1994 *Friends and Contemporaries: Documentary Photography in Northern California, Lange in Context*, San Francisco Museum of Modern Art, San Francisco, CA  
1997 *Summer of Love: Revolution & Evolution*, Ansel Adams Center for Photography, San Francisco, CA  
2000 *Made in California: Art, Image, and Identity, 1900–2000*, Los Angeles County Museum, Los Angeles, CA  
2001 *Capturing Light Masterpieces of California Photography, 1850–2000*, Oakland Museum of California

### Selected Works

- Grape Picker*, Berryessa Valley, 1956  
*Oak Tree, Marin County*, 1952  
*Oak Tree, Marin County*, 1978  
*Man Lifting Tomato Box, Walnut Grove: Portrait of a Town*, 1961  
*Black Panther Demonstration, Alameda County Court House, Oakland*, 1968  
*Plate Glass Window Shattered by Oakland Policemen*, 1968  
*Black Panther Guard, Marin City*, 1968  
*Kathleen Cleaver, Communications Secretary, De Fremery Park*, 1968  
*Black Panthers from Sacramento, Free Huey Rally*, 1968

**Further Reading**

- Adams, Ansel. "Pirkle Jones: Photographer." *U.S. Camera Magazine* October 1952: 40–42.
- Holmes, Robert. "Pirkle Jones." *British Journal of Photography* 17 October, 1980: 1040–1041.
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- Jones, Pirkle, and Ruth-Marion Baruch. *The Vanguard: A Photographic Essay on the Black Panthers*. Boston: Beacon Press, 1970.
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- Jones, Pirkle, and Dorothea Lange. "Death of a Valley." *Aperture* 8, no. 3, (1960): 127–165.
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- Warren, Dody. "Perceptions: A Photographic Showing from San Francisco." *Aperture* 2, no. 4. 1954: 11–33.
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Pirkle Jones, Unidentified Migrant Worker Brought to the Valley for the Last Harvest, from the Series *Death of a Valley*; 1956, printed 1960, gelatin silver print; 11 7/8 × 10 1/4" (30.18 × 26.04 cm), San Francisco Museum of Modern Art, Gift of anonymous donor in memory of Merrily Page. [© Pirkle Jones]

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## KENNETH JOSEPHSON

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**American**

When the journal *Aperture* published Kenneth Josephson's thesis pictures in 1961 in a special issue devoted to five graduating students, it was a sign that he was a photographer to watch, a photographer with the courage to experiment. Josephson's thesis subject was the "Exploration of the Multiple Image," and though his subsequent body of work does not exclusively focus on the "multiple image," his career, so to speak, does. While his finished photographs largely take the form of silver prints, his career has included work as a street photographer, filmmaker, conceptual photographer/artist, and professor of photography. Since the early sixties, his diverse, prolific output has contributed to changes in the perceptions of photography that

occurred simultaneously with photography's acceptance by the art market and most museums.

Josephson was born in Detroit, Michigan in 1932. He took his first photographs around the age of 12 and soon was processing his own film and prints independently. After high school, he studied at the Rochester Institute of Technology (RIT) from 1951–1953 and was trained in the technical aspects of photo-chemistry and commercial photography until he was drafted into the Army. He served for two years in West Germany, printing photographs for the U.S. Army. Upon his return to civilian life, Josephson resumed his studies at RIT, where he was a student of Minor White and Beaumont Newhall, eventually graduating with a B.F.A. in 1957. Upon his return to Detroit, he married and took a position as a photographer for the Chrysler Corporation.

After the death of his wife Carol in 1958, Josephson relocated to Chicago and began graduate studies at the Institute of Design (ID) of Illinois Institute of Technology, where Harry Callahan and Aaron Siskind were teaching. ID had been started by László Moholy-Nagy in 1937 as the "New Bauhaus," and it educated students in modernist aesthetics that stressed a formalist methodology and encouraged experimentation. Whether it was because of his talented instructors, the innovative curriculum, or such fellow students as Joseph Jachna, Ray Metzker, Joseph Sterling, and Charles Swedlund, his career took off as his talents in photography became noticed. In 1960, he received his M.S. from ID and was offered a position as the first photography instructor at The School of the Art Institute of Chicago (SAIC). In 1962, he was one of the founding members of the Society for Photographic Education (SPE). In 1964, Josephson was included in *The Photographer's Eye* at the Museum of Modern Art, New York, which traveled around the world, and by 1966 he had his first solo exhibition in Stockholm at the Konstfackskolan.

Josephson easily adopted the "straight" style taught by Callahan and Siskind, now known as "Chicago School" and identified by crisp details, dramatic lighting, and abstract design. He was trained in multiple printing, montage, collage, and about the photograph as fine art and as a physical object, but since 1960 has basically followed the same practice, summed up in the following:

The heart of the method is this: A clue from one photograph would develop into an idea for another. At times the subject matter suggested a method of working and vice versa. Sometimes I would seek out some specific subject matter with a planned picture in mind, but as I became involved with the subject a very different picture would result.... The best procedure for me to follow is to involve myself completely with a number of problems, then move from one to another, and return to each for the purpose of re-evaluation. This time lapse period was the most important factor of this procedure.

(White, Minor, ed., "Five Photography Students from the Institute of Design, Illinois Institute of Technology," *Aperture* 9, 2 (1961), n. pag. III.)

*Polapans* 1973, a black-and-white print of a light bulb with four polaroids taped below, is a fitting example of his method, first because his subject *is* photography, second because each Polaroid glows brighter and nearer, and third because of the witty image of the bulb representing the idea.

His *Multiple Image* method allowed him to alternate between conceptual, nude, still-life, and "street" photography. Part of the time, he concen-

trated on high contrast photographs of pedestrians in the shadows of Chicago's elevated trains dabbled with bright light. At other times, he crossed over between series combining a nude image as part of a larger image, such as *Sally*, 1976. Since 1964, he has been placing "Images within Images" and photographing "Marks and Evidence," names given by Josephson to two of his series. Since 1967, he has been intervening in his photographs by placing such things as his arm, shadow, or reflection in the frame before shooting. Repeatedly questioning the assumed givens of photography and reality became his preferred subject, requiring the viewer to figure out his pictures.

Josephson was one of the early pioneers of Conceptual art. For example, before the English artist Richard Long photographed a trace left by his walking on grass and called it art, Josephson photographed a similar trace he found by chance see *Wisconsin*, 1964. Since 1968, he has collaged postcards, black-and-white and color photographs often fragmenting space, such as *Illinois*, 1970, pre-dating the multi-perspective collage work of David Hockney. The technique of collage was only a step away from assemblage, and after 1970 Josephson made three-dimensional objects which included photographs, such as *Anissa's Dress*, 1970.

Without a doubt, Josephson's photography deals with intellectual issues; however, a significant yet subtle aspect of his work is its humorous, sometimes surreal, content, which deals with the paradoxes of everyday life, with the gap between the second and third dimensions, and with the medium of photography itself. For example, his "History of Photography" series (begun 1970) takes a look at signature works by renowned photographers from an often humorous point of view, such as *Chicago*, 1978, a version of Edward Steichen's 1926 portrait of Gloria Swanson, which shows, instead of the movie siren's veiled face, bare buttocks beneath a lacy veil. Other examples are found in conceptual works such as *The Bread Book*, 1973, an artists' book composed of shots of the fronts and backs of each of the slices in a loaf of bread, bound in the order in which the loaf was cut. And last, but not least, his transformational, still-life photographs of paper bags and books from the early 1960s and 1988.

In 1972, he received a Guggenheim Fellowship, and in 1975 and 1979 National Endowment for the Arts fellowships that gave him the opportunity to travel. In the late 1970s he traveled in India, expanding his "street" series to include another culture and acknowledging his continuing interest in the intuitive work of Garry Winogrand and Henri Cartier-Bresson. After 1984, Josephson became interested in

landscape and traveled to England, France, and Italy adding more images to his landscape series, demonstrating the influence of Eugène Atget and Edward Weston.

In 1997, Josephson retired from The School of the Art Institute of Chicago, where he taught for 37 years and influenced generations of photographers. He has exhibited widely in the United States and abroad, and his work is included in collections throughout the United States, Canada, Sweden, and France.

CHRISTIAN GERSTHEIMER

*See also:* **Artists' Books; Atget, Eugène; Callahan, Harry; Cartier-Bresson, Henri; Conceptual Photography; Institute of Design; Long, Richard; Moholy-Nagy, László; Museum of Modern Art; Newhall, Beaumont; Siskind, Aaron; Weston, Edward; White, Minor; Winogrand, Garry**

### Biography

Born in Detroit, Michigan, July 1, 1932. Attended Rochester Institute of Technology, 1951–53 and 1955–57; drafted into United States Army and stationed in Germany, 1953–1955; attended Institute of Design, Illinois Institute of Technology, 1958–1960; founding member Society for Photographic Education, 1962, first professor of photography at The School of the Art Institute of Chicago, 1960–1997; Visiting Professor, University of Hawaii, Honolulu, 1967; John Simon Guggenheim Memorial Fellowship, 1972, Visiting Professor, Tyler School of Art, Philadelphia, 1975; National Endowment for the Arts Grant, 1975 and 1979; Visiting Professor, University of California, Los Angeles, Fall 1981–Spring 1982; Ruttenberg Arts Foundation Grant, Chicago, 1983; Lives in Chicago, Illinois.

### Individual Exhibitions

- 1966 Konstfackskolan, Stockholm
- 1971 Art Institute of Chicago and New York Visual Studies Workshop, Rochester and traveling
- 1974 University of Iowa Museum of Art, Iowa City  
291 Gallery, Milan College of Marin Art Gallery, Kentfield, California
- 1976 Cameraworks Gallery, Los Angeles  
Galerie der Bruecke, Vienna
- 1977 Gallery II, Perdue University, Lafayette, Indiana  
Reicher Gallery, Barat College, Lake Forest, Indiana
- 1978 *Kenneth Josephson: The Illusion of the Picture*, Fotoforum der Gesamthochschule, Kassel, Federal Republic of Germany
- 1979 Open Eye Gallery, Liverpool, England  
Photographers' Gallery, London  
P.P.S. Galerie, Hamburg, Germany
- 1981 Delpire Gallerie, Paris  
Young Hoffman Gallery, Chicago
- 1982 Orange Coast College Photography Gallery, Costa Mesa, California
- 1983 Vision Gallery, Boston

- Swen Parson University, Northern Illinois University, Dekalb, Illinois  
*Kenneth Josephson*, The Museum of Contemporary Art, Chicago, Illinois
- 1984 The Friends of Photography, Carmel, California  
Baker Gallery, Kansas City, Missouri
- 1991 *Kenneth Josephson*, Rhona Hoffman Gallery, Chicago, Illinois
- 1996 *Kenneth Josephson*, Ecole Regionale des Beaux-Arts de Saint-Entienne, France
- 1999 *Kenneth Josephson: A Retrospective*, Art Institute of Chicago, Chicago, Illinois; Whitney Museum of American Art, New York.
- 2001 *Kenneth Josephson Photographs*, Yancey Richardson Gallery, New York  
*Land/Cityscapes*, Allen Priebe Gallery, University of Wisconsin, Oshkosh, Wisconsin

### Group Exhibitions

- 1958 *The Face of America*, U.S. State Department, traveling
- 1961 Venice Biennale, Italy
- 1962 *Three Photographers*, George Eastman House, Rochester, New York
- 1964 *The Photographer's Eye*, Museum of Modern Art, New York and traveling 1965
- 1967 *The Portrait in Photography: 1848–1966*, Fogg Art Museum, Harvard University, Cambridge, Massachusetts
- 1970 *The Universal Eye*, Eastman Kodak Pavilion, Expo '70, Osaka, Japan and  
*Unique/Multiple: Sculpture/Photographs*, Museum of Modern Art, New York  
*Contemporanea*, Parcheggio di Villa Borghese, Rome
- 1974 *Ken Josephson, Bernard Plossu, Charles Spink*, Sunset Center, Carmel, California  
*20<sup>th</sup> Century American Photography*, Nelson-Atkins Art Gallery, Kansas City, Missouri
- 1975 *For You, Aaron, Photographs by Four Former Students of Aaron Siskind: Jachna, Josephson, Metzker, Sterling and Swedlund*, The Renaissance Society at the University of Chicago
- 1976 *Photo/Synthesis*, The Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N. Y.
- 1977 *The Great West, Real/Ideal*, University of Colorado, Boulder and traveling  
*The Photographer and the City*, Museum of Contemporary Art, Chicago  
*Malerei und Photographie im Dialog von 1840 bis Heute*, Kunsthau, Zurich  
*The Target Collection of American Photography*, Museum of Fine Arts, Houston, Texas
- 1978 *Portfolios by Twelve Artists*, Vienna Secession, Vienna, Austria  
*Mirrors and Windows: American Photography since 1960*, Museum of Modern Art, New York and traveling  
*Tusen och en bild*, Moderna Museet, Fotografiska Museet, Stockholm  
*Photography as Art*, Visual Studies Workshop, Rochester, New York
- 1979 *American Photographs of the Seventies*, Art Institute of Chicago, Illinois
- 1980 *The New Vision: Forty Years of Photography at the Institute of Design*, Light Gallery, New York, New York  
*Nude: Theory*, Gallerie Fiolet, Amsterdam

## JOSEPHSON, KENNETH

- The Imaginary Photo Museum*, Photokina, Cologne, Germany  
*Absage das Einzelbild*, Museum Folkwang, Essen, Germany  
*Rencontres*, Rencontres Internationales de la Photographie, Arles, France  
1981 *American Children*, The Museum of Modern Art, New York  
*Artist's Books: A Survey 1960–1981*, Ben Shahn Center for the Visual Arts, William Patterson College, Wayne, New Jersey  
*Crane, Jachna, Josephson, Larson, Metzker/ An Exhibition of Photographs*, Fine Arts Center Gallery, University of Arkansas, and traveling  
*ORD to LAX*, Los Angeles Center for Photographic Studies, Los Angeles  
1982 *Work by Former Students of Aaron Siskind*, Center for Creative Photography, University of Arizona, Tucson  
*20th Century Photographs from the Museum of Contemporary Art*, Seibu, Museum of Art, Tokyo and traveling  
*Photo-Collage*, Contemporary Arts Museum, Houston, Texas  
1983 *Harry Callahan and His Students: A Study in Influence*, Georgia State University Art Gallery, Atlanta  
1984 *Exposed and Developed*, National Museum of American Art, Smithsonian Institution, Washington D.C.  
*Creative Photography*, Bibliothèque nationale de France, Paris  
1985 *American Images: Photography, 1945–1980*, Barbican Art Gallery, London  
*Art, Design and the Modern Corporation*, National Museum of American Art, Smithsonian Institution, Washington D.C.  
1986 *Staging the Self: Self-Portrait Photography, 1840's–1980's*, National Portrait Gallery, London and traveling  
1987 *Photography and Art: Interactions Since 1946*, Los Angeles County Museum of Art and traveling  
*Photographs Beget Photographs*, Minneapolis Institute of Art Minneapolis, Minnesota and traveling  
*Modern Photography and Beyond*, National Museum of Modern Art, Kyoto  
1988 *Josephson, Jachna, and Siegel: Chicago Experimentalists*, San Francisco Museum of Modern Art, San Francisco  
1989 *150 ans de photographie: Certitudes et Interrogations, 1839–1989*, Musée de la photographie, Charleroi, Belgium  
*Symbol and Surrogate: The Picture Within*, University of Hawaii Art Gallery, Honolulu and traveling  
1992 *Three Decades of Midwestern Photography*, Davenport Museum of Art, Iowa  
1993 *Industrial Effects: Twentieth-Century Photographs from The Art Institute of Chicago*, Art Institute of Chicago  
1994 *An American Century of Photography: From Dry-Plate to Digital, The Hallmark Photographic Collection*, Nelson-Atkins Museum of Art, Kansas City and Traveling  
1996 *When Aaron Met Harry: Chicago Photography, 1945–1971*, Museum of Contemporary Photography, Columbia College, Chicago  
*Together Again: Ishimoto, Jachna, Josephson, Metzker, Sterling, Swedlund*, Gallery 312, Chicago  
*Art in Chicago, 1945–1995*, Museum of Contemporary Art, Chicago  
2002 *Taken by Design: Photographs from the Institute of Design, 1937–1971*, Art Institute of Chicago and traveling



Kenneth Josephson, Stockholm, 1967, Gelatin silver print, Collection Museum of Contemporary Art, Chicago, Illinois Arts Council Purchase Grant.  
[*Photograph* © Museum of Contemporary Art, Chicago. © Kenneth Josephson. Courtesy of Rhona Hoffman Gallery, Chicago, Illinois]

### Selected Works

- Matthew*, 1965  
*Drottingholm, Sweden*, 1967  
*New York State*, 1970  
*The Bread Book*, 1973  
*Washington, D.C. 1975, from the series Archaeological Series, 6 Inch Contour Gauge*, 1975  
*Self-portrait*, 1963  
*Stockholm*, 1967  
*Flags*, 1969  
*Sally*, 1976

### Further Reading

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Green, Jonathan, and James Friedman. *American Photography: A Critical History 1945 to the Present*. New York: 1984.  
Kelly, Jain. *Nude Theory*. New York: Lustrum Press, 1979.  
Lemagny, Jean-Claude, and Andre Rouille, eds. *Histoire de la Photographie, A History of Photography: Social and Cultural Perspectives*. Paris: Bordas, 1986; Cambridge University Press, 1987.  
Travis, David, and Elizabeth Siegel, eds. *Taken By Design*. Chicago: The Art Institute of Chicago, 2002.  
Warren, Lynne, and Carl Chiarenza. *Kenneth Josephson*. Chicago: Museum of Contemporary Art, Chicago, 1983.  
Witkin, Lee D., and Barbara London. *The Photography Collector's Guide, first edition*. New York: 1979.  
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White, Minor, ed. "Five Photography Students from the Institute of Design, Illinois Institute of Technology." *Aperture* 9, 2 (1961): n. p. (ill.).

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## YOUSUF KARSH

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### Canadian

Yousuf Karsh rose to international renown in 1941 as the photographer of the defiant World War II British Prime Minister Winston Churchill. Already famous as a studio portraitist in Canada where he had lived since leaving his native Armenia, he quickly became the portrait photographer of choice for political leaders, celebrities, and artists. By the end of his long career, Karsh had achieved a rare stature: His portraits had become the images by which many public figures are best remembered—Churchill’s pugilistic stare; writer Ernest Hemmingway in a rugged knit sweater; painter Georgia O’Keeffe in raking light beneath a rack of antlers. His pursuit of the inspirational in his sitters reflects the tradition of public portraiture that conveys authority and eminence, a style not associated with the fine-arts aspirations of many twentieth century photographers. This traditional style, however, supported Karsh’s humanist belief that the good in mankind can be captured in a photograph. In his portraits, he reflected his conviction that,

There is a brief moment when all that there is in a man’s mind and soul and spirit may be reflected through his eyes, his hands, his attitude. This is the moment to record. This is the elusive ‘moment of truth.’

(Karsh 1963, 95)

Yousuf Karsh was born in Mardin, Armenia, in 1908 and with his family fled Turkish persecution to Syria in 1922. The teenaged Karsh continued on alone to Canada in 1924, sponsored by his uncle George Nakash, a studio portrait photographer in Sherbrooke, Quebec. After barely six months of high school he began working full-time with his uncle, providing income which allowed him to help support his family in Syria. In his uncle’s studio he learned the language and repartee between photographer and client, and found this human dimension to photography deeply appealing.

In 1928, Karsh’s uncle sent the young man to Boston to apprentice with master society portrait photographer John H. Garo. There, he was exposed to Garo’s prominent circle of visitors and learned the importance of light, shadow, and form. He stayed on in Boston after completing the apprenticeship, then returning to Canada, and relocating to the capital Ottawa in 1932 to be at the crossroads of visiting dignitaries. While in Boston, Karsh had studied the reproductions of great classical portraitist painters at the Boston Public Library and had been immersed in late pictorialism as he explored the realm of celebrity portrait photography. The soft focus and atmospheric effects in *Turban*, 1936, displays the romantic idealism present in his early photographs. Karsh began mastery

of the black-and-white printing process in Garo's studio and continued perfecting the process to support the subtle range of texture and light in his photographs. During this period Karsh was associated with the Ottawa Little Theatre where he met actress Solange Gauthier, whom he married in 1939. There he was also exposed to new potential in lighting and directing subjects that brought a more dramatic and chiseled sculpting of images, such as *Romeo and Juliet*, 1933, which suited newspaper and magazine reproduction. By the mid-1930s, Karsh had developed a style that demonstrated his talent in shaping light, producing a stylish, more-angular composition than was fashionable in the conservative post-colonial era Ottawa where he had settled. His association with the Little Theatre also led to a commission from the theatre's patrons, Lord and Lady Bessborough, representatives of the King of England in Canada.

During these early years, as he became known across Canada as *Karsh of Ottawa*, he experimented with photography and entered international salon exhibitions. Karsh also built his reputation through society sittings and photographing personalities visiting Ottawa, such as character actress Ruth Draper, singer and activist Paul Robeson, and British royalty Lord Louis Mountbatten. Through Canada's leader, William Lyon Mackenzie King, he was appointed to photograph Winston Churchill and captured the image by which the world remembers this pugnacious, fearless leader.

Karsh traveled again to London in 1943 where he photographed dozens of personalities that were first published in English popular illustrated magazines and the book *Faces of Destiny*, 1946, beginning his portfolio of international celebrities. In 1944, he undertook the first of many *Life* magazine assignments, portraying some 70 Washington, D.C. personalities. In the following year, he photographed the participants of the pre-United Nations San Francisco Conference, adding to his collection of what he called "people of consequence." Karsh also received his first advertising assignments during this period, in which he promoted Kodak film and made portraits of distinguished musicians for RCA Victor. Karsh continued to photograph celebrities and travel around the world adding royalty, heads of state, Nobel Prize laureates, and spiritual leaders, and amassed an evocative volume of portraits. Karsh's images were widely published in magazines and he produced a series of books that in addition to the pictures, recounted his experience with each sitter creating an impression about his subjects that was larger than the words or pictures alone. Some of his best-known portraits were made in the 1950s, including *Georgia O'Keefe*, 1956, and *Ernest Hem-*

*mingway*, 1957. Karsh constantly traveled, accompanied by his second wife, Estrellita Nachbar, whom he married in 1962, preferring to photograph his subjects in their own environments even though his initial success had been as a studio artist.

Although primarily known as a celebrity photographer, Karsh undertook two key assignments to portray everyday people for industrial commissions and the Canadian news magazine *Maclean's*. The industrial profiles bestowed a heroic, dignified status on front-line workers, presenting strong, inspirational portraits, such as *Rear Window (Gow Crapper)*, 1951, for Ford of Canada and equally compelling portraits for Canada's Atlas Steel. The factory setting presented compositional and lighting challenges that Karsh met through combining negatives from various exposures. A profile of Canada's cities assigned by *Maclean's* required Karsh to personify the country, swelling with post-war prosperity. The series sketched the regions and captured the public's conception of its identity, not surprisingly often using portraits of people to illustrate the geography of the country, such as *Farmer by His House*, ca. 1952.

The majority of Karsh's photography was in black and white and developed by inspection with his own formula for gold-toned prints that are especially archival. The color photographs he produced, mainly in the 1940s and 1990s, were dye transfers realized through a printer in New York. The unique and impressive style that Karsh developed in this period influenced countless photography students, and he also touched many students while serving as a visiting professor at numerous universities in North America.

Over his 60-year career Karsh photographed more than half of the International Who's Who Millennium list of the "100 most influential figures of the twentieth century" and was also the only photographer included in the list. Karsh's images have been widely disseminated in publications and have appeared on stamps around the world. He received the Companion of the Order of Canada and countless honors, including degrees from more than 13 universities. In 1987, the National Archives of Canada purchased Karsh's archives of negatives, color transparencies, and over 50,000 original prints. Karsh's images are in collections around the world and have been exhibited internationally, including in Japan, Australia, Argentina, Canada, and the United States, and a definitive retrospective in Berlin in 2000. Karsh died in Boston, Massachusetts, July 13, 2002 at 94-years-old.

JANET YATE

*See also: Life Magazine; Photography in Canada; Pictorialism; Portraiture*

## Biography

Born in Mardin, Armenia, 23 December 1908. Immigrated to Quebec, Canada, 1924. 1928, apprenticeship under John H. Garo of Boston, Massachusetts. Established studio in Ottawa, 1933, that remained open until 30 June 1992. 1939, marriage to actress Solange Gauthier. 1941, achieved international fame with portrait of British Prime Minister Winston Churchill. 1962, marriage to second wife. Canada Council Medal, 1969; Honorary Fellow of the Royal Photographic Society of Great Britain, 1970; Master of Photographic Arts, Professional Photographers of Canada, 1970; Member of the Royal Canadian Academy of Arts, 1975; Companion of the Order of Canada, 1990; Master of Photography, International Center of Photography, 1990; Gold Medal of Merit, National Society of Arts and Letters, 1991. Died in Boston, Massachusetts, 13 July 2002.

## Individual Exhibitions

- 1951 *The Men of Ford of Canada*; Canadian National Exhibition; Toronto, Canada  
 1951 *Celebrities by Yousuf Karsh*; George Eastman House, Rochester, New York  
 1952 *Photographs by Yousuf Karsh*; Art Institute of Chicago, Illinois  
 1959 National Gallery of Canada, Ottawa, Canada  
 1967 *Men Who Make Our World*; Expo '67 World's Fair; Montréal, Canada  
 1983 *Celebration of Karsh's 75<sup>th</sup> birthday*; Museum of Photography, Film and Television; Bradford, England, and traveling  
 1983 *Karsh: A Fifty-Year Retrospective*; International Center of Photography; New York, New York, and traveling  
 1984 Photographic Museum, Helsinki  
 1988 *Karsh: A Birthday Celebration*; Barbican Centre of London; London, England, and traveling  
 1989 *Karsh: The Art of the Portrait*; National Gallery of Canada; Ottawa, Canada  
 1992 *American Legends*; International Center of Photography; New York, New York, and traveling  
 1996 *Karsh: The Searching Eye*; Museum of Fine Arts, Boston, Massachusetts, and traveling  
 1998 *90<sup>th</sup> Birthday Celebration*; National Gallery of Canada; Ottawa, Canada  
 1999 *Karsh: Faces of the Twentieth Century*; National Portrait Gallery of Australia; Canberra, Australia  
 2000 *Karsh*; Nagoya/Museum of Fine Arts Boston; Nagoya, Japan  
 2000 *Yousuf Karsh: Helden aus Licht und Schatten*; Deutsches Historisches Museum; Berlin, Germany  
 2003 Naples Art Museum, Naples, Florida  
 2004 *Yousuf Karsh: Industrial Portraits*; Art Gallery of Windsor; Windsor, Canada

## Group Exhibitions

- 1967 *Photography in the 20th Century*; National Gallery of Canada; Ottawa, Canada, and traveling

- 1973 Santa Barbara Museum of Art, California (with Margaret Bourke-White)  
 1977 *Fotografische Künstlerbildnisse*; Museum Ludwig; Cologne, Germany  
 1979 *Photographie als Kunst 1879–1979/Kunst als Photographie 1949–1979*; Tiroler Landesmuseum; Innsbruck, Austria, and traveling  
 1980 *The Imaginary Photo Museum*, Kunsthalle; Cologne, Germany  
 1982 *Lichtbildnisse: Das Porträt in der Fotografie*; Rheinisches Landesmuseum; Bonn, Germany  
 1984 Sammlung Gruber, Museum Ludwig, Cologne, Germany  
 1999 *Reflections on the Artist: Self-Portraits and Portraits*, National Gallery of Canada, Ottawa

## Selected Works

- Romeo and Juliet (The Tomb of the Capulets)*, 1933  
*Turban (Betty Low)*, 1936  
*Winston Churchill*, 1941  
*Joan Crawford*, 1948  
*Albert Einstein*, 1948  
*Rear Window (Gow Crapper)*, 1951  
*Farmer by His House*, ca. 1952  
*Pablo Casals*, 1954  
*Audrey Hepburn*, 1956  
*Georgia O'Keeffe*, 1956  
*Ernest Hemingway*, 1957  
*Ossip Zadkine*, 1965

## Further Reading

- Borcoman, James, et al. *Karsh: The Art of the Portrait*. Ottawa: National Gallery of Canada, 1989.  
 Karsh, Yousuf. *Faces of Destiny*. Chicago: Ziff-Davis Publishing, and London: George G. Harrap, 1946.  
 Karsh, Yousuf. *Portraits of Greatness*. New York: Thomas Nelson and Sons, and Toronto: University of Toronto Press, 1959.  
 Karsh, Yousuf. *In Search of Greatness*. Toronto: Toronto Press, and New York: Alfred P. Knopf, 1962.  
 Karsh, Yousuf. *Karsh: A Sixty Year Retrospective*. Boston: Bulfinch Press and Boston Museum of Fine Arts, 1996.  
 Karsh, Yousuf. *Karsh*. Nagoya: Nagoya/Boston Museum of Fine Arts, 2000.  
 Karsh, Yousuf, and John Fisher. *Canada: As Seen by the Camera of Yousuf Karsh and Described in Words by John Fisher*. Toronto: Allen, 1960.  
 Karsh, Yousuf, and Jerry Fielder. *Karsh: A Biography in Images*. Boston: Museum of Fine Arts Publications, 2003.  
 Vorsteher, Dieter, and Janet Yates, eds. *Yousuf Karsh: Helden aus Licht und Schatten*. Berlin: G+H Verlag, 2000; as *Yousuf Karsh: Heroes of Light and Shadow*. Toronto: Stoddart Publishing, 2001.

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# GERTRUDE KÄSEBIER

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## American

Gertrude Stanton Käsebier was one of the leading photographers of the early years of the twentieth century, a fact made more remarkable by her gender. At a time when women were often held back from artistic aspirations, Käsebier was remarkably successful, although her goal of being an artist aside was initially put aside to marry and raise a family. One indication of the high esteem in which her work was held was its being featured in the inaugural issue of the Photo-Secession journal, *Camera Work*, in January 1903, by the renowned photographer Alfred Stieglitz. Even before this, Stieglitz wrote in his journal, *Camera Notes*, that Käsebier was “the leading portrait photographer in this country [United States].” She is particularly known for her portraits, including those of mothers and children as featured on a U.S. postal stamp in the “Masters of Photography” series in 2002.

Gertrude Stanton was born 18 May 1852, to a Quaker family in Fort Des Moines, Iowa. Her parents, like thousands of Americans in the mid-nineteenth century, crossed the plains in a covered wagon. After an eight-year stay in Iowa, John Stanton, seeing opportunity in the Gold Rush, established a saw mill in Eureka Gulch, Colorado Territory, but his death in 1864 left his wife Muncy, Gertrude, and son Charles to fend for themselves. The family moved back to New York City where Muncy Stanton later operated a boarding house, and Gertrude was to meet her future husband, Eduard Käsebier.

As a child, Käsebier showed artistic inclinations, but they were never encouraged, and she had no formal training. She credited her grandmother as having been an inspiration to her with her artistry in patchwork quilts, and said her first primer with its colorful pictures caused her to want to be a painter. Gertrude attended the Moravian Seminary for Women in Bethlehem, Pennsylvania, living with her maternal grandmother, but left to marry Eduard Käsebier in 1874 on her 22nd birthday. Shortly after her marriage, Käsebier had applied to Cooper Union, an art school in New York City, but was turned down. When she attended the Pratt Institute in Brooklyn after her children were grown in the late 1880s photography was not then consid-

ered art, and Käsebier thus received no academic training in the medium.

Her first success with photography was through a competition sponsored by *The Monthly Illustrator* in 1892. She won a \$50.00 prize, but gave the money away because, according to William Innes Homer, “her teachers chastised her for taking the photographic medium seriously, and, in deference to their views, she came to believe she had done something wrong....”

In 1893, she was the chaperone of an art class (as she was likely the oldest student) that went to study *en plein air* at an art colony in Crdcié-en-Brie, a provincial village in France. On a rainy day when she could not paint from nature, she turned to her camera to do indoor portraiture. Thereafter Käsebier focused intently on photography, studying with a chemist in Germany, who helped her with the technical aspects. Eventually returning to Brooklyn, Käsebier apprenticed herself to photographer Samuel Lifshy where she learned the business aspects of photography.

Käsebier made a concerted effort to borrow poses and techniques from antique portraits, and consciously set out to elevate photographic portraiture to the status of fine art. In his 1903 essay in *Camera Work*, “Mrs Käsebier’s work—An Appreciation,” noted art historian and critic Charles H. Caffin extolled the virtues of her work, profuse in regard to the merits of her artistic portraits, which he believed were especially sensitive in regard to the character of the sitter. Although Käsebier claimed to have psychic powers, in fact she worked extremely hard to achieve this quality, spending several hours with each sitter until she felt she knew him or her well enough for the likeness to be a biography. As her friend, the writer Mary Fanton Roberts [Giles Edgerton] explained, “Her real work is done with the sitter—not in the dark room.” She was against retouching because she believed it detracted from the character of the sitter, and she only did it when pressure was applied by her client. Käsebier claimed retouching made “people look like peeled onions.”

She established her first portrait studio at 273 Fifth Avenue in New York in 1897, and in 1898 opened a summer studio at a house known as Long

Meadow in Newport, Rhode Island. There Käsebier mingled freely with the wealthy and socially connected, and she established some important professional relationships. The photographer Baron de Meyer admired her work and spent time with her; the prominent Boston photographer F. Holland Day went to visit, accompanied by Frances Lee, who became one of Käsebier's favorite models, appearing in some of her most best-known pictures.

Käsebier also made a number of portraits of Native Americans. The experiences she had had, especially with the Sioux, as a youngster in Eureka Gulch prepared her for this later photographic work. When she undertook this work in the East, Native Americans were not accessible to her so she wrote to William Frederick Cody (Buffalo Bill) requesting that he allow some of the "braves" from his Wild West Show to be photographed by her. It is said that one of the sitters was so frightened he covered himself with his blanket and Käsebier practically had to trick him into a relaxed attitude. The resulting portrait is *The Red Man*, circa 1898.

This work was included among the five photographs featured in *Camera Work's* first issue, along with complimentary articles by Caffin and Frances Benjamin Johnson. Käsebier had been part of the group dedicated to promoting photography to the status of fine art that in 1902 formed the Photo-Secession. However, the formal elements displayed by Käsebier were characteristic of the painting movement of the late nineteenth century known as Symbolism: flatness of imagery, decorative patterning in the manner of Japanese prints (well illustrated in her sensitive portrait of the celebrated Sioux activist and musician, *Zitkala-Sa*, 1898), simplicity of composition, and overall harmony of design.

Käsebier worked primarily with platinum prints, although she did begin using a gum bichromate process in 1901. Her photographic debut had taken place in 1898 at the first Philadelphia Photographic Salon where she exhibited ten works: portraits, studies related to the mother-and-child theme, and one nude. The next year she was appointed to the jury. It was in this salon that she exhibited a Madonna and child, which she called *The Manger*; it sold for \$100.00, setting a record for the highest price paid for an art photograph at that time. Her work in a similar spirit, *Blessed Art Thou Among Women*, the image that subsequently appeared a postage stamp, is perhaps her best-known. One of the most prestigious exhibition spaces in which her work was shown was the Little Galleries of the Photo-Secession, popularly referred to as 291 (Fifth Avenue address), owned and operated by Alfred Stieglitz, with whom she had a close but tempestuous relationship. Käsebier was elected to membership in both the

prestigious Camera Club (1900) in New York and The Linked Ring (1900) in London. Also in 1900, photographer Clarence H. White recognized her as "the foremost professional photographer in America." She had won numerous awards and had exhibited throughout the United States, Europe, and South America. By 1910, the year of her husband's death, the most fruitful period of Käsebier's photography had passed, as taste shifted away from Pictorialism. She moved from her home in Oceanside, Long Island, to 342 West Seventy-first Street in Manhattan where she also maintained her studio. Also in 1910, Käsebier became President of the Women's Federation of the Professional Photographers Association of America. In 1912, she resigned from the Photo-Secession, and early in this decade she gave up photography. In 1916, Käsebier helped found the Pictorial Photographers of America. She continued to exhibit and kept her studio open until 1927, but by then her daughter Hermine was doing most of the work. When Käsebier died in 1934, Pictorialism was definitely out of favor, and Käsebier's work was considered out-of-date.

MARIANNE BERGER WOODS

*See also:* de Meyer, Baron; Family Photography; History of Photography: Nineteenth-Century Foundations; History of Photography: Twentieth-Century Pioneers; Linked Ring; Pictorialism; Photo-Secession; Photo-Secessionists; Portraiture; Stieglitz, Alfred

### Biography

Born Gertrude Stanton 18 May 1852 in Fort Des Moines, Iowa. 1874, married Eduard Käsebier; three children, Frederick William, Gertrude Elizabeth, and Hermine Mathilde. 1889, enrolls in art course at the Pratt Institute in Brooklyn, New York. 1893, travels to France and abandons painting for photography. 1897, establishes portrait studio on Fifth Avenue in New York. 1899, exhibits at Camera Club of New York; works published in Photo-Secession journal, *Camera Work*, in January 1903. 1900, elected to membership in Camera Club of New York and Linked Ring Brotherhood, London. 1902, cofounder of the Photo Secession. 1907, photographed sculptor Auguste Rodin and his work in Paris. 1910, husband dies, moves from Oceanside, Long Island, to Manhattan where she maintains studio; becomes president of Women's Federation of the Professional Photographers Association of America. 1912, resigns from the Photo-Secession. Died in New York City October 13, 1934.

### Solo Exhibitions

1899 Camera Club of New York

1929 Department of Photography at the Brooklyn Institute of Arts and Sciences, Brooklyn, New York



Gertrude Käsebier, *The Manger*, 1899, Platinum print, 31.8 × 25.4 cm (12½ × 10").  
[*Smithsonian American Art Museum, Washington, DC/Art Resource, New York*]

- 1979 *A Pictorial Heritage: The Photographs of Gertrude Käsebier*, Delaware Art Museum and The Brooklyn Museum of Art, New York
- 1992 *Gertrude Käsebier: The Photographer and Her Photographs*, Museum of Modern Art, New York, New York

### Group Exhibitions

- 1896 Boston Camera Club
- 1897 Pratt Institute, Brooklyn, New York
- 1898 1st Philadelphia Photographic Salon
- 1901 The New School of American Photography, London and Paris
- 1902 *American Pictorial Photography*, National Arts Club, New York
- 1903 Jubilee Exhibition, Hamburg, Germany
- 1904 Photo-Secession shows at Corcoran Art Gallery, Washington, D.C., and the Carnegie Institute, Pittsburgh, PA
- 1905 Little Galleries of the Photo-Secession, New York  
Lewis and Clark Exposition, Portland, OR  
Vienna Camera-Klub
- 1906 Joint exhibition with Clarence White, Little Galleries of the Photo-Secession  
Photo-Secession Exhibition, The Pennsylvania Academy of Fine Arts, Philadelphia  
Photo-Club de Paris, Paris, France  
Photographic Salon, London
- 1907 New English Art Galleries, London
- 1908 Photo-Club de Paris
- 1909 International Photographic Exposition, Dresden  
International Exhibition of Pictorial Photography, National Arts Club, New York
- 1910 International Exhibition of Pictorial Photography, Albright Art Gallery, Buffalo, New York
- 1914 Royal Photographic Society, London
- 1929 Department of Photography, Brooklyn Institute of Arts and Sciences, New York
- 1988 *Fine Day: An Exhibition Featuring Photographs by Alice Austen, Frank Eugene, Gertrude Käsebier and Others*, Alice Austen House, Staten Island, New York  
*After the Manner of Women: Photographs by Käsebier, Cunningham, and Ulmann*, J. Paul Getty Museum, Los Angeles, California
- 1991 *Gertrude Käsebier and Helen Levitt*, Museum of Modern Art, Metropolitan Museum of Art Traveling Exhibition

### Selected Works

- The Red Man*, ca. 1898
- Zitkala-Sa*, 1898
- The Manger*, 1899
- Blessed Art Thou Among Women*, ca. 1900
- Portrait of Miss N*, 1903

- Silhouette Portrait of a Boy in Profile*, ca. 1905
- The Silhouette (Gerson Sisters)*, 1906

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# KIKUJI KAWADA

## Japanese

Kikuji Kawada was born in 1933 in Ibaraki Prefecture and studied economics at the Rikkyo University of Tokyo between 1948 and 1955. Kawada then took up photography, working for the publishing house Shinchosha until 1959; a self-taught photographer, he never stopped learning new techniques of shooting and printing. His first solo exhibition, titled *Sea*, took place at the Fuji Photo Salon in Tokyo in 1959. With *Sea*, Kawada explored one of his favorite topics: The history and the stories of Hiroshima through its ruins and landscapes of desolation. Yet Kawada is not limited to landscape documentation, and two series, *Bijutsu Shuppansha (Maps)* of 1965 and *The Last Cosmology* of 1979–1997 brought him to international attention. The former series also examines the effects of World War II on the Japanese landscape, the latter documents eclipses of the moon and the sun. Focusing on luminous marks, *The Last Cosmology* offers to viewers an almost abstract picture where changes in atmosphere are detected as pure visual sensations the viewer must perceive.

In Japan, Kawada belonged to a group, with Ikko Narahara, Shomei Tomastu, and Eikoh Hosoe, that allowed the emergence of a new photographic style that countered the photographic realism that had held sway among Japan's photographers since the 1930s. This new style allowed the photographs to elaborate their own visual form rather than following strict conventions. Between 1957 and 1959, Kawada participated, with Yashihiri Ishimoto, Shun Kawahara, Akiro Sato, Akira Tanno, Shomei Tomatsu, Toyoko Tokiwa, Masaya Nakamura, Ikkō Narahara, and Eikoh Hosoe in many exhibitions called "Jūnin no me," which means "the eyes of ten persons." Within this group, six members (Kawada, Satō, Tanno, Tōmatsu, Narahara, and Hosoe) created an organization they called VIVO, which in the universal language Esperanto means "life." These photographers shared the desire to be free of the canons of the photojournalism aesthetic by creating original, creative images. While exemplifying this goal, VIVO functioned more as an organization that offered members exhibition and publishing opportunities than a polemical group. After the dis-

solution of VIVO in 1962, an important exhibition of their work was mounted, which marked the new direction in the history of photography in Japan that VIVO members achieved.

In 1960 and 1961, Kawada traveled extensively around Japan and became a teacher at the Tama Art University. His 1961 exhibition, *Maps*, at the Fuji Photo Salon established him as a major figure. These pictures are witnesses to the pain and suffering the Japanese people endured in World War II and in the devastation of the atomic bomb attacks on Hiroshima and Nagasaki, and their will to remember the past. In 1965, Kawada published a collection taken from this exhibition, called *Bijutsu Shuppansha (Maps)*, where he mixed close-up shots of stains, bumps, and cracks on walls of the 'atomic dome' of Hiroshima with pictures of dead soldiers. Through these close-up shots of many signs and objects, Kawada evokes the defeat of Japan during World War II. His famous black-and-white photograph of the Japanese flag, crumpled, spoiled, worn, and folded is particularly symbolic of the war era and its aftermath. The flag was an essential emblem used by the military government in the 1930s and 1940s to assist in imposing a nationalist policy. As shown by Kawada's picture, it also signifies the defeat of Japan. Yet, this image also evoked the will of Japan's reconstruction so that the national emblem would proudly fly again.

Kawada pictures give specific testimony, as do Ken Domon's publications (*Hiroshima, Kenbunsha*, in 1958) and those of Shomei Tomatsu (*11:02 Nagasaki Shashin Dojinsha*, in 1966). This publication is a key for understanding Kawada's works. Indeed, Kawada does not focus on an object for its own sake, he chooses it as a vector. With a subtle interaction of framing and light, Kawada confers to the object a symbolic power to make it travel through stratum of interpretation.

In his pictures, Kawada combines many levels of meaning to create different approaches to reality. This tendency was accentuated in the series *Seinaru Sekai (Damned Atavism)* in 1971 and *Ludwig II no Shiro (Castle of Ludwig II)* in 1979. The first series is based on and meant as a commentary on a Tatsuhiko Shibusawa essay entitled "Essays about Baroque Art," and the two series together portray a

fantasy world full of chimeras and frightening creatures inspired by medieval Western churches, gardens, or New York City's Wax Museum. In a similar vein, Kawada has also photographed the fantastical architecture and objects in the Sacred Grove of Bomarzo outside Rome, the Tiger Balm Garden in Hong Kong, and the Boboli Gardens in Florence. With these series, Kawada established his style and his photographic vision by accentuating contrasts that play with various levels of symbolism. He also evokes a perverted world where the sacred becomes grotesque, the grotesque allowing Kawada to evoke a parallel between Japan and the Occident and to set up an inquiry about the relationships between the cultures in the history of these forms.

This theme was explored, but in a more deeply psychological manner, in his series *Los Caprichos* of 1986 in which Kawada explored and extracted the dementia and madness hidden in the boredom and the banality of daily life. In 1996, Kawada received two major awards for his entire work, the annual award from the Photographic Society of Japan and an award from the International Photographic Festival of Higashikawa.

Beginning in 1999, Kawada employed digital means to compose photo-montages as well as exploring digital photography and new printing techniques. These manipulated pictures portray different objects related to consumer society, like cars (*Car Maniac*, 1998) or the urban environment. With his collection *Eureka*, he devised an imaginary city using elements such as monuments or highways extracted from other cities, continuing his interest in the incoherence, the instability, and loss of landmarks of modern life. His images are also meditations on the hidden face of society in which he establishes a parallel between the city and the behavior of city dwellers. According to Kawada, the city, its plan, and the restraints of urbanism are the best reflection of our consciences.

THOMAS CYRIL

*See also:* **Digital Photography; Domon, Ken; Hosoe, Eikoh; Photography in Japan**

### Biography

He was born in 1933 in Ibaragi Prefecture. He graduated from the Department of Economics, Rikkyo University, 1955. He was a staff photographer at the Shinchosha Publishing Company, 1955–1959. He turned freelance in 1959. After leaving Shinchosha, he organized and co-founded the VIVO photographers agency with E. Hosoe, S. Tomatsu, I. Narahara, and others, 1959. He has since worked as a freelance photographer. In 1966, he made a tour of Europe and visited both Europe and Southeast Asia. He received the Annual Award, The Photographic

Society of Japan in 1996, the Domestic Artist Prize, and Higashikawa Award at the Higashikawa International Photography Festival in 1996.

### Individual Exhibitions

- 1959 *The Sea*, Fuji Photo Salon, Tokyo
- 1961 *The Map*, Fuji Photo Salon, Tokyo
- 1968 *Sacré Atavism*, Nikon Salon, Tokyo
- 1976 *Kikuji Kawada Photographs*, Shadai Gallery, Tokyo
- 1984 *Nude Museum and Ludwig II Collection*, P.G.I., Shibaura, Japan
- 1986 *Los Caprichos*, Photo Gallery International, Toranomon, Tokyo
- 1995 *The Last Cosmology*, Tower Gallery, Yokohama, Japan
- 1996 *The Last Cosmology*, Mitsubishi-Jisho Artium, Fukuoka  
*The Last Cosmology*, Higashikawa International Photography Festival, Higashikawa, Japan
- 1998 *Car Maniac*, P.G.I., Shibaura, Japan
- 1999 *The Globe Theater*, Internationale Fototage Herten, Herten

### Group Exhibitions

- 1957 *The Eyes of 10 Photographers*, Konishiroku Photo Gallery, Tokyo
- 1962 *Non*, Matsuya Department Store, Ginza, Tokyo
- 1963 *Contemporary Japanese Photographs*, National Museum of Modern Art, Tokyo
- 1974 *New Japanese Photography*, Museum of Modern Art, New York
- 1977 *Neue Fotografie aus Japan*, Kulturhaus der Stadt, Graz, Austria
- 1978 *VIVO: Contemporary Photography*, Santa Barbara Museum of Art, Santa Barbara, California
- 1979 *Japan: A Self-Portrait*, International Center of Photography, New York
- 1982 *38 Japanese Photographers*, Zeit-Foto Salon, Tokyo
- 1986 *The Works with Polaroid 20×24*, Shibuya Seibu Seed Hall, Tokyo  
*Japon des Avant-Gardes 1910–1970*, Centre Georges Pompidou, Paris
- 1988 *8 Japanese Photographers*, Photo Gallery International, Tramonon, Tokyo
- 1989 *Europalia 89, Japan-Belgium*, Museum of Photography, Charleroi, Belgium
- 1990 *Eye of déjà-vu*, Heineken Village Gallery, Tokyo
- 1991 *Photographs in Japan 1955–1965*, Yamaguchi Prefectural Museum of Art, Yamaguchi, Japan  
*Beyond Japan: A Photo Theatre*, Barbican Art Gallery, London  
*Innovation in Japanese Photography in the 1960s*, Tokyo Metropolitan Museum of Photography, Tokyo
- 1995 *Works by 25 Photographers in Their 20s*, Kiyosato Museum of Photographic Arts, Yamanashi  
*Objects, Faces and Anti-Narratives-Rethinking Modernism*, Tokyo Metropolitan Museum of Photography, Tokyo  
*Japanese Culture: The Fifty Postwar Years*, Meguro Museum of Art, Tokyo
- 1998 *Realism in Postwar Japan 1945–1960*, Nagoya City Art Museum, Nagoya, Japan  
*Corridor of the Gaze/Theatrical Tableaux*, Tokyo Metropolitan Museum of Photography, Tokyo



Kikuji Kawada, *The Japanese National Flag*, from the series *The Map*, 1960–1965, Photo: Christian Bahier and Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

- Under/Exposed*, Stockholm Photography Festival, Stockholm  
*Waterproof*, Expo '98, Lisbon, Portugal  
 1999 *Exploring Photography: From the Museum Collection*, National Film Center, The National Museum of Modern Art, Tokyo  
*Master Works, Master Photographers*, Tokyo Metropolitan Museum of Photography, Tokyo  
*Contemporary Photographic Art from Japan*, Neuer Berliner Kunstverein, Berlin  
 2003 *Japon: un renouveau photographique*, Hôtel de Sully, Paris

### Selected Works

- The Map*, 1965  
*The Japanese National Flag, Shinjuku, Tokyo—from The Map Series*, 1959–1965  
*Ludwig II no shiro (Castle of Ludwig II)*, 1979  
*Last Cosmology*, 1979–1997

- Nude*, 1984  
*Car Maniac*, 1995–1998  
*Eureka*, 1999

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## PETER KEETMAN

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### German

The terms “*fotoform*” and “subjective photography” are well-known synonyms for West German photography of the 1950s. Among the most enigmatic representatives of this photographic style is Peter Keetman, who influenced subsequent generations of photographers with his formally composed, purist images.

Keetman was born on April 27, 1916, in Wuppertal-Elberfeld. His father, an enthusiastic amateur photographer, gave the eight-year-old Keetman a camera. In 1935, the father also sent him to study at the Bavarian State Instructional Institute of Photography, which today is the State Academy of Photographic Design in Munich.

In 1937, Keetman finished his studies with the apprentice exam in commercial photography. He worked in the studio of Gertrud Hesse in Duisburg, Germany, then in 1939 he moved to Aachen and joined the industrial photographer Carl-Heinz Schmeck, who worked mainly for firms in heavy industry. In 1940, Keetman was drafted for military service and was severely wounded.

In 1947, he resumed his master’s studies with Hanna Seewald in Munich at the State Instruc-

tional Institute of Photography. After completing his master’s in 1948, with fellow student Wolfgang Reisewitz, he audited a course taught by the photographer and artist Adolf Lazi, who had just established a private instructional institute of photography in Stuttgart. In the context of an exhibit called *Die Photographie 1948* (Photography 1948)—one of the very first photo exhibitions in postwar Germany—Lazi also showed works from Peter Keetman.

Repelled by the propagandistic use of photography in the period of National Socialism, young photographers, among them Keetman and Reisewitz, as well as Siegfried Lauterwasser, Toni Schneiders, Ludwig Windstosser, and their mentor Otto Steinert, formed the group *fotoform*; they created a community of shared interests, planned group exhibits, and participated together in other exhibits. The collective goal of the group’s members was not to make photography that served the represented object—in the sense of an objective reflection of reality—but to reorient photography toward the creative possibilities of the medium and toward the creation of an inherently valued art product.

The following year the young group presented works at the first Photo-Kino exhibition in Co-

logne (called Photokina after 1951). One review described the explosive force of the fotoform exhibition as an “atomic bomb in the manure pile of German photography.”

In 1950, under the overall control of Otto Steinert, a worldwide photography movement developed from fotoform called “subjective photography” that existed until the fall of 1991. In his many exhibits of subjective photography, Steinert borrowed from the organizational impulse of fotoform, and, in internationalizing and popularizing the group, he altered it. The other members gradually withdrew from the stage and worked as commercial, industrial, portrait, and theater photographers.

Keetman received enormous publicity from the success of his shows. He participated in nearly every important exhibition of the 1950s and 1960s, and his works appeared in almost every photography journal.

After the 1950s, Keetman made a living on commissioned works, industrial reports, and photography for illustrated volumes of art textbooks. He also dedicated himself to illustrating books on urban and rural landscapes, such as *Munich* (1955) and *Bavarian Lake Country* (1958), which were very successful. These commissions also stimulated his free photographic work. One of his best-known series was published in the book *Volkswagen: A Week at the Factory*, which collected a series of photographs made within the Wolfsburg VW assembly line in 1953.

He always took time to systematically investigate the photographic potential of objects. He would examine the representability of an object in a long series of trials. The image always aimed to capture the essential structure of the object. He also made countless landscape prints, mainly in the upper Bavarian area of Chiemgau, that are distinguished by their concentration on line and on graphic qualities. Keetman’s technical experiments with movement studies in the 1950s were also commercially valued. His *Lichtpendelm-Schwingungsbilder* (Light Pendulum—Images in Oscillation), in which a moving light source traces curves over the photo paper, was used in advertising.

Keetman’s artistic work is concerned with interpreting the energies that give objects shape and drawing out the essential forms, themes, and subjects. To accomplish this, he uses all the possibilities for representing an object that the technology of photography offers. His perception of things suggests the natural world, in whose structural composition he sees a model for comprehending all things in life.

Keetman’s photography avoids any narrative impulse and has no formal foregrounding construc-

tion. It concentrates on the energy of the things themselves. In this sense, his works more closely belong to the “informal”—the most radical answer to the new freedom of the postwar period. The concept of the informal was first raised by Michel Tapié in 1951 and is not bound solely to a rejection of any figuration or content, but also suggests the greater meaningfulness of matter in relation to form, and thus the self-shaping powers inherent in all matter. This is the last radical essay into traditional art and onto the plane of metaphysical experience. The artistic rendering of this experience that flows directly from the artist in the process of painting or drawing sets a natural limit for the camera. Nevertheless, it is amazing that attempts are made in photography to reach a similar experience by eliminating the fact of the camera—so that one attempts to retrace self-shaping powers to the photographic materials.

As Keetman wrote in 1950, the eye for detail leads to a new natural order and form: nature is the master instructor of simplicity and truth; these two are symbols for photography.

RUDOLF SCHEUTLE

See also: **Schneiders, Toni**

### Biography

Born in Wuppertal-Elberfeld, Germany, April 27, 1916. Attended Bayerische Staatslehranstalt für Lichtbildwesen (today: Staatliche Fachakademie für Fotodesign), Munich; Duisburg, 1935–1937 and 1947–1948. Assistant to Gertrud Hesse, 1937; assistant to Carl-Heinz Schmeck, 1939. Course work with Adolf Lazi, Stuttgart, 1948. Founding member of the group fotoform, 1949. Industrial reports; freelance commercial photography; many book publications. After 1969, honored member of Bund Freischaffender Foto-Designer (Society of Independent Photo Designers), Germany. David Octavius Hill Medal from the Gesellschaft Deutscher Lichtbildner (Society of German Transparency Photographers). Lives in Marquartstein, Bavaria.

### Selected Individual Exhibitions

- 1981 Fotomuseum im Münchner Stadtmuseum, Munich
- 1982 Benteler Galleries, Houston, Texas
- 1986 Galerie voor Industriële Vormgeving, Amsterdam, Netherlands
- 1988 Galerie Zur Stockeregg, Zurich, Switzerland
- 1988 Fotohof Gallery, Salzburg, Austria

### Selected Group Exhibitions

- 1948 *Exposition Art Photographique, Ausstellung Photographischer Kunst*, Neustadt an der Hardt, Germany
- 1948 *Die Photographie 1948*, Stuttgart, Germany

- 1949 *Primeira Expositao Mundial de Arte Fotografica*, Rio de Janeiro, Brazil  
 1998 *Signaturen des Sichtbaren: Ein Jahrhundert der Fotografie in Deutschland*, Galerie am Fischmarkt, Erfurt, and Rheinisches Landesmuseum, Bonn, Germany  
 1999 *Zwischen Abstraktion und Wirklichkeit: Fotografie der 50er Jahre*, Kunstverein, Ludwigshafen  
 1999 *Professionelle Fotografie*, Vereinte Versicherungen AG, Munich, Germany  
 2000 *Lehrjahre Lichtjahre: Die Münchner Fotoschule, 1900–2000*, Fotomuseum im Münchner Stadtmuseum, Munich, Germany

### Selected Works

- Ammonshorn*, 1950  
*Spiegelndetrofen*, 1950  
*Zellulare formen*, 1950  
*Faschingsdekoration*, 1955

- High Board*, 1957  
*Berkiser Werke*, 1959

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Peter Keetman, Volkswagen-Werk, 1948.

[© Fotomuseum im Munchner Stadtmuseum. Photo reproduced with permission of the artist]

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## SEYDOU KEÏTA

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### Malian

Seydou Keïta is Mali's best known photographer. He operated a highly successful portrait photography studio in the capital city of Bamako, during the decades surrounding Mali's independence from France in 1960. However, his international recognition and place in the world history of photography did not arrive until the 1990s.

Born in Bamako, Keïta spent the early years of his life as an apprentice carpenter to his father. When he was 14 years old, his uncle returned from a trip to Senegal with a Kodak Brownie, which he gave to Keïta. He started by taking photographs of his family and friends. Although he continued to work as a cabinet maker, and had no official training in photography, Keïta began photographing professionally in 1939. He learned to develop and print from a local studio operator and photo shop owner, Frenchman Pierre Garnier, as well as photographer Mountaga Demblélé, who also loaned him use of his darkroom. In 1948, Keïta opened his own studio in a lively part of the city. Around the same time he bought a 13 cm × 18 cm box camera, which produced sharp contact prints without the need of an enlarger.

As a commercial portrait photographer, Keïta has said repeatedly that his only concern was to satisfy his customers by presenting them clearly and in their best possible light. Working in black and white, using both natural and artificial light, Keïta's portraits reflect this obligation to flatter his sitters—sometimes resulting in characteristically unusual compositions, such as bust-length portraits shot at three-quarters or other angles. His output is also a reflection of the social and political changes in Bamako at this time. The city enjoyed rapid urbanisation and development at the end of the Second World War, with workers streaming in from surrounding regions. Keïta's photographs catered to a burgeoning middle class in the bustling new urban centre (at that time a city of about 100,000 people), including office clerks, shopkeepers, politicians, and employees of the colonial government (such as schoolteachers and soldiers). As a photographer, Seydou Keïta's role was to make his subjects look like they belonged to the middle class of Bamako, to make them feel modern and *Bamakois*.

Following World War II, people in Bamako, especially young men, began to wear European clothes, which were viewed as stylish and fashionable. To meet this demand, Keïta had several European suits available in his studio, including a beret, as well as accessories (watches, fountain pens, watch-chains, plastic flowers, a radio, a scooter, a bicycle, and an alarm clock). Some young sitters consciously imitated characters they identified with from American B-grade films. Keïta understood the importance of picturing external signs of wealth and beauty in his women sitters; he would show off their large earrings and ornate hairstyles as well as their long, slender fingers that were a sign of high social standing. Although largely taken on the bare ground in his courtyard, Keïta also used cloth backdrops with decorative patterning. Sometimes the backdrop matched the clothes, but Keïta claimed this was mere coincidence. Between 1949 and 1952 he used his own fringed bedspread, but later changed the backdrop every two to three years. Today, these various fabrics are used as a reference to date his work.

Keïta soon became well known for his portraits and was never short of work. His studio was well located in the centre of the city. During slow periods, two former apprentices from his days as a carpenter took samples of his work to the train station to invite business. In interviews, Keïta spoke of the lines of people who used to wait in front of his studio, especially on Saturday evenings and Muslim holidays. As Keïta noted, "To have your photo taken was an important event."

Following Mali's independence from the French, Keïta became the country's official photographer for the new socialist government in 1962. The government job offered prestige and, presented to him as his patriotic duty, he reluctantly closed his studio. He covered the main events of Mali's first 15 years of independence—presided over by President Moubido Keïta and then ruled by the National Liberation Military Committee—such as official visits and meetings with heads of state. However, Keïta's pictures from this period are in government archives and thus far, inaccessible.

Keïta retired in 1977, but to his surprise was 'rediscovered' and then celebrated by the Western world in the 1990s (together with the younger

Bamako photographer Malick Sidibé). Although there are several stories related to the discovery of Keïta, a 1991 exhibition *Africa Explores: Twentieth Century African Art* at the Museum of African Art in New York proved crucial in bringing his work to the attention of the international art world. French curator of contemporary African art André Magnin relates the story of seeing Keïta's portraits in that exhibition. Although Keïta was uncredited, in 1993 Magnin tracked him down in Bamako with the help of photographer Françoise Huguier, and gained access to tens of thousands of negatives covering the period from 1948 to 1962, which now form the only available source of Keïta's work (negatives from 1935 to 1947 have been lost).

In 1994, the Fondation Cartier pour l'art contemporain (Cartier Foundation for Contemporary Art) in Paris organised a one-man exhibition as part of the 'Mois de la Photo' in Paris, which brought Keïta's work to the attention of both specialists and the general public. Since this time, his work has been shown all over the world. André Magnin's monograph *Seydou Keita* (Scalo, 1997) further popularised his work, and Keïta even came out of retirement to photograph fashion for magazines such as *Harper's Bazaar* in 1998.

Keïta's photographs have been displayed in the West as large exhibition prints to meet the formal demands of the art gallery. This dramatic recasting of their original form and function has given the images a new life. However, it is important to remember their original postcard size, as intimate documents at the threshold between private and public life, shared between friends, lovers, and family. For contemporary Western viewers, the formal beauty of the black-and-white studio portraiture and Keïta's lack of exposure to Western publications gives them a freshness of vision. More strikingly, the images attract because of the dignified poses of the sitters, and their clear desire to cast themselves in the manner in which they wished to be defined. Although the names and professions of many of the sitters have been lost, their aspirations are communicated in a way that makes them emotionally and visually compelling. In contrast to photographs produced by Western observers, Keïta's portraits are the result of an African photographer controlling the camera to create images of African subjects for an African audience. Thus, in Keïta's photographs, Bamako is imagined as the city at the birth of modernity in West Africa.

DANIEL PALMER

*See also: Photography in Africa: Central and West; Portraiture*

## Biography

Born Bamako, Mali, c. 1921. Given first camera aged 14, but no official training in photography. Began photographing professionally in 1939, and opened portrait photography studio in Bamako in 1948. Made thousands of commercial portraits in the period 1948–1962. Became Mali's official photographer following independence from the French in 1962, covering its first 15 years of independent rule. Retired in 1977, but rediscovered by the Western art world to great acclaim in the 1990s. Died Paris, November 22, 2001, while undergoing treatment for cancer.

## Selected Individual Exhibitions

- 1994 *Seydou Keïta: Portraits de 1949 à 1964*, Fondation Cartier pour l'art contemporain, Paris
- 1995 *Seydou Keïta*, Centre Nationale de la Photographie, Paris
- 1996 *Seydou Keïta, photographer: Portraits from Bamako, Mali*, National Museum of African Art, Smithsonian Institution, Washington, D.C.
- 2001 *Seydou Keïta*, Sean Kelly Gallery, New York
- Seydou Keïta: Portraits from Mali*, Presentation House Gallery, North Vancouver, Canada
- 2002 *Mali Portraits by Seydou Keïta*, The William Bennington Museum of Art, University of Connecticut, Storrs, Connecticut

## Selected Group Exhibitions

- 1993 *24th Rencontres Internationales de la Photographie*, Arles, France
- 1994 *Premières Rencontres de la Photographie Africaine*, Bamako, Mali
- 1995 *Big City Artists from Africa*, Serpentine Gallery, London
- Self Evident*, Ikon Gallery, Birmingham
- 1996 *In|sight: African Photographers, 1940 to the Present*, Solomon R. Guggenheim Museum, New York
- 1997 *Seydou Keïta and Malick Sidibé*, Fruitmarket Gallery, Edinburgh
- Trade Routes: History and Geography: 2nd Johannesburg Biennale*, Johannesburg, South Africa
- 1998 *Roteiros, Roteiros, Roteiros, Roteiros, Roteiros: XXIV Bienal de São Paulo*, São Paulo
- 1999 *L'Afrique Independente*, Partobject Gallery, Carrboro, North Carolina
- 2000 *Africa: Past-Present: Malick Sidibé, Seydou Keita, P. K. Apagya, Depara, C.A. Azaglo and Ojeikere*, Fifty One Fine Art Photography, Antwerp, Belgium
- 2001 *You Look Beautiful Like That: The Portrait Photographs of Seydou Keïta and Malick Sidibé*, The Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts and traveled to UCLA Armand Hammer Museum of Art, Los Angeles, California
- XVI International Video and Multimedia Arts Festival*, Musée d'art Moderne de la Ville de Paris, Paris, France
- 2002 *Portraits of Pride—Seydou Keïta, Malick Sidibé and Samuel Fosso*, Galleri Enkehuset, Stockholm
- The Short Century: Liberation and Independence Movements in Africa, 1945–1994*, P.S.1 Contemporary Art Center, Long Island City, New York and traveling

### Selected Works

Keïta's photographs are largely untitled.

### Further Reading

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- Diawara, Manthia. "Talk of the Town." *Artforum* 36 (February 1998): 64–71.
- Enwezor, Okwui, Olu Uguibe, and Octavia Zaya. *In/sight: African Photographers, 1940 to the Present*. New York: Guggenheim Museum, 1996.
- Lamunière, Michelle. *You Look Beautiful Like That: The Portrait Photographs of Seydou Keïta and Malick Sidibé*. Cambridge, MA: Harvard University Art Museums, 2001.
- Magnin, André, ed. *Seydou Keita*. Zurich: Scalo, 1997.
- Mercer, Kobena. "Home from Home: Portraits of Places in Between." *Self Evident*. Birmingham, England: Ikon Gallery and Autograph, 1995.
- Storr, Robert. "Bamako: Full Dress Parade." *Parkett* 49 (May 1997): 24–34.



Seydou Keita, Malian Men with Musical Instruments.  
[© Contemporary African Art Collection Limited/CORBIS]

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## ANDRÉ KERTÉSZ

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### American, born in Hungary

Though he developed his photographic style in post-war Paris amidst a flurry of avant-garde activity, André Kertész never aligned himself with any particular artistic movement. While somewhat influenced by the Constructivist and Surrealist tendencies of his period, he always remained true to his own sensibilities, which valued humanity, emotion, and the value of observation. Brassai, Henri Cartier-Bresson, and W. Eugene Smith would all name him as a major influence of their work.

André Kertész's life followed a westward trajectory from old world to new world, during which he was always guided by his ambition for photography. Born Kertész Andor in 1894 in Budapest, he grew up in a middle class family that was Jewish, but not strictly religious. At the age of 14 Kertész lost his father to tuberculosis. He and his two brothers were subsequently raised by their mother and taken under the wing of their uncle, who they followed to the Budapest stock exchange for

employment. Kertész became inspired by the images he discovered in Hungarian magazines as a youth, and was the only member of his family to develop an active interest in art. Upon the completion of his schooling in 1912, he eagerly launched his career as a photographer with the purchase of his first camera.

Kertész found his early subject matter in the streets of Budapest and its rural surroundings. He was particularly drawn to the more marginalized members of society, like the gypsies and peasants who existed on the fringes of Hungarian society. While such subjects were shared by the Hungarian pictorialist photographers, Kertész's aesthetic sensibilities significantly diverged from those predecessors. The Pictorialists tended to wrap their compositions in a layer of haze and romanticize their lower-class subjects. Kertész's approach was more akin to a realist tradition, more interested in observation and reportage than in perpetuating a nostalgic mythology. This straightforward portrayal of the underclasses also hints at social critique, though he was never overtly political. The fun-

damental loyalty to documentary photography that Kertész developed early on would remain with him throughout his career.

In 1914, Kertész was recruited by the Austro-Hungarian army to fight in the First World War, and his camera accompanied him on the front lines. Two years later, while recovering from wounds in an army hospital, he took some of his first “distortion” photographs of soldiers swimming in the hospital pool. Unfortunately, most of the negatives from the war were later destroyed during the Hungarian Revolution.

Following his tenure as a soldier, Kertész returned to Budapest and resumed his job at the stock exchange, but photography came to occupy more of his time. In 1917, his photographs began to be published in such Budapest publications as *Erdekes Ujság* (*Interesting News*) and the satirical magazine *Borszem Jankó*. It was around this time that he met Elizabeth Saly, a coworker at the stock exchange, who began appearing in his pictures in 1919. A student of art and dance, she would eventually become his lifelong partner.

Kertész can be characterized by a certain stubbornness in his working method, which led to certain difficulties in his career. He was denied a silver medal in a 1924 exhibition sponsored by the Hungarian Amateur Photographers' Association. He was punished for refusing to conform to salon conventions, insisting on submitting silver prints rather than the traditional bromoil prints. Shortly thereafter his efforts were validated when *Erdekes Ujság* published one of his war-era night photographs on the cover—his first cover photograph.

While Kertész accumulated photographic successes, the political circumstances in Budapest became distinctively uninviting under Admiral Horthy's anti-Western, anti-Semitic nationalist policies. Such a repressive climate, compounded with Kertész's artistic goals, provided plenty of impetus for a decisive move to Paris in 1925, whereupon Andor became André for good.

Kertész's immigration was aided by a press card, and he immediately launched his career as a freelance photojournalist, taking pictures for a variety of French, German, British, and Italian publications. He lived in Montparnasse, a thriving locale for artists and bohemians, and established himself amongst the community of Hungarian expatriate artists whose social headquarters was the Café du Dôme. He became casually acquainted with the few other eminent photographers in Paris, Germaine Krull, Berenice Abbott, and Man Ray. He also befriended such luminaries as poet Michel Seuphor, painter Piet Mondrian, and his fellow countryman

Brassaï, who was then working as a journalist and would credit Kertész for inspiring his own interest in photography. Kertész paid a momentous visit to Mondrian's studio in 1926, during which he took portraits of the artist and still lifes of various items in the apartment. A photograph from this visit depicts Mondrian's glasses and pipe on a table and plays on the abstract geometry for which their owner was so renowned.

Kertész brought something of his Hungarian aesthetic to his Paris photographs—a lighthearted, sometimes satirical approach to capturing moments in the daily lives of Parisians. Though he occasionally experimented with cropping, he did not frequently manipulate his negatives otherwise. He found the city to be a rich enough subject matter to warrant straight observation. However, his occasionally disorienting framing and interest in abstract forms hinted at his association with the avant-garde. He generally favored oblique angles over frontal views and often utilized high viewpoints, creating images at times suggestive of László Moholy-Nagy's highly experimental “new vision” photography or Alexandr Rodchenko's Constructivism.

The Sacre du Printemps Gallery hosted Kertész's first solo exhibition in March 1927. The exhibition connected Kertész's work to “*l'esprit nouveau*,” the term coined by Guillaume Apollinaire nine years earlier in his call for a postwar formalistic “return to order,” and later adopted by Le Corbusier and Amédée Ozenfant's Purism movement. Michel Seuphor and the poet Paul Dermée were responsible for reviving the term, and chose Kertész as their principal photographer when they published a magazine called *Documents internationaux de l'esprit nouveau* in April 1927, a platform for their interest in abstraction and the International Style. Kertész's contributions to the *Premier Salon Indépendant de la Photographie* in 1928 revealed his penchant for aestheticizing everyday objects and his interest in abstract formalism. Such tendencies are demonstrated by his picture of a fork resting against the curve of a plate, a composition distinguished by its play of line and shadow. Yet his work never reduces its subjects to total abstraction. There is a certain sensitivity to his approach, as well as a loyalty to his subjects and their connotations.

An artistic breakthrough of sorts occurred in 1928 when Kertész purchased his first Leica camera. The ease of portability of the recently developed instrument suited Kertész's aesthetic and fostered spontaneity and experimentation in his work. His interest in capturing chance encounters—or “the decisive moment” that would become the trademark of Henri Cartier-Bresson—is demon-

nstrated in a 1928 photograph taken in Meudon, in which a man carrying a large wrapped package approaches the camera as a locomotive rumbles across a bridge at the top of the composition.

Aside from being frequently published in the literary journals of avant-garde circles, Kertész's photography also reached a more mainstream audience through pictorial magazines specializing in human interest stories. He was one of the most important contributors to the new magazines *Vu* and *Art et Médecine*, and became a pioneer of the photo essay.

Kertész had a brief marriage from 1928–1930 to Rosza Klein, a Hungarian woman who later became a photographer herself, under the pseudonym Rogie André. In 1930, he visited Budapest for the first time since his departure, and rekindled his relationship with Elizabeth Saly. She went to Paris to live with Kertész the following year, and they were married in 1933. She resumed her role as his frequent model, appearing in photographs amongst palm-reading gypsies, in Parisian cafés, and posing with André himself.

It was around this time that Kertész began exploring one of his most renowned themes, the *Distortions*. These experiments began as assignments for *Vu*; in 1929 he took photographs of a fortune teller in the transmuting sphere of her crystal ball, and a year later took portraits of his friend Carlo Rim in a circus mirror. He developed this technique further with a series of distorted nudes commissioned by the mass magazine *Le Sourire*. In these *Distortions*, women's bodies are morphed into grotesque creatures with nebulous shapes—bodies that refuse to be contained or easily defined.

These compositions hint at an affinity with Surrealism, and Kertész did occasionally publish in journals associated with the movement, including André Breton's *Minotaure*. However, Kertész never pledged allegiance to Surrealism or any other movement, and maintained his loyalty to what he called "naturalism." Despite his experimentation with distorted images and unusual juxtapositions, Kertész was never interested in manipulating the photographic process itself, which distinguishes him from the techniques employed by his contemporary, Man Ray. When elements of Surrealism appear in Kertész's work, they most often derive not from the artist's hand, but from the simple observation of daily life. This impulse appears in the 1937 photograph of a repairman's arm reaching between the blades of a ventilator. Though the image displays the kind of jarring juxtaposition typical of Surrealism, and closely resembles a montage, it is in fact an unmanipulated snapshot of the real world.

At this point Kertész turned more attention to the publication of books, and his first, a collection of portraits of children entitled *Enfants*, was published in 1933. He would go on to publish several more books of his photographs, including *Nos Amies les Bêtes* in 1936, *Day of Paris* in 1945, and *On Reading* in 1971.

In October 1936, André and Elizabeth Kertész sailed for New York City for what was intended to be a two-year experiment with America. He opted to leave Paris for essentially the same reasons he fled Budapest 11 years earlier: an increasingly repressive political environment and the promise of making a better living as a photographer. Through a Hungarian relative, Kertész was offered a one-year contract with Keystone Studios, a motion picture agency with a New York office. Upon arriving he was disappointed to find a paucity of reportage assignments, and had to settle for working in the studio on commercial photography.

By early 1937, Kertész had already dissolved his contract with Keystone and decided to try his luck with American magazines. He began working for Alexey Brodovitch, an acquaintance from Paris who was now the art director at *Harper's Bazaar*, a Hearst publication. He also took society portraits for Hearst's *Town and Country* and freelanced for two Condé Nast publications, *House and Garden* and *Vogue*.

In 1938, he attempted to break into *Life* magazine with an assignment focusing on the New York waterfront. Kertész took a number of successful compositions, from bird's-eye views of the harbor to more intimate shots of workers on tugboats, but none of the photographs were ever published, for reasons still uncertain. Despite this setback, Kertész continued to submit work to other magazines such as *Coronet*, which was more inclined to respect photography as a valid, autonomous art form rather than as mere illustration for text. However, since *Coronet* did not hire staff photographers, but bought pictures from various artists through agencies, Kertész was unable to make a living from this publication alone. One of Kertész's main obstacles in acquiring magazine work was his manner of working. American editors preferred photographers who took multiple roles of film and offered a large pool of images from which to select. Kertész, by contrast, was much more economical, opting to submit a small number of very fine images, and thereby assuming the role of editor for himself.

Amidst his career struggles, Kertész maintained a certain degree of visibility as an artist, continuing to exhibit works and publish books of his photographs. In December 1937, Kertész had his first solo exhibi-

tion in America in the gallery of *PM* magazine, a trade publication geared toward the advertising industry. Nine months previously he was included in a major exhibition at the Museum of Modern Art, New York, entitled *Photography 1839–1937*, and in 1941 the Museum acquired his photograph of a schoolhouse in Armonk, New York, when it was included in their exhibition *Image of Freedom*.

Perhaps the greatest blow of Kertész's career occurred in 1939, when wartime circumstances resulted in him and Elizabeth being declared enemy aliens by the U.S. government. Residents holding "enemy" passports were discouraged from photographing outdoors out of fear that photography might be used to undermine national security. Since Kertész was essentially forbidden from street photography, which had always been his primary means of expression, he withdrew from publishing work altogether.

This reclusion lasted until 1944, when André and Elizabeth became naturalized American citizens. Photographic assignments began to pick up, and Kertész soon began doing projects for *Fortune*, including a series of photographs of factory workers in various industrial cities. Also in 1944, he respectfully declined an offer from Moholy-Nagy to teach photography at the New Bauhaus (Institute of Design) in Chicago, ever preferring the role of the amateur to that of the intellectual. Five years later he secured an exclusive contract with *House and Garden*, which supplied him with a stable income and opportunities for travel in America and Europe.

After 13 years with Condé Nast, he broke his contract with the company and retired from magazine photography. He would continue to take pictures throughout his later years, frequently dedicating his images to the memory of Elizabeth, who died of cancer in 1977. As he aged, his camera retreated from the street and retired indoors to his apartment, but often with a gaze toward the outside world. Many of his last photographs were taken through the window of his apartment overlooking Washington Square, and he did a great number of still life compositions by setting up little household objects and sentimental souvenirs on windowsills.

SHANNON WEARING

*See also:* **Abbott, Berenice; Brassai; Cartier-Bresson, Henri; Condé Nast; Documentary Photography; History of Photography: Interwar Years; Life Magazine; Man Ray; Manipulation; Museum of Modern Art; Photography in France; Surrealism; "The Decisive Moment"**

## Biography

Born in Budapest, Hungary, 2 July 1894. Received baccalaureate from the Academy of Commerce, Budapest in 1912, but self-educated in photography. Worked at Budapest Stock Exchange 1912–1914 and 1918–1925; Served in Austro-Hungarian Army, 1914–1918; Published in various Budapest magazines as a freelance photographer, beginning 1917; Freelance photographic reportage for multiple European magazines following move to Paris, 1925; Studio work for Keystone Studios, 1936; Freelance photographic work for American magazines published by Condé Nast, Hearst, and Luce, 1937–1949; Exclusive contract with Condé Nast, 1949–1962. Received silver medal at Exposition Coloniale in Paris, 1930; Gold medal at IV Mostra Biennale Internazionale della Fotografia, Venice, 1963; made honorary member of American Society of Magazine Photographers, 1965; guest of honor at the Miami Conference on Communication Arts, University of Miami, Coral Gables, Florida, 1965; John Simon Guggenheim Memorial Fellowship, 1974; guest of honor at VI Rencontres Internationales de la Photographie, Arles, 1975; appointed Commander of the Order of Arts and Letters by the French government, 1976; recipient of Mayor's Award of Honor for Arts and Culture, New York, 1977 and 1981; Medal of the City of Paris, 1980; First Annual Award of the Association of International Photography Art Dealers, 1980; Honorary Doctorate of Fine Arts from Bard College, Annandale-on-Hudson, New York, 1981. Died in New York, New York, 28 September 1985.

## Individual Exhibitions

- 1927 Galerie Au Sacre du Printemps; Paris, France
- 1937 *André Kertész, an Exhibition of 60 Photographs*; PM Gallery; New York, New York
- 1946 Art Institute of Chicago; Chicago, Illinois
- 1962 Long Island University; New York, New York
- 1963 *André Kertész, Photographies*; Bibliothèque nationale de France; Paris
- IV Mostra Biennale Internazionale della Fotografia; Venice
- 1964 *André Kertész, Photographer*; Museum of Modern Art; New York, New York
- 1971 Moderna Museet; Stockholm, Sweden
- 1972 The Photographers' Gallery; London, England
- 1975 VI Rencontres Internationales de la Photographie; Arles, France
- 1978 Musée National d'Art Moderne; Centre Georges Pompidou; Paris, France
- 1980 University of Salford; Salford, England
- Photographs of a Lifetime*; Israel Museum; Jerusalem, Israel
- 1981 Cornell Fine Arts Center, Rollins College; Winter Park, Florida
- 1982 *André Kertész: Master of Photography*; The Chrysler Museum; Norfolk, Virginia
- 1985 *André Kertész of Paris and New York*; Art Institute of Chicago, Chicago, Illinois and traveling
- André Kertész: A Portrait at Ninety*; International Center of Photography; New York, New York and traveling
- 1987 *André Kertész: Diary of Light 1912–1985*; International Center of Photography; New York, New York

## KERTÉSZ, ANDRÉ

- 1990 *André Kertész, ma France*; Palais de Tokyo; Paris, France and traveling  
1992 *André Kertész, Form and Feeling*; Queensland Art Gallery; Brisbane, Australia, and traveling  
1994 *André Kertész and Hungary*; Magyar Fotográfiai Múzeum; Kecskemét, Hungary, and traveling  
*André Kertész: A Centennial Tribute*; J. Paul Getty Museum; Los Angeles, California  
*André Kertész, le Double d'une Vie*; Pavillon des Arts; Paris, France and traveling

### Group Exhibitions

- 1928 *Premier Salon Indépendant de la Photographie*; Comédie des Champs-Élysées; Paris, France  
Galerie l'Epoque; Brussels, Belgium  
*Internationale Foto Salon*; Amsterdam and Rotterdam, the Netherlands  
1929 *Fotografie der Gegenwart*; Folkwang Museum; Essen, Germany  
*Film und Foto*; Stuttgart, Germany  
1930 *Das Lichtbild*; Munich, Germany  
*Primer Salon Anual de Fotografía*; Buenos Aires, Argentina  
1931 *Das Lichtbild 1931*; Essen  
1932 *Exhibition of Modern Photography*; Royal Photographic Society of Great Britain; London, England  
*Modern European Photography*; Julien Levy Gallery; New York, New York  
1934 *Groupe annuel des photographes*; Galerie de la Pléiade; Paris, France  
*The Modern Spirit in Photography and Advertising*; Royal Photographic Society of Great Britain; London, England  
1937 *Photography 1839–1937*; Museum of Modern Art; New York, New York  
*Pioneers of Modern French Photography*; Julien Levy Gallery; New York, New York  
1941 *Image of Freedom*; Museum of Modern Art; New York, New York

- 1967 *The Concerned Photographer*; Riverside Museum; New York, New York, and traveling  
1977 *Documenta 6*; Kassel, Germany  
1978 *Sympathetic Explorations: Kertész/Harbutt*; Plains Art Museum; Moorhead, Minnesota  
1989 *The Art of Photography: 1839–1989*; Royal Academy of Arts; London, England  
*L'Invention d'un Art*; Musée National d'Art Moderne, Centre Georges Pompidou; Paris, France

### Selected Works

- Wandering Violinist*, 1921  
*Satiric Dancer*, 1926  
*Lajos Tihanyi*, 1926  
*Mondrian's Glasses and Pipe*, 1926  
*Meudon*, 1928  
*Fork*, 1928  
*Distortion #91*, 1933  
*Arm and Ventilator*, 1937  
*East Walk of Conservatory Pond, Central Park*, 1944

### Further Reading

- Borhan, Pierre, ed. *André Kertész: His Life and Work*. Boston: Bulfinch Press, 1994.  
Corkin, Jane, ed. *André Kertész: A Lifetime of Perception*. New York: Harry N. Abrams, 1982.  
Ducrot, Nicolas, ed. *André Kertész: Sixty Years of Photography, 1912–1972*. New York: Grossman, 1972.  
Kertész, André. *Day of Paris*. New York: J. J. Augustin, 1945.  
Kertész, André. *Hungarian Memories*. Boston: Little, Brown and Co., 1982.  
Kismaric, Carol. *André Kertész*. Millerton, NY: Aperture, 1977.  
Phillips, Sandra S. *André Kertész of Paris and New York*. Chicago: The Art Institute of Chicago, 1985.

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## WILLY KESSELS

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### Belgian

The varied output and wide-ranging career of Willy Kessels reflected many of the twentieth century photography's significant aesthetic developments. Like many of his contemporaries, Kessels had a career in the visual arts before he became a photographer. An architectural draftsman, furniture designer, and sculptor, Kessels was one of the protagonists of Belgian

avant-garde art and modern architecture during the 1920s. Architecture and the urban environment play an important role in his photographic oeuvre, which developed from 1929 onwards. In fact, Kessels' architectural photography is an indispensable visual archive of Belgian modernism. In Brussels he photographed many of the buildings by leading architects such as Henry Van de Velde, whose portrait he also made. The generally moderate nature of Belgian architectural

modernism, which hesitates between functionalism, neoplasticism, and Art Deco, is perfectly matched by Kessels's photography, which is characterized by what might be called a subdued constructivist aesthetic. Although often employing bird's eye views, diagonal compositions, and oblique framings, his images never feature the radical fragmented structures and spatial disorientations of Russian and German avant-garde photography. Kessels presented modern buildings as pristine but stable objects, where the sculptural mass is stressed by a subtle balance of light and shade.

His middle-of-the-road modernism is reflected in his urban motifs as well. His bird's eye view of the *Square du Petit Sablon* (1930) stresses the gentle curves of a park and demonstrates an affinity to Alvin Langdon Coburn's famous *The Octopus* (1912), a bird's-eye view of a snow-covered park rather than to László Moholy-Nagy's more abstract and dynamic depictions of the urban landscape. His picture of Brussels' *Grand'Place* (1930), taken from the tower of the town hall, contains two obligatory constructivist characteristics: the bird's eye view and a predilection for pronounced shapes that bisect and structure the image, providing it with contrasting patterns of light and dark. In this case, however, the graphic elements are gothic tracery instead of modern iron or steel work, and the vertical view shows a village square rather than a hectic metropolis. The disjointed rhythms of scale and the kaleidoscopic effects, so characteristic of avant-garde depictions of the metropolis, are absent even in his urban montages. *Habitations individuelles* (1932), the photomontage of modernist dwellings he made for the book *Bruxelles-Atmosphère*, shows a relatively coherent structure and a compositional stability not seen in the work of his peers.

In the early 1930s, Kessels participated in two important photo exhibitions organized by the surrealist E.L.T. Mesens: *Internationale de la photographie* and *Deuxième exposition internationale de la photographie*. Both exhibitions were held at the Brussels Palais des Beaux-Arts and featured works of the leading photographers and international avant-garde artists of the day. Kessels was represented with a characteristic selection, which, along with his architectural and urban photography, included nudes and various commercial commissions. His nudes, although often betraying classical aesthetic conventions and pictorialist influences, contain unconventional viewpoints and framings and traces of darkroom experimentation, such as solarization. His advertising photography for, among other clients, hotels, furniture manufacturers, construction firms, and pharmaceutical firms, was a significant contribution to the rapid prolifera-

tion of the illustrated press during the 1930s—in Belgium represented by magazines such as *Le Soir illustré*, *Les Beaux-Arts*, *Reflets*, and *Variétés*. Kessels' advertising photographs, which he regularly combined with his own graphic design, are often pretexts for his experiments with composition and various lighting techniques. Some of these commercial commissions are among his best works, especially those that combine a kind of *Neue Sachlichkeit* (New Objectivity) sobriety with avant-garde techniques. In his still-life compositions made for advertising purposes, Kessels often imbues everyday objects with magical qualities, resulting in almost surrealist effects such as *Saint-Nicolas chez Barbebleu* (1937), his reportage of a doll factory published in the magazine *Reflets*.

Another highlight of his career is the still life photographs he took for *Misère au Borinage* (1933), the documentary film made by Joris Ivens and Henri Storck that deals with the notorious poverty, misery, and social injustice in the coal mining region of the Belgian Borinage. The pictures from this series that were made with a large-format camera are sharply focused and replete with detail, as can be seen in portraits of miners and their families. These photographs are reminiscent of the work of predecessors Jacob Riis, Lewis Hine, and peers such as the American Farm Security Administration photographers of the 1930s. Others, made with a small format camera, are characterized by a slight blur, evoking a pictorialist interest in atmospheric effects. This can be seen in the pictures of unemployed labourers scrambling for bits of coal on the slopes of slag-heaps.

With this important contribution to the aesthetics of realism, Kessels presents himself as a politically engaged photographer. In the mid-1930s, however, Kessels exchanged the unmistakably leftist overtones of the Borinage pictures for ultra-right-wing leanings. Some of the Borinage pictures took on entirely different meanings when they appeared in a pamphlet distributed by *Rex*, one of Belgium's fascist movements—a fact which illustrates the highly complex and ambivalent relationships between modern art, photography, ideology, and politics during the 1930s. Kessels sympathized with the Flemish nationalist and ultra-right-wing movement *Verdinaso*, for which he shot a propaganda film. He also made a portrait photograph of its leader Joris Van Severen and during the Second World War, after the collapse of the Verdinaso movement, he photographed several leaders of the Belgian collaboration.

After the war, Kessels turned his camera to the scenery and inhabitants of the valley of the river Scheldt, which he had discovered during the early 1940s. His deeply humanistic portraits of local

farmers and fishermen, the pictures of Emile Verhaeren's tomb on the river's bank, and the many tranquil riverscapes and landscapes are vaguely reminiscent of pictorialism, and constitute a parochial, even sentimental view of his native region. In addition, Kessels undertook a broad range of dark-room experiments, such as photograms, solarizations, double exposures, and scratching on the negative, resulting in abstract organic forms and demonstrating an affinity with the contemporary movement *Subjektive Photographie*.

These two bodies of work seem completely disconnected from Kessels's turbulent personal life. Shortly after the war, Kessels was convicted of collaboration with the Nazi occupiers of Belgium and imprisoned. Even as late as 1996, these events still stirred controversy: a retrospective exhibition in Charleroi was censored and never opened to the public. Undoubtedly, Kessels' war past has been in large part a cause of his relative obscurity.

STEVEN JACOBS

*See also:* **Architectural Photography; Coburn, Alvin Langdon; Farm Security Administration; Hine, Lewis; History of Photography: Interwar Years; Manipulation; Moholy-Nagy, László; Photogram; Pictorialism; Riis, Jacob; Solarization**

### Biography

Born in Dendermonde, Belgium, 26 January 1898. Briefly studied architecture in the Saint-Lucas School and the Royal Academy of Fine Arts, both in Ghent. After working as an architectural draftsman, furniture designer, and sculptor, he became a self-educated photographer in 1929. Wins the *Prix de publicité Pétrole Hahn* on the occasion of the *Deuxième exposition internationale de la photographie* in Brussels. Member of the jury of the *Festival international du Film* at the occasion of the 1935 Universal Exhibition in Brussels. In 1947, sentenced to four years imprisonment as a result of collaboration during World War II. Died in Brussels, 10 February 1974.

### Individual Exhibitions

- 1984 *Langs de Schelde: Fotografie van Willy Kessels*; Provinciaal Museum Emile Verhaeren, Sint-Amands-aan-de-Schelde, Belgium
- 1990 *Rencontre internationales de la photographie*; Arles, France
- 1997 *Amnésie, Responsabilité et Collaboration*; Palais des beaux-arts, Brussels, Belgium

### Selected Group Exhibitions

- 1932 *Internationale de la photographie*; Palais des Beaux-Arts, Brussels, Belgium
- 1933 *Deuxième exposition internationale de la photographie et du cinéma*; Palais des Beaux-Arts, Brussels, Belgium
- 1936 *Nu artistique*; Antwerp
- 1964 *Corrélations*; Kasteel Nijenrode, Breukelen, the Netherlands
- 1965 *Corrélations*; Salle Magritte, Knokke, Belgium
- 1997 *Le temps menaçant: Années 30 en Europe*; Musée d'art moderne de la ville de Paris, Paris, France

### Selected Books (illustrated by Kessels)

- 1930 Albert Guislain, *Découverte de Bruxelles*, Brussels: Editions l'Eglantine
- 1930 Reportage on unemployment in Brussels in the journal *AZ*
- 1932 Albert Guislain, *Bruxelles Atmosphères 10–32*, Brussels: Editions l'Eglantine
- 1932 Roger Avermaete, *Synthèse d'Anvers*, Brussels: Editions l'Eglantine
- 1944 Bert Peleman, *Schoon Scheldeland*, Brussels: De Burcht
- 1955 Bart Peleman & Filip de Pillecyn, *De eeuwige Schelde*, Louvain: De Clauwaert Boekengilde
- 1967 *Sint-Niklaas en het land van Waas*, Antwerp: Nederlandse Boekhandel

### Selected Works

- La Grand'Place de Bruxelles*, 1930
- Square du Petit Sablon, Bruxelles*, 1930
- Habitations individuelles*, ca. 1932
- Portrait of *Henry Van de Velde*, 1932
- Still photographs for *Misère au Borinage*, 1933
- Publicity photograph for *Pétrole Hahn*, 1933
- Portrait of *Joris Van Severen*, ca. 1936
- Saint-Nicolas chez Barbebleu*, 1937
- Nu cathédrale*, 1966

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# EDMUND KESTING

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## German

Edmund Kesting was a painter, photographer, and art educator. He founded two private art schools and an artists' group, and was intimately involved in the avant-garde movement of the 1920s. The sentence "A painter looks through the lens," was taken from an article in the late 1930s, and the title of a book edited by Kesting in 1958, aptly demonstrates how he conceived of himself as a mediator between painting and photography. He propagated the close connection between these two art forms and saw himself literally as a "light painter," an artist drawing with light.

Born in 1882 in Dresden, Kesting very early showed his artistic and musical talents. After his intermediary exams, he attended a school of commercial arts and joined the *Dresdner Kunstakademie* in 1915. In 1919, still a student himself, he founded with painter Carl Piepho the private school of design *Der Weg* (The Path) and taught there. In 1926, he established a branch of this school in Berlin. Both schools had to be closed down in 1933 with the advent of the Hitler regime, and, classified as an "entarteter" (degenerate) artist by the Nazis, Kesting was banned from painting and exhibiting.

In the 1920s, Kesting mainly worked as a painter, inspired by expressionism as well as dadaism and constructivism. Due to his encounter and ensuing friendship in the beginning of that decade with poet, musician, and essayist Herwarth Walden, who founded the artists' group and art gallery the *Der Sturm* (The Storm), Kesting came into close contact with a number of avant-garde figures. From 1923 onwards he participated in all major exhibitions of that circle. Under that influence, Kesting produced a number of paper collages he called "*Schnittgraphiken*" (cut graphics). Deeply impressed by the works of the Russian Constructivists Alexandr Rodchenko, El Lissitzky, and Wassily Kandinsky, Kesting increasingly incorporated elements of constructivism into his paintings.

Kesting first came into touch with photography during his experimental works with photograms in 1923. Artists like László Moholy-Nagy and El Lissitzky, who themselves were experimenting with the medium, enhanced his interest in photography. He

saw himself as one of these innovators when he self-consciously stated that "a small circle of photographing painters decided the fate of photography, and I am one of them, too." In contrast to other constructivist photographers, however, Kesting saw photography not so much as a creative medium in the sense of the artists associated with the movement *Neue Sachlichkeit* (The New Objectivity), but rather as an artistic form with which he expected to master the classic repertoire of expression and design in a modern way. Thus, photography was simultaneously creative and apparatusive to him.

Kesting started experimenting with the technique of multiple exposure around 1926–1927. The first samples are portraits of his wife Gerda Müller-Kesting and of sculptures of the *Dresdner Zwinger*. It was by accident that he came upon the idea of consciously using this technique in his work. Although Kesting is sometimes seen as the founder of this "sandwich technique," this credit actually goes to the Swedish painter Oscar Gustav Rejlander, who preceded him in creating doubled images and constructed scenes by means of multiply exposed negatives.

Kesting used to see portrait photography as a great challenge, and he worked on it mainly until 1937 and during the last decade of his work period. His models were initially his family—wife and child—and later increasingly friends, relatives, pupils of the *Weg* school as well as artists, writers, and other VIPs. He persistently used multiple exposure and thereby tried to visualise the mental and lively aspects of the portrayed personalities. The literal "multi-layeredness" of his pictures and the concentration on shades of light, the modelling of light and shadow, were his means to convey and transfer meaning. Kesting almost exclusively used this technique inside the studio; outdoor multiple exposures are rare.

His portraits can be classified into dominant categories: one type is the montage of profile and half figure photographs, another the combination of (half) profile and silhouette pictures. A third group consists of photographs of women in mirrors or with veils.

From 1930 to around 1936, Kesting also did dance photography, emphasising the movement and rhythm of the bodies. He enlarged his reper-

toire of forms by including combinations of whole bodies with facial silhouettes, inspired especially by Mary Wigmann's pupil Gret Palucca.

In the middle of the 1930s, mainly for financial reasons, Kesting turned towards architectural and advertising photography. In this course, he photographed the entire Green Vault of the *Dresdner Kunstsammlungen*. His object and advertising photography, while sometimes being reminiscent of the cool and emotionless style of *Neue Sachlichkeit*, do betray that Kesting was not at home in this field: they lack the necessary technical perfection. Kesting worked mainly for the firms Minos (photography) and Auto-Union (cars).

Kesting's most impressive series, a photomontage of the devastated centre of his native city of Dresden in 1945, shortly before the end of the war, is "*Der Totentanz von Dresden*" (Dance of the Dead in Dresden), in which dancing skeletons are set into the ruins of the city. In his use of this traditional painterly motif, *Der Totentanz* has a unique place in post-war German photography of the devastation of World War II.

Kesting's activities as a painter saw a new upswing after the war, when he founded the artists' group "*der ruf*" (The Call). In 1946, he led the workshop "*Photographie und Film*" at the *Staatliche Hochschule für Werkkunst* at the *Hochschule für Angewandte Kunst* in Berlin-Weißensee. As a result of his position on formalism and socialist realism in the German Democratic Republic, Kesting was forced to leave his teaching position in 1953. The department of photography was dissolved. Kesting was employed at the *Deutsche Hochschule für Film und Fernsehen* three years later. During these years he experimented with photochemical painting. Furthermore, he again took up portraiture, photographing artist friends from West Berlin as well as the cultural and political establishment of East Germany.

Kesting's works are scattered all over the world. Numerous early plates are lost, and many of Kesting's prints from these are not extant either, and are known only in reproductions. Many of his photographs have posthumously been dated and registered by his wife, since Kesting himself did not care much about systematic registering of his work. He saw photography as a "forward-looking work."

FRANZISKA SCHMIDT

**See also:** Architectural Photography; History of Photography; Twentieth-Century Pioneers; Manipulation; Moholy-Nagy, László; Montage; Multiple Exposures and Printing; Photogram; Photography in Germany and Austria; Portraiture

## Biography

Born 27 July 1892 in Dresden-Löbtau. Study at the *Kunstgewerbeakademie* Dresden in the subjects wood sculpture, carpentry, decorative painting, and restoration, 1911–1916; *Akademie der Bildenden Künste*, Dresden (drawing), 1915; served as a wireless operator in the German Army in France, 1915–1918; continuation of his studies at the *Akademie der Bildenden Künste*, Dresden, 1918–1922. Autodidactic studies of photography, from 1917. Founded the private art school "Der Weg—Schule für Gestaltung" (The Path—School of Design), which was inspired by the European avant-garde, especially constructivism, 1919; met Herwarth Walden and came into close contact with the group of artists *Der Sturm*, Berlin, 1921–1923; marriage with Gerda Müller, former pupil of the "Weg" school, 1922; founded the second "Weg" school in Berlin, 1926; increased interest in photography, prompted by Moholy-Nagy and El Lissitzky, from 1926; works with photomontage (sandwich technique), from 1929; photographer for advertising (photo and car industries), 1932; prohibition to paint and publish, declared as "*entarteter Künstler*" (degenerated artist) by the Nazis, 1933–1945; confiscation of works by Kesting, 1937; commercial assignments for optical industries in Dresden and portrait photography. Founded and organised the group of artists "*der ruf*" (The Call), Dresden 1945; supervision of the workshop "*Photographie und Film*" at the *Staatliche Hochschule für Malkunst* in Dresden, 1946; professor at the class of photography at the *Hochschule für Angewandte Kunst* in Berlin-Weißensee, 1948–1953; dismissal in the course of the debate on socialist realism, 1953; appointment at the *Deutsche Hochschule für Film und Fernsehen* in Potsdam-Babelsberg, 1956; experiments with "chemical paintings," 1955. Died in Birkenwerder, East Germany, 21 October 1970.

## Selected Individual Exhibitions

- 1916 Kunsthandlung Emil Richter, Dresden, Germany
- 1919 *Edmund Kesting*; Galerie Ernst Arnold, Dresden, Germany (paintings)
- 1923 *Edmund Kesting*; Galerie "der Sturm," Berlin, Germany
- 1931 Kunstschule "der Weg," Dresden, Germany
- 1936 Kunstausstellung Kühl, Dresden, Germany
- 1959 *Edmund Kesting*; Kunstausstellung Kühl, Dresden, Germany (Zeichnungen und Aquarelle)
- 1962 *Edmund Kesting—Malerei, Grafik, Fotografie*; Städtische Kunstsammlung, Karl-Marx-Stadt (today Chemnitz), Germany; travelling to Weimar and Stralsund, Germany
- 1964 *Edmund Kesting—Malerei, Grafik, Fotografie*; Bunte Stube, Ahrenshoop, Germany
- 1966 *Edmund Kesting—Arbeiten aus fünf Jahrzehnten*; Kunstausstellung Kühl, Ahrenshoop, Germany  
*Edmund Kesting*; Galerie Wort und Werk, Leipzig, Germany
- 1967 *Edmund Kesting*; Rathaus, Birkenwerder, Germany
- 1969 *Edmund Kesting. Porträt, Grafik, Fotografie*; Städtische Kunstsammlungen, Görlitz, Germany
- 1972 *Der Weg—Neue Schule für Kunst*; Galleria del Levante, Mailand and Munich, Italy, and Germany
- 1980 *Edmund Kesting—Malerei, Aquarelle, Zeichnungen, Druckgrafik 1907–1968*; Galerie am Sachsenplatz, Leipzig, Germany

- 1982 *Edmung Kesting zu Ehren des 90. Geburtstages*; Kunstausstellung Kühl, Dresden, Germany  
 1983 *Der Gründer der "Weg-Schule" Dresden/Berlin 1919–1923*; Galerie Stolz, Köln, Germany  
*Edmund Kesting. Malerei, Grafik, Fotografie. Manuelle und maschinelle Bildgestaltung*; Kulturhaus Hans Marchwitza/Filmmuseum der DDR, Potsdam, Germany  
 1988 *Edmund Kesting. Gemälde, Zeichnungen und farbige Blätter, Graphik, Photographien*; Staatliche Kunstsammlungen, Dresden, Germany  
 1992 *Edmund Kesting, Zum 100. Geburtstag, Gemälde, Arbeiten auf Papier, Fotografien*; Galerie Döbele, Dresden, Germany

### Selected Group Exhibitions

- 1916 Galerie Arnold, Dresden, Germany  
 1920 Dresdner Künstlervereinigung, Lennéstraße, Dresden, Germany  
 1921 Dresdner Künstlervereinigung, Lennéstraße, Dresden, Germany  
 1924 *I. Allgemeine Deutsche Kunstausstellung*, Moscow, Saratow and Leningrad, Russia, and traveling  
 1926 *International Exhibition of Modern Art*; Brooklyn Museum, Brooklyn, New York  
*Internationale Kunstausstellung*, Dresden, Germany  
 1927 *Grosse Deutsche Kunstausstellung*, Berlin, Germany  
 "das junge deutschland"; Schloß Bellevue, Berlin, Germany  
 1928 *Große Deutsche Kunstausstellung*; Berlin, Germany  
 1930 *Das Lichtbild. Internationale Ausstellung*; München, Germany  
 1932 *Dresdner Sezession*; Kunstverein, Dresden, Germany  
*Internationale Hygieneausstellung*, Dresden, Germany  
 1933 Dresdner Künstlervereinigung, Deutscher Künstlerverband and Dresdner Sezession, Schloß and Lennéstraße, Dresden, Germany  
 1936 *Mezinárodní výstava fotografie*, Manes Gallery, Prague  
 1946 *I. Allgemeine Deutsche Kunstausstellung*; Nordhalle, Dresden, Germany  
 1948 *Dresdner Künstler*; Museum der Bildenden Künstler, Leipzig, Germany  
 1959 *Künstlerische Fotografie in Dresden von den Anfängen bis in unsere Zeit*; Staatliche Galerie Moritzburg Halle, Germany  
 1961 *Der Sturm—Europäische Avantgarde 1912–1932*; Schloß Charlottenburg, Berlin (West), Germany  
 1970 *Deutsche Avantgarde 1915–1935*; Köln  
*The non-objective world 1914–1924*; Tate Gallery, London, Great Britain  
 1972 *Der Weg*; Galleria del Levante, Mailand and Munich, Italy and Germany  
 1977 *Edmund Kesting—Subjektive Fotografie der 20er und 30er Jahre*; Galerie Werner Kunze, Berlin, Germany  
*Medium Fotografie*, Staatliche Galerie Moritzburg Halle, Germany  
*Malerei und Fotografie im Dialog*; Kunsthaus, Zürich, Switzerland  
 1978 *Das Experimentelle Photo in Deutschland 1918–1940*, Galleria del Levante, Mailand and Munich, Italy and Germany  
 1980 *Avant-Garde Photography in Germany 1919–1939*, San Francisco Museum of Modern Art, California (travelled to Akron Art Institute, Ohio; Walker Art Center, Minneapolis, Baltimore Museum of Art, Maryland; Columbia

- College, Chicago; International Center of Photography, New York; Portland Art Museum, Oregon)  
 1982 *Photographie in Dresden—Zeugnisse internationaler Entwicklung in Dresdner Sammlungen*, Kupferstich-Kabinett, Staatliche Kunstsammlungen, Dresden, Germany  
 1983 *Fotogramme—die lichtreichen Schatten*, Fotomuseum im Münchner Stadtmuseum, München, Germany  
 1984 *Künstler fotografieren—fotografierte Künstler*; galerie oben, Karl-Marx-Stadt (today Chemnitz), Germany  
 1987 *Künstler um Palucca*; Staatliche Kunstsammlungen, Dresden, Germany  
 1988/89 *Expressionismus. Die zweite Generation (1915–1925)*; Los Angeles Country Museum of Art, Kunstmuseum Düsseldorf and Staatliche Galerie Schloß Moritzburg  
 1990 *Tanz. Annäherung und Experimente 1880–1940*; Museum des 20. Jahrhunderts, Wien, Austria  
 1991 *Herwarth Walden 1878–1941*; Berlinische Galerie, Berlin, Germany

### Selected Works

*Totentanz von Dresden*, 1945

### Further Reading

#### By Kesting

- Kesting, Edmund. "Bildbauwerke. Abbilden, Sehen, Schauen, Erleben. Proportion in Natur und Kunst." In *Der Weg. Aus den Lehrwerkstätten*, no. 1 (1926).  
 Kesting, Edmund. "Das Organische in der Kunst." In *Dresdner Sezession 1932. I. Ausstellung im Sächsischen Kunstverein Dresden 1932, Dresden*, 1932.  
 Kesting, Edmund. "Über photographisches Gestalten." in *das lichtbild. internationale ausstellung*, München: 1930.  
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*Edmund Kesting*. Exh. cat. Dresden: Staatliche Kunstsammlungen Dresden, 1988–1989.

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Hüneke, Andreas, Gerhard Ihrke, Alfred Neumann, and Ulrich Wallenburg, eds. *Medium Fotografie.* Leipzig: 1979.

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Werner, Klaus. *Edmund Kesting. Ein Maler fotografiert.* Leipzig, 1987.

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## YEVGENY KHALDEI

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### Ukranian

Yevgeny Khaldei was a photojournalist who is best known for his photographs of World War II. His photographs are humanistic images that document the war from the Russian perspective. As an employee of a Soviet news agency, Khaldei ensured that his photographs were acceptable to the Communist regime. Khaldei was often not credited as the author of his photographs and never given royalties for their use in publications.

Khaldei began his career as a contributor to his factory newsletter with images representing laborers in the Soviet Realist style. This was followed by contributions to various city and regional publications. In 1935, he sent photographs to Fotokhronika of Soyuzfoto, a precursor of TASS, and was invited to Moscow to take a course in photography where he studied with Semyon Fridlyand, Arkady Shaikhet, and Max Alpert and learned a humanistic approach to photojournalism. He began working for TASS in 1936.

From 1941–1945, Khaldei followed the Red Army as a war photographer for TASS. He used a Leica camera throughout the war. He photographed soldiers preparing for battle as in *Murmansk*, 1942; soldiers in the midst of liberating a country in *Vienna*, April 1945; and at leisure such as the lighthearted photograph *Sailor's Leisure*, *Murmansk*, 1941. In these works and others, Khaldei used formal qualities such as well-balanced compositions and dramatic lighting to make the event appear monumental. Khaldei is also noted for his images of women such as female snipers as in *Liza the Sniper*, *Novorossiisk*; Soviet women pilots represented in *Women Pilots* (called “night witches” by the Germans because they fought at night); crossing guards as in *Road to Berlin*, May 1, 1945; and many images of innocent bystanders. He also photo-

graphed the victims of war such as the *Murdered Jews in a Synagogue*, *Budapest*, and a *Jewish Couple*, *Budapest*, 1945, whose yellow stars he removed from their coats. Khaldei contributed to the drama of some of his photographs such as *Outskirts of Vienna*, 1945, an image of soldiers walking over a Nazi flag in front of a burning home, by setting fire to the home which belonged to a concentration camp commandant. Other photographs like *Life Again*, *Sevastopol*, May 1944, depicting young sunbathers against the ruins of the city, were considered too frivolous to publish at the time.

As the end of the war approached, Khaldei had seen the famous photograph of Americans raising the flag at Iwo Jima by Joseph Rosenthal and set out to create his own flag-raising images. He hired his family friend, Israil Solomonovich Kishitser, to make three flags for him which he made from red tablecloths. Khaldei photographed the first flag being raised at the airport, and the second flag being raised at the Brandenburg gate. The third flag was raised over the Reichstag on May 2, 1945. At the request of TASS, Khaldei removed the watches on the soldier holding up the flag bearer. They were concerned that it would be perceived as a sign of looting or consumerism.

Khaldei also captured the atrocities of war such as the realistic image, *Executed Russian POWs in Rostov Prison*. His images involving war criminals are equally dramatic such as *Suicide of a Nazi Family*, *Vienna*, 1945, which records a Nazi officer who killed himself and his family. He recorded the final defeat of the Germans in his many photographs of the victory parade in Red Square, Moscow, on June 24, 1945.

After the war, Khaldei photographed the conference at Potsdam and trials at Nuremberg. Khaldei photographed numerous images of Joseph Stalin,

Winston Churchill, and Harry S. Truman at the peace conference. He seems to have captured the character of Stalin in works such as *Truman and Stalin, Potsdam, July 1945*, and *Potsdam, July 1945*. In the latter image, Khaldei placed Stalin in the center of a picture so that he is the focus of attention. He also stands out in his white suit. At Nuremberg, Khaldei photographed the war criminal and, especially, Hermann Goering at the trials, who was extremely angry that the soldiers allowed a Russian to photograph him.

In 1947, Robert Capa was visiting Russia, but was not able to leave the country with his undeveloped film. Khaldei processed the film for him. Capa, stunned by his lack of equipment, gave Khaldei a Speed Graphic camera.

In 1948, Khaldei was dismissed and given no reason by TASS. According to the Nakhimovskys, his employment may have ended due to anti-Semitism

or time he spent alone photographing Josip Broz Tito, who recently broke with Stalin, in his office.

After his dismissal from TASS, Khaldei continued to work as a photographer producing works such as portraits of composer Dimitry Shostakovich and cellist Mstislav Rostropovich in 1951. In 1959, he was hired by the Russian newspaper *Pravda* and photographed Russian life. He was forced out for being Jewish in 1976.

Khaldei only began to be recognized towards the end of his life through awards, exhibitions, and publications. In 1995, he was awarded a medal from the French Ministry of Culture. Colgate University Professor Nakhimovsky can be credited with bringing attention to the photojournalist in the United States through organizing the exhibition *The Lens of the Beholder: Photographs of the Soviet Empire* (Picker Art Gallery from October 29–December 15, 1995) and writing *Witness to*



Yevgeny Khaldei (Jewgeni Chaldej), Ruinen im Zentrum Berlins.  
[Courtesy of Deutsches Historisches Museum, Reprinted by permission of Voller Ernst]

## KHALDEI, YEVGENY

*History: The Photographs of Yevgeny Khaldei* in 1997. This was followed by the exhibitions *A Witness to History: Yevgeny Khaldei, Soviet Photojournalist* at the Jewish Museum, New York from January to April 13, 1997, and *Russia in Black and White: The Photojournalism of Yevgeny Khaldei*, Jewish Museum, San Francisco from February 24 to July 17, 1997.

JENNIFER OLSON-RUDENKO

### Biography

Yevgeny Khaldei was born on March 10, 1917, in Yuzovka (later Stalino, later Donetsk), Ukraine. In 1918, Khaldei's mother was killed in a pogrom against the Jewish community, and the family took up residency with his grandparents. After completing four grades, Khaldei went to work cleaning the insides of steam engines in order to help support himself. In 1936, Khaldei began working for TASS news agency. In 1937, he was drafted and served as a guard on the Finnish border. He continued to work for TASS serving as a war correspondent from 1941–1945. In 1941, his family, along with the other Stalino Jews, was killed by the Nazis. On October 31, 1945, he married Svetlana and she bore him a daughter, Anna. In 1948, he was dismissed by TASS. In 1959, Khaldei was hired by the Russian newspaper *Pravda*. In 1976, he was dismissed for being Jewish. He died on October 6, 1997 in Moscow.

### Selected Works

*Sailors' Leisure, Murmansk*, 1941  
*Murmansk*, 1942  
*Liza the Sniper, Novorossiisk*, 1943  
*Women Pilots* ("night witches"), 1943  
*Life Again, Sevastopol*, 1944 May  
*Executed Russian POWs in Rostov Prison*, 1944 May  
*Sky Over Sevastopol*, 1944 May  
*Outskirts of Vienna*, 1945  
*Murdered Jews in a Synagogue, Budapest*, 1945  
*Jewish Couple, Budapest*, 1945  
*Road to Berlin*, 1945 May 1  
*Victory Flag Over the Reichstag*, 1945 May 2  
*Suicide of a Nazi Family, Vienna*, 1945  
*German Prisoners of War, Berlin*, 1945 May  
*Victory Parade, Red Square, Moscow*, 1945 June 24  
*Marshal Zhukov, Red Square, Moscow*, 1945 June 24  
*Truman and Stalin, Potsdam*, 1945 July  
*Potsdam*, 1945 July  
*Dimitry Shostakovich*, 1951  
*Mstislav Rostropovich*, 1951

### Further Reading

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Nakhimovsky, Alexander and Alice Nakhimovsky. *Witness to History: The Photographs of Yevgeny Khaldei*. New York: Aperture, 1997.

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# CHRIS KILLIP

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### British

In the television series of the book *Another Way of Telling*, the artist and writer John Berger begins the second episode of the series with a discussion of a photograph of a young skinhead sitting on a brick wall crying. Berger remarks that it is no accident that the young man is framed by the bricks in the photograph; indeed, he states that there is something in common with what is happening to the youth and the bricks that surround him. Berger's comments point not only to the metaphorical role of the objects in the photograph but also to the role of the photograph in telling the story of the individual and the place he is in. The photograph *Boy Sitting on Wall, Jarrow 1976*, is from Chris Killip's series *In Flagrate*, one of the most significant

bodies of photographic work on the north-east of England, an area of Britain that has periodically been photographed since the 1920s with the rise in popularity of the photo-essay through magazines such as *Picture Post*.

Born in Douglas on the Isle of Man in 1946, Killip who is largely self-taught in photography, began his career as an assistant to the advertising photographer Adrian Flowers in Chelsea, London, between 1963 and 1965. After several years working as a freelance photographer's assistant in London, Killip returned briefly to his hometown on the Isle of Man between 1969 and 1971 before once more returning to the British mainland in 1972, this time to the North of England whose landscape and people became the subject of his most widely celebrated work.

It was during the intervening years back on the Isle of Man that Killip's work was to take a direction that would have a significant effect on his subsequent work on the North of England throughout the 1970s and 1980s. Having encountered the work of photographers such as Paul Strand, Walker Evans, and August Sander at the Museum of Modern Art while on assignment in New York in 1969, Killip gave up commercial photography to return home and photograph the Island as he experienced it. The result was not of a body of work that expressed his own personal story of life on the island but rather a narrative that told the story of the changing social relations between the islanders and their environment as he experienced it during social upheavals brought about by changing population demographics and the influx of wealthy financial services workers onto the island. Although his photographs of the island and its inhabitants appeared in a number of photo-essays between 1969 and 1973, the complete body of work was not published as the book *Isle of Man* until 1980.

In the years between photographing and publishing his work on the Isle of Man, Killip began to photograph in the north-east of England. In 1972, he received a commission from the Arts Council of Great Britain for the touring exhibition *Two Views—Two Cities* and during the same year, he also exhibited in the Photographers' Gallery in London in the group show *Four Photographers*. Killip's work on the North-East during these early years was also supported by a number of major awards throughout the early and mid-1970s. He received an Arts Council of Great Britain Photography Award for the year 1973–1974 and between 1975–1976 he was the recipient of the Northern Arts Photography Fellowship. In 1977, Killip was also awarded an Arts Council of Great Britain Major Bursary Award.

It would be wrong to portray Killip during this period as journeyman photographer, traveling throughout and photographing north-east England. Killip was also very much to the fore of a fledgling photographic culture during this period, making a significant contribution to bringing photography to a wider public audience. Between 1976 and 1980, he served as a member of the Photography Committee of Northern Arts in Newcastle-Upon-Tyne, making awards to other young photographers. During this time, 1977–1979, he was also a member of the Photography Committee of the Arts Council of Great Britain.

Killip's role in supporting photography was not just confined to an administrative role sitting on Arts Council committees. In 1976, he was a founding member of the influential Side Gallery in Newcastle-

Upon-Tyne. Between 1976 and 1984, Killip played an active role as an exhibition curator and advisor before serving as Director of the Side Gallery between 1977–1979. During his eight-year association with the Side Gallery, Killip curated and co-curated a number of exhibitions that brought past and contemporary documentary photography to the attention of the arts community of the north-east. Amongst those from the past were exhibitions of work by Lewis Hine, August Sander, Weegee, and nineteenth century figures Thomas Annan and E.J. Belloq. Exhibitions of contemporary documentary photographers included the work of familiar names such as Martine Frank, Robert Doisneau, Don McCullin, and Gilles Peress as well as young British photographers Chris Steel-Perkins and Trish Murtha.

After two years as Photographic Consultant to the *London Review of Books* between 1979 and 1981, Killip spent the next decade concentrating on his photographic work while at the same time participating in exhibitions throughout Europe, North America, and the Southern Hemisphere. The many years spent photographing the North of England culminated in the publication in 1988 of *In Flagrante*, recognised as one of the most significant and influential bodies of British documentary of the twentieth century. If his photographic influences are predominantly North American, the direction and subject matter of this work was very much shaped by the political and ideological effects on the society of that period. Margaret Thatcher's Conservative laissez-faire economic policies brought about rapid de-industrialisation throughout North England, the results of which were etched on its landscape and the faces of those who remained there. Killip's work is not the campaigning social documentary that is the norm for such subject matter: indeed, he was to acknowledge in the brief introductory text that the images said more about his experiences than those photographed. As Berger was to remark on the standard photographs of such subject matter:

*In Flagrante* does not belong to this tradition. Chris Killip is admittedly aware that a better future for the photographed is unlikely. The debris visible in his photos, the debris which surrounds protagonists, is already part of a future which has been chosen—and chosen, according to the laws of our particular political system, democratically.

(Berger 1988)

Having received the Henri Cartier-Bresson Award in 1989, Killip was awarded an honorary Master of Arts by Harvard University, Cambridge, Massachusetts in 1994. Between 1994 and 1998, Killip had held the Chair of the Department of Visual and Environmental Studies and had been Director of

## KILLIP, CHRIS

the Carpenter Center for the Visual Arts at Harvard University, where he is currently a Professor of Visual and Environmental Studies.

JUSTIN CARVILLE

See also: **Berger, John; Documentary Photography**

### Biography

Born in Douglas, Isle of Man 1946. Self taught in photography but moved to London to become an assistant to photographer Adrian Flowers 1963–1965. Works as freelance assistant in London 1965–1969; returns to the Isle of Man to work as photographer 1969–1971. Works as photographer in England 1972–1976; commissioned to photograph two cities by the Arts Council of Great Britain for the exhibition “Two Views-Two Cities” 1972; Receives Arts Council of Great Britain Photography Award 1973–1974; Northern Arts Photography Fellowship 1975–1976. Founder member and exhibition curator and advisor Side Gallery, Newcastle-Upon-Tyne, England 1976–1984; becomes member of Photography Committee, Arts Council of Great Britain 1977–1979; receives Arts Council of Great Britain Major Bursary Award 1977. Director, Side Gallery, Newcastle-Upon-Tyne, England 1977–1979; Photographic Consultant, *London Review of Books*, 1979–1981. Commissioned by London Review of Books for cover portraits 1980–1987; Photographs throughout north-east of England 1980–1991; Commissioned by Pirelli Ltd. to photograph workforce for exhibition ‘Working at Pirelli’ 1989; Henri Cartier-Bresson Award, Paris 1989. Visiting Lecturer, Department of Visual and Environmental Studies, Harvard University, Cambridge Massachusetts USA 1991–1993; Honorary Master of Arts, Harvard University 1994; Professor, Chairman Department of Visual and Environmental Studies 1994–1998; Director, Carpenter Centre for Visual Arts, Harvard University 1994–1998; Professor, Department of Visual and Environmental Studies 1998–present.

### Individual Exhibitions

1973 *Two Views-Two Cities*; Huddersfield City Art Gallery, Bury St. Edmunds Art Gallery, England, and travelling  
1977 *North-East of England*; Side Gallery, Newcastle-Upon-Tyne; and tour of Northern Arts region  
1980 *Isle of Man*; Side Gallery, Newcastle-Upon-Tyne, England, and travelling  
1983 *Askam and Skinningrove*; Side Gallery, Newcastle-Upon-Tyne, England, and tour of Northern Arts region  
1984 *Seacoal*; Side Gallery, Newcastle-upon-Tyne, England, and tour of Northern Arts region  
1984 *Chris Killip*; Photo Gallery, Johannesburg, South Africa  
1985 *Another Country*; (with Graham Smith), Serpentine Gallery, London England, and travelling.  
1986 *Chris Killip*; Art Institute of Chicago, Chicago, Illinois  
1988 *On The Edge Of The City*; (with the painter Ken Currie), Manchester City Art Gallery, England  
1988 *In Flagrant*; Victoria and Albert Museum, London, England, and travelling  
1989 *Chris Killip*; Fotografiska Museet, Stockholm, Sweden

1990 *Working at Pirelli*; Victoria and Albert Museum, London, England  
1991 *Chris Killip Retrospective*; Palais de Tokyo, Paris, France  
1996 *The Last Art Show*; Bede Gallery, Jarrow, England  
1997 *Chris Killip: Photographs, 1971–1996*; Manx Museum, Douglas, Isle of Man  
2000 *Chris Killip, 60 Photographs*; The Old Post Office, Berlin, Germany

### Group Exhibitions

1972 *Four Young Photographers*; Photographers’ Gallery, London, England  
1978 *Personal Views 1860–1977*; British Council Touring Exhibition  
1980 *From Object to Object*; Arts Council of Great Britain touring exhibition  
1981 *Old and Modern Masters of Photography*; Victoria and Albert Museum, London, England  
1982 *Strategies—Recent Developments in British Photography*; John Hansard Gallery, Southampton, England  
1982 *The Sea Project*; Photographers’ Gallery, London, England  
1982 *Lichbildnisse: Das Porträt*; Rheinischeslandes Museum, Bonn, Germany  
1983 *International Photography Festival*; Malmö, Sweden  
1985 *British Eyes*; Centre Nationale de la Photographie, Paris, France  
1985 *Human Interests: Fifty Years of British Art About People*; Cornerhouse, Manchester, England  
1985 *The Miner’s World: Miners in Photography and Literature*; The Midland Group, Nottingham. Impressions Gallery, York; and D.L.I. Museum, Durham, England  
1986 *British Contemporary Photography: Coming of Age*; FotoFest, Houston, Texas  
1987 *Photoworks from Great Britain*; Forum Stadtpark, Graz, Austria  
1987 *Three British Photographers*; Consejo Mexicano de Fotografia, Mexico City, Mexico  
1987–1998 *Towards A Bigger Picture*; Victoria and Albert Museum; Tate Gallery, Liverpool, England  
1988 *Britische Sicht! Fotografie aus England*; Museum für Gestaltung, Zürich, Switzerland  
1988 *Matter of Facts: Photographie Art Contemporain en Grande Bretagne*; Musée des Beaux Arts, Nantes and Musée d’Art Moderne, Saint-Etienne; Caves Sainte Croix, Metz, France  
1989 *The Art of Photography 1839–1989*; Museum of Fine Art, Houston, Texas; Australian National Gallery, Canberra, Australia, and travelling  
1989 *Photography Until Now*; Museum of Modern Art, New York, New York and Cleveland Museum of Art, Cleveland, Ohio  
1989 *Through the Looking Glass: Photographic Art in Britain 1945–198*; Barbican Art Gallery, London, England  
1990 *British Photography from The Thatcher Years*; Museum of Modern Art, New York, New York  
1990 *Arbete Pågå*; Hasselblad Center, Göteborg, Sweden  
1991–1992 *Shocks to the System*; Royal Festival Hall, London, England, and travelling  
1993 *Encontros de Fotografia*; Coimbra, Portugal  
1994 *Documentary Dilemmas*; British Council, European Touring Exhibition

- 1994 *Streetstyle*; Victoria and Albert Museum, London, England  
 1995 *20 Modern British Photographs*; Victoria and Albert Museum, London, England  
 1996 *Picturing Modernity*; San Francisco Museum of Modern Art, San Francisco, California  
 1999 *Some Photographs, an Independent Art*; Victoria and Albert Museum, London, England  
 2000 *Modern Starts*; Museum of Modern Art, New York, New York  
 2001 *Open Ends*; Museum of Modern Art, New York, New York

### Selected Works

- Boy Sitting on Wall, Jarrow*, 1976  
*Seacoalers*, 1976  
*Workers, Pirelli Factory*, 1989  
*Jarrow, England*, 1998

### Further Reading

- Badger, Gerry. "We Are Making a New World: Chris Killip 'In Flagrante.'" In Peter Turner and Gerry Badger, eds. *Photo Texts*. London: Travelling Light, 1988.

- Badger, Gerry. *Chris Killip*. London: Phaidon 55.  
 "Chris Killip Photographs Fondation Cartier pour l'art contemporain 1975–1976 in the North East." *Creative Camera* 155 (1977) entire issue.  
 Davis, Sue. "Chris Killip." *Camera International*, No. 9, Spring (1986): 40–49.  
 Haworth-Booth, Mark. "Chris Killip: Scenes from Another Country." *Aperture*, 103, Summer (1986): 16–31.  
 Killip, Chris. *Isle of Man*. Text by John Berger. London: Zwemmer/AC of GB, 1980.  
 Killip, Chris. *In Flagrante*. Text by John Berger and Sylvia Grant. London: Secker & Warburg, 1988.  
 Kismaric, Susan, ed. *British Photography from the Thatcher Years*. New York: The Museum of Modern Art, 1990.  
 Osman, Colin, and Peter Turner. "Chris Killip: Isle of Man Portfolio." *Camera International Year Book 1975*, London: Coö Press, 1975.  
 Royal Academy of Arts, London. *The Art of Photography 1839–1989*. New Haven and London: Yale University Press, 1989.

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# AART KLEIN

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## Dutch

Without any formal education Aart Klein became one of the most important Dutch photographers of his generation. He is best known for his graphic approach to photography.

My photography is called black-and-white photography, but in fact it's the other way around: white on black. That is because if you don't do anything, you get a black image. Things only happen when you open the shutter: then you make a drawing in white.

(Marsman 1996)

This statement, by far his most famous, reveals his distinct vision and underlines how much he valued the technical aspect of photography.

Aart Klein was born in 1909 in Amsterdam. At the age of 21, he took a job as an office clerk at the Polygoon photo press agency. In the nine years that followed, he moved up from administrative assistant to one of the agency's most important photo-

graphers. Negatives of this period, his learning years, are lost, however. During the World War II years he held various jobs, including press photographer and an official photographer for the city of Amsterdam taking wedding photos. In 1943, he was forced to work in Germany by the Nazi occupiers taking portraits. On a leave back in Amsterdam he went underground. With the Donia Group, a resistance cell, he took pictures that were sent to the Allied forces in England. Later, he registered his country's liberation with a group of photographers called Particam, or Partisan Cameras.

In 1946, Aart Klein and Sem Presser, on assignment for the Dutch Ministry of Information, captured the state of post-war Germany in the book *Zoo leeft Duitsland. Op de puinhopen van het Derde Rijk* (How Germany Lives. On the Ruins of the Third Reich).

After the war, Klein, with his colleagues Maria Austria, Henk Jonker, and Wim Zilver Rupe from Particam, founded a photo agency using their lib-

eration name. This name, at Klein's initiative, was later changed to Particam Pictures. The Particam crew showed a distinctive style due to Klein's technical skills. They were able to avoid the use of flash by slightly heating the developer, which produced a much more sensitive film. Being able to photograph in darkened theaters or situations allowed the Particam photographers to corner the market in all kinds of stage photography, and the group had a virtual monopoly for theatre, opera, ballet, cabaret, and circus photography. Klein began showing his works in photographic exhibitions around this time, including in "Foto '48" at the Stedelijk Museum, Amsterdam.

In 1953, the Netherlands was confronted with the worst natural disaster in its history, known as the Big or Great Flood. During an extremely strong storm in the Atlantic, dikes were breached and the North Sea flooded the southern part of the country. One-thousand, eight-hundred and thirty-five people were killed, 47,000 houses were destroyed, and 139 kilometers of dikes were damaged. Together with Ed van der Elsen and photojournalist Dolf Kruger, among others, Klein's work showed his country and the world the tragedy that had especially affected agricultural areas. His pictures of the flooding were published in the newspaper *De Spiegel*.

Because of his formal approach to composition, Klein was included in the landmark *Subjektive Fotografie II* exhibition in 1954, but the Dutchman never really let go of reality to move toward the abstraction demonstrated by many of the other photographer who showed on that occasion. His work always retained recognizable elements and was never fully abstract. Even so, Klein's work was never as popular as that of many of his photojournalist or fine-arts contemporaries, making him somewhat of an outsider.

A subject that Klein especially mastered was birds in flight; he had the remarkable ability to position the birds seemingly exactly where he wanted them to capture the most dramatic images. This talent provoked one of his assistants to remark that Klein always carried a few birds in his pocket. Klein, however, was merely very patient and would wait for what Henri Cartier-Bresson called "the decisive moment," that is, until the composition matched what he had in mind. But unlike the French master, for Klein the work was not finished with the snap of the shutter. He worked hard in the darkroom to achieve his desired contrast so that they achieved their distinctive graphic appearance. Works such as *Zebra*, 1957, showing a zebra from the rear, exemplify this practice. The zebra's stripes are sharply etched across the picture plane, creating a pattern that almost obscures the organic shape of the animal.

The work conducted by Klein in the darkroom can be fruitfully compared to the efforts of his countryman, painter Piet Mondriaan, when he developed his trademark abstract style. In a famous 1912 series of paintings that documents his move to abstraction, Mondriaan purged the naturalistic image of an apple tree until he was left with a set of geometrical shapes. In the same way, Klein repeatedly adjusted the level of contrast until his pictures were pure and clean, emphasizing the straight lines and planes he looked for when he was shooting.

In 1956, Klein left Particam Pictures and set up his own studio. It was in this period, Klein combined his preferences for landscape and industrial photography and made, at his own initiative, his most famous works on the Delta engineering project, published in two books: *Delta. Poort van Europa* (Delta. Gateway to Europe) and *Delta. Stroomland in beweging* (Delta. Land of Streams in Motion). This project, which allowed Klein to continue the theme of the struggle against water, which so shapes the Dutch psyche that he explored in the aftermath of the Big Flood, was aimed to prevent flooding. It consisted of the creation of major infrastructure in the splendid natural setting of the southern part of the Netherlands. Klein once again looked for the vast planes of the landscape and the rhythmic qualities of the dikes and bridges. With a great deal of patience, vision, and technical skill, he created a distinct look at the massive interventions in the landscape meant to prevent a disaster like the one he witnessed a decade earlier. Although Klein always looked for subjects that matched his style, it is wrong to look at his pictures as mere graphic tricks. His work displays his belief in progress and offers a very personal and optimistic view.

In the years that followed the completion of the Delta photographs, Klein worked for the newspaper *Algemeen Handelsblad* and for Dutch companies such as Shell and Philips. Not surprisingly, these and other companies welcomed the optimistic spirit of his photography. Besides, his style fitted the modern industrial architecture and the visual taste of the 1960s and 1970s. Later on, he frequently went abroad, with travel grants and on assignment for different government agencies.

While Klein was not active as a photographer at the end of his life, it was at that time his influence and importance were recognized and appreciated. In 1982, he received the Capi-Lux Alblas Prize. In 1986, a major retrospective exhibition was mounted in Breda, the Netherlands. In 1996, Aart Klein received Fund for the Visual Arts, Design and Architecture's oeuvre prize. When Aart Klein died in 2001 at the age of 92 his pictures of the 1953 flooding and the

subsequent Delta works were a part of his country's collective memory.

STIJN VAN DE VYVER

*See also:* **Photography in France**

### Biography

Born in Amsterdam, The Netherlands, 2 August 1909. Associated with Polygoon agency 1930–1939; co-founds Particam Pictures and The Netherlands Association of Press Photographers, 1945; co-editor of *De Fotojournalist*, 1945–1946; goes into independent business, 1956; teacher of photography at the Utrecht School of Graphics, 1958–1959. Receives Capri-Lux Prize, 1982; receives oeuvre prize from the Foundation for Visual Arts, Design and Architecture, 1986. Member of the board of the Gkf-fotografen, 1956–1960. Died in Amsterdam, the Netherlands, 31 October 2001.

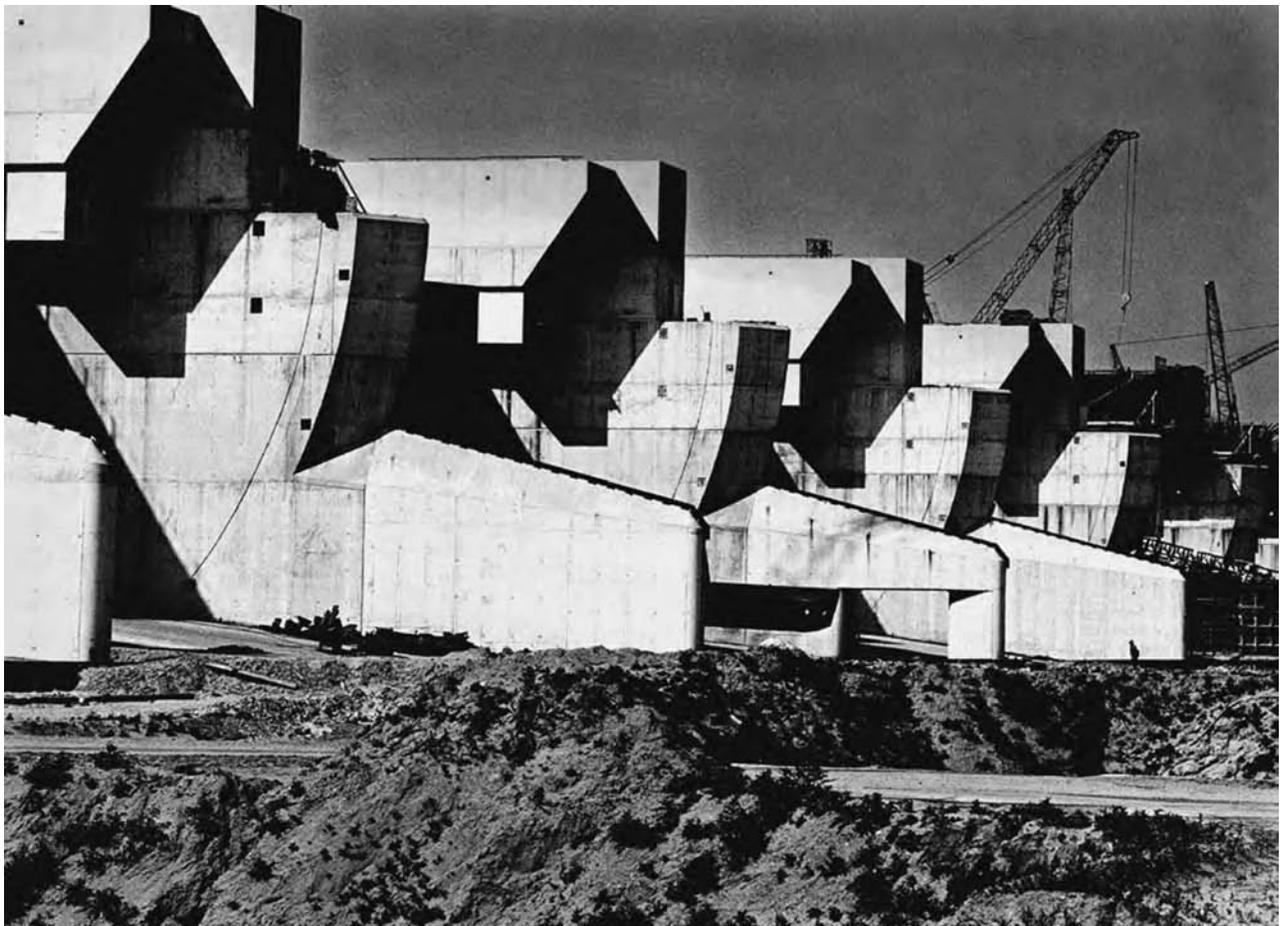
### Individual Exhibitions

1964 *Bilder ohne Worte*; Staatliche Landesbildstelle, Hamburg, Germany

1972 Bibliothèque nationale de France, Paris, France  
1973 Stedelijk Museum, Amsterdam, The Netherlands  
1986 *Retrospective Aart Klein*; De Beyer; Breda, The Netherlands

### Group Exhibitions

1948 *Foto 48*; Stedelijk Museum; Amsterdam, The Netherlands  
1953 *Post-War European Photography*; Museum of Modern Art; New York, New York  
1954 *Subjective Fotografie II*; Staatlichen Schule für Kunst und Handwerk (State Art and Crafts School); Saarbrücken, Germany  
1975 *The Land: 20th Century Landscape Photographs Selected by Bill Brandt*; Victoria and Albert Museum, London, England, and traveling  
1977 *Ralph Gibson, Aart Klein & Bill Brandt*; Vrije Universiteit; Amsterdam, The Netherlands  
1981 *Foto in Vorm*; Stedelijk Museum; Amsterdam, The Netherlands  
1984 *Subjektive Fotografie, Images of the 50s*; Museum Folkwang; Essen, Germany, traveled to the San Francisco Museum of Modern Art, San Francisco, California  
1995 *The Illegal Camera 1940–1945*; Amsterdams Historisch Museum; Amsterdam, The Netherlands, traveled to



Aart Klein, Delta construction site Haringvlietdam, The Netherlands, 1966.  
[© Aart Klein/Nederlands fotomuseum]

## KLEIN, AART

Museum of the Great Patriotic War, Moscow, Russia; The Jewish Museum, New York, New York; The Field Museum, Chicago, Illinois; The Houston Holocaust Museum, Houston, Texas; Mead Art Museum, Amherst College, Amherst, Massachusetts; The Janice Charach Epstein Gallery, Jewish Community Center of Metropolitan Detroit, West Bloomfield, Michigan; Centro Português de Fotografia, Porto, Portugal  
1998 *The Netherlands: Land out of Sea*; Maly Manezh; Moscow, Russia  
2000 *De Noordzee*; De Nieuwe Kerk; Amsterdam, The Netherlands  
2003 *Zwart-wit Kleur*; Amsterdams Historisch Museum; Amsterdam, The Netherlands  
*De Ramp van '53 door het oog van de media*; Nederlands fotomuseum; Rotterdam, The Netherlands  
Panorama Amsterdam 1862–2003; Fotografiemuseum Amsterdam FOAM; Amsterdam, The Netherlands  
2004 *Onbedoelde Fotografie*; Amsterdams Centrum voor Fotografie; Amsterdam, The Netherlands

### Selected Works

*Antwerp De Zwanegang (street)*, 1949  
*Zebra*, 1957  
*American War Cemetery*, 1960  
*Oysterbed*, 1961  
*Scheepswerf NDSM*, 1961  
*Rodmen*, 1961

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Eskildsen, Ute, Robert Knodt, and Christel Liesenfeld. *Subjektive Fotografie: Images of the 50s*. Essen: Museum Folkwang, 1984.  
Groenman, Sjoerd, and Aart Klein. *Delta: Poort van Europa*, Amersfoort: Roelofs van Goor, 1962.  
Groenman, Sjoerd, Klaas Graftdijk, and Aart Klein. *Delta. Stroomland in beweging. Land im Fluss. Currents to future. Desafio al mar*. Amersfoort: Roelofs van Goor, 1967.  
Haveman, Mariëtte. "Met een meeuw in zijn tas. De foto's van Art Klein." *Kunstschrift* no. 1 (1999).  
Hekking, Veronica, and Flip Bool. *De illegale camera 1940–1945, Nederlandse fotografie tijdens de Duitse bezetting*. Naarden: V + K Publishing, 1995.  
Leefflang, S.A., W. Hijmans, and Aart Klein. *Professioneel profiel—Philips*, Eindhoven: Philips Nederland N.V., 1970.  
Marsman, Eddie. "Aart Klein, maker van bouwwerkjes." *Foto* no. 11 (2001).  
Marsman, Eddie. "Aart Klein." *Foto* no. 7/8 (1996).  
Nesna, Hans, Aart Klein, and Sem Presser. *Zoo leeft Duitsland. Op de puinhopen van het Derde Rijk*. Amsterdam: Scheltens & Giltay, 1946.  
Terreehorst, Pauline. *Aart Klein, fotograaf*. Utrecht: s.n., 1986.  
Terreehorst, Pauline. *Aart Klein: Kleur in zwart/wit*. Amsterdam: Boekhandel De Verbeelding, 1990.  
van Veen, Anneke, ed. *Foto's voor de Stad, Amsterdamse documentaire foto-opdrachten*. Amsterdam: Gemeentearchief Amsterdam, 1992.

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# ASTRID KLEIN

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## German

The German photo artist Astrid Klein became well known in the 1980s with her large scale black-and-white photo works—she uses this term to distinguish her intentions from traditional photography. In almost all her works Klein uses existing text and graphic material, altering it greatly through various manipulations including greatly enlarging it, overlaying grids or other markings, including masking and stencilling, and using positive and negative images. By unhinging pictures and words from their original context, these materials lose their relationship to reality. The concept of a photograph as a reproduction of reality, that is, the ability to map a real item onto a picture, is given up and transferred into fiction through distancing. She is also a sculptor and writer.

Born in Cologne in 1951, Klein studied at the Academy of Art and Design in Cologne. At the beginning of her artistic career she created small-sized gouaches on backgrounds. It was in the late 1970s that she dedicated herself to photography, and along with German photo artist Rudolf Bonvie, embarked on a project to work out the specifics of the medium as a pictorial application independent of traditional photographic usages. Later, her interest was directed toward an analysis of the journalistic use of pictures, as reflected in her use of photo material from mass media. Klein can therefore be seen as connecting to a generation of artists, which, in the 1960s and 1970s, dealt with the unpleasant realism of the mass-media-based photography. Among these artists, were Jürgen Klauke, who was teaching at the Fachhochschule Köln in the mid-

1970s, and the Czech-born Katharina Sieverding, who creates politically-charged, large-scale self-portraits, by whom Klein was greatly influenced. Klein's first solo exhibition took place in 1980 at the Künstlerhaus Hamburg; further exhibitions quickly followed in Cologne, Berlin, and Düsseldorf.

At the beginning of the 1980s, she created the work *Marche ou crève* (March or Die) (1981). It is a five-panel photo work, showing Black women of the Third World who hung themselves to escape (according to the press reports from which Klein obtained her image) the changes of the modern world. The viewer's reception of the work is directed by the interplay of text and picture—a technique that the artist gradually downplays in her later work. In the course of the 1980s, Klein departed increasingly from straightforward, easily intelligible texts. Her works become more complex and abstract, particularly through her use of a multiplicity of experimental photographic methods. She presented images in both negative and positive, worked with double exposure, the overlay of negatives, photo or light drawing, etching into the emulsion, and inserting paper cut-outs into the photographic print. Thus she picks up the technique of the photogram (or Rayogram), which was used in the 1920s by such experimental artists as Man Ray.

In silhouette, seven dogs are arrayed across the picture plane of a large photo panel that was part of the installation *Endzeitgefühle* (End Time Feelings) (1982) in an abandoned Hamburg factory. Their black forms were inscribed on a photo of a factory wall with a boarded-up door not unlike the wall upon which it was fixed, and acted like projected shades, racing wildly, perhaps from a horrifying past, into an unknown apocalyptic future. A version of this work was also placed in a subway station in Hamburg in 1986. The setting underlines the threat, darkness, and end-time mood of the central theme of this work. In *Endzeitgefühle*, Klein takes up the political discourse of the 1980s, but her terminology serves as a more timeless statement. This work is in contrast to earlier works combining picture and text excerpted from the contemporary press, and marks a turning point in Klein's career.

She began managing the transformation of the images she selects and the uncoupling of the material from its original context, through greatly enlarging the found elements. Thus, raster, the pattern of lines created by a signal coming through the cathode ray tube of the television, common in mass-media illustrations, appear. This becomes apparent in works as *eingeebnet*, *eingordnet*, *begradigt* (Levelled, Arranged, Straightened) and *Gedanken abgetrieben* (Thought Aborted) both of 1984.

By 1986, Klein had become a visiting professor at the Hochschule für Bildende Künste in Hamburg. Invitations to exhibit in London, Toronto, and many other cities in Europe and overseas followed. She received a number of German grants and scholarships, including the Förderpreis der Stadt Köln (1984), the Karl Schmidt-Rottluff Stipendium (1987), and the Kaethe-Kollwitz-Preis of the Akademie der Künste (1997), as well as the Kunstkoln-Preis (2001). The awards are evidence of the importance and appreciation of Astrid Klein's work. Since 1993 she has been professor of fine arts at the Hochschule für Grafik und Buchkunst, Academy of Visual Arts Leipzig. In 1998, she became a member of the Akademie der Künste in Berlin.

In 1994, the work *Auswege* (Ways Out) arose, consisting of a wall installation that shows the motif of women in light-coloured dresses who walk along a narrow way repeated 11 times. Referring back to a work of the same title from 1983, the piece relies on the device presenting a spatial dimension into the picture that alters the architecture of the space to create the narrative of the piece. The path that is taken by the women in the photographs serves as a connecting element.

*fremd* (Foreign) (1994), a collaboration with Rudolf Bonvie, consists of seven individual components presented within the exhibition space. The viewer is also included in the pictures by mirrors that carry the writing *fremd* in different languages. Here, as in Klein's early works, picture and text are combined, but by the foreign languages the legibility is made more difficult and the information is not referred compellingly to a contemporary problem. The political aspect, however, is not to be ignored.

Klein's interest in the context of the exhibition space shows up also in the installation which she created in 2001 for the Bundestag in Berlin. The installations of fluorescent tubes, following the course of steps in the Jakob-Kaiser-Haus, bear quotations from Thomas Hobbes' *Leviathan* (1651), who postulated the necessity for contractual arrangements in his political philosophy as basic condition for the existence of a society.

Running through Astrid's Klein work is the examination of the relationship of text to picture, wrenching this almost ubiquitous manifestation of photography out of its everyday realms and placing it into images in which these relationships can be reconsidered. This is not only a device that allows her to analyze society's relation to art, but to muse on the political implications of art and photography.

MIRIAM VOSS

See also: **Conceptual Photography; History of Photography: the 1980s; Photography in Germany and Austria**

### Biography

Born in Cologne, Germany, 1951. Studies at the Fachhochschule für Kunst und Design, Cologne 1973–1977; visiting professor at the Hochschule für Bildende Künste, Hamburg 1986. Since 1993, professor of Fine Arts at the Hochschule für Grafik und Buchkunst, Academy of Visual Arts Leipzig. Foundation of the label “Public Domain” (video and audio edition) 1997; member of the Akademie der Künste, Berlin, 1998. Scholarship of the Deutsch-Französisches Jugendwerk 1980; scratch scholarship of the Kunstfonds e.V., Bonn 1982; grant of the Land of North Rhine-Westphalia 1983; Förderpreis der Stadt Köln, 1984; Förderpreis Glockengasse, Köln; Karl Schmidt-Rottluff Stipendium, 1987; BDI Preis für gestaltete Räume (ARS VIVA); stage design for Kalldewey Farce (Botho Strauss) at the Schauspielhaus, Dortmund 1991; Krupp-Stipendium of photography, 1992; Käthe-Kollwitz-Preis of the Akademie der Künste, 1997; scholarship holder of the Kunststiftung Baden-Wuerttemberg; KUNSTKÖLN-Preis, Köln. Living in Cologne.

### Individual Exhibitions

- 1980 *Astrid Klein*; Hamburg Künstlerhaus; Hamburg, Germany
- 1984 *Aus Deutschland*; Kunstmuseum; Luzern, Switzerland—*Von hier aus: zwei Monate neue deutsche Kunst in Düsseldorf*; exhibition centre; Düsseldorf, Germany  
*Astrid Klein—Utopien denunzieren*; Wuerttembergischer Kunstverein; Stuttgart, Germany
- 1985 *Astrid Klein—Rudolf Bonvic*; Kunsthalle; Bielefeld, Germany  
*Astrid Klein*; Produzentengalerie; Hamburg, Germany
- 1987 *Astrid Klein—Photoworks 1984–1987*; Gimpel Fils; London, Great Britain
- 1988 Art Space; San Francisco, California (with Katharina Sieverding)
- 1989 *Astrid Klein: Photoarbeiten 1984–1989*; Kestner-Gesellschaft; Hannover, Germany and traveling
- 1991 *Astrid Klein*; Galerie Rudolf Zwirner; Cologne, Germany  
*Astrid Klein*; Ezra and Cecile Zilkha Gallery; Wesleyan University; Wesleyan, Connecticut
- 1992 *Astrid Klein*; Fine Arts Gallery; University of British Columbia, Vancouver  
*Astrid Klein*; Produzentengalerie; Hamburg, Germany
- 1994 *Astrid Klein*; Saarland Museum; Saarbrücken and Kunsthalle; Nuremberg, Germany
- 1997 *Astrid Klein: Käthe-Kollwitz-Preis 1997*; Akademie der Künste; Berlin, Germany (with Martin Kippenberger)
- 2001 *Astrid Klein: Neue Arbeiten*; KunstRaum Klaus Hinrichs; Trier, Germany  
*Astrid Klein: Auswege II, 1983/94*; Neues Museum; Staatliches Museum für Kunst und Design in Nuremberg, Germany
- 2002 *Astrid Klein—experience error—Neue Arbeiten*; Produzentengalerie; Hamburg, Germany

### Group Exhibitions

- 1977 Forum Junger Kunst; Museum; Bochum, Germany
- 1982 *Halle 6*; Kampnagel Fabrik; Hamburg, Germany  
*Mit Fotografie*; Museum Ludwig; Cologne, Germany
- 1985 *Kunst mit Eigen-Sinn*; Museum des 20. Jahrhunderts; Vienna, Austria  
1945–1985. *Kunst in der Bundesrepublik Deutschland*; Nationalgalerie Berlin, Germany  
*Extending the Perimeters of 20th Century Photography*; San Francisco Museum of Modern Art; San Francisco, California
- 1986 *Reste des Authentischen. Deutsche Fotobilder der 80er Jahre*; Museum Folkwang; Essen, Germany
- 1987 *Documenta 8*; Kassel, Germany  
*Art from Europe*; Tate Gallery; London, Great Britain
- 1989 *Blickpunkte*; Musée d'Art Contemporain; Montréal, Canada  
*In Between and Beyond—From Germany*; Power Plant Museum; Toronto, Canada  
*1. Internationale Foto-Triennale*; Esslingen, German  
*Inszenierte Wirklichkeit*; Museum für Kunst und Kulturgeschichte der Stadt Dortmund; Dortmund, Germany
- 1992 *Photography in Contemporary German Art: 1960 to the Present*; Walker Art Center; Minneapolis, Minnesota, and travelling
- 1993 *Photographie in der deutschen Gegenwartskunst*; Museum Ludwig; Cologne, Germany
- 1997 *Deutschlandbilder—Kunst aus einem geteilten Land und Positionen künstlerischer Photographie in Deutschland seit 1945*; Martin-Gropius-Bau; Berlin, Germany
- 1999 *Das 20. Jahrhundert—Ein Jahrhundert Kunst in Deutschland*; Hamburger Bahnhof, Berlin, Germany, and traveling  
*ZOOM—Ansichten zur deutschen Gegenwartskunst*; Sammlung Landesbank Baden-Wuerttemberg; Stuttgart, Germany
- 2000 *Remake Berlin*; Neuer Berliner Kunstverein; Berlin, Germany  
*Kennen wir uns?*; Kunsthalle Nuremberg, Germany
- 2001 *wertwechsel—zum wert des kunstwerks*; Museum für Angewandte Kunst; Museen der Stadt Köln; Cologne, Germany
- 2003 *Keep on Looking*; Kunst Haus Dresden; Städtische Galerie für Gegenwartskunst; Dresden, Germany

### Selected Works

- Marche ou crève*, 1981  
*Endzeitgefühle*, 1982  
*Auswege*, 1983/1994  
*Eingebnet, eingeordnet, begradigt*, 1984  
*Verführung—Sklaverei*, 1988  
*Auswege*, 1994  
*Fremd*, 1994

### Further Reading

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- Casper, Lutz, and Stephan Schmidt-Wulffen. *ZOOM—Ansichten zur deutschen Gegenwartskunst*. Exhibition

- catalogue. Sammlung Landesbank Baden-Württemberg, Stuttgart: Hatje Cantz Verlag, 1999.
- Garrels, Gary, ed. *Photography in Contemporary German Art: 1960 to the Present*. Exhibition catalogue. Minneapolis: Walker Art Center, 1992.
- Gillen, Eckhart, ed. *Deutschlandbilder: Kunst aus einem geteilten Land*. Exhibition catalogue for the Berliner Festspiele GmbH and the Museumspädagogischen Dienst Berlin, DuMont Buchverlag, Köln 1997.
- Güse, E.-G., and E. W. Uthemann, eds. *Astrid Klein*. Exhibition catalogue. Saarbrücken: Saarland Museum Saarbrücken and Nuremberg: Kunsthalle, Ostfildern: Cantz-Verlag, 1994.
- Haenlein, Carl. *Astrid Klein. Photoarbeiten 1984–1989*. With texts by Noemi Smolik, and Carsten Ahrens. Exhibition catalogue. Hannover: Kestner-Gesellschaft, 1989.
- Rein, Ingrid. "Astrid Klein. Fotografie als verhüllende Enthüllungen." In *Künstler. Kritisches Lexikon der Gegenwartskunst*. Edited by Lothar Romain and Detlef Bluemler, Munich: WB Verlag, 1988.
- Watson, Scott. *Astrid Klein: Träger, New Photoworks*. Exhibition catalogue. Vancouver: Fine Arts Gallery, University of British Columbia, 1992.

## WILLIAM KLEIN

### American

William Klein is an eclectic artist, initially a painter and graphic designer, and a renowned photographer and filmmaker. Appreciated since the 1950s for the striking novelty of his images in Europe and Japan that followed the publication of his now legendary book about New York, *Life Is Good and Good for You in New York* (1956), his importance to contemporary photography was late in being established in the United States. Today, however, he is recognized as one of the most important practitioners of twentieth-century photography, who helped establish the genre known as snapshot photography or street photography. The use of the wide-angle lenses to distort the image, fast film, extreme contrast, grainy printing, and blurry and streaked imagery is Klein's photographic language.

William Klein was born in New York in 1928. He studied sociology at City College of New York, and in 1946, enlisted in the United States Army, where he worked as an army newspaper cartoonist. When he was discharged in 1948, he found himself in Paris and decided to stay, living there until 1954. These were the years of his artistic formation. After attending the Sorbonne, he briefly studied painting with Fernand Léger. Abstraction was the prevailing aesthetic in Europe at that time, but it was the teaching of Léger that had its greatest impact on how Klein learned to relate to the art world: there should be no barriers between the various artistic mediums and styles. Léger provided the example: while best known as a painter, he also did set design, costume design, mur-

als, and films. This attitude had its origins in the avant-garde movements of Russian Constructivism, the Dutch movement De Stijl (The Style), and Dada, as well as from the teachings of the German Bauhaus.

In 1952, an Italian architect, Mangiarotti, after viewing Klein's exhibition of abstract paintings at the Galleria del Milione in Milan, asked him to realize a mural made with sliding and revolving panels. Klein painted the panels with abstract shapes and then photographed the panels in motion. This led to his first experiments in the darkroom with a kind of rayograph or photogram, where he placed geometrical shapes on photographic paper and exposed them to light.

In 1954, Alexander Liberman, art director of *Vogue*, was in Paris. He saw an exhibition of Klein's abstract photographs and offered him a job at *Vogue* as a fashion photographer. Back in New York, Klein began his personal project: a photographic diary of his return to his native city. The photographs he took in the streets of New York did not convince prospective American publishers. They seemed too raw and violent; Klein's aesthetic was in direct contradiction with the rules of what was then considered good photography. The canons that had been imposed by Henri Cartier-Bresson were those of a clean and balanced image, built on the average tones. The persons were taken at a distance or secretly. Klein meant to contradict explicitly every rule dictated by Cartier-Bresson: to the average tones he opposed a strong black-and-white contrast, to a clean and defined printing contraposed a grainy one obtained through the blowup processes. Klein chose a popular model

## KLEIN, WILLIAM

for his photographs, the images published in the daily newspaper, *New York Daily News*. In fact, grainy printing nearly succeeded in obtaining a typographical effect. Also, the way he went catching photographs in the crowd was the same as a paparazzo in search of a scoop, stealing smiles or tears in a hurry, nearly in motion. His images seem to have a cinematic soul, most of them look like photographs selected from a movie, as we can see in *Dance in Brooklyn*.

The first publication of the series exited in Paris in 1956 with the Dada-like title: *Life Is Good for You in New York. William Klein Trance Witness Revels*. William Klein took care of every aspect of this book and of the following ones: design, typography, covers, and texts. The book was meant to be a photographic story with chapters.

In New York he could not find a publisher for his books, but he found a very well-paid job and, for ten years (1955 to 1965), worked as a fashion photographer at *Vogue*. Klein's pictures brought new revolutionary ideas in the fashion world as well. In contradiction with the sharpness and clearness of Irving Penn's and Richard Avedon's photographs, he shot images with his Rolleiflex to re-frame and manipulate in the darkroom. Instead of a telescopic lens, he introduced the wide-angle lens, and the streets, instead of the studio, were his favorite settings.

While Klein photographed fashion in New York, Europe and Asia looked to him for his stronger and subversive images, those shot in the streets of New York. *Rome* (1958), *Moscow* (1959–1961), and *Tokyo* (1961) were his following publications.



William Klein, *Gun 2*, near the Bowery, New York, 1955/print 1985, gelatin silver print, 23.4 × 34.6 cm, Museum Purchase: Lila Acheson Wallace Fund.

[*Photograph courtesy of George Eastman House, © William Klein. Courtesy Howard Greenberg Gallery, New York City*]

In 1965, Klein left *Vogue* and professional photography and took up filmmaking. His most famous works are *Who are you Polly Magoo?*, *Cassius the Great*, *Loin du Vietnam*, and, released in 2000, *The Messiah*.

At the beginning of his photographic career in 1956, William Klein won the Prix Nadar for the book *New York*. At Photokina 1963, he was voted one of the greatest artists in the history of photography. In 1978, he was honored at the International Festival of Arles. In 1980–1981, the Museum of Modern Art organized an exhibition of his early works, which redefined the role of the photographer inside the New York School of Photography.

William Klein lives and works in Paris as a filmmaker and, part-time, as a still photographer.

ROBERTA RUSSO

*See also:* **Cartier-Bresson, Henri; History of Photography: Postwar Era; Liberman, Alexander; Manipulation; Photogram; Social Representation; Street Photography**

### Biography

Born in New York, 19 April 1928. Studied sociology at City College of the City of New York. Was enlisted in the United States Army as an army newspaper cartoonist, 1946–1948. Attended the Sorbonne in Paris, 1948; studied painting with Fernand Léger, 1948. Worked for *Vogue*, 1955–1965. 1958, takes up filmmaking. Award Nadar, 1956. Grand Prix de la Photographie, France, 1986. Kultur Preis, Germany, 1987. Guggenheim Award, USA, 1988. Commander of Arts and Letters, France, 1989. International Prize Hasselblad Foundation, Sweden, 1990. Agfa Bayer, Germany, 1993. Millennium Medal, Royal Photographic Society, Great Britain, 1999. Living in Paris, France.

### Individual Exhibitions

- 1951 Gallery Dietrich-Lou Cosyns; Brussels
- 1951 Galleria del Milione; Milan
- 1953 Gallery Apollo; Brussels
  - Salon des Réalités Nouvelles; Paris
- 1956 La Hune; Paris
- 1960 Vista Books; London
- 1961 Fuji Photo Salon; Tokyo
- 1965 Jaegers; London
- 1967 Stedelijk Museum; Amsterdam
- 1978 Fiolet Gallery; Amsterdam
  - Apeldoorn Museum; Apeldoorn
  - Massachusetts Institute of Technology; Cambridge
- 1979 National Foundation of Photography; Lyon
  - Canon Gallery; Geneva
- 1979 Canon Gallery; Basel
  - Salford International Exhibition; Manchester
  - Museum of Modern Art; New York
- 1981 Light Gallery; New York
  - Light Gallery; Los Angeles

- 1983 Centre Georges Pompidou; Musée National d'Art Moderne; Paris
- 1986 *Photographs by William Klein: Recent Acquisitions*; UCR/California Museum of Photography; Riverside, California
- 1995 *William Klein New York 1954–1955*; San Francisco Museum of Modern Art; San Francisco, California
- 1996 *New York 1954–1955*; Maison Européenne de la Photographie; Paris
- 1997 *New York 1954–1955*; Palace of Exhibitions; Rome
- 2000 *Old and New Work*; Carla Sozzani Gallery; Milan
- 2001 *Painted Contacts*; Charles Cowles Gallery, New York

### Group Exhibitions

- 1963 *Thirty Photographers of the Century*; Photokina; Cologne
- 1977 *10 Fashion Photographers*; International Museum of Photography and Film at the George Eastman House; Rochester; and Brooklyn Museum, New York; San Francisco Museum of Modern Art; Cincinnati Art Institute; Museum of Fine Arts, St. Petersburg, Florida
- 1978 International Festival, Arles
  - 10 Photographers from Atget to Klein*; Massachusetts Institute of Technology; Cambridge
- 1980 *Photography of the 50s*; International Center of Photography; New York, traveled to Center for Creative Photography, University of Arizona, Tucson; Minneapolis Institute of Arts; California State University, Long Beach; Delaware Art Museum, Wilmington
- 1981 *French Photography: A Selection, 1945–1980*; Zabriskie Gallery; Paris
- 1982 *50 Years of Vogue*; Musée Jacquemart André; Paris
- 1985 *The New York School, Photographs, 1935–1963, Part I & Part II*; Corcoran Gallery of Art; Washington, DC
- 1986 *The New York School, Photographs, 1935–1963, Part III*; Corcoran Gallery of Art; Washington, D.C
- 1987 *Photography and Art 1946–1986*; Los Angeles County Museum of Art; Los Angeles, California
- 1997 *American Photography 1890–1965 from the Collection*; Museum of Modern Art; New York
- 2000 *William Klein, Helmut Newton, Irving Penn, David Seidner*; Maison Européenne de la Photographie; Paris.
- 2001 *Open City: Street Photographs since 1950*; The Museum of Modern Art; Oxford, England; and Hirshhorn Museum and Sculpture Garden, Washington, D.C.

### Selected Works

- New York*, 1956; 1996
- Rome*, 1958–1959
- Moscow*, 1964
- Tokyo*, 1964
- Mister Freedom*, 1970
- Close Up*, 1989
- Torino 90*, 1990

### Further Reading

- Caujolle, Christian. *William Klein*. Paris: Centre national de la photographie, Photo Poche, 1985.

## KLEIN, WILLIAM

- Galassi, Peter, and Luc Sante. *American Photography 1890–1965 from the Museum of Modern Art, New York*. New York: The Museum of Modern Art, 1997.
- Harrison, Martin. *In & Out of Fashion* London: Jonathan Cape, and New York: Random House, 1994.
- Heilpern, John. *William Klein: Photographs, etc.* New York: Aperture, 1981.
- Jenkins, Bruce, and Jonathan Rosenbaum. *The Films of William Klein*. Minneapolis: Walker Art Center, 1988.
- Jouffroy, Alain. *New York 54–55*, Paris: JM Bustamante, and Bernard Saint-Gènes, 1978.

- Jouffroy, Alain. *William Klein*. Milan: Editions Fabbri, 'I Grandi Fotografi', and Paris: Editions Filipacchi, 1982.
- Livingston, Jane. *The New York School: Photographs, 1936–1963*. New York: Stewart, Tabori & Chang, 1992.
- Naggar, Carole. *William Klein: Photographie*. Paris: Centre Georges Pompidou, Éditions Herscher, 1983.
- Phillips, Sandra S. *Life is Good & Good for You in New York: Trance Witness Revels/William Klein*. San Francisco, California: San Francisco Museum of Modern Art, 1995.

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# MARK KLETT

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## American

Mark Klett is among the most accomplished landscape photographers in the ranks of twentieth century American photography. His unique photographs incorporate elements of a nineteenth century tradition, while critically examining many of the twentieth century's most poignant environmental concerns. Throughout his work, Mark Klett focuses on the experience of contemporary travelers in the American West, while demonstrating how that experience differs from the mythologized histories of this same land. Klett is an educator, artist, and historian who has influenced a generation of photographers and inspired a new sensibility for those interested in landscape and culture.

Klett's introduction to photography began with an early interest in science. In 1974, he received a B.S. in geology from St. Lawrence University in Canton, New York. After graduating he studied photography with Nathan Lyons at the Visual Studies Workshop in Rochester, New York, receiving his M.F.A. in 1977. During graduate school Klett spent summers working for the United States Geological Survey (USGS) in Wyoming and Montana. This combination of experiences would prove to be a seminal period that would define his mature work as an artist.

Upon completing graduate school, Klett helped to organize the Rephotographic Survey Project (RSP), a project in which a series of nineteenth century photographs of the American West were rephotographed by a team of artists. Supported by an National Endowment for the Arts (NEA) grant, he

worked with Gordon Bushaw, Rick Dingus, JoAnn Verburg, and the art historian Ellen Manchester to document over 100 sites that were previously photographed by photographers such as Timothy O'Sullivan and William Henry Jackson, who traveled with nineteenth-century explorers and surveyors. The work of the RSP photographers was published as *Second View: The Rephotographic Survey Project* (1982). This project had a significant impact on Klett's work as an emerging artist, teaching him to carefully consider the boundaries between science and art, past and present, and to successfully integrate these concerns into his photographs.

When Klett's work with the RSP was nearly complete, he took a position with the Sun Valley Center for the Arts and Humanities in Sun Valley, Idaho. This position meant that Mark Klett would now settle in an area where he was most at home, making the move to Idaho in 1978. His work began to look at a personal experience with the western landscape, allowing the beauty and austerity of nineteenth century photography to inform his new photographs. His photographs from this period are diaristic in their style and mark the beginning of hand-written text on the face of each print. Since 1979, Klett has used a Polaroid material to produce his photographs. This material, Type 55 P/N film, was crucial to the exacting work of the RSP photographers for its ability to produce both a positive and a negative without the use of traditional developing agents. It became an integral part of Klett's work, acting as both a practical and stylistic element to his photographs.

In 1981, he received a Ferguson Award from the Friends of Photography. Klett used the award money to travel and work in Nepal. In 1986, he worked with the artist Linda Connor to publish a portfolio entitled *Nepal*. Klett's gelatin silver prints, most measuring 16 × 20 inches, were printed to show the development marks left by the Polaroid film—a reference to the wet-plate negatives made during the nineteenth century, and a conscious nod to the photographers whose work he studied so intently. After returning from Nepal, Klett accepted a position with the Photography Collaborative Facility at Arizona State University (ASU) in Tempe, Arizona. It was in the desert southwest that he began to explore the land as a resident. This deeper identification with the desert helped solidify his understanding of the desert's ecosystem, seasons, light, and cultures. This is clearly seen in photographs where he captures the drought of cacti, the sprawl of humanity, or the blinding light of midday. In images such as *Checking the Road Map, Crossing into Arizona, Monument Valley, 6/22/82*, we see the momentary pause of new residents who seem less concerned with their present location than they are with their ultimate destination. This kind of experience is exactly what Klett focuses on regarding life in the twentieth-century West. Klett writes: “The longer I work, the more important it is to me to make photographs that tell my story as a participant, and not just an observer of the land.”

Within the history of landscape photography, Mark Klett's photographs are often noted for the many ways in which they challenge a long-standing artistic tradition. His unconventional practices within the field of photography include the choice to print on matte surface paper, the inclusion of an irregular border from the Polaroid negative, and his addition of text in the finished photograph. Further, he has defied the landscape tradition of utilizing a full tonal range by photographing during the brilliant light of midday, yielding a palette of middle grays seldom seen in the work of his contemporaries. Klett's photographs question the assumption that a landscape must contain drama to achieve aesthetic success. His titles, often witty or descriptive, are written directly on the face of each print in his signature silver ink, making his work instantly recognizable and emphasizing the photograph's presence as an object and his role in its creation. Klett consistently includes the date on which the photograph was taken as an integral component of his title. This serves to remind the viewer that a photograph exists within the larger context of human history, and that it too has a history unto

itself. Titles such as *Fallen Cactus, New Golf Course, Pinnacle Peak, Arizona, 3/4/84* suggest a moment in time when the “permanence” of a golf course was first given life, ironically, through the death of an iconic desert plant. Klett's first monograph *Traces of Eden: Travels in the Desert Southwest* (1986) appears as an early example of his working style and demonstrates his fluidity between the disparate media of black and white and color.

In the 1990s, Klett completed a series of rephotographic projects, albeit smaller than the original RSP. In 1990, he created a 13 panel panorama of San Francisco that was originally photographed in 1878 by Edward Muybridge. The two works were published back to back as a nine-foot-long accordion book *One City/Two Visions: San Francisco Panoramas, 1878 and 1890* (1990). Working with a similar project in 1991, Klett made a series of photographs documenting the changes in and around Oklahoma City since 1889. This work, published as *Photographing Oklahoma: 1889–1991* (1991), contains archival photographs made during the nineteenth century that are then juxtaposed with his own work. In 1992, he began a new body of rephotographic work in Washington, D.C. The project resulted in the publication of *Capitol View, A New Panorama of Washington, D.C.* (1994).

Throughout Mark Klett's career he has used both color and black-and-white film. Much of his color work from the 1980s and early 1990s was printed with the dye transfer process, creating a print known for its rich, saturated palette, and archival longevity. After the disappearance of dye transfer materials in 1994, Klett began to explore the emergence of computer technology to produce both color and black-and-white work. Working with digital cameras as well as digital output to explore this technology, his work has remained on the leading edge of current technology. In 1997, he launched a website containing the work of a long term project entitled *Third View*. In the Third View project he has utilized the assistance of graduate students to document many of the sites that were the subject of the original RSP photographers. Field diaries, video, and sound are used to create a dynamic addition to the photographs in this new series. The website is found at [www.thirdview.org/](http://www.thirdview.org/).

Throughout his career, he has made use of images for commercial purposes as well as aesthetic ones. Mark Klett's photographs can be found in publications such as *Condé Nast Traveler*, *Westways*, *Harpers*, and *Outside* magazine among others. Commercial work has helped to maintain his status in the photographic community in the United States and abroad. His photographs are

## KLETT, MARK

held internationally in over 50 museum collections and have been exhibited in nearly 70 individual and 200 group exhibitions worldwide.

SCOTT DAVIS

*See also:* **Connor, Linda; Digital Photography; Dye Transfer; Friends of Photography; History of Photography: Nineteenth-Century Foundations; History of Photography: the 1980s; Lyons, Nathan**

### Biography

Born in Rochester, NY, in 1953. Attended St. Lawrence University, Canton, NY, B.S., 1974; completed graduate studies with Nathan Lyons at the Visual Studies Workshop in Rochester, NY, 1977. Chief Photographer for the Rephotographic Survey Project, 1977–1979; Assistant Director of Photography at Sun Valley Center for the Arts, Sun Valley, Idaho, 1978–1981; Fine Arts Specialist, Arizona State University, Tempe, AZ, 1982–1996; Regents Professor of Art, Arizona State University, Tempe, AZ, 1996–present. Received Emerging Artist Fellowship from the NEA in 1979; Ferguson Award, Friends of Photography, Carmel, CA, 1980; NEA Fellowships in 1982, 1984; Awards in the Visual Arts Fellowship, 1986; Brandeis University Creative Arts Award, 1990; Kraszna Krausz Award for Best Books in Photography, 1992; Japan/U.S. Creative Artist Fellowship, Friends of Photography, 1993; Distinguished Research and Creative Activity Award, Arizona State University, 1999; Buhl Foundation Fellowship, 1999. Living in Tempe, Arizona.

### Individual Exhibitions

- 1979 Mind's Eye Gallery, Idaho State University; Pocatello, ID
- 1980 Silver Image Gallery; Seattle, WA
- 1981 Sun Valley Center for the Arts and Humanities; Sun Valley, ID
- 1982 Moore College of Art; Philadelphia, PA
- 1983 Colorado Mountain College; Breckenridge, CO
- 1984 Art Institute of Chicago; Chicago, IL
- 1985 University of New Mexico Art Museum; Albuquerque, NM
- 1986 University of Missouri; Kansas City, MO
- 1987 Phoenix Art Museum; Phoenix, AZ
- 1988 Afterimage Gallery; Dallas, TX
- 1989 Milliken University; Decatur, IL
- 1990 Pace/MacGill Gallery; New York, NY
- 1991 Oklahoma City Art Museum; Oklahoma City, OK
- 1992 Museum of Contemporary Photography; Chicago, IL
- 1993 Photo Gallery International; Tokyo, Japan
- 1994 National Museum of American Art, Smithsonian Institution; Washington, D.C.
- 1995 Pace Wildenstein MacGill Gallery; New York, NY
- 1996 Lisa Sette Gallery; Scottsdale, AZ
- 1997 Galerie Fotohof; Salzburg, Austria Museum
- 1998 Photo-eye Gallery; Santa Fe, NM
- 1999 The Huntington; San Marino, CA
- 2000 Palm Beach Photographic Center; Palm Beach, FL

### Group Exhibitions

- 1977 *Contemporary Color Photography*; Indiana University Art Museum; Bloomington, IN
- 1978 *Color Invitational*; Rochester Institute of Technology; Rochester, NY
- 1979 *...from the Visual Studies Workshop*; group exhibition traveling through New York State; sponsored by the Gallery Association of New York
- 1980 *U.S. Eye*; Photography Exhibition, sponsored by the U.S. Olympic Committee for the winter games in Lake Placid, NY
- 1982 *Color as Form: A History of Color Photography*; Corcoran Gallery of Art; Washington, D.C., traveled to the George Eastman House; Rochester, NY, and Creative Photography Lab; Massachusetts Institute of Technology; Cambridge, MA
  - New Landscapes*; Friends of Photography; Carmel, CA
- 1983 *Mountain Light*; International Center for Photography; New York, NY
- 1985 *New Landscapes*; University of Tasmania; Hobart, Australia
- 1986 *The Poetics of Space, Contemporary Photographic Works*; Museum of Fine Arts; Santa Fe, NM
- 1987 *Visions of the West: Two Views from Two Centuries*; Museum of Photographic Arts; San Diego, CA
  - American Landscape Photography*; Australian National Gallery; Canberra, Australia
- 1988 *Tradition and Change: Contemporary American Landscape Photography*; Houston Center for Photography; Houston, TX
- 1989 *L'Oeil de la Lettre*; Centre National de la Photographie; Paris, France
  - Decade by Decade*; Center for Creative Photography; Tucson, AZ, traveled to the Phoenix Art Museum; Phoenix, AZ
  - Night Light, An Exhibition of 20th Century Night Photographs*; Nelson-Atkins Museum of Art; Kansas City, MO
- 1990 *On the Art of Fixing a Shadow, One Hundred and Fifty Years of Photography*; Los Angeles County Museum of Art; Los Angeles, CA, traveled to the Art Institute of Chicago; Chicago, IL
- 1991 *Motion and Document, Sequence and Time*; National Museum of American Art, Smithsonian Institution; Washington, D.C.
  - American Photography since 1920*; Sala de Exposiciones de la Fundacion "la Caixa"; Barcelona, Spain
  - Night Visions*; Museum of Photographic Arts; San Diego, CA
- 1992 *Between Home and Heaven*; National Museum of American Art; Washington, D.C.
  - The Political Landscape*; University Art Museum, University of New Mexico; Albuquerque, NM
- 1994 *Eadweard Muybridge et le Panorama Photographie de San Francisco*; Musee Carnavalet; Paris, France
  - Critical Landscapes*; Tokyo Metropolitan Museum of Photography; Tokyo, Japan
- 1995 *Terras do Norte*; Encontros de Fotografia, Universidade de Coimbra; Coimbra, Portugal
- 1996 *Crossing the Frontier: Photographs of the Developing West, 1849 To the Present*; San Francisco Museum of Modern Art; San Francisco, CA
  - Perpetual Mirage*; Whitney Museum of American Art; New York, NY

- 1997 *Under the Dark Cloth: The View Camera in Contemporary Photography*; Museum of Photographic Arts; San Diego, CA
- 1998 *Imag(in)ing Mars*; Center for Creative Photography, Tucson, AZ  
*Digital Frontiers: Photography's Future at Nash Editions*; International Museum of Photography and Film, George Eastman House; Rochester, NY
- 1999 *Innovation, Imagination: 50 Years of Polaroid Photography*; Friends of Photography, San Francisco, CA  
*The Altered Landscape*; Nevada Museum of Art, Reno, NV
- 2000 *Breathless! Photography and Time*; Victoria and Albert Museum; London, UK  
*Made in California: Art, Image, and Identity, 1900–2000*; Los Angeles County Museum of Art, Los Angeles, CA  
*Reflections in a Glass Eye: Works from the International Center of Photography*; International Center of Photography, New York

### Selected Works

- Second View: The Rephotographic Survey Project*; 1984  
*Traces of Eden: Travels in the Desert Southwest*; 1986  
*Headlands: The Marin Coast at the Golden Gate*; 1989  
*One City/Two Visions: San Francisco Panoramas, 1878 and 1990*; 1990  
*Photographing Oklahoma: 1889–1991*; 1991  
*Revealing Territory*; 1992  
*Desert Legends: Re-storying the Sonoran Borderlands*; 1994

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Mark Klett, *Checking the Road Map, Crossing Into Arizona, Monument Valley, 1982*.  
 [Courtesy of the artist]

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- Fox, William L. *View Finder: Mark Klett, Photography, and the Reinvention of Landscape*. Albuquerque: University of New Mexico Press, 2001.
- Goin, Peter, ed. *Arid Waters: Photographs from the Water in the West Project*. Reno: University of Nevada Press, 1992.
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- Phillips, Sandra S. *Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*. San Francisco: Chronicle Books, 1996.
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## PHOTOGRAPHY IN KOREA

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The word “photography” is translated as *sa-jin* in Korean, a name given by a group of Chosun dynasty diplomats who visited Beijing in the 1860s and took pictures at one Russian photographer’s studio. Each syllable has a distinct meaning and the two combine to define the term. The first part, *sa* means precise representation, while the second one, *jin* means essence or true quality of an object. The meaning of *sa-jin* thus differs from that of the English term “photography,” which emphasizes the exact reproduction of the surface of the object being photographed. Instead, the word *sa-jin* underscores the understanding of Korean people on photography, through which, they believe, not only the outer surface, but also the inner quality of an object can be transmitted.

Modern photography was introduced in Korea during the 1880s, 40 years after its invention by Daguerre. This delay was a result of the foreign policy of the Chosun dynasty, which banned all forms of contact with Western culture before 1876. During the 1880s, some people including Kim Yong-won, Ji Un-young, and Hwang Chol learned the technique of photography and opened their studios in Korea. However, even with their activities, photography was far from being accepted by the general public due to expensive equipment and the shamanic taboo circulated in the society.

The Act of Hair-Cut (*dambal-lyong*) executed in 1895 played a key role in the distribution of photography among the public. Faced with the mandate of cutting their long hair, the symbol of filial piety, Korean literati and other Koreans wanted to leave the visual record of their long-haired appearance.

Photography provided an easy and detailed medium, which satisfied their demand, and from this period onward, commercial photography has been a successful venture in Korea. Competition among photography studios contributed to the development of photographic techniques and lowered the price of pictures. Furthermore, some even wanted to learn the practice of photography as a leisure activity. In order to meet the demand, the YMCA opened a course for amateur photographers, while a few private institutions offered short-term night classes.

After Korea was colonized by Japan in 1910, the photography industry in Korea was mostly dominated by Japanese photographers. With the help of improved techniques and equipment along with the support from the Japanese Government General in Korea, Japanese photographers had a virtual monopoly on photography production. In response to this situation, a group of Korean photographers organized Kyong-sung (currently Seoul) Photographers’ Association in 1926. Instead of maintaining the traditional focus on studio portraiture, they expanded their field of subjects with various techniques and new materials.

Amateur photographers began to appear in significant numbers during the 1930s; the introduction of the portable, inexpensive, and less complicated camera equipment then available attracting a wider public to the medium. By 1937, there were 70 amateur photography clubs with up to 1,000 members in Korea. However, their activities were soon the target of suppression from the Japanese government. During the Second World War, on the

grounds of national security, the Japanese government restricted the activities of Korean photographers. They were not allowed to take pictures from buildings higher than 50 meters, and film could not be purchased without official permission.

When Korea regained its autonomy at the end of World War II in 1945, photographers in Korea organized groups and conducted various activities. In 1945, a group of amateur photographers founded Chosun Photo Art Study Group (Choson Sajin Yesul Yonguhui). Their members arranged the first salon exhibition of art photography, which was the first nationwide photography competition in Korea. During this period, the public was primarily interested in photography as 'art,' yet the term 'art photography' was not clearly defined. Instead, the tendency was to refer to photography by amateurs as art photography.

During the Korean War in the early 1950s, many war correspondents, both foreign and Korean, actively recorded the vivid situation of the war, which ultimately introduced the concept of 'realism' to Korean photography. Also beginning from the early 1950s, photographers began to participate in international photography competitions. Although few were successful in these during the 1950s, by the late 1960s, photographic works submitted for international competitions by Korean photographers earned more than 4,000 awards in about 50 competitions. Due to their participation at these international competitions, Korean photographers had ample chances of contact with the latest Western photographic trends. In the meantime, photography became available to a wider public. For example, *The Family of Man* exhibition organized by the Museum of Modern Art, New York, when shown at the Kyongbok-gung Museum in Seoul in April 1957, attracted more than 300,000 visitors.

In the 1960s, media photography played an important role during the democratic movement in Korea. During the April 19th Student Uprising, when people protested against the autocracy and corruption of the government, photographers risked their lives to record the brutal forces used by the government to suppress the protests. These pictures were published in various newspapers, which eventually brought

about the fall of the corrupt government. So-called media photography found its function and responsibility during this political upheaval. Along with art photography, journalistic or realistic media photography now constituted one of two major trends of photography in Korea.

Photography began to be adopted in commercial advertising relatively late in Korea, beginning only in the late 1960s. The primary concern of the new government during the 1960s and 1970s was 'modernization.' The economy was changing from a traditional, agriculture-based system to an industrial one. Advertising photography was the outcome of the period when mass-production engaged mass-consumption. In addition, the introduction of color film and auto-focus cameras after the 1960s made photography more accessible to a wider population. Due to the successful economic development after the late 1970s, photography became a popular leisure activity among the general public. The digital revolution came as a boon to amateur Korean photographers in the 1990s, aiding the exchange of ideas and images, and numerous amateur photographers post their works on their personal websites.

Postwar and contemporary Korean photographers who have made reputations both in Korea and outside include Choi Min-shik, who most commonly focuses on human subjects; Lim Young-kyun, who takes landscapes that capture the rhythms of ordinary life; Jeong-Hee Park, also a landscape photographer; Kim Ga-jung, who takes nudes; Kim Woo-young, a nature photographer who photographed the Himalayas; photojournalist Siwoo Lee, known for his photographs of landmine victims; and Jungjin Lee, a female photographer who served as an assistant to Robert Frank during her studies in New York. Suh Jai-Sik published the popular books, *The Beauty of Korea* and *The Beauty of Seoul*, featuring his expansive color photographs. The arrest and subsequent jailing of photojournalist Seok Jae-hyun in China for allegedly taking photographs of North Koreans attempting to escape that country, made international headlines at the close of the century.

J. P. PARK

*See also:* **Photography in Japan**

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## JOSEF KOUDELKA

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**Czechoslovakian**

A documentary and landscape photographer, Josef Koudelka first came to international prominence as the anonymous Czech photographer who chronicled the 1968 Soviet invasion of Czechoslovakia. Koudelka, already earning a reputation as a photographer of Gypsies and theatrical life at the time of the Russian military intervention, subsequently became a political exile. As a wanderer who cherishes solitary independence, he has become a specialist in desolate photographs of outcasts like himself. Much of his work depicts vanishing lifestyles and such sore points of contemporary life as environmental destruction.

Koudelka was born in the tiny village of Boskovic, in the province of Moravia in Czechoslovakia in 1938. Introduced to photography as a teenager by a friend of his father's, Koudelka began photographing his family and surroundings with a 6 × 6-inch Bakelite (plastic) camera. In 1961, he earned a degree in aeronautical engineering from Technical University in Prague and also acquired an old Rolleiflex. Koudelka then embarked on a career as an engineer in Prague and Bratislava at the same time that he began developing his photographic career.

Koudelka credits the Czech photographer and critic Jiri Jeníček with encouraging him to put together his first exhibition, in 1961. At this show, Koudelka encountered Czech photography critic and curator Anna Fárová, who became a friend and collaborator. While completing his military service in Bratislava, Koudelka met the Roma poet Desider Banga and began photographing the Roma people using one of the first wide angle lenses that came to Czechoslovakia. This East German lens with a focal length of 25 mm enabled Koudelka

to work in small spaces and achieve a full depth of field even with bad light. In the 1960s, the Roma were undergoing forced attempts to assimilate them within the Czech state. Although Koudelka found taking these photographs to be difficult, he found inspiration in the music played in their settlements and in the support of the Roma themselves.

By chance, Koudelka also became involved with Czech theater. He began to take freelance photographs of performances for the magazine *Divadlo (Theater)* in 1961. The first performance that he photographed was Bertold Brecht's *Mother Courage* and he continued to work for *Divadlo* until leaving Czechoslovakia. He later explained why he stopped doing theatrical work:

By [photographing theater] the same way I photograph real life, I learned to see the world as theater. To photograph the theater of the world interests me more....With the gypsies, it was theater, too. The difference was that the play had not been written and there was no director—there were only actors....It was the theater of life.... All I had to know was how to react.

(Koudelka 2002, 122)

In 1968, Alexander Dubcek, the new leader of Czechoslovakia, initiated a reform program to create "Communism with a human face." The resulting freedom of speech and press, freedom to travel abroad, and relaxation of secret police activities led to a period of euphoria known as the Prague Spring. Encouraged by Dubcek's actions, many Czechs called for far-reaching reforms including neutrality and withdrawal from the Soviet bloc. To forestall the spread of reforms, the Soviet army invaded Czechoslovakia in August 1968. Koudelka recorded this invasion. His pictures were smuggled out of the country with the help of Fárová and

published with the initials P.P. (Prague photographer) to spare his family any possible reprisal. The highly dramatic pictures showing Russian tanks rolling into Prague and the Czech resistance became international symbols and won “anonymous Czech photographer” the Overseas Press Club’s prestigious Robert Capa Gold Medal. The photographs would not be published under Koudelka’s name until 1984, following his father’s death.

Koudelka left Czechoslovakia on a three-month exit visa in 1970 to photograph gypsies in the West. He did not return after the expiration of the visa and became stateless. England granted him political asylum that same year. Introduced to the photographer’s cooperative Magnum Photos by Elliot Erwitt, Koudelka became an associate in 1971 and a full member in 1974. Despite numerous offers of work, Koudelka refused most assignments. In constant movement, he preferred to wander around Europe in search of pictures of a world that he felt was rapidly disappearing.

In 1986, Koudelka began working with a Linhof panoramic camera. The wide format for portraying the city and countryside had long interested him. Even his early work includes attempts to achieve a panoramic view, with either horizontal or vertical cropping from originally square negatives. Koudelka used panorama to photograph the changes wrought by the construction of the Channel Tunnel in France in 1988, the fall of the Berlin Wall in 1988–1991, and the war in Beirut, Lebanon in 1991.

This new camera also enabled Koudelka to make a series of apocalyptic photographs about the catastrophic state of the countryside. After becoming a French citizen in 1987, he was able to go back to the current Czech Republic for the first time in 1990. The visit led to *Black Triangle*, a study of his native country’s landscape wasted by industrialization and environmental catastrophes. Monumental, painterly compositions of superbly balanced and expressively provocative panoramic shots show how oversized technological instruments have transformed the land into a ravaged and unkempt stage devoid of human presence.

Koudelka has been the recipient of major awards such as a grant from the British Arts Council to document the disappearing Roma life in England (1976). He also received an official invitation from the French Ministry to document urban and rural landscapes in France (1986). The grants sustained him through long-term projects in black and white that led to the publication of several books including *Gypsies* (1978) and *Exiles* (1988), which was shot at the edges of Europe in Ireland, Spain, Por-

tugal, and Greece. His most recent publication is *Lime Stone* (2001), which continues Koudelka’s emphasis on landscapes devastated by people.

CARYN E. NEUMANN

*See also: Magnum Photos; Panoramic Photography; Photography in Russia and Eastern Europe*

### Biography

Born in Boskovice, Moravia, Czechoslovakia (Czech Republic), 10 January 1938. Graduated from Technical University, Prague, with a degree in aeronautical engineering, 1961. Completes military service in Bratislava, Czechoslovakia, 1962. Works as an aeronautical engineer in Prague and Bratislava, 1961–1967. Member of the Union of Czechoslovak Artists, 1965–1970. Union of Czechoslovak Artists Annual Award for Theater Photography, 1967. Leaves Czechoslovakia, 1970. Granted asylum in England, 1970. Member of Magnum Photos, 1971–. Prix Nadar, 1978. United States National Endowment for the Arts Photography Grant, 1980. Leaves England to reside in France, 1980. Still stateless, he travels throughout Europe, 1980–1987. Naturalized in France, 1987. Grand Prix National de la Photographie, 1989. Hugo Erfurth Prize, City of Leverkusen, Germany and Agfa-Geveart AG, 1989. Prix Romanes, 1989. Henri Cartier-Bresson Award 1991. Chevalier de l’Ordre des Arts et des Lettres, 1992. The Hasselblad Foundation International Award in Photography, 1992. Centenary Medal, Royal Photographic Society, 1998.

### Individual Exhibitions

- 1961 *Fotographie—Josef Koudelka s texty Karla Valtery*; Semafor, Prague
- 1968 *Josef Koudelka*; Divadlo za branou, Prague
- 1969 *Theatre Photography 1965–1970*; Aldwych Theatre, London
- 1975 *Josef Koudelka*; Museum of Modern Art, New York
- 1975 *Josef Koudelka*; Carlton Gallery, New York
- 1976 *Josef Koudelka*; Art Institute of Chicago, Chicago
- 1977 *Gitans: La fin du Voyage*; Galerie Delpire, Paris
- 1977 *Josef Koudelka*; Victoria and Albert Museum, London
- 1980 *Camera Obscura*; Stockholm
- 1981 *Josef Koudelka*; Carpenter Center for the Visual Arts, Harvard University
- 1988 *Josef Koudelka*; International Center of Photography, New York
- 1988 *Josef Koudelka, Exil*; Centre cultural français, Berlin Ost
- 1991 San Francisco Museum of Modern Art; San Francisco
- 1991 *Josef Koudelka, Mission Photographique Transmanche*; New Mosque, Thessalonica, Greece
- 1992 Villa Medici, Rome
- 1995 *Gitanos*; Centro de la Imagen, Mexico City
- 1996 *Periplanissis, Following Ulysses’ Gaze*; Zapeion Megaron, Athens
- 1996 *The Black Triangle*; Stenersen Museum, Oslo
- 1998 *Josef Koudelka: Transmissions from Behind the Iron Curtain: Theatre Photography 1964–1970/Invasion 1968*; Lyttleton Circle Foyer, Royal National Theatre, London



Josef Koudelka, Invasion of Warsaw Pact troops, The Czechoslovakian national flag, Prague, August 1968.

[© Josef Koudelka/Magnum Photos]

- 1998 *Renaissance: Wales*; National Museums and Galleries of Wales, Cardiff  
 1998 *Contacts: Wales*; Cardiff Bay Arts Trust, Cardiff  
 2000 *Chaos*; The Snellman Hall, Helsinki

### Group Exhibitions

- 1971 *Photographs of Women*; Museum of Modern Art, New York  
 1973 *Two Views: 8 Photographers*; The Photographers' Gallery, London  
 1974 *Celebrations*; Hayden Gallery, Massachusetts Institute of Technology, Cambridge  
 1980 *Old and Modern Masters of Photography*; Victoria and Albert Museum, London, traveling  
 1983 *Personal Choice: A Celebration of Twentieth Century Photographs*; Victoria and Albert Museum, London

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 Koudelka, Josef. *Gypsies in the British Isles*. London: Arts Council of Great Britain, 1976.  
 Koudelka, Josef. *Josef Koudelka*. Prague, Czech Republic: Torst, 2002.  
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# MAX KOZLOFF

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### American

Critic, photographer, curator, Max Kozloff is a leading figure in the field of photography and photographic criticism. Born in Chicago, Illinois on June 21, 1933, Max Kozloff began his training as an art historian. In 1953, he attended the University of Chicago, where he received his Bachelor of Arts degree and then his Master of Arts degree in Art History in 1958. Kozloff also studied at the Institute of Fine Arts of New York University from 1960–1964. In 1967, he married the artist Joyce Kozloff. They have a son, Nikolas. Kozloff was an art critic for *The Nation* from 1961–1969, the New York editor of *Art International* from 1961–1964, and served as Executive Editor of *Artforum* from 1974–1976. In 1976, as both a personal and political choice, Kozloff expanded his interest from the field of art criticism to writing on and practicing photography.

Kozloff's work as a critic has gone well beyond the medium of photography and is influential on artists, art historians, and the art world. He has written critically on a diverse range of artists including photographers Peter Hujar, Duane Michaels, and Weegee and the nineteenth century painter Jean-Baptiste-Siméon Chardin and contemporary painter Jasper Johns. His many collections of essays focus on photography, museums, and modern art,

and include *Lone Visions*, *Crowded Frames*, *Cultivated Impasses*, *Social Graces*, *The Privileged Eye*, *Renderings: Critical Essays on a Century of Modern Art*, and *Photography and Fascination*. Besides street photography and Jewish photographers, his area of expertise in writing about photography includes portraiture and photojournalism.

Kozloff taught at the California Institute of Arts, Valencia, from 1970–1971 and at Yale University in 1974 as well as the School for the Visual Arts, New York. It is his career as a lecturer, however, that has allowed his ideas to be widely disseminated; his 2000 lecture series at The School of Visual Arts in New York was on his book of collected writings, *Cultivated Impasses: the Waning of the Avant-Garde, 1960–1980*, which examines the complex debates that animated the art world of the 1960s and 1970s. In this volume, Kozloff re-examines the traditions of twentieth century modernism from the viewpoint as a 1970s art critic covering every type of art from the period, from conceptual art to body art to multi-media installations.

While focusing on avant-garde movements in much of his writing, as a photographer Kozloff has commented that he sees himself working in the tradition of Eugène Atget, his subject matter often store windows and the streets. Kozloff has written on “fortuitous encounters” as the premise of street

photographer, and in a 2000 interview with Vicki Goldberg, Kozloff remarked on his evolution:

What's guided me all along has been the hope of achieving a kind of intelligible obscurity. I first noticed it when I started photographing store windows, around 1976. These windows are particularly compromised surfaces, since they simultaneously let us see into their contents while interrupting them with reflections, at some illusory remove of the world around us. The model was Atget. There was something innately pictorial about this experience, which evaporated in the round, and left only my flat transcription of it. The spectacle provided by store windows was, in pictorial terms, of double exposure, of disintegration, of seeing and not seeing. Confusing and frustrating as this situation was, it taught me about the larger equivocations of the visible world. The photograph became a kind of dream.

While a regular exhibitor on the New York scene, Kozloff's 1998 joint exhibition with his wife Joyce Kozloff, *Crossed Purposes*, at the List Gallery, Swarthmore College, Pennsylvania, toured the United States. Featuring Joyce Kozloff's map paintings alongside a survey of Max Kozloff's color street photography, *Crossed Purposes* focused on Kozloff's celebration of the rich diversity of urban life, especially festivals and street fairs. Much of Kozloff's work centers on the notion, in his words, of "chance intimacies," and these photographs capture not only the aesthetics of the setting, but also demonstrate Kozloff's intellectual and emotional commitment to social change and activism. At the same time, his photographs often have a tender poignancy, provoking discussion about evidence, perception, and subjectivity in photography.

Additionally, Kozloff has curated many critically praised exhibitions, including the 2002 *New York: Capital of Photography* at The Jewish Museum, which examined how street photographers have come to define urban perception as the characteristic visual experience of modernity. Corresponding with his own interests in street photography, this exhibition presented a survey of over 100 images of the genre spanning the twentieth century. As well, the exhibition sought to examine the photographer's response to the city in the context of a Jewish sensibility, beginning with the work of Alfred Stieglitz and his circle up to works by contemporary photographers. Kozloff's most recent book, also examining work, *New Yorkers: As Seen by Magnum Photographers*, was published by Powerhouse Books in 2003.

In a 1997 reflection, Kozloff concisely encapsulates his view on photography and criticism and the

ways in which they interact and crossover, both in his own work and in life:

An educated eye, a sociopolitical critique, a self-affirming consciousness: these are strong assets of any criticism. Only let them be combined with and worked through each other, so that they may be mutually informed yet moderate by their competing interests. Let them reach toward, rather than shun the photographic image. Let it be realized that the pictures themselves may have an unexpected impact, but won't bite. The age of the image needs a reaffirmation of photographic criticism as a separate field concerned with filtrates of memory, rich in portents of art, yet based in the material witness of life.

Kozloff is the recipient of many awards, including a Pulitzer Award for Criticism and a Fulbright Fellowship in 1962; the Frank Jewett Mather Prize for Art Criticism and the Ingram-Merrill Foundation Award in 1965; a Guggenheim Fellowship in 1969 and the NEA Fellowship for Art Criticism in 1972. In 1984, Kozloff received a national Endowment for the Arts Criticism Fellowship. In 1990, he was awarded the International Center of Photography's Writing Award. Kozloff continues to practice photography and criticism in New York today.

MELISSA RENN

*See also:* **Portraiture; Street Photography**

### Biography

Born in Chicago, Illinois on June 21, 1933. Attended the University of Chicago, where he received both his BA in 1953 and his MA in Art History in 1958. Studied at the Institute of Fine Arts of New York University, 1960–1964. In 1967, he married the artist Joyce Kozloff. Art Critic, *The Nation*, 1961–1969; New York Editor, *Art International*, 1961–1964; Executive Editor of *Artforum*, 1974–1976. Pulitzer Award for Criticism, 1962; Fulbright Fellowship, 1962; Frank Jewett Mather Prize for Art Criticism, 1965; Ingram-Merrill Foundation Award, 1965; John Simon Guggenheim Memorial Fellowship, 1969; National Endowment for the Arts Fellowship for Art Criticism, 1972 and 1984; International Center of Photography's Writing Award, 1990. Lecturer at Art Institute of Chicago, University of New Mexico, Albuquerque (1978), California Institute of Arts, Valencia (1970), Queens College of City University of New York (1973), and Washington Square College of New York University (1961). Taught at California Institute of Arts, 1970–1971; Yale University in 1974. Living in New York City.

### Selected Individual and Group Exhibitions

1977, 1970, 1980 *Max Kozloff*, Holly Solomon Gallery, New York  
 1982 *Max Kozloff*, Marlborough Gallery, New York

- 1993 *Max Kozloff*, P.P.O.W. Gallery, New York  
 1996 *Max Kozloff*, National Center for the Performing Arts, Bombay, India  
 1998 *Crossed Purposes*, joint exhibition with Joyce Kozloff, List Gallery, Swarthmore College, Pennsylvania and traveling

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 Liese, Jennifer. "May 1973." *Artforum* v. 41, no. 9 (2003) 42.

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## ROSALIND KRAUSS

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### American

Rosalind Krauss is a leading contemporary art historian and critic of the late twentieth century. She is Meyer Shapiro Professor of Modern Art and Theory at Columbia University, with which she has been associated since 1992. She received her Bachelor of Art's degree from Wellesley College in 1962. She developed her knowledge of modern painting and sculpture with the aid of the influential art historians Clement Greenberg and Michael Fried and began writing criticism in the 1960s. She received her Ph.D. from Harvard University in 1969 with a dissertation on the sculptures of David Smith. She explains in the preface of her first book, *Terminal Iron Works: the Sculpture of David Smith* (MIT Press, 1971): "It was during this period of intense study of modernist works of art that my own conviction about the quality of American sculpture was strengthened."

Even though her critical work was originally firmly anchored in American art, her interests and her approach found an attentive audience in France. Formed in the tradition of American formalism and convinced that the history of modern art could not be pursued apart from its criticism, Rosalind Krauss joined the editorial board of *Artforum* magazine in the 1960s. She distanced herself from the heritage of American formalism without ever

renouncing it and left *Artforum* to start *October* magazine in 1976. This journal quickly became an important tool for a transatlantic critical dialogue.

Initially specialized in the history and criticism of the plastic arts, Rosalind Krauss became more and more interested in photography. As she herself has explained, this interest follows the logical direction taken by modern art itself in its ever-expanding use of the real as material instead of simply subject matter. Her questioning of the photographic concept comes from the development of her personal critical experience about art. As she often does in her critical approach, she starts a dialogue between seemingly heterogeneous concepts, like photography and impressionist painting, and reconceptualizes a whole field making one the condition of the other. There would not have been, in this case, an impressionist movement without the capability of thinking in photographic terms: "photography teaches the distance between perception and reality." Even though she applies photographic concepts to the intellection of the development of modern art, Rosalind Krauss suggests that photography and the history of photography should not be approached through the discourse of art history as photography belongs to the sphere of the archives and not the sphere of the museum. She settles, for example, the questions about the unity of the body of work of Eugène Atget by seeing it as an archival

collection rather than an "oeuvre." This way, she eliminates the need for spurious artistic justifications for the many repetitions of a same subject in different photographs. As an archival practice, photography is automatically justified in its cataloging of a subject matter through time.

The growing importance of photography in the critical evaluation of her field is self evident in her fourth book, *The Originality of the Avant-Garde and Other Modernist Myths* (1985). In 1990, the Macula Editions in Paris compiled twelve previously published articles with a new introduction under the title, *Le Photographique, pour une théorie des écarts*.

In the line of Roland Barthes and Walter Benjamin, Krauss establishes photography, or more precisely, the photographic, as a theoretical tool with which she can re-examine a variety of artistic productions. She poses as essential for the re-evaluation of our apprehension of art objects the indexical quality of photography. As a sign which has a relationship with its referent based on a physical association, photography functions in the same mode as impressions, symptoms, traces, or clues. As such, photography differs completely from other modes of reproduction that could be qualified as iconic, where resemblance establishes the relationship with the referent. This semiological specificity of photography is used by Krauss as a theoretical tool to look at other works of art in the way they function as signs. She interprets the importance that the work of Marcel Duchamp took in the 1960s as the exemplary modernist practice through the recognition of a pivotal point in the conception of painting and sculpture. The work of Duchamp develops pictorial and sculptural practices that function as indexes rather than icons, providing a new interpretation of what constitutes an aesthetic image. It is precisely this substitution of modes, the indexical for the iconic, in the work of Duchamp that led Rosalind Krauss to talk about photography and to understand through photography how Duchamp influenced the American artists of her generation.

Besides her work as a critic and theoretician, Rosalind Krauss has curated exhibitions, many of them on contemporary sculpture. In the area of photography, she originated the exhibition *L'Amour Fou: Surrealism and Photography*, at the Corcoran Art Gallery,

Washington, DC, in 1985. She authored a book on Cindy Sherman in 1994, and her 2000 book *Bachelors* examines female artists including photographers Claude Cahun, Sherman, and Francesca Woodman.

YVES CLEMMEN

*See also:* **Atget, Eugène; Barthes, Roland; Deconstruction; Semiotics; Sherman, Cindy; Woodman, Francesca**

### Biography

Born in Washington, DC, November 30, 1940. Attended Wellesley College, B.A., 1962; Harvard University, Ph.D., 1969. Associate editor of the *Artforum*, 1971–1976; editor of *October Magazine*, 1976–. Associate Professor of Art History, Massachusetts Institute of Technology, 1965–1971; lecturer, Princeton University, New Jersey, 1972–1974; Professor, Hunter College, New York, 1975–1990; Meyer Shapiro Professor of Modern Art and Theory, Columbia University, 1992–. John Simon Guggenheim Memorial Fellowship, 1971; the Frank Jewett Matter Award for distinction in art criticism, 1972. Lives in New York.

### Selected Works

- The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, MA: MIT Press, 1985. (Paperback edition 1986)
- Le Photographique: pour une Théorie des Écarts*. Histoire et théorie de la photographie. Paris: Macula, 1990
- Cindy Sherman, 1975–1993*. With an essay by Norman Bryson, New York: Rizzoli, 1993
- The Optical Unconscious*. October Books. Cambridge, MA: MIT Press, 1993. (Paperback edition 1994)
- Francesca Woodman, Photographic Work*. Exhibition catalogue. With Ann Gabhart and essay by Abigail Solomon-Godeau. Wellesley, MA: Wellesley College Museum, 1986

### Further Reading

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- Squiers, Carol, et al. *Over Exposed: Essays on Contemporary Photography*. New York: New Press, 1999.

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# BARBARA KRUGER

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## American

Barbara Kruger's 1993 reflection—"I had to figure out how to bring the world into my work"—succinctly captures the socially engaged language and ethical-political dimensions that have characterized her art works from their beginnings in the early 1970s. She also alludes to the fact that her works commonly appear in sites other than art galleries and museums and thus is able to reach a broader audience: billboards and other public placements, newspaper pages, magazine and book covers, t-shirts, and matchbooks, among them. Her emergence coincided with that of other artists influenced by post-structuralist theory and semiotics, as well as the contemporary art movements Conceptualism and Feminism. Her peer group included Dara Birnbaum, Mary Kelly, Cindy Sherman, and Victor Burgin. These artists shared a common interest in photography from popular culture and media; others of this generation like Kruger, became known for their practice of "appropriation" or scavenging of pre-existing images, including Richard Prince, Sherrie Levine, and Ross Bleckner. These engagements, or interrogations of photography, challenged prevailing fine art and documentary photography traditions. These artists' works critically engaged how forms of power were related to visual images, and how media culture was exerting increased social and public influence. Kruger's overriding theme is to play with contemporary stereotypes and clichés, using the iconic power of selected images as a point of departure.

Kruger's experience as a graphic designer was critical to her artistic development both in the forms her work takes and her desire to address the popular audience. Kruger was born in Newark, New Jersey, in 1945. After graduating from Weequahic High School, she attended Syracuse University, New York, majoring in art, from 1964–1965; and then went on to Parsons School of Design, New York, from 1965–1966, where she studied photography with Diane Arbus, and the graphic designer, painter, and former art director of *Harper's Bazaar*, Marvin Israel. In 1966, Kruger began working as a designer at *Mademoiselle* magazine, where she became senior designer until 1970; she continued

for many years to be a freelance picture editor with *House and Garden* and *Aperture*.

Kruger's earliest works were fiber-based hangings with mixed media such as paint, glitter, and ribbons. These pieces were exhibited in New York at the Whitney Museum of American Art 1973 Biennial, and at Artists Space in 1974. In 1979, Kruger began using photography, and self-published *Picture/Readings*, which along with other series, *Hospital*, *Public Sector/Private Space*, and *Remainders*. These works took the form of photo/texts; initially she took her own black-and-white and color photos and authored her own, sometimes extensive, texts. The rephotographing of found images collaged with concise texts began in 1978 with *Untitled (Business)*, and subsequent *Untitled (Perfect)*, 1980, and *Untitled (Deluded)*, 1980, which initiated the pared down plays and contrasts between word and image that are so distinctive to her work. With *Untitled (Your comfort is my silence)*, 1981, and *Untitled (Your gaze hits the side of my face)*, 1981, Kruger began framing her works in vibrant red lacquer, as well as employing Futura bold italic fonts, in texts that had a directness of address that have become her signature style. Her participation in Documenta VII, Kassel, Germany, and the Venice Biennial, both in 1982, and the 1983 Whitney Biennial, coincided with her entry into the commercial gallery system, with Larry Gagosian Gallery in Los Angeles in 1982, Annina Nosei Gallery in New York from 1983–1986, and then as the first woman artist with the Mary Boone Gallery beginning in 1986.

During this period she was active in placing works on billboards and buses, and realized public projects in Providence, Rhode Island; Minneapolis, Minnesota; and Atlanta, Georgia. In the late 1980s, she mounted billboard projects in Australia, and was active with the group Art Against Aids and lent her talents to other public health issues. In addition, Kruger has, since the 1970s, been active as a teacher, curator, and writer/critic. She began writing her column on television and popular culture, "Remote Control," as well as other commentaries and reviews for *Artforum* in 1979; *Remote Control* was assembled as a book in 1993. The multiple sites of exhibition and formats of display for her art works, her various contributions as a

designer, critic, editor, and curator, combined with her feminist and other social engagements, led critic David Deitcher to describe her as a “cross-over artist,” whose varied artistic and social commitments made it impossible to separate these usually separate realms of activity and knowledge.

The photographic images which Kruger crops and overlays with type are selected from as wide a variety of sources as photography itself encompasses, including commercial photographs from manuals, photo magazines, and archives. Critic Carol Squiers has described Kruger’s choice of images as being “peripheral images, the workhorse photographs of advertising and magazine illustration.” The directness of address in Kruger’s texts invites the viewer to reflect on the process of how images produce meaning. For example, in *Untitled (Buy me I’ll change your life)*, 1984, and *Untitled (I shop therefore I am)*, 1987, Kruger employs the language of consumer culture, and highlights the blatant ways that advertising functions as an interface between consumer and commodity. Squiers also underlines how Kruger’s work complicates the boundaries between commercial, editorial, and artistic photographs:

She manipulates, modulates, and recodes the address of obscure and sometimes hilarious images, playing received wisdom, treacly clichés, and militant critique against visuals whose original function is often puzzling at best.

In the 1990s, Kruger began incorporating video and sculpture into her work, and has explored the genre of installation. However, her signature strategy of found images combined with terse text continues to be Kruger’s primary way of working. Seventy-one works spanning 1978 to 1999, as well as documentation of Kruger’s public projects and billboards, were included in her 1999 retrospective at the Museum of Contemporary Art, Los Angeles, which constitutes her most comprehensive exhibition and catalogue to date. The startling simplicity of Kruger’s photo montages is testimony to the powerful capacity of images to draw on deep and already circulating social meanings. Combined with concise and deliberate texts, Kruger’s photo-based works self-reflect on the powerful role of the image in popular culture and society.

MONIKA KIN GAGNON

**See also:** *Agitprop*; *Arbus, Diane*; *Artists’ Books*; *Burgin, Victor*; *Conceptual Photography*; *Deconstruction*; *Feminist Photography*; *History of Photography: the 1980s*; *Prince, Richard*; *Semiotics*; *Sherman, Cindy*; *Structuralism*

## Biography

Born in Newark, New Jersey, 26 January 1945. Attended Syracuse University, New York, 1964–1965; Parson’s School of Design, New York, 1965–1966, studied with Diane Arbus and Marvin Israel. Designer at *Mademoiselle* magazine, Condé Nast Publications, New York, 1966–1970; and freelance picture editor, including *House and Garden* and *Aperture*. Visiting artist at the University of California at Berkeley (1976), Wright State University, Ohio, Ohio State University, the Art Institute of Chicago, and California Institute of the Arts. Lives in New York City and Los Angeles.

## Selected Individual Exhibitions

- 1979 *Picture/Readings*; Franklin Furnace Archive, New York
- 1982 *No Progress in Pleasure*; Hallwalls/CEPA Gallery, Buffalo, New York
- 1983 *We Won’t Play Nature to Your Culture: Works by Barbara Kruger*; Institute of Contemporary Arts, London (Traveled to Watershed Gallery, Bristol, England; Le Nouveau Musée, Villeurbanne, France; Kunsthalle, Basel, Switzerland [in collaboration with Jenny Holzer])
- 1985 *New American Photography: Barbara Kruger, Untitled Works*; Los Angeles County Museum of Art, Los Angeles
- 1985 *Striking Poses: Barbara Kruger*; Contemporary Arts Museum, Houston
- 1987 *Barbara Kruger*; Mary Boone Gallery, New York
- 1988 *The Temporary/Contemporary*; National Art Gallery, Wellington, New Zealand
- 1989 Museo d’Arte Contemporanea, Castello di Rivoli, Turin, Italy
- 1989 Galerie Bebert, Rotterdam, The Netherlands
- 1990 Kölnischer Kunstverein, Cologne, Germany
- 1991 Projekt Gadetegn 1991; 117 billboards displayed in metropolitan Copenhagen, Denmark [Public Project]
- 1996 Museum of Modern Art at Heide, Melbourne, Australia
- 1999–2000 Museum of Contemporary Art, Los Angeles, and traveling to the Whitney Museum of American Art, New York

## Selected Group Exhibitions

- 1977 *Narrative Themes/Audio Works*; Los Angeles Institute of Contemporary Art, Los Angeles, traveled to Artists Space, New York
- 1978 *Artists Books: New Zealand Tour 1978*; National Art Gallery, Wellington, New Zealand, traveled to Govett Brewster Art Gallery, New Plymouth, New Zealand; and Auckland City Art Gallery, New Zealand
- 1981 *5<sup>th</sup> Vienna International Biennale: Erweiterte Fotografie*; Wiener Secession, Vienna, Austria
- 1981 *19 Emergent Artists: 1981 Exxon Series*; Solomon R. Guggenheim Museum, New York
- 1982 *XL La Biennale di Venezia*; Venice, Italy
- 1982 *Documenta 7*; Kassel, Germany
- 1982 *Image Scavengers: Photography*; Institute of Contemporary Art, University of Pennsylvania, Philadelphia
- 1983 *Whitney Biennial: Contemporary American Art*; Whitney Museum of American Art, New York
- 1984 *Difference: On Representation and Sexuality*; The New Museum, New York
- 1985 *Biennial Exhibition: Contemporary American Art*; Whitney Museum of American Art, New York

KRUGER, BARBARA

1985 *Ecrans Politiques*; Musée d'Art Contemporain de Montréal, Montreal, Canada  
1985 *Kunst mit Eigen-Sinn*; Museum für moderner Kunst Stiftung Ludwig Wien, Vienna, Austria  
1986 *Jenny Holzer & Barbara Kruger*; The Israel Museum, Jerusalem  
1987 *Documenta 8*; Kassel, Germany  
1988 *From the Southern Cross: A View of World Art, c. 1940–1988*. The Biennial of Sydney; Art Gallery of

New South Wales and Pier 2/3, Walsh Bay, Sydney, Australia, traveled to National Gallery of Victoria, Melbourne, Australia  
1989 *Bilderstreit: Widerspruch, Einheit und Fragment in der Kunst seit 1960*; Museum Ludwig, Cologne, Germany  
1989 *A Forest of Signs: Art in the Crisis of Representation*; The Museum of Contemporary Art, Los Angeles  
1989 *Magiciens de la Terre*; Musée National d'Art Moderne, Centre Georges Pompidou, Paris



Barbara Kruger, *Untitled (We will no longer be seen and not heard)*, 1985, Lithograph on papersupport, 9 panels, each: 520 × 520 mm.  
[Tate Gallery, London/Art Resource, New York]

## KRUGER, BARBARA

- 1990 *The Decade Show: Frameworks of Identity in the 1980s*; Museum of Contemporary Hispanic Art, New York
- 1991 *Beyond the Frame: American Art, 1960–1990*; Setagaya Art Museum, Tokyo, traveled to Museum of Art, Osaka, Japan; and Fukuoka Art Museum, Fukuoka, Japan
- 1993 *The Mediated Image: American Photography in the Age of Information*; University Art Museum, University of New Mexico, Albuquerque
- 1993 *Photoplay: Obras de The Chase Manhattan Collection*; Center for the Fine Arts, Miami, Florida, traveled to six locations in Latin America from 1993–1994
- 1998 *Fast-Forward Trademarks*; Kunstverein Hamburg, Hamburg, Germany
- 1998 *In the Flesh (Multi-media Event)*; The Living Art Museum, Reykjavik, Iceland
- 1998 *The Promise of Photography—The DG Bank Collection*, traveled to Hara Museum of Contemporary Art, Tokyo; Kestner-Gesellschaft, Hanover, Germany; Centre National de la Photographie, Paris; Akademie der Künste, Berlin; and Schirn Kunsthalle Frankfurt, Frankfurt, Germany
- 1999 *The American Century: Art & Culture 1900–2000 (Part II: 1950–2000)*; Whitney Museum of American Art, New York

### Selected Works

- Barbara Kruger*. Exh. cat. New York: Mary Boone Gallery, 1987
- Barbara Kruger*. Exh. cat. Wellington, New Zealand: National Art Gallery, 1996
- Barbara Kruger*. Exh. cat. Melbourne, Australia: Museum of Modern Art at Heide, 1988
- Barbara Kruger*. Exhibition. Los Angeles: The Museum of Contemporary Art, 1999
- Kruger, Barbara, and Phil Mariani, eds. *Remaking History*. Albany, CA: Bay Press, 1989
- Kruger, Barbara. *Remote Control: Power, Cultures and the World of Appearances*. Cambridge, MA: MIT Press, 1993

- Linker, Kate. *Love for Sale: The Words and Pictures of Barbara Kruger*. New York: Henry N. Abrams, 1990
- Slices of Life: The Art of Barbara Kruger*. Exhibition catalogue. Champaign, Illinois: Krannert Art Museum, 1986
- We Won't Play Nature to Your Culture: Works by Barbara Kruger*. Exhibition catalogue. London: Institute of Contemporary Art, 1983

### Further Reading

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- Floyd, Phylis. "Barbara Kruger." In *Dictionary of Women Artists (Volume 2)*, Chicago: Fitzroy Dearborn Publishers, 1997, 808–809.
- "Forty Years of Aperture: A Photographic History." *Aperture* 129 (Fall 1992): 1–79.
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- Owens, Craig. "The Discourse of Others: Feminists and Postmodernism." In *The Anti-Aesthetic: Essays on Postmodern Culture*. Edited by Hal Foster. Port Townsend, WA: Bay Press, 1983; London: Pluto Press, 1985.
- Squiers, Carol. "Barbara Kruger." *Aperture* 138 (Winter 1995): 58–67.
- . "'Who Laughs Last?': The Photographs of Barbara Kruger." In *Barbara Kruger*. Los Angeles: The Museum of Contemporary Art, 1999.

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## GERMAINE KRULL

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### Dutch, born in Germany

Although she had a long career and worked in numerous genres, it was Germaine Krull's experimental photography from the 1930s that secured her reputation. Krull is counted among the most influential photographers of the classical avant-garde. Her choice of subjects was uncompromising, and her style of representation was completely new for the time—a style both independent and

schooled. Krull's contacts in Germany, Holland, and France made her a key figure in the artistic exchange between some of the most active centers of artistic renewal, and her closeness to artists and intellectuals such as Walter Benjamin, Jean Cocteau, Florent Fels, and André Malraux also contributed to her success and fame. With the recommendation of her friend, the artist Robert Delaunay, she was the only female photographer represented at the 1926 Salon d'Automne in Paris, a

show that substantially influenced modern photography in France. Its impact can be seen in the works of Ilse Bing, Pierre Boucher, Brassai, Henri Cartier-Bresson, René Jacques, Pierre Jahan, François Kollar, Roger Parry, Roger Schall, Maurice Tabard, and René Zuber. Krull is no less important than Alexandr Rodchenko from the USSR or Albert Renger-Patzsch from Germany.

Born in 1897, Germaine Krull came to know much of Europe because her parents moved the family so many times during her childhood. Her independent-minded father schooled her at home until her parents divorced in 1912. In 1915, she applied to enter university but was unsuccessful because she lacked a high school diploma. She then applied to a school of commercial photography in Munich that was still heavily influenced by German-American Pictorialist Frank Eugene, who had taught there until 1913. After completing her studies, she worked as a portrait photographer from her own studio. In her nudes and in photographs that she published in 1918 along with photographs by Josef Pécsi and Wanda von Debschitz-Kunowski, she followed pictorial conventions.

In the intellectual circles of Munich, Krull had close contact with liberal and left-wing thinkers. By 1919, she had become attracted to revolutionary communism in the Soviet Republic, and in 1921, she participated in the Third World Congress of the Communist International in Moscow, though she did not photograph any of the political events. In 1923, she opened a studio in Berlin with Kurt Hübschmann (alias Kurt Hutton), who matched her photographic ambitions and met her demanding standards. The two created a number of nude series over the next few years. In a sequence of lascivious photographs of nude couples from 1924 titled "Les Amies," Krull tended toward an unencumbered improvisation (although the subjects were posed) that created a distance from Pictorialism that distinguishes her later work. At this time she also began shooting street photography, though few of these photographs made their way into the press.

In 1923, she met the Dutch filmmaker Joris Ivens. In 1925, she moved with him to Amsterdam, and there she came into contact with the Dutch avant-garde movement that arose around the journal *i 10*. Together with Ivens, who at the time was very much under the influence of Soviet filmmaker Sergei Eisenstein, Krull tried stylistic innovations in film and photography. In 1925, this resulted in urban landscape portraits of Antwerp, Rotterdam, and Amsterdam from both a bird's-eye and a worm's-eye view. Her photographs of the docks were pioneering and one of the high points of her work.

Krull found one of her most important subjects in industrial complexes, where she photographed smokestacks, cranes, ship masts, and iron bridges. The industrial structures in these photographs often melt into confusing geometric patterns. Her photography never indulged in compositional finesse; on the contrary, her photographs seem to capture the momentary and the careless. Krull emphasizes falling lines and creates confusion by foreshortening perspective, layering the depth of certain image surfaces, focusing on obscuring details, and altering the horizon line. She captures the speed of the perpetually moving eye, similar to the way László Moholy-Nagy did at the time, but without his tendency toward constructivist abstraction. She was not interested in his theories about photography, but, like him, she sought to capture the new theme of the city in a subjective form of perception.

In 1928, she published her masterpiece, *Métal*. It contains photographs taken after 1923 of machines and industrial structures from various locations. In 1926, Krull moved to Paris, where she quickly made contact with progressive artists, most notably Eli Lotar in 1927, for whom she left Ivens. Critical to her increasing fame was Robert Delaunay, who exhibited her work along with his own at the Salon d'Automne in 1927. If Krull's description corresponds to actual facts (something not yet confirmed), then this was the very first avant-garde photography exhibit in France. A photo series of the Eiffel Tower that she made in 1927 was enormously successful; the images reappeared years later in illustrated books and photography anthologies. They were also integrated into *Métal*.

This paean of a book foregrounds the details of machinery to the point where their function as technology is unrecognizable, with double exposures obscuring them even further; she makes them appear like animated creatures. Krull's photographs are more expressive and more disturbing, and at the same time more casual, than what the *Neue Sachlichkeit* or "New Objectivity" of the time had to offer. Similar garish effects were prominent in Krull's works from her time in Amsterdam and Paris. Her aim was an alienation effect that was half expressionistic, half surreal, and played with light and shadow to have an impact of the fantastic on the objects photographed. In visualizing the world of machines, she put into play these effects, and out of the denaturalized world of industrial wonders there arose images filled with pathos. When she took photographs of everyday subjects, the same effects gave the objects a poetic meta-existence. Around 1930, with the same style, she photographed Parisian boulevards, arcades, and market

halls. A number of these photographs recall the work of Eugène Atget, something noted by Walter Benjamin (see his famous “Kleine Geschichte der Photographie” from 1931).

At this time Krull also worked as a successful commercial photographer. After 1926, she ran her own studio, and it supplied German magazines with dramatically illuminated fashion photography. She worked as a journalist for French newspapers, doing this without losing her interest in experimental photography, especially collages, multiple exposures, and photo montages. The portraits from her time in Paris have a vividness that results from her use of deep shadows. After 1929, street photography grew in reputation, and she toned down her style. A nude photo from 1930 emphasizes a simplicity that was more reminiscent of Edward Weston and Imogen Cunningham than of the art photography of Paris. During the 1930s, she made photo illustrations for crime novels and travel books in addition to planning a photographic novel.

After 1928, Krull’s works were shown at the famous Salon de l’Escalier, where modern photography first made its breakthrough in France, and at all the important photo exhibits in the following years. One of the introductory volumes in a series about contemporary photography was dedicated to her work, and in 1931, Edward Burra wrote to a female friend that he did photography “by the Germaine Krull method” (Mellor 1978, 123–125). She already had an international reputation as a pioneer of modern photography, but war and emigration hurt her leadership role. Her ability to change styles, her aversion to theoretical reflection, and her part-time occupation with commercial photography may have contributed to her being forgotten for so long.

In any case, Germaine Krull soon gave up photography. During World War II, she was certified by the Allies as a war correspondent and she photographed in Italy, Germany, and France, publishing works in *Libération*, and *Rafale*. She also photographed as a war correspondent in Indochina, and moved to Bangkok after the war, where she opened a hotel. Living and traveling in the East from 1947 to the early 1960s, she continued to make photographs but without any special stylistic character. Her later photography from Asia goes through the same evolution as photography in both Western Europe and the United States. It shows a turn away from formalism and toward the “humanist” values of mirroring the outside world. In the early 1960s, André Malraux commissioned her to document the art memorials of Thailand and Indochina.

Late in life, before returning to Germany in 1983, she lived in northern India among Tibetan refugees, including the Dalai Lama, with whom she became close. However, she never again entered the popular consciousness with her photography. It was at Documenta 6 in Kassel, Germany, that her prewar avant-garde works were rediscovered, but a retrospective of semiabstract photographs that appeared the same year in Bonn did not have the intensity of her earlier works.

WOLFGANG BRUECKLE

*See also:* **Architectural Photography; Brassai; Fashion Photography; History of Photography: Interwar Years; Modernism; Moholy-Nagy, László; Multiple Exposures and Printing; Portraiture; Renger-Patzsch, Albert; Street Photography; Tabard, Maurice; War Photography**

### Biography

Born to German parents in Wilda-Poznań, Poland, November 29, 1897. Childhood in East Prussia, Italy, France, Switzerland, and Austria. Moved to Bavaria, Germany, 1912. Studied at Bayerische Staatslehranstalt für Lichtbildwesen (the Instructional and Research Institute for Photography) in Munich, 1915. Completed exams for Master’s of Photography, 1917. Opened studio in Munich, ca. 1918. In the same year her first photography publication. Traveled to Berlin, Hungary, and the USSR and was arrested numerous times for her political activities for Communist groups, 1919–1922. Opened a studio in Berlin, 1923. Contact with the Dutch avant-garde, travel, and residence in Amsterdam, 1924–1925. Moved to Paris, 1926. Worked for magazines and participated in several international photo exhibits. Moved to Monte Carlo and opened a studio, 1935. Travel to Brazil, 1941. Until 1944 organized for the French liberation the photo agency of the Services d’Information de la France Combattante (Radio Brazzaville). Moved to Algeria to the Office Française d’Information Cinématographique. Participated in the invasion of southern Italy started at Naples. Continued work as a war correspondent in Ceylon, 1944. Settled in Bangkok, 1946. Became part owner and manager of the Hotel Oriental, 1947. After a short stay in Paris, moved to India, 1967. Returned to Germany, 1983. Died in Wetzlar, Germany, July 31, 1985.

### Individual Exhibitions

- 1943 Centre de l’Information de la France Combattante, Algiers, Algeria
- 1967 *Germaine Krull, 1927–1967*, Musée du Cinéma, Paris, France
- 1968 Alliance Française, Delhi, India
- 1977 *Germaine Krull: Photographien 1922–1966*, Rheinisches Landesmuseum, Bonn, Germany
- 1978 Galerie Agathe Gaillard, Paris, France
- 1980 Galerie Wilde, Cologne, Germany
- Stedelijk Museum, Amsterdam, The Netherlands

- 1983 Galerie Wilde at International Art Fair, Cologne, Germany  
 1988 *Germaine Krull: Photographie, 1924–1936*, Musées d'Arles, Rencontres Internationales de la Photographie, Arles, France  
 1999 *Avantgarde als Abenteuer: Leben und Werk der Photographin Germaine Krull*, Museum Folkwang, Essen, Germany, and traveling U.S. as *Germaine Krull: Photographer of Modernity*

### Selected Group Exhibitions

- 1928 *Premier Salon Indépendant de la Photographie*, Salon de l'Escalier, Paris, France  
 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königbaulichspiele, Stuttgart, Germany  
 1932 *Exposition Internationale de la Photographie*, Palais des Beaux-Arts, Brussels, Belgium, traveled through Holland  
 1977 *Documenta 6*, Museum Fridericianum, Kassel, Germany  
 1978 *Paris—Berlin, 1900–1933: Rapports et contrastes France—Allemagne*, Centre National d'Art et de Culture Georges Pompidou, Paris, France  
 1979 *Film und Foto der 20er Jahre*, Württembergischer Kunstverein, Stuttgart, Germany, traveled through Germany and to Zurich, Switzerland  
 1982 *Lichtbildnisse: Das Porträt in der Fotografie*, Rheinisches Landesmuseum, Bonn, Germany  
 1983 *A propos du corps et de son image*, Centre Culturel, Bretigny, France  
 1985 *Das Aktfoto: Ansichten vom Körper im fotografischen Zeitalter*, Fotomuseum im Stadtmuseum, Munich, Germany  
 1986 *Shots of Style*, Victoria and Albert Museum, London, England, traveled through Great Britain  
 1991 *Le Pont transbordeur et la vision moderniste*, Marseille, France  
 1994 *Photographische Perspektiven aus den Zwanziger Jahren*, Museum für Kunst und Gewerbe, Hamburg, Germany  
*Fotografieren hieß teilnehmen: Fotografinnen der Weimarer Republik*, Museum Folkwang, Essen, Germany  
 1998 *Les Femmes photographes*, Hotel Sully, Paris

### Selected Works

- Jean Cocteau*, 1925  
*Pont Transbordeur, Marseille*, 1926  
*Métal*, 1927 (book)  
*Eiffel Tower*, 1928  
*Gabon, Porter*, 1943

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## DOROTHEA LANGE

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### American

One of the twentieth century's best-known photographers, Dorothea Lange was devoted to illustrating the human condition, creating one of the most widely-reproduced and studied images in photography, *Migrant Mother* of 1936. Although best-known for her work with the Depression-era Farm Security Administration, Lange's passion for her photography and her subject matter lasted throughout her career.

Born Dorothea Nutzhorn in 1895 in Hoboken, New Jersey (she later took her mother's maiden name), young Dorothea knew she wanted to be a photographer. At age seven she contracted polio, leaving her with a lifelong limp, which she felt marked her life—enabling her to understand what it was like to be an outsider. During her teenage years, Lange attended a public school in New York City and spent much of her time observing the everyday life around her. After high school, while studying to be a teacher, Lange announced that she wanted to become a photographer and embarked on a self-apprenticeship.

She eventually worked as an assistant in several portrait studios, notably that of Arnold Genthe, and befriended many photographers who helped her to learn the technical aspects of photography. In 1917, she studied with Clarence White, the well

known Photo-Secessionist, at Columbia University. A year later, after travels and with few resources, Lange found herself in San Francisco. Here she met artist Roi Partridge and his wife, photographer Imogen Cunningham, who would remain lifelong friends (and whose son Rondal Partridge would later become her apprentice). Shortly thereafter she opened a portrait studio (1919) and was soon established as a prominent portrait photographer, her aesthetic sense having been influenced both by Genthe and White. Lange married painter Maynard Dixon in 1920 (whom she would divorce in 1935).

Lange remained a portraitist for the first 15 years of her career; her clients were mainly from the industrial and commercial worlds. Her pictures were often done with a soft focus and were frequently side profiles or taken at untraditional angles with natural lighting such as in *Harry St John Dixon, 1922* or *Dorothy Wetmore Gerrity, 1920*.

Although she was a sought after portraitist, Lange changed her photographic subjects after the stock market crash in 1929 and the ensuing Great Depression. Lange was compelled by the social crisis to document what was going on, and she took to the streets to photograph the people around her and their reactions to the economic decline. This change of direction was significant and she, from this point on, dedicated herself to photographing the trou-

bling conditions of the dispossessed. One of Lange's first images of this unrest is a photograph of a breadline near her studio, which became one of her most famous images, *White Angel Breadline*, 1933. The unshaven man with his hands clenched in front of him, leaning against a wooden railing, his back to the crowd waiting for his ration of food, creates an overwhelming sense of isolation, a feeling that will be omnipresent in Lange's images to come. Lange's images begin to shift from her portraiture technique, in which the individual is taken out of their context, to a style that focuses on the relationship between the subject and their environment such as *Dust Bowl Refugees Arrive in California*, 1936.

Lange continued to photograph the social turmoil of the Great Depression in the streets near her portrait studio while she received her first exhibition in 1934 at Willard Van Dyke's Brockhurst Gallery in Oakland, California. Lange had made portraits of Van Dyke and his colleagues Ansel Adams and Edward Weston all of whom were associated with the Group f/64, a group of West Coast photographers. Although Lange did not join the group, she was in contact with several members.

At this first showing of her work, Lange's photographs were noticed by Paul Schuster Taylor, an economics professor at Berkeley. He asked her to take photographs for his articles dealing with social research and reform. Lange and Taylor collaborated and together began their mission to publicize the plight of thousands of Americans for the California Emergency Relief Administration. Their initial work resulted in field reports made up of Taylor's interviews with workers, Lange's photo essays and Taylor's analysis depicting the frightening reality of the migrant agricultural workers in California. Taylor's sociological approach to their subjects would have an important influence on Lange's developing style of photography as well as the thinking of Roy Stryker at the FSA.

After photographing the conditions of migrant workers in the Imperial Valley, Lange wrote to Stryker,

...what goes on in the Imperial is beyond belief. The Imperial Valley has a social structure all its own and partly because of its isolation in the state those in control get away with it. But this year's freeze practically wiped out the crop and what it didn't kill is delayed—in the meanwhile, because of the warm, no rain climate and possibilities for work the region is swamped with homeless moving families.

Taylor and Lange were married in 1935 and continued their professional partnership until Lange's death in 1965.

In 1935, Lange was hired by Roy Stryker of the Resettlement Administration's Photographic Division, which would become the Farm Securities Administration (FSA) in 1937. Part of Roosevelt's New Deal, this governmental operation developed programs intended to help impoverished farmers. The FSA hired photographers to document rural America and Lange, along with Walker Evans, Ben Shahn, Carl Mydans, Russell Lee, and others, became part of this project to show America at work and document the deteriorating social situation. Today, these photographs hold an important place in the history of documentary photography representing a pervasive public state of misery. The FSA images carry on a documentary tradition begun by Jacob Riis and Lewis Hine around the turn of the twentieth century, but add a new dimension to documentary photography in the intimacy of the portraits, which is most notable in the work of Lange.

Lange threw herself into her work with the FSA, as she did with all her endeavors, and began traveling and surveying the countryside to document rural poverty. Lange also became a social observer of the migrating farmer population. She interviewed her subjects and took extensive notes, as Taylor had done on their projects together, creating a context for her images. Lange continued to work for the FSA on and off until 1940, despite her sometimes difficult relationship with Stryker and the budgetary problems within the administration. Conflict with Stryker was frequently linked to the fact that she did not have any control over her images once the negatives were sent to Washington.

Many of the images from Lange's FSA period have become icons of the Great Depression and the state of despair of the American people at the time. Her compassionate portraits of poverty stricken people such as *Migrant Worker in San Joaquin Valley, California*, 1936, *Migrant Workers in Rural California*, 1938, and *Migrant Cotton Picker, Eloy, Arizona 1940* convey the desolation of rural America. Her intimate and powerful portraits of women alone or with children have become symbols in American pictorial history: *Mother and Child, Yakima Valley, Washington*, 1939, *Woman in High Plains, Texas Panhandle*, 1938, *Mother and Children on the Road, Tulelake, Siskiyou County, California*, 1939 and of course, the most famous *Migrant Mother*, 1936. Lange's great skill was her ability to engage her subjects; this engagement along with her frequent use of close ups evoke compassion from the viewer.

In her photograph, *Hoe Culture, Alabama*, 1936, Lange focuses on the hands and torso of her subject,

reminiscent of the modernist technique of using a part to represent the whole. In *Heading Towards Los Angeles, California, 1937*, Lange photographs two men walking on a desolate road. Lange shows the injustices of society by framing her image with these men to the left of the picture and a billboard advertisement to the right that shows an image of a man reclined in a chair accompanied by, “Next Time, Try the Train, RELAX, Southern Pacific.” This ironic juxtaposition using figures and text powerfully depicts the misfortune of the people she saw around her.

Lange and Taylor eventually published many of these images in 1939 in a book titled, *An American Exodus: A Record of Human Erosion*. This project was intended by Lange and Taylor to be a document—a photographic and textual representation—conveying the underlying causes of the rural poverty. According to Henry Mayer in *The Making of a Documentary Book*

While public opinion sought causes of this shift in the misfortunes of nature—drought and dust storms—the authors of *An American Exodus* passionately insisted that deeper causes lay in a moral callousness about the social effects of mechanization and in political indifference to the poor and the voiceless.

(p. i)

After working for the FSA, Lange, who believed in the social and political importance of her photographs, began working for the Bureau of Agricultural Economics. Shortly thereafter, in 1941, Lange was the first woman to be awarded a John Simon Guggenheim fellowship.

The following year, Lange worked for the War Relocation Authority, the government agency responsible for forcing 110,000 Japanese Americans into internment camps after the bombing of Pearl Harbor. She and Ansel Adams both took many pictures of the internment camp in Manzanar, California. Lange’s sensitive representations of the people at the camps confirm her conviction against this government program; her powerful images of displaced children such as *Japanese American Children, Hayward, California, 1942* and *Pledge of Allegiance, San Francisco, California, 1942* communicate her disapproval of the project.

Lange later photographed for the Office of War Information and was assigned to report on the minority groups on the West Coast. She again collaborated with Ansel Adams on recording the wartime expansion of the “boom-town” of Richmond, California, as military vessel construction filled their shipyards.

During the postwar period, Lange suffered from health problems that kept her from photographing

on a regular basis for several years. When she was able to work again, she did a photo essay with Adams on the Mormons for *Life* magazine, and *Life* then sent her to Ireland to do a story titled, *Irish Country People*.

In 1953 and 1954, Lange participated actively in the preparation of the *The Family of Man* exhibition, held at the Museum of Modern Art (MoMA) in 1955 and which subsequently traveled extensively around the world. During this time, she advised and exchanged ideas about the exhibition with Edward Steichen, with whom she had a long lasting and close friendship. Ultimately, eight of Lange’s images were included in this seminal exhibition.

At this time Lange also worked on a story for *Life* magazine on the daily life of a public defender in Oakland. Lange focused on the faces, expressions, and gestures of the public defender as well as all those in the courthouse such as in *The Witness, Public Defender, Oakland, California, 1955–1957*. *Life* did not end up publishing the story but it was published by newspaper supplement *This Week* in 1960.

In the 1950s Lange began to take more and more photographs of her own family. She also accompanied Taylor, who had become an economic consultant for rural questions in developing countries, on various assignments. They traveled to Asia, South America, and Egypt where Lange continued to photograph, emphasizing the features and gestures of her subjects. Lange’s close up portraits are direct and honest, a style that dates back to her FSA days, such as the portrait, *Palestinian, 1958*.

In 1962, many of Lange’s FSA images were shown in Steichen’s exhibition at the MoMA, *The Bitter Years*. In 1965, one of her last projects was a book of many of her images of women titled, *The American Country Woman*, a book intended to show the courage and purpose of many of her subjects.

In 1964 and 1965, Lange was involved in selecting works from her entire career, without limiting the photographs to her well known Depression-era images for the retrospective at MoMA, which appeared in 1966. Lange died of cancer on October 11, 1965, weeks after choosing the last images for her retrospective. Her images have been exhibited and published worldwide and her archives, including negatives, prints, books, letters, contact sheets, and notes are held at the Oakland Museum of Art in California.

KRISTEN GRESH

*See also:* Adams, Ansel; Cunningham, Imogen; Documentary Photography; Evans, Walker; Farm Security Administration; Group f/64; Hine, Lewis; Lee, Russell; Life Magazine; Museum of Modern Art; Office of

LANGE, DOROTHEA

**War Information; Shahn, Ben; Steichen, Edward; Stryker, Roy; Weston, Edward; White, Clarence**

### Biography

Born in Hoboken, New Jersey, 26 May 1895. Attended Training School for Teachers, New York, 1914–1917; assistant in different photography studios such as Arnold Genthe, 1912–1917; studied at Clarence White School, Columbia University, New York, 1917. Opened portrait studio, San Francisco, 1919; portrait photographer, San Francisco, 1919–1934; 1934–1935; became associated with economist Paul Schuster Taylor working on plight of migrant agricultural workers; married 1935. Farm Security Administration photographer (known as Resettlement Administration until 1937) under Roy Stryker, San Francisco, 1935–1939; publication of *American Exodus* with Paul Taylor, 1939; photographer for United States Bureau of Agricultural Economics, 1940; photographer for U.S. War Relocation Agency, San Francisco, 1942; Office of War Information, 1943–1945; freelance photography for *Life* and other magazines, 1953–1957;

instructor of photography at California School of Fine Arts, 1957–1958; freelance photographer, Asia, South America, Middle East, 1958–1962. Guggenheim Foundation Grant, 1941. Died in Marin County, California, 11 October 1965.

### Individual Exhibitions

1934 Brockhurst Photography Gallery; Oakland, California  
1960 *Death of a Valley*; San Francisco Museum of Art, San Francisco, California and traveling  
1961 Bibliotheca Communale; Milan, Italy  
1966 *Dorothea Lange Retrospective*; Museum of Modern Art, New York, New York and traveling  
1967 *Dorothea Lange*; Amon Carter Museum, Fort Worth, Texas  
1971 Oakland Art Museum; Oakland, California  
1973 Victoria and Albert Museum; London, England  
1978 Oakland Art Museum; Oakland, California  
1998 *Dorothea Lange*; Patrimoine Photographique, Hôtel de Sully, Paris, France  
2002 *About Life: The Photographs of Dorothea Lange*; J. Paul Getty Museum, Los Angeles, California



Dorothea Lange, *Tracted Out*, Childress County, Texas, 1938, Gelatin-silver print, 14<sup>13</sup>/<sub>16</sub> × 20<sup>3</sup>/<sub>4</sub>".

[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

**Group Exhibitions**

- 1955 *The Family of Man*; Museum of Modern Art, New York, New York, and traveling
- 1962 *The Bitter Years: Farm Security Administration Photographs 1935–1941*; Museum of Modern Art, New York, New York, and traveling
- 1979 *Executive Order 9066*; Whitney Museum of Art, New York, New York, and traveling
- 1979 *Photographie als Kunst 1879–1979/Kunst als Photographie 1949–1979*; Tiroler Landesmuseum Ferdinandeum, Innsbruck, Germany, and traveling
- 1980 *Amerika: Traum und Depression 1920–1940*; Kunstverein, Hamburg, Germany, and traveling
- 1995 *Women Come to the Front: Journalists, Photographers and Broadcasters During World War II*; Library of Congress, Washington, D.C.
- 1996 *Points of Entry: A Nation of Strangers, Reframing America, and Tracing Cultures*; Jewish Museum, New York, New York
- 2000 *Visualizing the Blues: Images of the American South*; Ogden Museum of Southern Art, New Orleans, Louisiana

**Selected Works**

- Dorothy Wetmore Gerrity*, 1920
- Harry St John Dixon*, 1922
- White Angel Breadline*, 1933
- Dust Bowl Refugees Arrive in California*, 1936
- Hoe Culture, Alabama*, 1936
- Migrant Worker in San Joaquin Valley, California*, 1936
- Migrant Mother*, 1936
- Migrant Workers in Rural California*, 1938
- Woman in High Plains, Texas Panhandle*, 1938
- Mother and Child, Yakima Valley, Washington*, 1939
- Mother and Children on the Road, Tulelake, Siskiyou County, California*, 1939
- Heading Towards Los Angeles, California*, 1937
- Migrant Cotton Picker, Eloy, Arizona*, 1940
- Japanese American Children, Hayward, California*, 1942

- Pledge of Allegiance, San Francisco, California*, 1942
- The Witness, Public Defender, Oakland, California, 1955–1957*
- Palestinian*, 1958

**Further Reading**

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# JACQUES HENRI LARTIGUE

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**French**

In 1963, after almost 60 years of taking photographs daily and pasting the images into albums, Jacques Lartigue publicly exhibited his personal photographs in New York at the Museum of Modern Art (MoMA). At the same time, he changed his name to Jacques Henri Lartigue. A meeting in 1962 with John Szarkowski, the Director of the Department of Photography at the MoMA, meant that Lartigue was to become one of the most well-

known and admired amateur photographers in the later twentieth century. Lartigue was born in Courbevoie into one of France's wealthiest families in 1894. He began photographing at age six using his father's camera, and received his own in 1902. Lartigue recorded the world around him in great detail, both in photographs and in corresponding diaries. The wealth and connections of his family meant that from a young age Lartigue was granted access to some of the most important people and events of the time, and his photographs have become valued

as the representation of the end of France's *belle époque*. Lartigue's photographs, while taken to preserve his memories, now function as documents that record an era rather than simply a life.

Most of Lartigue's early photographs record events and people at his home. Lartigue's first photograph is a fairly typical family portrait that he took on a 13 × 18-cm plate camera in 1902. His aunt, uncle, and cousin stand at the left of the group, and his parents along with his brother Maurice (Zissou) and another child named Marcelle, who holds a kitten, stand at the right of the group. His aunt leans forward to steady his cousin who sits on a tricycle. The photograph was taken outdoors and the windows of the family home are visible behind the people. Although he was to take many photographs of the people close to him, this is one of the few straight portraits that Lartigue took. Many of his pictures of people capture them in less typical poses, often in movement.

Lartigue's father continued to give his son new cameras and by 1904 he was able to take snapshots with his Gaumont Block Notes camera. The faster shutter speed of this camera allowed Lartigue to capture movement. Movement seemed to appear everywhere in the Lartigue household. He photographed his nanny, Dudu, throwing a ball into the air, and Zizi, his cat, leaping into the air for a toy. In another photograph, a family member hurls a cushion out of a second-story window. Siblings, cousins, and even adults appear engaged in playful action. These action photographs are significant, for they demonstrate a young boy's extraordinary ability to anticipate and capture a moment. In one particularly remarkable photograph, *My Cousin Bichonnade, Paris, 1905*, Lartigue captured his cousin running down an outdoor staircase. She makes her hands into fists and raises them to chest level. Her left knee juts forward and both her feet, which have left the ground, are almost hidden by her long skirt. It appears as if Bichonnade is flying. The notation in the album below the photograph reads "Photo taken with Spido-Gaumont 6 × 13" (Lartigue, Album 1905, folio 44 recto, reproduced in Centre Pompidou, *Jacques Henri Lartigue, L'Album d'une vie/A Life's Diary*, n.p.).

Flight was one of Lartigue's obsessions. In 1906 he wrote in his diary: "There's one thing all of us want to do...it's an idea we all dream and talk about...to get up into the air! In my sleep I can fly...I fly all the time. I can't get enough of it. But once awake, I'm a little boy again" (Diary, Rouzat, 1906; quoted in *Diary of a Century*). Lartigue spent much time recording some of the first flights and flight-related experiments in France. There are

photographs of the family constructing his brother's glider, as well as balloon races in the Tuileries gardens, and an image of a small Zissou, dwarfed by the huge "Colonel Renard" dirigible. Lartigue watched and photographed many of the early airplane experiments that were conducted at the Issy-les-Moulineaux airfield. The names of significant figures in the history of French aviation appear in his diary and in the captions below his photographs: Gabriel Voisin, Amérigo, Léon Delagrangé. Not only do these photographs record some of the first airplanes, they are also beautiful compositions that express a young man's fascination with flight at a time when it still seemed unreal. *Mathieu in a Farman, Issy-les-Moulineaux, January 1911* shows a flat, almost empty airfield. At the very top of the frame a plane floats, sideways, its silhouette like an eagle. It hangs there as if by magic. In the lower half of the frame we see a couple walking their baby in a pram, and all three turn their heads to watch a biplane leave the ground. In *Audemars in a Blériot aeroplane, Vichy, September 1912*, a sea of hats tilts upwards to watch a small, primitive-looking plane that swoops in from just above the tops of the trees. By taking the photograph from within the crowd, Lartigue captured the sense of wonder and excitement that must have come with these early flights.

The young Lartigue was also captivated by another invention of the era—the automobile. In addition to the many family photographs depicting his father's cars, or family members dressed in riding outfits, Lartigue also photographed automobile races. As with the photographs of family members playing around his home, Lartigue focused on capturing movement. Here, at the races, the challenge was to capture speed. Lartigue did this remarkably well in his most well-known photograph *Delage Automobile, A.C.F. Grand Prix, Dieppe Circuit, June 26, 1912*. A car races so fast out of the picture frame that its wheels become distorted ovals. The onlookers appear to lean in the other direction, expressing tension between the speed of the car and the immobility of the people. Everything in the image is blurred except the body of the car and its driver and passenger. While many of Lartigue's other images capture the excitement of the races by showing the track, the crowd, and groups of cars, none captures speed so perfectly.

In addition to depicting the inventions of the early twentieth century, Lartigue also photographed the fashion of that period. In a series of photographs taken in 1911 and 1912 on the fashionable, bourgeois streets of Paris—Avenue de Bois de Boulogne and the Avenue des Acacias—Lartigue caught the image of society's *élégantes*. The women are dressed

in remarkably elaborate clothing: a long fur jacket with silk tassels; hats shaped like dirigibles, festooned with feathers; piles of ermine wrapped around shoulders and hands, trailing down over a velvet embroidered and fur-trimmed skirt; lace collars, sleeves, and bodices. While some of the women look at the camera, many turn their heads trying to avoid the camera's gaze. Indeed several of the women appear unaware that Lartigue photographs them. Some are photographed from behind, lending the images a voyeuristic quality. When the women do realize they are being photographed, the expressions on their faces range from suspicion and dismay to coy haughtiness. In 1910, the 16-year-old Lartigue wrote in his diary about taking photographs of Paris's fashionable women:

*She: the well-dressed, fashionable, eccentric, elegant, ridiculous, or beautiful woman I'm waiting for. You can spot her from far away, in the midst of all the other people, just as you can immediately spot a golden pheasant when it's surrounded by chickens...My camera makes such a noise that the lady jumps...almost as much as I do. That doesn't matter, except when she is in the company of a big man who is furious and starts to scold me as if I were a naughty child. That really makes me very angry, but I try to smile. The pleasure of having taken another photograph makes up for everything! The gentleman I will forget. The picture I will keep.*

(Diary, Paris, 29 May 1911, quoted in *Diary of a Century*)

The hunting references are clear. For Lartigue, photographing was a kind of sport that enabled him to capture a moment or a person and preserve it for himself.

Photographing women was something Lartigue continued to do for the rest of his life. In 1919, he married Madeleine (Bibi) Messager, the daughter of composer and Opéra director André Messager. On their honeymoon, Lartigue made some of his most intimate images. In one photograph, *Honeymoon at the Hôtel des Alpes, Bibi and Me in the Mirror's Reflection, Chamonix, January 1920*, the camera looks through an open door at Bibi sitting in the tub. To the left of the door, Lartigue's image is reflected in a mirror above an armoire. At the right of the frame the couple's clothes hang on a clothes stand and newspapers are scattered across a table. It is a domestic scene that is both happy and poignant, for Lartigue is only present in his reflection. This is a telling photograph of a man who described himself as distant and self-absorbed. Lartigue photographed all three of his wives as well as actresses, friends, models, and lovers.

Despite his passion for photography, Lartigue earned his living as painter. By 1922, he was exhibit-

ing his paintings at the Galerie Georges Petit in Paris, and by the mid-1930s he was well known as an artist. He also worked as a consultant on several films and as an interior decorator. Lartigue's profile in the art world along with his privileged status as a member of a bourgeois family meant that he was able to photograph several famous artists and performers. In the 1920s he made a series of photographs of women, including performers Josephine Baker and Gaby Basset, entitled *Portraits with Cigarettes*. He was friends with the artist Van Dongen and photographed him many times over the years. He photographed Picasso in his studio in 1955. These images, however, are not typical portraits. One photograph of Picasso, for example, shows the artist from behind, dressed only in a pair of shorts, closing the door to his studio in Cannes. It is not a heroic portrait. Two pages from one of Lartigue's albums from 1955 show the hands of both Picasso and of Jean Cocteau. Picasso wears the same shorts as in the picture of his studio, but here we see only the top of his leg, the bottom of his shorts and one hand resting prone against his leg. By contrast, the photograph of Cocteau shows the torso of a man in a suit, his hand animated, gesturing, while another hand in movement, belonging perhaps to the photographer, obscures most of his face.

After Szarkowski "discovered" Lartigue, he became known as a photographer. That same year his photographs were featured in an issue of *Life* magazine and eight years later, in 1970, Richard Avedon edited a book entitled *Diary of a Century* that presented many of Lartigue's photographs along with corresponding diary entries. It was only at this late stage in his life, after photographing daily from the age of six, that Lartigue worked as a photographer. He worked on several magazine commissions and, in 1974, Valéry Giscard d'Estaing, president of France, asked Lartigue to take his official photograph. When Lartigue replied that he was not an official photographer, d'Estaing stated that was why he wanted Lartigue to take his portrait.

When Lartigue was in his 80s, he donated his photographic collection—his 130 albums, all his negatives, cameras, and diaries—to the nation of France. Since then, the Donation Jacques Henri Lartigue has mounted many traveling exhibitions, which have made his photographs even more popular. While the popularity is due in part to the subject matter and the photographs' status as records of early twentieth century life, it also reflects Lartigue's uncanny ability to capture an image at the best possible moment and to seemingly preserve it forever.

LINDA M. STEER

LARTIGUE, JACQUES HENRI

*See also:* **Family Photography; Life Magazine; Museum of Modern Art; Photography in France; Szarkowski, John**

### Biography

Born in Courbevoie, France, 13 June 1894. Received first camera in 1902. Amateur photographer for most of his life. Trained as a painter at the Académie Julian in Paris in 1915. First solo photography exhibition at the Museum of Modern Art in New York in 1963. Died in Nice, France 13 September 1986.

### Individual Exhibitions

1963 *The Photographs of Jacques Henri Lartigue*; Museum of Modern Art, New York, New York

1966 Photokina; Cologne, Germany

1971 Photographers' Gallery; London, England, and traveled to Open University, Bucks; Graves Art Gallery, Sheffield; Art Center, Nottingham; Plymouth Art Center, Devon; City Museum, Bristol; Central School of Arts, London; Oldham Art Gallery, Lancashire; Liverpool Polytechnic, Liverpool; Darlington Hall Arts Center; Marseille; Le Havre; Museum für Kunst und Gewerbe, Hamburg, Germany



Jacques Henri Lartigue, Deauville (ballon airship), 1919, Photo: H. Lewandowski.  
[Réunion des Musées Nationaux/Art Resource, New York]

- 1975 *Lartigue 8x80*; Musée des Arts Décoratifs de Paris, Paris, France  
 1980 *Bonjour Monsieur Lartigue*; Galeries Nationales of the Grand Palais, Paris, France, and traveling  
 1981 *Vingt années de découverte à travers l'oeuvre de Jacques Henri Lartigue*; Grand Palais des Champs-Élysées, Paris, France  
 1982 *Bonjour Monsieur Lartigue*; International Center of Photography, New York, New York, and traveled to 14 locations across the United States  
 1984 *Le passé compose*; Musée Réattu, Arles, Grand Palais des Champs-Élysées, Paris, France, and traveling world-wide  
 1990 *Volare*; Galerie Eralov, Rome, Italy  
 1994 *Lartigue Centenary*; The Photographers' Gallery, London, England  
     *Lartigue a cent ans*; Rencontres Internationales de la Photographie, Arles, France  
 1995 *Rétrospective d'un amateur de genie*; Bunkamura Museum of Art—Shibuya, Tokyo, Japan  
 2003 *Jacques Henri Lartigue, L'Album d'une vie*; Centre Georges Pompidou, Paris, France

### Group Exhibitions

- 1955 "Gens d'Images" exhibition; Galerie d'Orsay, Paris, France  
 1956 Galerie d'Orsay; Paris, France  
 1971 *Récents enrichissements des collections photographiques du Cabinet des Estampes*; Bibliothèque nationale de France, Paris, France  
 1973 *Friends of Photography*; Carmel, California  
 1975 *The Land: 20<sup>th</sup> Century landscape, photographs selected by Bill Brandt*; Victoria and Albert Museum, London, England

### Selected Works

- My First Photograph*, 1902  
*My Nanny Dudu*, Paris, 1904

- My Cat Zizi*, Paris, 1904  
*In My Bedroom, Collection of My Racecars*, Paris, 40 rue Cortambert, 1905  
*My Cousin Bichonnade*, Paris, 1905  
*Zissou Dressed as a Ghost, Villa "Les Marronniers," Châtelguyon*, July 1905  
*Avenue du Bois de Boulogne*, Paris, 1911  
*Mathieu in a Farman, Issy-les-Moulineaux*, January 1911  
*Audemars in a Blériot Aeroplane, Vichy*, September 1912  
*Delage Automobile, A.C.F. Grand Prix, Dieppe Circuit*, June 26, 1912  
*Honeymoon at the Hôtel des Alpes, Bibi and Me in the Mirror's Reflection, Chamonix*, January 1920  
*Bibi, Marseille*, October 1928  
*Renée, Paris*, 1931  
*Hand of Picasso*, 1955  
*Hand of Jean Cocteau*, 1955  
*Official Photograph of President Valéry Giscard d'Estaing*, 1974

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## PHOTOGRAPHY IN LATIN AMERICA: AN OVERVIEW

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The history of photography in Latin America is rich and diverse. The work of Latin American photographers often reflects the key historical, social, political, and aesthetic forces at work in the region. A variety of people and groups brought the photographic medium to Latin America in the nineteenth century: foreign invaders, such as the French forces seeking to place Maximilian on the throne in Mexico; amateur artists looking for inspiration, such as Adela Breton; settlers searching for a way to earn a

living, such as the German Guillermo Kahlo, the father of the renowned artist Frida Kahlo; and numerous foreign companies seeking profits and needing to illustrate their operations to investors.

During the nineteenth century, Latin American photography more closely followed artistic and journalistic trends from outside the region. European institutions, audiences, and aesthetics played significant roles in this early Latin American photography. However, by the early twentieth century,

Latin American photography became more complex and syncretic. It often portrayed the many problems and contradictions of societies that combined indigenous, colonial, and modern industrial elements.

In the early twentieth century, documentary photography grew in importance in Latin America. Already by the late nineteenth century, Latin Americans had become increasingly interested in visual records of contemporary events, as was seen, for example, in the many combat photographers who recorded the region's conflicts. Documentary photography became more widespread as travel became easier with construction of roads and rail lines. Also, the appearance of illustrated periodicals such as *Caras y Caretas* in Argentina and *El Cojo Ilustrado* in Venezuela created more demand for photographs.

The beginnings of documentary photography can perhaps best be seen in Mexico and Brazil during the late nineteenth century. In Mexico, documentary photography prospered under the dictatorship of Porfirio Díaz. This photographic style suited the needs of the dictatorship, showing off public works, parades, and orderly citizens, all in line with the positivism of the era. In Brazil, Marc Ferrez, the best-known nineteenth-century Latin American photographer, recorded economic development and modernization starting in the 1860s and continuing into the early twentieth century.

It was during the period of the Mexican Revolution that began in 1910 when documentary photography matured in Mexico. The best example of an early Mexican photojournalist is Agustín Víctor Casasola, who left an archive of more than 600,000 plates. He photographed some of the key revolutionary leaders such as Emiliano Zapata and Pancho Villa. Casasola, who sometimes traveled with troops, showed the human side of the conflict and focused on the life of ordinary soldiers. He often photographed women, both soldiers and those accompanying the men. Casasola's photographs also demonstrated the horrors of war, as seen in his images of executions. His work shows how photography can be used to aid in the construction of political history and national identity.

The early twentieth-century also saw the flourishing of portraiture in Latin America, a trend that began in the late-nineteenth century and was part of a world-wide phenomenon. These early portraits often depicted members of a new urban society that was growing in size, power, and wealth. This trend can be seen in the work of photographers such as Melitón Rodríguez and Benjamín de la Calle in Colombia, Alejandro Witcomb in Argentina, Romualdo García in Mexico, and Eugene Courret in Peru.

As might be expected in a region in which Catholicism predominates, many early Latin American photographers used their medium to examine the place of the Catholic Church. Among the most notable early examples is the work of Juan José de Jesús Yas, who was born in Japan, moved to Guatemala in 1877, and converted to Catholicism. Starting in the 1880s and continuing until the second decade of the twentieth century, he frequently photographed the clergy, churches, and ritual objects. Missionaries in the remote parts of Latin America also used photography to document and legitimate a European presence among indigenous populations. Missionaries used their cameras to record the lives, rituals, and cultures of native inhabitants and the transformations that took place with the arrival of so-called "civilization."

In the post-World War I period, there were limited options for photographers in Latin America. Relatively few photographers were able to both earn a living and maintain any sense of artistic vision. There was no counterpart to the photographic experimentation that took place in Europe and the United States, as seen in the work of photographers such as Alfred Stieglitz. Furthermore, the nihilism and pessimism of the European avant-garde was not present in Latin America, as the region did not experience the same death and destruction. Rather, themes such as pan-Americanism and *Indigenismo* permeated Latin American photography.

Despite the limited opportunities for photographers in general in the post-WWI period, the 1920s did see the emergence of the so-called Cuzco School. Centered in Cuzco, the photographers associated with this school—Native Americans from the highlands of Peru—produced images that were modern and ethnographic. These men used old equipment and earned a living as traditional village studio photographers, working under difficult economic situations. Furthermore, each of them came from the same social and ethnic groups as many of their subjects. None of them became rich nor famous in their lifetime. It was only later in the twentieth century that these men were recognized as important photographers.

The most well-known of the Cuzco School photographers is Martín Chambi. Chambi, the son of peasants from the village of Coaza, began working during the 1920s. He began his career as an apprentice for a photographer working for a British mining company. He later moved to Cuzco, where he made a modest living as a studio photographer. Chambi also traveled widely and produced thousands of documentary photographs. His body of work was influenced by the *indigenismo* ideology prevalent at

the time in Peru. He was also associated with the nationalist APRA political party. Chambi's work brings his subjects to life, even in ordinary scenes and without defying the conventions of conservative Peruvian society. He meticulously posed his photographs, so much so that they satisfied his upper-class clients who were unaware that he was satirizing their status and class power. Unfortunately, Chambi died virtually unknown in 1973.

In addition to Chambi, the other Latin American master who emerged from the first half of the twentieth century was the Mexican Manuel Álvarez Bravo. Álvarez Bravo began taking photographs in the mid-1920s. Originally more interested in painting, music, and literature, in 1922, Álvarez Bravo met the photographer Hugo Brehme and decided that he, too, would become a photographer. Then in 1927, Álvarez Bravo met Tina Modotti, who led him to find a personal tone for his images. Edward Weston came to admire Álvarez Bravo's work, which opened the doors to the international photographic community. Álvarez soon became internationally famous, exhibiting in Paris in the 1930s along with Henri Cartier-Bresson. His work possesses a great poetic quality. Furthermore his images offer a wide range of interpretations, as there is often more than meets the eye in what seem like ordinary photographs. Like the Mexican muralists of the time, Álvarez Bravo incorporated Mexico's indigenous past into his images.

There were relatively few women involved in photography in the early twentieth century. The first to make a significant contribution was the Italian-born Tina Modotti, who first went to Mexico in 1923, where she lived off and on until she died there in 1942. Modotti was a student of Edward Weston. She is known for her photographs of Mexican street and village life, exploring everyday problems of the people. For example, she produced images of workers' demonstrations. Modotti emphasized what she called "photographic quality," which meant taking "sincere photographs" without manipulation. Modotti had an important influence on other Mexican photographers such as Manuel Álvarez Bravo and Lola Álvarez Bravo.

Lola Álvarez Bravo was another important female photographer in Mexico in the first half of the century. Many of her images reflect the surrealist movement. She also produced portraits, especially of painters and writers involved in the vibrant art scene of Mexico City in the 1930s and 1940s. Among her subjects was the artist Frida Kahlo. Álvarez Bravo was able to capture Frida's free spirit in a way that no male photographer had been able to do.

A third female photographer of note in Mexico was the Hungarian-born Kati Horna, who came to

Mexico in 1939 seeking political asylum. Horna settled in Mexico City for the rest of her life. Like Álvarez Bravo, she was part of the surrealist movement. Horna also earned a living as a newspaper photographer.

In Buenos Aires, Argentina, a number of female photographers also made significant contributions. In particular, the German-born Annemarie Heinrich and Greta Stern rose to prominence. Both women arrived in Buenos Aires in the 1930s and both became known for their artistic portraits, a distinctive characteristic of the Buenos Aires photography scene. Their clients were often well-known artists from theater, dance, and cinema. No artist who visited the Colon Theater in the Argentine capital failed to visit their studios. These glamorous photographs of the famous performing artists developed in Buenos Aires to a greater extent than anywhere else in the region.

The role of Latin American photography changed with the Cuban Revolution of the 1950s. From the early days of the revolution, Cuban photographers recorded the events of the guerrilla war against the dictator Fulgencio Batista. Not only did photographers document events, they also portrayed the leaders of the revolution. Iconography played an important role in Latin American photography of the period. Fidel Castro's image became known worldwide and could be seen in publications such as *Life*. Che Guevara became a popular icon in large part due to Alberto Korda's photograph of the revolutionary leader with a black beret with a revolutionary star on it.

In many ways, the photographs of the Cuban Revolution followed the tradition of epic photography begun during the Mexican Revolution with the works of photographers such as Casasola. In the post-Cuban Revolution period, Latin American photography was given a sort of revolutionary imperative. That this was the case can be seen in Fidel Castro's unannounced visit in 1984 to the Third Colloquium of Latin American Photography being held in Havana. The Cuban leader reminisced about the role of photography and images during the revolution. Furthermore, with the creation of the Cuban news agency Prensa Latina, a Third World alternative to international news organizations, a new space was opened for Latin American photojournalists.

One of the results of the Cuban Revolution was that it forced photographers—as well as those in almost any other occupation—to choose sides. Either one was committed to the ideals of social revolution or one was labeled as a frivolous and decadent artist who simply produced art for art's sake.

## LATIN AMERICA: AN OVERVIEW, PHOTOGRAPHY IN

The Cuban Revolution was not the last time that photography was used for political purposes. Rebels in El Salvador during the 1980s continued the tradition. However, the Salvadorans also added a new twist to traditional documentary photography. They made the genre more pragmatic and media-savvy. The 1980s was a decade of media events, and in places like El Salvador, where conflict was rampant, a good photograph could be just as important as a military victory.

In 1978, Latin American photographers staged the First Colloquium of Latin American Photography in Mexico City. Subsequent meetings would be held in Mexico City in 1981 and Havana in 1984. The events brought a new prominence to Latin American photography. In the wake of the Cuban Revolution and influenced by more recent events such as the Sandanista Revolution in Nicaragua, leftist political rhetoric dominated the meetings. The Colloquium was accompanied by an exhibition called *Hecho en Latinoamerica (Made in Latin*

*America)*. The exhibition clearly had a point of view, as photography was seen as an anti-imperialist tool. Some used the term “liberation photography,” in reference to Liberation Theology, which was so prevalent at the time. One critic described the exhibit as “documentary and humanistic with an occasional tinge of exoticism and leftist politics.” While some Latin American photographers did produce alternative styles of images, they were largely unrepresented at the Colloquium.

The Colloquium was also important in that it helped to internationalize Latin American photography. It led to a series of international exhibitions that helped to bring Latin American photography to a global audience for the first time. Also important is the fact that for the first time, some of these exhibitions were based on extensive curatorial surveys. Generally, Latin American curators had lacked the funds to conduct such a survey.

While the Colloquium had emphasized the political and social nature of Latin American photo-



Martín Chambi, *Fiesta Familiar*, Cusco 1930, placa de vidrio, 13 × 18 cm.

[Courtesy of Julia Chambi López y Teo Allain Chambi, Archivo Fotográfico Martín Chambi, Cusco, Peru]

graphy, by the end of the twentieth century, the medium had taken many forms. While traditional themes of social justice and magical realism continued, many other forms of experimental photography prospered. Among them was the avant-garde work of Luis González Palma and Mario Cravo Neto. Others such as Pedro Meyer, Graciela Iturbide, and Flor Garduño produced documentary fine art. Overall, by the end of the century, the Latin American photography scene was as diverse and vibrant as anywhere in the world.

RONALD YOUNG

*See also:* **Bravo, Manuel Álvarez; Chambi, Martín; Documentary Photography; Modotti, Tina; Photography in Central America; Photography in Mexico;**

**Photography in South America; Portraiture; Weston, Edward**

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## CLARENCE JOHN LAUGHLIN

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### American

For most of his career as an active photographer (1930–1967), Clarence John Laughlin remained outside the mainstream of American photographic practice. Laughlin's first love was writing, and his interest in photography began with the notion that the images could add another layer of understanding to his words. Although the bulk of his work is straightforward black and white photography made with a 4 × 5-inch view camera, it is the relatively small number of pictures involving staged tableaux, collage, multiple printing, and other techniques that often put him at odds with those who practiced and championed straight photography in the United States. It was his insistence that the captions written to accompany the pictures were integral elements of the photographs, and needed to be displayed with them that in part created a reputation that he was a cantankerous individual. It was not until the late 1960s, when Laughlin had ceased to photograph consistently, that his work began to be seriously considered as a unique and important voice in the photographic history of the twentieth century.

Laughlin's pact with the written word was hardly superficial. His father encouraged him to read at an

early age, but when the elder Laughlin died in 1918, Clarence left school to help support his mother and crippled sister. He continued to read, especially American fiction and the writings of the French Symbolist poets. At his death in 1985, his personal library numbered some 30,000 volumes. He was likewise self-taught as a photographer.

Laughlin's work is organized around a series of 23 themes or groups, the core of which was established early in his career. By the time of his first museum exhibition in 1936 at the Delgado Museum of Art (now the New Orleans Museum of Art) the group structure was firmly in place. The groups serve not only as a road map for the progression of his work, but as a key for understanding the philosophical organization of it. The groups addressed some prosaic themes, such as *The Louisiana Plantations* and *American Victorian Architecture*, but also ventured into areas that were less easily defined, such as *Poems of the Interior World* and *The Mystery of Space*.

The photographs of his American contemporaries (including Ansel Adams, Edward Steichen, Alfred Stieglitz, Paul Strand, and Edward Weston) were known to Laughlin, but he found little in theirs that reflected his own concerns of photography. He

saw much more correspondence with his own vision in the photographic work of the Europeans Hans Bellmer, and Eugène Atget, the expatriate Man Ray; the paintings of Russian refugee Eugene Berman; and the constructions of the eccentric American artist Joseph Cornell. Laughlin's active collecting of books and other literature of the Surrealist movement, along with his 1940 exhibition at the New York gallery of Julien Levy has often caused him to be considered part of that movement, but he was never officially associated with them. Bolstering a Surrealist affinity is a unique group of pictures called *The Color Experiments*. These were created between 1943 and 1946 using the materials of the dye-transfer process, at times in combination with gelatin silver camera images or photograms, and sometimes employing elements of drawing, collage, and frottage.

Laughlin initially used the subject matter of his native Louisiana to forge his approach to what he called "the third world of photography, the world beyond documentation and purism." His earliest books, *New Orleans and Its Living Past* (1941) and *Ghosts Along the Mississippi* (1948), respectively, synthesize urban and rural milieus, suffusing the characteristic architecture of each place with both symbolism and nostalgia. His fascination with the lessons that could be learned from the architecture of the past were set in sharp contrast against what he felt was the mechanized pace of modern life, and the soulless architecture that often accompanied it. With the outbreak of World War II, Laughlin began an even more symbolically charged set of pictures (*Poems of the Interior World*) that he hoped would expose the folly and madness of global war. Work on the series of over 300 prints and accompanying captions continued throughout the 1940s, and must be regarded as among his most ambitious projects.

From the late 1940s until he ceased photographing in 1967, Laughlin worked more outside of Louisiana than within his native state. He traversed the western part of the United States, usually on commissions to photograph new architecture or to deliver lectures, and began to record the vanishing inventory of Victorian-era architecture in major cities. Chicago is perhaps best represented in the over 5,000 negatives that form this project, but extensive work was carried out in Milwaukee and Lake Geneva, Wisconsin, Galveston and San Antonio, Texas, and Los Angeles and San Francisco, California. For this project, in some ways an extension of his earlier architectural work in Louisiana, Laughlin seemed anxious to record every detail of the buildings and abandoned the overt symbolism he had favored in the 1930s and 1940s. These

photographs present the buildings as a catalogue of relics, a precious heritage doomed by the misguided policies of urban renewal.

Failing health and other obligations curtailed Laughlin's career as an active photographer after 1967. Though he had long looked to Europe (especially France) as a source of inspiration, Laughlin didn't travel abroad until 1965. On that trip he photographed briefly in England and France, forming the last of his categories, *Fantasy in Europe*.

For the last 20 years of his life Laughlin re-evaluated his accomplishments in photography. This process included creating a master index of his negatives and refining the arrangement of the groups. He also worked on writing projects, organized exhibitions of his work, and actively sought a home for his archive. In 1968, the University of Louisville Photographic Archives purchased his negatives and a set of prints. In 1973, the Philadelphia Museum of Art produced the retrospective exhibition, *The Personal Eye*, accompanied by a book of the same name published by *Aperture*. In 1981, his voluminous archive of correspondence, master prints, and manuscripts were acquired by the Historic New Orleans Collection. And in 1983, the portion of the work at the University of Louisville was combined with the archive in New Orleans. Less than two years later Laughlin died in New Orleans after a series of debilitating ailments. His ashes were interred in Père-Lachaise Cemetery in Paris.

JOHN H. LAWRENCE

**See also:** Adams, Ansel; Architectural Photography; Atget, Eugène; Bellmer, Hans; Dye Transfer; Levy, Julien; Man Ray; Manipulation; Photogram; Photography in the United States: the South; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; Surrealism; Weston, Edward

### Biography

Born near Lake Charles, Louisiana, 14 August 1905. Moved with family to New Orleans in 1910, where he was educated in local schools until the ninth grade. Continued his education with selected night courses during the 1920s. Self-educated in photography beginning in 1930. From 1936–1941 was a photographer with the U.S. Army Corps of Engineers. Had a trial period of employment at *Vogue* magazine, 1941. Appointed Assistant Photographer in the National Archives in Washington, D.C., 1942. Military service in World War II was as a photographer with the U.S. Signal Corps (New York) and Office of Strategic Services (Washington, D.C.), 1943–1946. From 1946–1965 earned his principal living by photographing contemporary architecture, writing magazine articles about photography, circulating exhibits of his own work, lecturing throughout the United States on his photographic theories. Received a Carnegie Corporation grant through

the Library of Congress in 1952 to continue photographing antebellum southern architecture. Named an Associate of Research at the University of Louisville, Louisville, Kentucky, 1968. Awarded an honorary doctor of humane letters by Tulane University, New Orleans, Louisiana, 1976. Died in New Orleans, Louisiana, 2 January 1985.

### Individual Exhibitions

- 1936 *Photographs by Clarence John Laughlin*; Isaac Delgado Museum of Art, New Orleans, Louisiana  
 1940 *Photographs by Clarence John Laughlin, Series I: Images of the Lost, Series II Poems of Desolation*; Julien Levy Gallery, New York, New York  
 1946 *The Camera as a Third Eye*; Philadelphia Museum of Art, Philadelphia, Pennsylvania  
 1948 *Ghosts Along the Mississippi*; Phillips Gallery, Washington, D.C.  
 1968 *Clarence John Laughlin, Photographs of Victorian Chicago*; The Corcoran Gallery of Art, Washington, D.C.  
 1973 *Clarence John Laughlin: The Personal Eye*; Philadelphia Art Museum, Philadelphia, Pennsylvania  
 1976 *The Transforming Eye*; International Center of Photography, New York, New York  
 1980 *An Exhibition of Selected Photographs of Historic Louisiana Architecture by Clarence John Laughlin*; Jacob Aron Room Special Collections Division, Howard-Tilton Library, Tulane University, New Orleans, Louisiana  
 1985 *Other Ghosts Along the Mississippi*; The Historic New Orleans Collection, New Orleans, Louisiana  
 1985 *Clarence John Laughlin*; Robert Miller Gallery, New York, New York  
 1991 *Clarence John Laughlin: Visionary Photographer*; Nelson-Atkins Museum, Kansas City, Missouri  
 1997 *Haunter of Ruins: The Photographs of Clarence John Laughlin*; The Historic New Orleans Collection, New Orleans, Louisiana

### Group Exhibitions

- 1950 *Photography Mid Century*; Los Angeles County Museum of Art, Los Angeles, California  
 1980 *Southern Eye Southern Mind: A Photographic Inquiry*; Pink Palace Museum, Memphis, Tennessee  
 1982 *Edward Weston and Clarence Laughlin: An Introduction to the Third World of Photography*; New Orleans Museum of Art, New Orleans, Louisiana  
 1983 *Subjective Vision: The Lucinda W. Bunn Collection of Photographs*; The High Museum of Art, Atlanta, Georgia  
 1984 *A Century of Vision: Louisiana Photography 1884–1984*; University Art Museum, University of Southwestern Louisiana, Lafayette, Louisiana

### Selected Works

- Birds in Hyperspace*, 1935  
*Self-Portrait of the Photographer as Joshua*, 1939  
*Elegy for Moss Land*, 1940  
*The Unending Stream*, 1941  
*The House of Hysteria*, 1941  
*The Masks Grow to Us*, 1947  
*Receding Rectangles*, 1947

*The Language of Light* #3, 1952  
*The Improbable Dome*, 1964

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Clarence John Laughlin, Old Grocery Store in New Orleans.

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# ROBERT LEBECK

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## German

Robert Lebeck stands among the great German photojournalists. In more than a half century of work—20 years of which he spent with the German magazine *Stern*—he has produced photographs of significance and authenticity, consistently managing to capture people and powerful situations in photographs.

Lebeck was born in Berlin in 1929. He grew up with his grandparents in the town Jamlitz near Berlin, and in 1943 at the height of World War II he became a soldier. He was subsequently captured and became a prisoner-of-war. When the war ended, he was released from an American prison camp and went on to earn a high-school diploma in Donaueschingen, Germany. Then, in Zurich and later at Columbia University in New York, he studied ethnology. He traveled throughout the United States, working as an usher, as kitchen help, and with the railroad. The skills he acquired in the United States were to serve him well as a photojournalist. In the United States he chanced upon U.S. magazines such as *Life* and *Look* and was fascinated by their variety and quality:

I only later learned that the magazines in Germany before the Hitler period were as world renowned as the American magazines of the 1950s. From their reputation I came to understand what qualified as a good photo essay and what it meant to respect photojournalism. And I did all of this without realizing that I would choose this career.

(Steinorth 1993, 6)

In 1952, he returned to Germany and received a job with the U.S. Army in Heidelberg. The next year, his wife gave him his first camera. The leading German photojournalist and fashion photographer Herbert Tobias (1924–1982), who was returning to Heidelberg from Paris, taught Lebeck how to develop film and make enlargements. His first photo, of Chancellor Konrad Adenauer in Baden-Baden, was published in July 1952 in the *Rhein-Neckar-Zeitung*, a newspaper in Heidelberg. The following year Lebeck worked for various newspapers in Heidelberg.

When Winston Churchill received the Karlspreis award from the city of Aachen in 1956, no journalists were permitted to attend the closed dinner

festivities. Lebeck disguised himself among the kitchen workers and photographed the great leader at the banquet; Scotland Yard confiscated the film. The next day Lebeck was again prepared and hid behind a curtain as members left the reception. When Adenauer suddenly asked for a photographer, Lebeck was ready.

By the middle of the 1950s, new magazines had begun to make up a significant portion of the press. Among them was *Kristall*, out of Hamburg, where Lebeck had his breakthrough in 1960, traveling for three months across Africa. It was the year that the European powers bestowed independence on their last colonies. There, as the state of Zaire (now Congo) declared its independence and the Belgium King Baudouin and President Joseph Kasavubu drove along the boulevard in an open car, Joseph Kasavubu took the king's sword from the car's backseat. Lebeck was the only photographer who recorded the scene.

In 1966, Lebeck went to Hamburg to work for *Stern*, which had become the biggest weekly magazine in West Germany. He was always there at the focal point of events. In 1963, he was at the coronation of Pope Paul VI. Lebeck photographed Cardinal Ottaviani laughing as he kissed the pope's hand; he would have so much preferred being named pope. This image has become an icon of photojournalism. "It shows what it means to be there when the event takes place," Lebeck said.

He made a gripping photograph at American politician Robert Kennedy's funeral as the coffin was carried from the ceremony into the night. When Ayatollah Khomeini, the Iranian revolutionary leader, returned to Tehran from Paris after 15 years of exile, Lebeck sat with him in the plane. His photographs of Khomeini's arrival in Tehran suggested the coming of war, which the Islamic revolution would begin only a few months later in the name of Allah.

These photographs reveal the photographer's special skill at recording situations in the second that history and a decisive historical moment melt together. Also important is that Lebeck ignored all the prevailing rules of photography, which makes clear that such photographs require the total sensory perception of a watchful and decisive eye. Although Lebeck's photography exhibits a light-

ning-quick determination of subject, detail, light, and perspective, it also demonstrates a perfect staging of the scene that lends the momentary situations a meaning far beyond the event.

Despite competition from television and the changes brought about by digital photography, Lebeck does not view the future of photojournalism with pessimism:

The most important thing, and the reason I believe in the future of still photography, is that still photos remain longer in one's memory. Georg Stefan Troller once formulated this observation in a vivid way and gave a series of very illuminating examples. It is curious that when one thinks of photographic images, one thinks of still photographs. Troller knew what he was talking about, because he had made many provocative films for television. No one seems to remember precisely, but Troller once explained that the photo appears to capture time, to vanquish time, to subdue the duration of time, and photography is an act that challenges transitoriness and because of this exhorts our passionate participation. In my opinion, one cannot better phrase the reasons to speak of a future for photojournalism.

(Steinorth 1993, 11)

Lebeck is internationally known not only as a photographer but also as a collector. At the end of the 1960s, he began collecting nineteenth-century photographs. According to Lebeck, he purchased his first daguerreotype in the United States in 1967 and started collecting postcards of photographic journalism. Soon his interests widened from the pioneers of photography to the amateurs with artistic ambitions. At important auctions in the 1970s, a collector with little money but an eye for quality could procure striking examples of the history of photography. He had a special interest in new discoveries, tracking down unknown and forgotten photographic works and undervalued treasures. With an unconventional way of proceeding and an eye for quality photographs, Lebeck has made a substantial international contribution to the history of photography. In 1993 the city of Cologne purchased his complete collection of more than 11,000 photographs.

RUDOLF SCHEUTLE

*See also: Photography in Germany and Austria*

### Biography

Born in Berlin, Germany, March 21, 1929. Soldier in World War II, 1944; high school in Donaueschingen, 1945–1948; ethnology studies in Zurich, 1948–1949, and at Columbia University in New York, 1949–1951. Return to Germany, employee at U.S. Army headquarters in Heidelberg, 1951. Freelance photojournalist for

newspapers in Heidelberg, 1952–1955; editor of *Revue*, 1955–1960; photojournalist for *Kristall*, 1961–1962; photojournalist for *Stern*, 1962–1963; photojournalist for *Stern* in New York, 1966–1968; editor in chief of *Geo*, photojournalist for *Stern*, 1979–1995. Exhibit Sammlung Lebeck: Fotografie des 19. Jahrhunderts (The Lebeck Collection: Photography of the Nineteenth Century) in Berlin, 1982; awarded the Dr.-Erich-Salomon-Preis from the German Society for Photography, 1991. Moved to southern France, 1994. Exhibits *Alles Wahrheit! Alles Lüge! Photographie und Wirklichkeit im 19. Jahrhundert*. Die Sammlung Robert Lebeck (Everything Is Truth! Everything Is Lies! Photography and Reality in the Nineteenth Century: The Robert Lebeck Collection), *Agfa Foto-Historama* at the Wallraf-Richartz Museum/Museum Ludwig, Cologne, 1997. Lives as a freelance photojournalist in southern France.

### Individual Exhibitions

- 1962 *Tokio—Mokau—Leopoldville*; Museum für Kunst und Gewerbe, Hamburg, Germany
- 1983 *Augenzeuge Robert Lebeck: 30 Jahre Zeitgeschichte*; Stadtmuseum, Kiel, Germany
- 1991 *Robert Lebeck: Fotoreportage*; Couvert de Mines, Perpignan, France, and Museum Ludwig, Cologne, Germany
- 1993 *Robert Lebeck—Fotoreportage Churchill in Bonn*; Historisches Museum der Pfalz, Speyer, Germany
- 1995 *Die Porträts*; Palais Palfy, Vienna, Austria

### Group Exhibitions

- 1996 *Das deutsche Auge*; Deichtorhallen, Hamburg, Germany
- 1998 *Signaturen des Sichtbaren: Ein Jahrhundert der Fotografie in Deutschland*; Galerie am Fischmarkt, Erfurt, and Rheinisches Landesmuseum, Bonn, Germany

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Robert Lebeck, Ein Kongolese entreisst König Boudouin von Belgien den Degen, Leopoldville, 1960.

[© Fotomuseum im Münchner Stadtmuseum. Photo reproduced with permission of the artist]

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- . *Afrika im Jahre Null*. Hamburg: Kristall, 1961.
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- . *The Mystery of Life*. Stern-Portfolio, no. 14, Hamburg, 1999.
- . *Rückblenden: Erinnerungen eines Fotojournalisten*. Munich: Econ, 1999.
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# RUSSELL LEE

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## American

Russell Lee is an American photographer best known for his documentary work on the Great Depression and the Dust Bowl, which was undertaken for the Farm Security Administration (FSA) between 1936 and 1942. Because of his detailed photographic observations of American social realities of the late 1930s, Lee was described by Roy Stryker, the FSA director, as “a taxonomist with a camera.”

The son of Burton and Adeline Lee, Russell was born in Ottawa, Illinois in 1903. His childhood was marred by his parents' divorce and his mother's premature death. Lee was entrusted to the care of several legal guardians, including his grandparents and his great uncle. He attended Culver Military Academy in Indiana, where he graduated in 1921, and then enrolled at Leigh University in Pennsylvania, earning a degree in chemical engineering in 1925. In spite of this scientific education and a promising career making composition roofing with the Certainteed Products Company, based in Marseilles, Illinois, Lee's marriage to painter Doris Emrick in 1927 introduced him to the world of art. Dissatisfied with his job, Lee resigned from the Certainteed Products Company in 1929 and moved first to San Francisco, where he started painting, and subsequently to the Woodstock Art Colony, New York. From 1931 to 1936, Lee painted portraits and landscapes in Woodstock and his first 35 mm camera was bought as a drawing aid. Yet Lee soon found out that his talent was with photography rather than painting. He started documenting the lives of the people in the Woodstock surround-

ings during the Depression and later focused on New York, detailing the effects of the economic crisis on the urban context. His scientific knowledge allowed Lee to experiment with the photographic medium and its technical aspects. In particular, the use of flash became a distinctive feature of his photographs, enabling Lee to capture detailed shots of interiors.

In 1936, Roy Stryker invited Lee to join the photographic team of the Resettlement Administration (RA), which was later renamed Farm Security Administration (FSA). Part of the New Deal programs to help farmers during the Depression years, the RA and the FSA used their photographic section to gain support for their projects. The aim of the photographic staff, which in addition to Lee included Ben Shahn, Dorothea Lange, Arthur Rothstein, Jack Delano, and Walker Evans, was to show to the nation the predicament of agricultural workers in the 1930s. During his six years with the FSA, Lee traveled extensively throughout the United States, recording the rural and the urban social realities of the Depression. His most famous work consisted of two series of photographs of San Augustine, Texas, taken in 1939, and Pie Town, New Mexico, 1940. Lee's photographs, like those of his FSA colleagues, were widely disseminated through national newspapers, magazines, and even books, such as Richard Wright's *12 Million Black Voices* (1941). This successful photo-documentary volume on African American history featured both Lee's rural images and his grim depiction of black Chicago slums. Lee's FSA photographs have been praised as social documents. Yet, like other FSA photographers,

Lee has also been subjected to criticism. Maren Stange, for example, has argued that the FSA documentary style, which Lee fundamentally contributed to codify, ultimately suppressed the radical potential of the photographed subjects, testifying “both to the existence of painful social facts and to the reformers’ special expertise in ameliorating them, thus reassuring a liberal middle class that social oversight was both its duty and its right.” During his tenure with the FSA, Lee divorced from his first wife and in 1939 married Dallas journalist Jean Smith. The couple soon started to work together and Jean Lee often followed her husband in his travels, writing captions and short essays for his photographs.

During the Second World War, Lee, who had left the FSA in 1942, worked for the Overseas Technical Unit of the Air Transport Command (ATC). The new unit’s task was to photograph the routes and the airfields flown by the ATC, thus providing American pilots with images of the often unknown airspace in which they would fly. In 1944, Lee was promoted to major and the following year he received the Air Medal for his contribution to the unit.

At the end of the war, Lee returned to his life-long project of illustrating American social realities. In 1946, the Department of the Interior commissioned Lee to document the health, housing, and safety conditions of coal miners throughout the United States. Lee’s photographs, which amounted to more than 4,000, were part of a survey promoted by the Department of the Interior and the United Mine Workers. They portrayed the lives of coal miners showing their daily activities, the interiors and exteriors of the mines, and their accommodations. Many of these photographs were published in 1947 in the final report of the survey, *A Medical Survey of the Bituminous Coal Industry*, which contributed to important changes in the work and health regulations of the mining industry. That same year, Lee, together with many of his former FSA colleagues, was again under the direction of Roy Stryker working for Standard Oil New Jersey (SONJ) in an effort to improve the corporation’s public image. After SONJ, Lee continued to work in the field of industrial photography throughout the 1950s and was hired by several important companies such as Arabian-American Oil Company (Aramco) and Jones and Laughlin Steel. Parallel to this body of industrial photographs, Lee collaborated with Texan political and cultural institutions to record post-war Texas life and its different social conditions. Lee’s subjects were extremely varied and ranged from the living conditions of Spanish-speaking population to state mental institutions, from portraits of Texan politi-

cians to those of literary authors. Though Lee’s reputation is closely connected to the American soil, in 1960, he was in Italy for two and a half months taking over 4,000 photographs for a special issue of *Texas Quarterly* on that country. Throughout the 1950s and 1960s, Lee’s work appeared in *Fortune*, *The New York Times Magazine*, *Magnum*, and *The Texas Observer*.

After a retrospective exhibition organized by the University of Texas at Austin in 1965, Lee accepted a position as the first photography instructor at the University of Texas. Teaching became the focus of Lee’s career until his retirement in 1973. He died in Austin on August 28, 1985.

LUCA PRONO

**See also:** *Delano, Jack; Documentary Photography; Evans, Walker; Farm Security Administration; History of Photography: Interwar Years; Industrial Photography; Lange, Dorothea; Rothstein, Arthur; Shahn, Ben; Stryker, Roy*

### Biography

Born in Ottawa, Illinois, 21 July, 1903. Died in Austin, Texas, on August 28, 1985. Attended Culver Military Academy in Indiana, and Leigh University in Pennsylvania, but self-educated in photography. Joined the photographic team of the Resettlement Administration (RA)/Farm Security Administration (FSA) in 1936 for six years. Worked for the Overseas Technical Unit of the Air Transport Command (ATC) during World War II. After the war he was hired by state departments and important private corporations such as Standard Oil New Jersey (SONJ), the Arabian-American Oil Company (Aramco), and Jones and Laughlin Steel. Instructor of photography at The University of Texas, 1965–1973. Died in Austin, Texas, 28 August 1985.

### Exhibitions

- 1938 *First International Photographic Exposition*; Guild of Photographic Dealers, Grand Central Place, New York
- 1955 *Family of Man*; Museum of Modern Art, New York, New York
- 1962 *The Bitter Years: 1935–1941*; Museum of Modern Art, New York, New York
- 1964 *The Photographer’s Eye*; Museum of Modern Art, New York, New York
- 1965 *Russell Lee: Retrospective*; University Texas Art Museum, Austin, Texas
- 1965 *Photography in America 1850–1965*; Yale University Art Gallery, New Haven, Connecticut
- 1976 *Masters of the Camera: Stieglitz, Steichen and Their Successors*; International Center of Photography, International Museum of Photography, New York, New York
- 1978 *Russell Lee*; George Eastman House, Rochester, International Museum of Photography, New York

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# ANNIE LEIBOVITZ

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## American

Simultaneously an artist, a photojournalist, and a commercial photographer, Annie Leibovitz has played a seminal role in the business of image making in the late twentieth century. Her works, which have appeared in American and European magazines including *Time*, *Stern*, *Paris-Match*, *Rolling Stone*, *Vanity Fair*, and *Vogue* among others, document society's preoccupation with celebrity and appearance. The methods by which she has been able to articulate the essence of star personae have revealed her to be a keen interpreter of popular culture. An unwitting pioneer of the women's movement, Leibovitz blazed her own trail to success in a largely male-dominated industry, and she has continued to help redirect perceptions of female identity.

The daughter of an air force officer and a professional dancer, Leibovitz was born in 1949 in Westport, Connecticut. She enrolled in the San Francisco Art Institute in 1967 and began to study painting during a period when Minimalism and Post-Painterly Abstraction were considered the only viable expressive means. Feeling a greater affinity for realism, Leibovitz began to investigate other modes of artistic expression. Her study of painting, however, provided her with a strong sense of composition that has informed her photographic work.

During the summer of 1968, Leibovitz joined her parents on Clark Air Force Base in the Philippines, where her father was stationed. Her mother had the opportunity to go to Japan and took Leibovitz with her. On the trip, Leibovitz bought her first professional camera, a Minolta SRT101, and began taking amateur shots, which she developed herself in the base's hobby shop. Upon her return to the Art Institute, she began taking night courses in photography.

While in school, Leibovitz studied with Ralph Gibson, who introduced her to the works of Henri Cartier-Bresson, Dorothea Lange, and Robert Frank. Initially, she was drawn less to portraiture than to studies of locations and environments. This was an interest sparked by *Life* magazine's early photo essays, entire articles expressed principally through pictures captured by a single roving journalist such as *Life*'s long-time photo editor Walker Evans.

In 1970, Leibovitz approached the two-year old San Francisco-based youth and rock magazine *Rolling Stone* with a picture she had taken of beat poet Allen Ginsberg. Art director Robert Kingsbury bought the portrait and introduced Leibovitz to founding editor Jann Wenner. In 1971, Leibovitz received a bachelor of fine arts degree from the San Francisco Art Institute. After a short independent assignment in Europe, which she took specifically to hone her skills, Leibovitz returned to *Rolling Stone* seeking a position and was subsequently hired on a \$47.00 weekly retainer.

Leibovitz became chief photographer of *Rolling Stone* in 1973 and by 1974, had photographed most of the era's foremost rock artists and many of its major political figures. She often collaborated with writer Tim Cahill, taking photographs as he gathered story material. Her initial work consisted of candid shots taken while following subjects engaged in specific activities. An example of this portraiture type can be found in a body of work created in 1975, when Leibovitz served as the official concert photographer for the Rolling Stones. She traveled with the band, capturing many facets of their tour, both onstage and off. Her best-known image from this period, however, is that of the nude John Lennon embracing the fully clothed Yoko Ono, taken on the day of Lennon's murder.

Since the mid-1980s, Leibovitz's portraits have become elaborately staged productions, highlighting a sitter's celebrity persona or referencing an object or deed that has made the sitter famous. Rejecting the conventional close-up view, Leibovitz has preferred the 35-mm lens, which allows for the inclusion of contextual and conceptual details, like props. Before photographing her subjects, she has admittedly studied them from various perspectives, considering them in political, psychological, and sociological terms before determining her conceptual and compositional approach. This stylistic change, emphasizing the contrived over the candid, reflects her 1983 move to New York-based Condé Nast Publications, which produces the glossy fashion magazines *Vanity Fair* and *Vogue*.

Leibovitz's mid-career work also saw a brief return to her early role as photojournalist. In 1985, she became the official photographer for the World Cup Games in Mexico and in 1994, she documented the aftermath of the sieges of Sarajevo, Bosnia. Atlanta's Olympic Games Committee commissioned Leibovitz to make portraits of participating athletes in 1996. This assignment yielded both a book and a traveling exhibition.

In 1991, Leibovitz became the second living and only female photographer to have a retrospective exhibition at the National Portrait Gallery in Washington, D.C. In the same year, she brought suit against Paramount Pictures in a closely watched artist's rights case for their irreverent appropriation of her nude portrait of the pregnant actress Demi Moore for an advertising campaign promoting *Naked Gun 33½: The Final Insult*. The image at issue contained a model's similarly posed pregnant body, topped with actor Leslie Nielsen's head. Paramount was acquitted of copyright infringement charges based on the doctrine of Fair Use.

In 1999, Leibovitz published a collaborative work entitled *Women* with critic and essayist Susan Sontag. The book contains over 70 photographs of women, ranging from the world renowned to the unknown and cutting across ethnic and socio-economic boundaries. An exhibition of the same name, containing over 50 of the book's images, each made of four separate Iris prints constituting portraits of enormous size, has traveled to various venues nationally. The brainchild of Susan Sontag, the book was intended to redefine conventional conceptions of femininity and has affirmed Leibovitz's trademark interest in the mutable concepts of identity and image.

SAVANNAH SCHROLL

*See also:* **Cartier-Bresson, Henri; Evans, Walker; Frank, Robert; Gibson, Ralph; Lange, Dorothea; Life Magazine; Portraiture; Sontag, Susan**

### Biography

Born in Westport, Connecticut, 2 October 1949. Traveled to Japan and bought first camera, 1968. Lived on kibbutz in Israel and took part in archeological dig of King Solomon's temple, 1969. Received bachelor of fine arts degree from San Francisco Art Institute, 1971. Appointed chief photographer for *Rolling Stone* magazine, 1973. Official concert tour photographer for Rolling Stones, 1975. Contributing photographer for *Vanity Fair* magazine, 1983. American Society of Magazine Photographers Photographer of the Year Award, 1987. Clio Award and the Campaign of the Decade Award from *Advertising* magazine for her American Express "portraits" campaign, 1987. Founded Annie Leibovitz Studio in New York City, 1990. Infinity Award from International Center for Photography, 1990. Currently lives and works in New York City.

### Selected Individual Exhibitions

- 1991 *Annie Leibovitz: Photographs*; National Portrait Gallery, Smithsonian Institution, Washington, D.C., and traveling
- 1998 *Annie Leibovitz Retrospective*; Center for Modern and Contemporary Art, Veletrzni Palace National Gallery, Prague, Czech Republic, and traveling through Eastern and Central Europe
- Olympic Portraits*; Olympic Museum, Lausanne, Switzerland, and traveling
- 1999 *Women*; Corcoran Gallery of Art, Washington, D.C., and traveling
- 2000 *Nudes: Mark Morris Dance Group*; Edwynn Houk Gallery, New York, New York, and traveling

### Selected Group Exhibitions

- 1989 *150 Years of Photography: Leibovitz, Mapplethorpe, Newman, Slavin, Weber, Beaufrand, De la Ville, Scannone, Sigala, Vogeler*; Museo de Arte Contemporáneo de Caracas, Caracas, Venezuela
- 1990 *5 × 5: Leibovitz, Ritts, Newman, Weber, Mapplethorpe, De la Ville, Sigala, Scannone, Vogeler, Beaufrand, Díaz, Giovanni, Ospina, Galvis, Gómez-Pulido*; Fundación Museo de Arte Acarigua-Araure, Bogotá, Colombia
- 2000 *Picturing the Modern Amazon*; New Museum of Contemporary Art, New York, New York
- 2000 *Picturing Women*; Steven Scott Gallery, Baltimore, Maryland

### Selected Works

- American Soldiers and the Queen of the Negritos, Clark Air Force Base, the Philippines*, 1968
- Mick Jagger, Buffalo, New York*, 1975
- Patti Smith, New Orleans, Louisiana*, 1978

## LEIBOVITZ, ANNIE

*John Lennon and Yoko Ono, New York City*, 1980  
*Whoopi Goldberg, Berkeley, California*, 1984  
*Demi Moore*, 1991  
*Jennifer Miller, New York City*, 1996  
*Eileen Collins, Johnson Space Center, Houston, Texas*, 1999

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Leibovitz, Annie. *Dancers*. Washington, DC: Smithsonian Institution Press, 1992.

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———. and Ingrid Sischy. *Photographs, Annie Leibovitz, 1970–1990*. International Center for Photography and National Portrait Gallery, eds. New York: Harper Perennial, 1992.  
———. *Women*. Introduction by Susan Sontag. New York: Random House, 1999.  
Louisiana Museum of Modern Art, eds. *Stardust: Annie Leibovitz 1970–1999*. Humlebæk, Denmark: Louisiana Museum of Modern Art, 2000.  
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# JEAN-CLAUDE LEMAGNY

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## France

Jean-Claude Lemagny has played multiple roles in the world of fine-art photography. His extensive academic achievements include a License in History and Geography, a Certificate in French Literature, a Certificate in Art of the Middle Ages, a Superior Studies Diploma in the History of Art, and an Aggregation in History, which is a prestigious professional qualification as a teacher. In 1963, he was named Chief Curator for the Department of Prints and Photographs at the Bibliothèque nationale de France (BNF). His first responsibilities at the BNF included cataloguing art books and eighteenth century French engravings. In 1968, he became responsible for the contemporary photography collection. He was also a professor at L'École du Louvre, teaching classes in eighteenth century engraving. In 1998, Lemagny retired as official curator of photography and was named an Honorary General Curator of the BNF.

An articulate and prolific writer, Lemagny produced hundreds of articles and several major books on exhibitions, individual photographers, movements, or themes in photography. He both organized and participated in numerous conferences and colloquiums on photography in France and around the world, attending untold numbers of openings and receptions for photography. By invitation from other institutions, he often guest curated

exhibitions or wrote accompanying text for catalogues. He participated in the first meetings with Lucien Clergue to organize the Rencontre Internationale d'Arles, an international photography event that began in 1970. This annual event brought thousands of participants each summer to the south of France to participate in a variety of both structured and spontaneous photo activities, including exhibitions, public and private critiques, workshops, and lectures. The streets could be filled for days with people looking at or showing photographs. Though Lemagny was sometimes invited to give an official presentation at Rencontre d'Arles, his presence was more often at his personal initiative. Summer after summer, Lemagny could be found seated at a table, often at the Hotel Arlatan, reviewing photographers' portfolios on a first-come-first-served basis, the line of hopeful artists sometimes stretching for blocks. He would take a break at noon to eat a sandwich and otherwise spent the day looking at and talking about hundreds of photographs.

In his role as Curator of Photography at the BNF, Lemagny considered himself a public servant and wanted to serve. He handled administrative activities of the department, met regularly with contemporary artists, organized monthly exhibitions with texts for the Galerie Colbert, the photography exhibition space for the BNF, and every week was available for consultation to researchers in the Prints and Photographs reading room. He

worked extensive hours to handle such responsibilities, sometimes meeting with artists on Saturdays. The depth and intensity of his involvement in photography made him a valuable source of information about contemporary photographers, photography institutions and activities, and diverse personalities in the art world such as gallery directors, editors, curators, and critics. Because of the demands on his time at the BNF, he once said, "If I truly need to finish some work, I need to stay home." His dynamic, incessant presence in the world of photography in Paris was so strong that he was nicknamed, "The Master."

One of his principle responsibilities at the BNF was to acquire new works for the collection. Meeting regularly with artists, he confronted the problem of limited financial resources and the continuous discovery of new work. Purchasing works directly from the artist or through a gallery or agent, he opted as a matter of policy to disperse available funds to a diversity of potential artist instead of concentrating funds for major purchases of the more established and more expensive works. Over the years he served as photography curator the BNF acquired over 70,000 new photographs. His curatorial efforts establish the collection of the BNF as one of the most important photography collections in the world.

Lemagny was also responsible for the organization of exhibitions from the library's collection. On a monthly basis, BNF photography exhibitions filled the library's Galerie Colbert. The Galerie Colbert was an experiment to create and maintain an exhibition space that coherently reflected the contemporary aspect to works exhibited there. Lemagny organized nearly 100 exhibitions in the Galerie Colbert. Some of these exhibitions were in other sites in Paris and around the world. *Eloge de L'Ombre*, an exhibition and catalogue organized by Lemagny, was presented to the public in 2000–2001 at the Kawasaki Municipal Museum and the Yamaguchi regional Fine-Art Museum in Japan.

The publication in 1992 of *L'ombre et le temps* is a look at this curator's thoughts and visions on photography. Working with other contributors responding to his propositions, this book strives to merge both enthusiastic support and provocative criticism into fertile material for reflection on the state and nature of photography.

In 1994, shortly before retiring as curator of photography, he organized an exhibition and book called *La Matière, l'Ombre et la Fiction*, (*Matter, Shadow and Fiction*). Both the exhibit and the book

drew from the BNF's collection of contemporary photographs, organizing works by panels based not on author, date, content, theme, or genre but by the photographs' visual compatibility. Lemagny once wrote that any two photographs have more in common one with the other than any photograph could ever have with something seen in it. The presentation provoked both strong support as well as criticism. In 1996, Jean-Francois Chevrier criticized Jean-Claude Lemagny for devoting himself to creative photography while neglecting documentary and informational considerations. The same year, Philippe Arbaizar wrote of Lemagny's tremendous work and contribution to the world of art photography.

In 1989, Lemagny wrote: "In photography, as in all art, what is of fundamental importance is not finding an idea but exploring matter manifest in forms. It is about sustaining a certain thickness, from within which creativity can circulate."

BRUCE MCAIG

*See also:* **Archives; Bibliothèque nationale de France; Museums: Europe; Photography in France**

### Biography

Born in Versailles, France, 24 December 1931. License in History and Geography, Certificate in French Litterateur, Certificate in Art of the Middle Ages, Diploma of Superior Studies in the History of Art, *Agregation* in History. Awarded the Medal of Algeria, named an Official of Arts and Letters. 1963 to 1998 served as Chief Curator of Photography at the Bibliothèque Nationale de France. Over the last 50 years of the twentieth century, prepared hundreds of exhibitions and texts on photography. Lives in Paris, France.

### Selected Works

*La photographie creative*, 1984

*Histoire de la Photographie*, by Andre Rouille et Jean-Claude Legmany, 1986. Second edition, 1997

*L'Ombre et le temps*, 1992

*La Matière, l'ombre et la fiction*, 1994

*Le Cours du visible*, 1999

### Further Reading

Bibliothèque nationale, ed. "Bonjour Monsieur Lemagny." In *Nouvelles de la photographie*. Paris: Bibliothèque Nationale, 1996.

Delage de Luget, Marion. *Jean-Claude Lemagny, maître d'oeuvre*. Paris: DEA d'Arts Plastiques Université Paris VIII, 2001.

Lemagny, Jean-Claude. *Eloge de l'Ombre*. Tokyo: Tosyo Insatsu Co., Ltd. 2000.

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# LENS

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The photographic camera is a product of convergent evolution, a process where similar forces give rise to analogous though unrelated structures. What is striking about the camera is the way it resembles the eye. Some inventions intentionally mimic nature. In the case of the camera, the mechanism functions like a biological structure, but for several centuries it was developed without a working knowledge of the physiology of vision.

Cameras contain two essential components: a light-tight chamber and an aperture. In a properly constructed camera, the aperture projects the scene in front of it as a visible image within the chamber. Modern cameras use light-sensitive substances to capture, process, and transmit that image. Our visual apparatus functions in a similar manner, as retinas process visual information projected by the pinhole aperture seen within the iris.

Cameras can operate without a lens. These devices are called pinhole cameras because the aperture must be narrow enough to allow only one coherent image into the chamber. Pinholes function by allowing only one ray of light from each point of a visible surface to reach the back of the camera chamber.

Pinhole cameras have the advantage of simplicity and infinite depth of field—every point within the image is in focus—but the size of the aperture sorely limits the intensity of the image. Consequently photosensitive materials require several minutes of exposure. In evolutionary terms, pinhole cameras correspond to the most primitive eyes in nature, for instance those of a nautilus, which also consist of a pinhole and simple retina.

The lens improves the efficiency of cameras by gathering more light. Unlike a pinhole, which approaches the spatial limit of zero, lens apertures can be of finite size, creating a bright image within the apparatus that reduces exposure time. The lens retains the qualities of a pinhole by focusing light from many different directions into a single coherent image. A correspondingly large aperture—in other words, a hole—projects light incoherently, forming a circular beam of illumination, not a visible image.

The lens functions through refraction, or the fact that light bends when it passes through media of different densities. Both the eye and the camera exploit the structural capacity of a lens, one crys-

talline and the other organic, to focus light and form a coherent, transmittable image within a darkened chamber.

Though some ancient cultures may have discovered some of the properties of lenses, such inquiries, if they happened, lie outside the stream of development that led to the camera. The first reports of lenses in our historic continuum appear in thirteenth century Europe, where lenses were used to correct impaired vision. A Venetian law book from 1300 refers to *roidi da ogli*, “little disks for the eyes,” and in 1306 sermon Friar Giordana of Pisa reported that the art of making eyeglasses was scarcely 20 years old.

In the sixteenth century, the lens became married to the camera in its current use of amplifying the intensity of projected images. It was first mentioned in mid-century by the Milanese polymath Girolamo Cardano, who described how the visual effects of the pinhole camera can be enhanced by the insertion of a biconvex lens in the aperture:

If you want to see the things which go on in the street, at a time when the sun shines brightly, place in the window shutter a biconvex lens. If you then close the window you will see images projected through the aperture on the opposite wall....<sup>ii</sup>

Daniele Barbaro subsequently explained how to focus by altering focal length and depth of field in *La Practica della prospettiva*.<sup>iii</sup> But Giambattista della Porta was the first person to widely promote the lens. In *Magia Naturalis* he recommends using a biconvex lens to improve images within the *camera obscura*, and his widely circulated text popularized the camera as a tool for painters.

Lensmaking steadily improved after the Renaissance. Optical standards were established during the eighteenth century, and the invention of photography in the nineteenth century created a mass market for lenses. Virtually every camera incorporates a lens. While pinhole cameras are functional, they are impractical for most uses. And, while the biconvex lens used in early photographic cameras sufficed to brighten images, compound lenses were required for the many advances of photography since the nineteenth century.

Lens manufacturing advanced considerably during the twentieth century. The main innovations lay

in three areas: coatings, aspheric geometry, and the creation of compound assemblies. These advances increased the power and utility of photographic lenses, leading to a diverse range of uses that has continued expanding into the twenty-first century.

Coatings minimize flare and other disruptions caused by reflections within the lens assembly. The basic lens is spherical and easily mass produced because calibrating grinding equipment to a circular form is relatively simple. Aspherical lenses often offer superior performance to spherical lenses, but they require sophisticated design and manufacturing resources. Finally, photographic cameras require compound lenses to serve the range of demands placed by modern users. The item we commonly denote as a “lens” is, in fact, an assemblage of convex and concave lenses, bonded with cement and mechanically calibrated to act in concert.

Modern lenses are highly specialized. Photography services a range of disciplines: snapshots, journalism, advertising, prepress production, cinema, television, photomicroscopy, astronomy, and aerial surveillance from street level to satellite. Each of these disciplines and their many subdisciplines requires a specialized lens apparatus.

The spread of digital computers in the 1970s had a major impact on lens production. For seven centuries only a handful of organizations had the capability to produce superior products. Computers allowed more entrants into the industry, and they also supported complex manufacturing processes that were previously difficult or impossible. Combined with advances in materials science, specifically the development of inexpensive and durable optical-

grade polymers, digital computers have contributed to the spread of cameras in virtually every context.

Relentless progress has pushed the lens to the point of invisibility while making its cost negligible. In such a situation it is impossible to predict which innovations will take hold, for instance the now standard practice of including cameras in mobile phones. While progress will continue in the established photographic disciplines, the advent of cheap, ubiquitous cameras, and their inclusion in a broadening array of devices, will be the most dynamic area of development in the coming century.

ALI HOSSAINI

*See also:* **Camera: An Overview; Camera Obscura; Camera: Pinhole; Depth of Field**

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<sup>i</sup> *A History of Technology, Vol. III*. Ed. Charles, Singer et al. Oxford University Press: New York, 1958.

<sup>ii</sup> Gernsheim 1969, p. 10.

<sup>iii</sup> Kemp 1990, p. 189.

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## HELMAR LERSKI

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### Swiss-Polish

Helmar Lerski was among the most original representatives of the avant-garde active between World War I and World War II. He was a very important link between Pictorialism and what was called “*Neue Sehen*” or New Vision on the one hand, and between photography and film, on the other. Born to Polish immigrants in Strasbourg, then part of Germany, he came to photography only indirectly.

After receiving an education as a bank clerk in Zurich, he immigrated to the United States, and working part-time to make ends meet, eventually established himself as an actor in German-speaking theaters. In 1905, he published a book of aphorisms about free love, a fashionable theme amid the contemporary criticisms of bourgeois institutions. This was his only literary work. He learned photography with the help of his first wife, Emilie Bertha Rossbach, who came from a family of photographers.

Nevertheless, measured by the expectations of pictorial photography of that time, his technical skills were slight. In 1909 he gave up acting, and in 1910 he opened his own studio with his wife. His first published photography dates from the following year, appearing in Milwaukee, Wisconsin-based German-language newspapers. After 1911, at the latest, Lerski took part in one of the Photographers' Association of America conventions. It is uncertain whether he took a teaching position in photography in Austin, Texas, that the university offered him in 1914. In any case, he already had a reputation among the faculty. The influential critic of the time, Sadakichi Hartmann, emphasized the singular artificiality of Lerski's photographs that seemed to reveal a face "masked by mimicry."

In the early American years of his work, the term "Lerski pictures" gained currency. These photographs already show the stylistic characteristics that were to become typical of Lerski's output. In their overall qualities they conformed to the current standards of artistic photography, dominated by the soft-focus, expressive ideals of Pictorialism. But through the manner in which the subject is portrayed, Lerski created a distinct style, one achieved by chiaroscuro light effects and posed gestures, by use of a low vantage point to indicate pathos, making his works comparable to those of nineteenth century master Julia Margaret Cameron. Lerski paid particular attention to lighting, using a clever mixture of side and frontal illumination that he aimed with mirrors.

In 1915, Lerski returned to Germany. In the same year he had a one-man show, which was well received, at a Berlin publishing house, with one critic suggesting that Lerski might be a figure able to liberate photography from its increasingly hide-bound traditions. Even at this time it was apparent that he avoided traditional ways of printing and that the theatrical staging of his photographs was something not previously seen. Although he exhibited his photographs again the next year, Lerski then suddenly gave up still photography. In 1916, he found a position as director and cameraman of the photography and technical department of the newly founded WW Film Society of Berlin. The aesthetic of German expressionism, with its reliance on graphic effects, hard contrasts of light and shadow, and dramatic portrayals, suited him well. A press release from the first year that he worked with the film society praised the photographic treatment of the actors' faces as "uniquely specialized...with the entire treasure of his means and form of expression," which was brought out by Lerski's unusual lighting technique. Trade publications cited the

quality of his light staging, which Lerski continued to use after the WW Film Society broke up. Over the next few years he worked with screenwriter and poet Béla Balázs and director Berthold Viertel; a 1925 article in *Die Filmwoche* described him as artist, poet, and visionary of the camera.

After another four years of more or less successful film projects (most of which were directed toward a narrow group of intellectuals), Lerski returned to still photography. After 1929 his pictures of personalities from the Berlin art scene began appearing in *Vogue*, *Die Dame*, *Die neue Linie*, *Scherl's Magazin*, *Sport im Bild*, and *Die weite Welt*. Essays praising his earliest work also started to appear. Yet Lerski first secured his great fame as a portrait photographer for a project he worked on privately in his studio. Hiring off the street and from employment agencies, he photographed anonymous models, a practice which excited much attention after these pictures were published. Lerski was represented with these studies in 1929 at the world-famous Film und Foto exhibition. This was followed by a major exhibition of these works, *Everyday Heads*, in 1930, and a book of reproductions was published. Two museums had already purchased some of his prints.

Lerski's photographs presented a completely new project. He did not concern himself with conventional beauty, and photographed physiognomies because of their expressive intensity. The models' faces are photographed up close, tightly cropped, and often from below. Complicated lighting transformed the faces into vivid landscapes against a neutral backdrop. In the dramatically lit atmospheres, and quietly expressive expressions Lerski captured with the intent to produce an introspective, but noble, if not heroic, expression without any particularized psychological revelation; one can trace the influence of German films. Lerski represented not single individuals, but representatives of the collective. His method, however, was completely different from that of his contemporary August Sander, who photographed typical citizens he felt exemplified their professions or positions in society. Lerski portrayed people without any overt symbols or even intimations of their social positions. Only the "true" humanist potential was to come forth in his portraits. If ever the term "expressionistic" applied to photography, it applied to Helmar Lerski.

In his following project, Lerski further pursued his unique vision. In 1931, he worked in Palestine on *Document of the Jewish Race*, a photography series for which he had already secured a French publisher; he planned to have Albert Einstein write

the foreword. The work was supposed to show the “original Jewish type and its many branches” and included photographs of their “milieu,” although Lerski’s urban and landscape photography never achieved anything like the intensity of his portraiture. Of these, however, only a few ever made it to print; the book project was never completed. In 1932 Lerski immigrated with his second wife to Tel Aviv, where he continued his photography and also took portraits of Arabs. He also turned once again to film but without much success. In 1936, he began to work on a new photo project, *Metamorphosis Through Light*. Within three months he took 175 pictures of a single Jewish worker in the glaring sun, always with the aid of mirrors. By 1930 he had already conceived the idea for this work, which he would later consider his masterpiece. This project pushed to the limit the style that can be found in his earliest photographs and that he perfected in *Everyday Heads*: the transformation of the face into sculpture; the suppression of all physiognomic expression in the interest of pathos; and the attempt to convey mysterious meanings and character that reveal the sublime depths of the human soul. In 1937, Lerski showed a number of photographs in London, presenting them in a succession of projections from transparencies for five weeks—a very unusual form of presentation at the time. In Lerski’s exhibitions, the conceptually organized presentation of his works prevailed, more than with other photographers of classical modernism. In this respect, the projects *Everyday Heads* and *Metamorphosis Through Light* pointed to the future.

When World War II made working conditions difficult, Lerski reached back to older materials. In Jerusalem in 1941 he showed *Images of the Human Face*, which was based on his portraits of Jews and Arabs. From the negatives he enlarged individual details that produce a continuous concentration on the speaking aspects of the face. He had already set the stage for this project in an edition of the magazine *Die neue Linie*. In addition, he created portraits of workers and soldiers for the propaganda exhibition Fight and Work for the Jewish support fund Keren Hajesod. He also worked again in film. A number of his remaining photographic works share the same preoccupation with the representation of humanity; for example, he photographed a series of hands that he worked on in 1944 and a series of portraits of wooden puppets illuminated in expressionist lighting. After his return to Zurich in 1948, Lerski again gave up photography. Always an artistic loner, characteristic of the great independence of his style is that he was heralded as an artistic precursor in the exhibition *Subjektive Foto-*

*grafie 2* of 1955 by Otto Steinert, and at the same time enjoyed a reputation as a socially critical “humanist” in the then German Democratic Republic in East Germany, one of the few Western avant-garde artists to receive such high recognition. Lerski died in Zurich in 1956.

WOLFGANG BRUECKLE

*See also:* **History of Photography: Interwar Years; Lighting and Lighting Equipment; Modernism; Pictorialism; Portraiture**

### Biography

Born to Polish parents (birth name: Israel Schmuklerski) in Strasbourg, France, then part of Germany, February 18, 1871. Raised in Zurich, Switzerland, after 1876. Received Swiss citizenship, 1887. Moved to the United States, 1893. Worked as an actor in German-language theaters in Chicago, New York, and Milwaukee. Began learning photography from his wife Emilie Bertha Rossbach and established with her a studio, 1910. Photographs appeared at the yearly meetings of the Photographers’ Association of America, 1912–1914. Reputedly taught photography and German at the University of Texas, 1914–1915. Returned to Europe, 1915. Cameraman in many Berlin film studios, 1915–1929. Technical director of Schüfftan-Photography, Deutsche Spiegeltechnik GmbH (Ufa), 1925–1927. Managed a photography studio, 1928–1931. Photo and film work in Europe and the Near East, 1931–1932. Moved to Palestine; worked there as a cameraman and photographer, 1931. Occasional European travels, 1937–1939. Return to Zurich, 1948. Honorary member of the Palestine Professional Photographers’ Association, 1939. Died in Zurich, November 29, 1956.

### Individual Exhibitions

- 1915 *Portraits*; Galerie der Grafik-Verlag, Berlin, Germany
- 1930 *Köpfe des Alltags*; Kunstbibliothek, Berlin, Germany
- 1934 *Jewish Heads*; Massik Art Shop, Tel Aviv, Palestine
- 1936 *Dynamic Photography*; Divan Bookshop, Jerusalem, Palestine
- 1938 *Metamorphosis Through Light*; Academy Cinema, London, England
- 1941 *Thirty Years of Photographic Works*; Bezalel Jewish National Museum, Jerusalem, Palestine
- 1942 *Images of the Human Face*; Bezalel Jewish National Museum, Jerusalem, Palestine
- 1943 *Fight and Work*; Tel Aviv Museum, Tel Aviv, Palestine, and traveled through Palestine, to New York, Johannesburg, South Africa, and London
- 1945 *Human Hands*; Tel Aviv Museum, Tel Aviv, Palestine
- 1946 *75th Birthday Exhibition*; Mikra Studio, Jerusalem, Palestine
- 1948 *Verwandlungen durch Licht*; Kunstgewerbemuseum, Zurich, Switzerland
- 1951 *Helmar Lerski Photographien*; Schauspielhaus, Zurich, Switzerland
- 1955 *Photographies de Helmar Lerski*; Musée de l’Etat, Luxembourg
- 1958 *Bruder Mensch*; Staatliche Landesbildstelle, Hamburg, Germany

- 1961 *Der Mensch mein Bruder*; Paulskirche, Frankfurt am Main, Germany, and traveling  
 1982 *Helmar Lerski, Lichtbildner: Fotografien und Filme, 1910–1947*; Museum Folkwang, Essen, Germany, and traveled to Munich, Germany, and San Francisco, California

### Selected Group Exhibitions

- 1912 *Photographers Association of America 32nd Annual Convention*; St. Louis, Missouri, and Philadelphia, Pennsylvania  
 1913 *Salon of Photography*; Royal Watercolour Society Galleries, London, England  
 1914 *Salon of Photography*; Royal Watercolour Society Galleries, London, England  
 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königsbaulichtspiele, Stuttgart, Germany  
 1930 *Gezeichnet oder geknipst?*; Haus Reckendorf, Berlin, Germany  
 1931 *Die neue Fotografie*; Gewerbemuseum, Basel, Switzerland, and traveled through Switzerland  
 1932 *Exposition Internationale de la Photographie*; Palais des Beaux-Arts, Brussels, Belgium, and traveled through the Netherlands  
 1955 *Subjektive Fotografie 2*; Staatliche Schule für Kunst und Handwerk, Saarbrücken, Germany  
 1962 *Creative Photography, 1826 to the Present Day, from the Gernsheim Collection*; Landeshaus, Münster, Germany, and traveled through Germany and to Detroit, Michigan  
 1971 *Photo Eye of the 20s*; University of South Florida, Tampa, Florida, and traveled through the United States  
 1981 *Avant-Garde Photography in Germany, 1919–1939*; San Francisco Museum of Modern Art, San Francisco, California, and traveled through the United States  
 1994 *Photographische Perspektiven aus den Zwanziger Jahren*; Museum für Kunst und Gewerbe, Hamburg, Germany  
 1997 *Deutsche Fotografie: Macht eines Mediums 1870–1970*; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany

### Works

#### Photographs

- Eleonora von Mendelssohn, Schauspielerin*, 1927–1930  
*The Couturière*, 1929  
*Untitled*, c. 1930  
*Deutscher Arbeiter*, 1928–1931  
*Deutsche Hausgehilfin*, 1928–1931

#### Books

- Köpfe des Alltags, Unbekannte Menschen gesehen von Helmar Lerski*. Text by Curt Glaser. Berlin: Hermann Reckendorf Verlag, 1931.  
*Verwandlungen durch Licht/Metamorphosis Through Light*. Text by Andor Kraszna-Krausz, with the documentation of the panel discussion “*Metamorphosis as a Provocation*” from 1982, edited by Ute Eskildsen, Freren: Luca Verlag, 1982 (texts in German and English).

### Selected Films

- Opium: Die Sensation der Nerven* (Germany, 1919, dir.: Robert Reinert); *Nerven* (Germany, 1919, dir.: Robert Reinert); *Das Wachsfigurenkabinett* (Germany, 1924, dir.: Paul Leni); *Der heilige Berg* (Germany, 1926, dir.: Arnold Fanck); *Metropolis* (Germany, 1927, dir.: Fritz Lang); *Die Abenteuer eines Zehnmarkscheins, K 13513* (Germany, 1926, dir.: Berthold Viertel); *Sprengbagger 1919* (Germany, 1929, dir.: Carl Ludwig Achaz-Duisberg); *Avodah* (Palestine, 1935, dir.: Helmar Lerski); *Hebrew Melody* (Germany, produced 1934–1935, no premier date documented, dir.: Helmar Lerski); *Yaddei Hashe-mesh—Children of the Sun* (Palestine, produced 1939–1940, no production date documented, dir.: Helmar Lerski); *Amal* (Palestine, produced 1940, no production date documented, dir.: Helmar Lerski); *Kupat Cholim* (Palestine, produced 1940–1941, no production date documented, dir.: Helmar Lerski); *Labour Palestine?* (Palestine, produced 1941, no production date documented, dir.: Helmar Lerski); *Balaam's Story* (Palestine, 1946–1950, dir.: Helmar Lerski); *Adamah—Tomorrow Is a Wonderful Day* (Palestine, 1948, dir.: Helmar Lerski)

### Writings

- Lebt die Liebe!* With E. F. Ruedeusch. Berlin: Renaissance-Verlag, 1905. A collection of aphorisms.  
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 Viertel, Bertold. "Jüdische Köpfe." *Die Neue Weltbühne* 34 (1938).

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## DAVID LEVINTHAL

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### American

Since 1972, David Levinthal has photographed his collection of toy figures, models, and historical figurines, and this unique work has defined him as one of the leading postmodern artists in America. Levinthal uses Polaroid's instant SX-70 and mammoth 20 × 24-inch cameras to photograph his tabletop tableaux. The resulting images expose and critique cultural myths and stereotypes, particularly American cultural stereotypes around racism and sex, as well as historical events around which myth and stereotypes have grown, such as Nazism or the Holocaust. Like his contemporaries, Cindy Sherman, Barbara Kruger, and Laurie Simmons, Levinthal draws much of his inspiration and imagery from the myths and icons that appear in film noir, pulp novels, romance books, pin-up magazines, advertising, and television.

Levinthal exploits the veracity of the photographic medium to create images that question the nature of representation. His photographs of staged tableaux are a groundbreaking example of what many postmodern artists were doing in the late 1970s and 1980s—constructing and staging scenes for the camera. Critic A. D. Coleman referred to this working method as "the directorial mode," underscoring the idea the photographer controls every detail of the scene to be photographed. During these decades, many other artists including Sherrie Levine, Cindy Sherman, Sandy Skoglund, and Joel-Peter Witkin made images of elaborately staged subjects that evoke the feel of reality, because they are photographed in a straight documentary style, but are in fact photographic fictions of artificial moments.

Born in San Francisco on March 8, 1949, Levinthal grew up in a wealthy Jewish family. In 1966, he took a basic photography class his freshman year at Stanford's Free University in Palo Alto. He practiced the West Coast aesthetic of masters Edward Weston and Ansel Adams; he even studied the nude with Adams's contemporary Ruth Bernhard. Levinthal's early work of pinball players and storefronts in Santa Cruz and railway cars in Palo Alto reflect the street photography style popularized by Lee Friedlander and others in the 1960s. After graduating from Stanford with a degree in studio art in 1970, from 1971–1973, he pursued a master of fine art's degree in photography at Yale University, New Haven, Connecticut, where he explored his fascination with American popular culture. Initially, he made close-up photographs of M&M's and Chuckles candies and donuts, which garnered the attention of his instructor Walker Evans. By the winter of 1972, Levinthal had begun photographing toy soldiers engaged in battle on his linoleum floor.

What began as part of Levinthal's MFA thesis developed into a three-and-a-half year collaboration with his friend and fellow classmate Garry Trudeau, who went on to create the cartoon strip *Doonsbury*. This collaboration resulted in Levinthal's first photographic series and the publication of *Hitler Moves East: A Graphic Chronicle, 1941–1943* of 1977, with a text by Trudeau. Inspired by the war photographs of Robert Capa, Levinthal arranged toy soldiers in elaborate artificial settings—using potting soil, flour for snow, even fire—to recreate the Eastern Front and Hitler's invasion of Russia. He photographed with a Rolle SL-66 camera and sepia toned the grainy black-and-

white Kodalith paper to convey the gritty feel of war. To underscore the artificiality of his simulated tableaux, Levinthal employed what would become his hallmark techniques of ambiguous space, dramatic lighting, exaggerated blur, and selective focus to obscure the boundaries between reality and artifice. *Hitler Moves East* is considered a classic and an early example of a postmodern photography book, which influenced others such as Sherrie Levine, who also photographed with toy figures, and Cindy Sherman to stage tableaux and fabricated fictions in their own work.

After graduating from Yale, Levinthal taught at a succession of colleges including the University of Nevada, Las Vegas, 1975–1976. Despite the critical acclaim of *Hitler Moves East*, he felt uncertain about his artistic career and returned to school in 1981 to earn a Management Science degree from the Massachusetts Institute of Technology, Cambridge, Massachusetts. In 1982, he co-founded New Venture, a public relations firm in Menlo Park, California. In 1983, having established financial security, he sold his business, moved to New York City, and was immediately included, along with postmodern photographers James Casebere, Sarah Charlesworth, Laurie Simmons, and others, in his first group exhibition, *In Plato's Cave*, at the prominent Marlborough Gallery.

Inspired by the paintings of Edward Hopper and film noir, between 1984–1986 he produced *Modern Romance*. Working in the tradition of Lucas Samaras, Levinthal used the instant SX-70 Polaroid camera for the first time and created voyeuristic photographs of figures in bedrooms, diners, and on street corners. He also transmitted the scenes to television via video and made photographs of the scenes on the TV screen. During 1987–1989, Levinthal used the mammoth 20 × 24-inch Polaroid instant camera for the first time to photograph *The Wild West*. Inspired by the Western movies and television shows he grew up with, this series depicts tiny plastic cowboys and Indians in saloons and on horses to address stereotypes and frontier myths. Resembling film stills, his new photographic format monumentalized the tiny toy figures, promoted shallow depth of field, and created ambiguous scale.

Seduction and sex pervade Levinthal's subsequent bodies of work. For *American Beauties* (1989–1990), he posed voluptuous plastic pin-up girls in bikinis on a beach of white sand but lends an ominous twist to these 1950s glamour girls as they pose against a menacing black sky. Levinthal goes to sexual extremes in *Desire* (1990–1991) to critique the stereotyping of women as submissive

sex objects. His use of heavy blur obscures explicit detail, but the plastic Caucasian sex dolls from a Japanese mail order catalog wear black leather, red stilettos, and are blindfolded and bound for S&M. The title of his *XXX* series (2000–2001) signals the adult nature of his photographs of scantily clad and nude women posing like porn stars and strippers. Photographed with the 20 × 24-inch Polaroid camera, the 12-inch plastic dolls look almost life-like in their pornographic presentation, but they are representations of male fantasies and comment on sexual stereotypes.

During the 1990s, Levinthal created his most controversial work by examining the Holocaust and racism. For *Mein Kampf* (1993–1994) he composed figures of SS officers, Hitler, and nude concentration camp victims in chilling scenarios that retell the brutality and horror of the Holocaust. Even more controversial was his series *Blackface* (1995–1996). Levinthal photographed his extensive collection of black memorabilia, household objects such as mammy cookie jars, lawn jockeys, and Little Black Sambo figurines that stereotype African Americans. For *Blackface*, he avoided blur and used the clarity of the 20 × 24-inch Polaroid camera to photograph these small racial objects in extreme close-up. *Blackface* was to be exhibited at the Institute of Contemporary Art in Philadelphia in 1996, but the institution cancelled the exhibition. Critics of the day questioned whether Levinthal was being complicit or critiquing stereotypes in his *Blackface* series. His other series include: *Die Nibelungen* (1993), *Barbie* (1998–1999, 20 × 24-inch Polaroid), *Netsuke* (2002, SX-70 camera); and *Baseball* (2003, 20-by-24-inch Polaroid).

Levinthal exhibits in museums and galleries internationally, and his work is in the collections of leading museums around the world. Levinthal also produces commercial photographs for Exposure NY's clients such as Absolut Vodka, IBM, *The New York Times Magazine*, *Men's Journal*, *GQ*, *Entertainment Weekly*, *Playboy*, and *Wired* magazines.

ELIZABETH K. WHITING

**See also:** Capa, Robert; Constructed Reality; History of Photography: the 1980s; Instant Photography; Kruger, Barbara; Polaroid Corporation; Postmodernism; Representation; Representation and Gender; Representation and Race; Sherman, Cindy

### Biography

Born in San Francisco, California, 8 March 1949.  
Attended Stanford University, Palo Alto, California,

A.B. in studio art, 1970; Yale University, New Haven, Connecticut, M.F.A. in photography, 1973; Massachusetts Institute of Technology, Cambridge, Massachusetts, S.M. in management science, 1981. Instructor of photography at the University of Nevada, 1975–1976. Became associated with Janet Borden Gallery, New York, 1987. Received Polaroid Corporation Artist Support Grants, 1987–1989; National Endowment for the Arts, Visual Artists Fellowship, 1990–1991; John Simon Guggenheim Foundation Fellowship, 1995; Prix du Livre de Photographie, Le Prix du Livre-Images, les Rencontres, Arles, France, 1997. Resides in New York, New York.

### Selected Individual Exhibitions

- 1977 Carpenter Center of Visual Arts; Harvard University, Cambridge, Massachusetts  
*Hitler Moves East: A Graphic Chronicle, 1941–44*; California Institute for the Arts, Valencia, California
- 1977 International Museum of Photography; George Eastman House, Rochester, New York
- 1985 *Modern Romance*; Founders Gallery, University of California, San Diego, California
- 1986 Laurence Miller Gallery; New York, New York  
 Clarence Kennedy Gallery; Polaroid Corporation, Cambridge, Massachusetts
- 1987 University Art Museum; California State University, Long Beach, California  
*Desire*; Laurence Miller Gallery, New York, New York
- 1993 The Friends of Photography; Ansel Adams Center, San Francisco, California  
*Die Nibelungen*; The Vienna State Opera and Galerie H.S. Steinek, Vienna, Austria  
*The Wild West*; Gene Autry Western Heritage Museum, Los Angeles, California, Southeastern Center for Contemporary Art; Winston-Salem, North Carolina, Pastrays Gallery; Yokohama, Japan
- 1994 Center for Creative Photography; Tucson, Arizona  
 The Photographers' Gallery; London, England  
 Bibliothèque nationale de France; Paris, France
- 1995 University Art Gallery; University of New Mexico, Albuquerque, New Mexico
- 1997 *David Levinthal: 1975–1996*; International Center of Photography, New York, New York  
*Playing with History*; Corcoran Gallery of Art, Washington, D.C.  
 Philadelphia Museum of Judaica; Philadelphia, Pennsylvania  
 Holocaust Museum; Houston, Texas
- 1999 *Girlfrind! The Barbie Sessions*; San Jose Museum, San Jose, California, and traveling to Norton Museum of Art, West Palm Beach, Florida; The Museum at the Fashion Institute of Technology, New York, New York; Salina Art Center, Salina, Kansas; Birmingham Museum of Art, Birmingham, Alabama; South Carolina State Museum, Columbia, South Carolina  
*XXX: New Photographs*; Baldwin Gallery, Aspen, Colorado
- 2001 *Small Wonders: World in a Box*; Detroit Institute of Art, Detroit, Michigan
- 2002 *David Levinthal: Disquieting Tales from Toyland*; Asheville Art Museum, Asheville, North Carolina  
*Blackface*; Alexandria Museum of African American Culture, Alexandria, Virginia

### Selected Group Exhibitions

- 1983 *In Plato's Cave*; Marlborough Gallery, New York, New York
- 1985 BC Space; Laguna Beach, California
- 1986 *Signs of the Real*; White Columns, New York, New York
- 1987 *Avant-Garde in the Eighties*; Los Angeles County Museum of Art, Los Angeles, California  
*Fabrications*; International Center of Photography, New York, New York
- 1988 *The Constructed Image II*; Jones Troyer Gallery, Washington, D.C.
- 1989 *Surrogate Selves: David Levinthal, Cindy Sherman, Laurie Simmons*; Corcoran Gallery of Art, Washington, D.C.  
*Photography of Invention: American Pictures of the 1980s*; National Museum of American Art, Smithsonian Institution, Washington, D.C., and traveling  
*Theatergarten Bestiarium*; The Institute of Contemporary Art, P.S.1 Museum, New York
- 1990 *Rethinking American Myths*; Atrium Gallery, University of Connecticut, Storrs, Connecticut  
*Devil on the Stairs*; Institute of Contemporary Art, Philadelphia, Pennsylvania; Newport Harbor Museum, Newport Beach, California  
*Des Vessies et des Lanternes*; La Botanique, Brussels, Belgium; Palais de Tokyo, Paris, France
- 1991 *More than One Photography*; Museum of Modern Art, New York  
*Interpreting the American Dream*; (James Casebere, David Levinthal, Richard Ross), Galerie Eugen Lendl, Graz, Austria
- 1992 *American Made: The New Still Life*; Iestan Museum of Art, Tokyo, Japan
- 1995 *Edward Hopper and the American Imagination*; Whitney Museum of American Art, New York, New York  
*Representations of Auschwitz: 50 Years of Photographs, Paintings, and Graphics*; Auschwitz-Birkenau State Museum, Oswiecim, Poland  
*Taking Pictures: People Speak About the Photographs That Speak to Them*; 2International Center of Photography, Midtown, New York, and traveling to The Friends of Photography, San Francisco, California; Washington Project for the Arts, Washington, D.C.; High Museum of Art, Atlanta, Georgia; Milwaukee Art Museum, Milwaukee, Wisconsin; Los Angeles County Museum of Art, Los Angeles, California; Minneapolis Institute of Art, Minneapolis, Minnesota; Fine Arts Gallery, Vanderbilt University, Nashville, Tennessee; Center for Creative Photography, Tucson, Arizona; Louisiana Art and Science Center, Baton Rouge, Louisiana
- 1996 *The Imaginary Real*; The Museum of Fine Arts, Houston, Texas  
*Prospect 96*; Schirn Kunsthalle, Frankfurt, Germany
- 1997 *Devoir de Mémoire*; Rencontres Internationales de la Photographie, Arles, France  
*Making it Real*; Independent Curators Incorporated, New York, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, and traveling to: Reykjavik Municipal Art Museum, Reykjavik, Iceland; Portland Museum of Art, Portland, Maine; Bayly Art Museum, Charlottesville, Virginia; Bakalar Gallery, Boston, Massachusetts; and Emerson Gallery, Clinton, New Jersey
- 1999 *Images for an Age: Art and History at the Center for Creative Photography*; The University of Arizona, Tucson, Arizona  
*MoMA 2000: Open Ends*; Museum of Modern Art, New York, New York



David Levinthal, *Untitled*, from the *Wild West* series, 1988, Polaroid Polacolor ER Land Film, 20 × 24". Original in color.  
[David Levinthal, courtesy Baldwin Gallery, Aspen, Colorado]

- American Perspectives: Photographs from the Polaroid Collection*; Tokyo Metropolitan Museum of Photography, Tokyo, Japan
- Made in California, 1900–2000*; Los Angeles County Museum, Los Angeles, California
- 2001 *Diabolical Beauty*; Santa Barbara Contemporary Arts Forum, Santa Barbara, California
- True Fictions*; Museum Bad Arolsen, Kassel, Germany
- Toying with Reality*; Houston Center for Photography, Houston, Texas
- Nazi, 1933–1999*; Patrimoine Photographique, Hôtel Sully, Paris, France
- 2002 *Contemporary American Photography 1970–2000*; Samsung Museum of Modern Art, Seoul, Korea
- New Visions of the American West*; Nassau County Museum of Art, New York
- . *XXX*. Interview by Cecilia Anderson. Paris: Galerie Xippas, 2000.
- . *Blackface*. Essay by Manthia Diawara. New Mexico: Arena Editions, 1999.
- . *Mein Kampf*. Essay by James E. Young, introduction by Roger Rosenblatt, afterward by Garry Trudeau. Santa Fe, NM: Twin Palms Publishers, 1998.
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- Levinthal, David, and Garry Trudeau. *Hitler Moves East: A Graphic Chronicle, 1941–1943*. New York: Sheed, Andrews & McMeel, 1977.

### Selected Works

- Hitler Moves East*, 1975–1977
- Modern Romance*, 1984–1986
- The Wild West*, 1987–1989
- American Beauties*, 1989–1990
- Mein Kampf*, 1993–1994
- Blackface*, 1995–1998

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- . *David Levinthal: Modern Romance*. Essay by Eugenia Parry. Los Angeles: St. Ann's Press, 2001.

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# CLAUDE LÉVI-STRAUSS

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## French

Claude Lévi-Strauss was born in Belgium and educated in France. By the mid-1930s, he was beginning to develop a whole new approach to the study of what were then termed primitive cultures. Based on his studies of these cultures, many of which enjoyed very little contact with the modern world, he was also advancing interesting theories regarding kinship configurations. Lévi-Strauss would eventually become known as the father of “structural anthropology,” and would join the elite European and American intellectual circles. He held a distinguished post at the University of Paris, counting Roland Barthes, philosopher Michel Foucault, and influential psychoanalyst Jacques Lacan

among his colleagues. For Lévi-Strauss structural analysis was a methodology to discern universal human truths that transcended historical time, and he published numerous anthropological tracts that put forth his influential views: *Tristes Tropiques*; *The Savage Mind* and *The Raw and the Cooked: Mythologies*. As a hobby, and also as a way of documenting his work, Lévi-Strauss began photographing the various tribes with whom he interacted. To illustrate certain points, Lévi-Strauss included some of these photographs in his publications. However, it was not until 1994, with the publication of his photographic memoir, *Saudades Do Brasil* (nostalgia for Brazil), that Lévi-Strauss made his most significant contribution to the field of photography.

Lévi-Strauss rarely discussed the role of photography in his observation of indigenous cultures. In *The View From Afar*, Lévi-Strauss does discuss the power of photography as an artistic expression, particularly as it relates to the art of painting. In a lengthy passage, Lévi-Strauss elucidates the limitations of photography:

The primary role of art is to sift and arrange the profuse information that the outer world is constantly sending out to assail the sensory organs. By omitting some data, by amplifying or reducing other data...the painter introduces into the multitude of information a coherence... Can it be said that photographers do the same thing? To do so would be to overlook the fact that the physical and mechanical constraints of the camera, the chemical constraints of the sensitive film, the subjects possible, the angle of view, and the lighting, allow the photographer only a very restricted freedom compared with the artist's practically unlimited freedom of eye and hand.

(Lévi-Strauss 248–249)

The limitations of photography do not presuppose the uselessness of the medium, however. Even though the ability to manipulate film is not as great, Lévi-Strauss identified the ability of photography to “capture reality,” perhaps more than any other art form. As he later concludes, photography is more objective than other art forms.

Lévi-Strauss felt that photography had a use above and beyond art, however; he believed that the medium provided a valuable supplement to field observation. During his long career, Lévi-Strauss observed many cultures on five different continents. In an attempt to augment his writing, to make the culture “come alive” for the reader, he would sometimes include photographs when describing a tribe. However, Lévi-Strauss recognized that this form of documentation was, in one sense, reliant upon time and place. As he states in his introduction to *Saudades Do Brasil*:

My negatives are not a miraculously preserved, tangible part of experiences that once engaged all my senses...they are merely their indices—indices of people, of landscapes, and of events that I am still aware of having seen and known, but after such a long time I no longer always remember where or when. These photographic documents prove to me that they did exist, but they do not evoke them for me or bring them materially back to life.

(Lévi-Strauss 1995)

Photographs are no substitute for actual observation, and their inclusion in anthropology must therefore be supplemental, a powerful representation of reality, but a representation nonetheless.

The 180 photographs included in *Saudades Do Brasil* date from the mid- to late-1930s, when the anthropologist made several expeditions to various tribes in the Mato Grosso region of the Amazon. Even though they date from different expeditions and involve different tribes, the set-up of the collection suggests a single expedition starting in Sao Paulo and moving into some of the most remote locations in Amazonia. The Sao Paulo photographs suggest a modern, frenetic city, with cars crowding wide boulevards and people hustling down busy streets. Famous for his studies of “primitive” peoples, in this section Lévi-Strauss turns his eye on the development of mechanization and commercialism in a previously agrarian society. The compilation quickly moves on to more outlying territories; however, even as the horse begins to replace the car in these photographs, there is still evidence of rapid change in these formerly inaccessible locations. The roads in these photographs are all dirt, but they are well-maintained and broad enough for vehicular traffic. The towns have a more primitive look, but in one photograph electrical lines can be seen running to one of the buildings. At this point the compilation enters a third section, as Lévi-Strauss chronicles his visits to the remote Caduveo, Bororo, and Nambikwara tribes. Some of these photographs may be recognized from his other works, but nowhere else had he published such an impressive collection. Lévi-Strauss paints a vivid portrait of traditional and relatively unspoiled tribal life in the Amazon. His camera focuses on all areas of cultural practice, including photographs of subjects fishing, dancing, cooking, eating, grooming, and engaging in strength rituals. He also includes photographs involving native dress, face decoration, and traditional weapons.

Immediately apparent in *Saudades Do Brasil* is the lack of posed subjects. True, there are quite a few close-ups in the collection; however, all of these illustrate some aspect of ornamentation, such as a nasal feather labret or a facial tattoo. Other than these, the other photographs in the collection appear spontaneous, with the subjects going about their daily routines of work, rest, and play. This approach to photography manifests the anthropologist's goal of non-interference. But this compilation is more than just a memoir of peoples from the past, it also represents a new argument by Lévi-Strauss, one which he broaches in his introduction, but really advances through his use of visual images. Lévi-Strauss laments the disappearance of these cultures, and identifies as the culprit the institution of European economic models and the sub-

sequent population explosion. *Saudades Do Brasil* thus acts as a warning, a retrospective on several cultures nearing extinction.

Lévi-Strauss's contributions as an anthropologist and philosopher, however, have had a greater impact on contemporary art and photography than his use of the medium. His ideas have informed Structuralism, which became an essential ingredient in the development of photographic theory in the 1960s and 1970s. Various observations he made, such as "the decision that everything must be taken into account facilitates the creation of an image bank," have been starting points for numerous contemporary artists, including the seminal sculptor and theorist Robert Smithson.

ANDREW HOWE

**See also: Barthes, Roland; Deconstruction; Discursive Spaces; Documentary Photography; Image Theory; Ideology; Representation and Gender; Social Representation; Visual Anthropology**

## Biography

Born in Brussels, Belgium, 28 November 1908. Attended the University of Paris, 1927–1932 (studied philosophy and law). Taught secondary school; member of Sartre's intellectual circle; Professor of Sociology at University of Sao Paulo, 1934–1937; visiting professor at the New School for Social Research, New York, 1941–1945; Director of Studies at École Pratiques Hautes, University of Paris, 1950–1974; appointed Chair of Social Anthropology, College de France, 1959.

## Selected Works

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- . *Tristes Tropiques*. Trans. John Russell. New York: Basic Books, 1961.
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# HELEN LEVITT

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## American

Perhaps best known for her photographs of children at play on the street corners of New York City, Helen Levitt also made a career out of documenting the social conditions of urban America. Her photographs are striking, dramatic events that tell stories through their captured moments, weaving context into her subjects deftly and subtly. Her collaboration with author James Agee produced some of the mid-century's most striking documentary films, and one book, *A Way of Seeing*. Agee himself admired Levitt's photos very much, describing them as almost a work of literature:

At least a dozen of Helen Levitt's photographs seem to me as beautiful, perceptive, satisfying, and enduring as any lyrical work that I know. In their general quality and coherence, moreover, the photographs as a whole body, as a book, seem to me to combine into a unified view of the world, an uninsistent but irrefutable manifesto of a way of seeing, and in a gentle and wholly unpretentious way, a major poetic work.

Levitt was born in 1918 in the city that she would later document so passionately. After leaving an unsatisfactory stint at school, Levitt began to work for a commercial photographer and teach herself the basic photographic techniques. But, in 1935, Levitt became so impressed by the images of Henri Cartier-Bresson at the exhibition *Documentary and Anti-Graphic* (which also included work by Walker Evans and Manuel Álvarez Bravo) that she bought the same Leica camera that Cartier-Bresson photographed with. Soon after, Helen Levitt met Cartier-Bresson and began to do simple pictures with the basic, 35-mm camera. Levitt's subjects were mostly poor children in New York City, and through techniques she learned from Cartier-Bresson, she captured them unobtrusively. With her right-angle viewfinder, Levitt remained as much on the periphery of her scenes as possible. Those early pictures, which would have been considered in the same tradition of "street photographs" by Walker Evans and Ben Shahn, were instrumental in creating Helen Levitt's style. Evans was, in particular, a huge influ-

ence on Levitt's own photographs. Like Evans, Helen Levitt wanted to remain a bodiless eye, on the edge of her subject's periphery, so that her photographs had an authentic and unrehearsed style.

It was, in fact, her meeting with Walker Evans that fueled the majority of Levitt's career. As her mentor, Evans introduced the young Levitt to his then-collaborator, James Agee, who later would become both her collaborator and strongest admirer. Through her study under Evans, Levitt honed her craft, and created a distinct style that borrowed her mentor's own detached indifference. This style is most clearly evident in her first major photographic collection of her trip to Mexico City with Alma and Joel Agee, James Agee's wife and infant son. Her photographs in Mexico recall Walker Evans's own photographs in *The Crime of Cuba*; though Levitt frequently chose children as her subjects, the photographs of Mexico City are darker and more bleak than any she had taken in New York City. Many of them focused on the rural poor and their stifling living conditions and inadequate surroundings. Many of her Mexico City portraits contain a cinematic movement, captured through several photographs taken in rapid succession. And like Evans's photographs of Cuba, Levitt stopped short of making any absolute political statement, deciding instead to nestle her commentary in ambiguous vessels.

The subtle detail and clarity of her subjects won Levitt her first solo exhibition at the Museum of Modern Art in 1943, a following photography fellowship, and a great reputation in the growing photographic community. Her photographs began to appear with regularity in popular magazines and photo journals of the time alongside her mentors and colleagues, Walker Evans, Ben Shahn, and Margaret Bourke-White. After her return from Mexico City, Agee and Levitt began a lengthy and productive collaboration together. Both artists believed in the power of the ordinary, in the poetry hidden within the mundane world, and their association reflected it. Together, they produced a short book, *A Way of Seeing*, as well as two critically acclaimed documentary films, *The Quiet One* and *In The Streets*. In the academy-award nominated *The Quiet One*, Agee performed the narration for Levitt's film about an emotionally disturbed African American student at a reform school, while the *In The Streets* documented the urban life in the streets of East Harlem in the 1940s.

Her focus on film kept her away from photography for the majority of the next decade, though she briefly studied at the Art Students League in New York, and became interested in the method and production of color photography. She returned to

the streets of New York and began, again, to document them through the new color medium she had studied. She was awarded a Guggenheim Fellowship for her efforts and produced a show at the Museum of Modern Art. Unfortunately, the master slides from Levitt's show were stolen from the museum and have yet to be recovered.

Levitt still works and lives in the city she helped to document. A retrospective of her photographs of New York from 1937–1945 was displayed at the Laurence Miller Gallery, and countless people have recently re-discovered the beauty and lyrical simplicity of Helen Levitt. Within the group of 1930s documentary photographers, Helen Levitt stands as a chronicler of the quiet, undiscovered subjects, the overlooked beauty of the mundane. Her photographs of children translate their play into a visceral, shared language. Unlike many of the photographs of the century, Levitt's work makes no overt political statement; her subjects are captured just as they are, without commentary or dialogue with their audience. In fact, through her photographs, an audience loses its identity, becomes the transparent eye of the camera lens and discovers her shared way of seeing.

ANDY CRANK

*See also:* **Bourke-White, Margaret; Bravo, Manuel Álvarez; Evans, Walker; Shahn, Ben; Street Photography**

### Biography

Born in Brooklyn, New York, 1918. Photography Fellowship, Museum of Modern Art, 1946; Guggenheim Fellowship, 1959, 1960; Ford Foundation Fellowship, 1964; New York State Council on the Arts Creative Artist's Grant, 1974; National Endowment for the Arts Photography Fellowship, 1976; John Simon Guggenheim Memorial Fellowship, 1981; Friends of Photography Peer Award for Distinguished Career in Photography, 1987; Outstanding Achievement in Humanistic Photography, 1997; Master of Photography Award, 1997.

### Selected Individual Exhibitions

1943 *Photographs of Children*; Museum of Modern Art, New York  
 1992 *Helen Levitt*; San Francisco Museum of Modern Art, San Francisco, California  
 1994 *Helen Levitt: Fotografias*; Diputacion Provincial, Granada, Spain  
 1995 *Helen Levitt: Old, New, and Seldom Seen*; Laurence Miller Gallery, New York, New York  
 1997 *Mexico City*; Center for Creative Photography, Tucson, Arizona  
*Crosstown*; International Center of Photography, New York, New York  
*Helen Levitt: Vintage New York, 1937–1945*; Laurence Miller Gallery, New York, New York

**Selected Group Exhibitions**

- 1952 *Helen Levitt and Frederick Sommer*; Institute of Design, Chicago, Illinois
- 1955 *The Family of Man*; Museum of Modern Art, New York, New York
- 1976 *One Hundred Master Photographs*; Museum of Modern Art, New York, New York
- 1978 *New Standpoints: Photography 1940–1955*; Museum of Modern Art, New York, New York
- 1982 *Color as Form*; George Eastman House, International Museum of Photography, Rochester, New York
- 1985 *The New York School: Photography 1935–1963, Parts I and II*; Corcoran Gallery of Art, Washington D.C.
- 1986 *Photographs from the Permanent Collection*; Metropolitan Museum of Art, New York, New York
- 1988 *Convulsive Beauty*; Whitney Museum of American Art, New York, New York
- 1989 *On the Art of Fixing a Shadow*; National Gallery of Art, Washington, D.C.
- Photography Until Now*; Museum of Modern Art, New York, New York
- 1995 *American Photography, 1890–1965*; Museum of Modern Art, New York, New York
- 2000 *Reflections in a Glass Eye: Works from the International Center of Photography Collection*; Inter-

national Center of Photography, New York, New York

**Selected Works**

- The Quiet One* (film), 1949
- In The Street* (film), 1952
- A Way of Seeing*, 1965
- Photographers on Photographers*, 1966
- In the Street: Chalk Drawings and Messages, New York City, 1938–1948*, 1987
- Helen Levitt: Mexico City*, 1997
- Crosstown*, 2001

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- Phillips, Sandra S. *Helen Levitt*. San Francisco, CA: San Francisco Museum of Modern Art, 1991.
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- Strauss, David Levi. "Helen Levitt." *Artforum International* vol. 36 (Oct. 1997): 97.



Helen Levitt, *Three Kids in Masks on Stoop, NYC*, 1940, Gelatin Silver Print.  
[Courtesy Fraenkel Gallery, San Francisco]

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## JULIEN LEVY

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### American

Julien Levy opened his first art gallery in the depths of the Great Depression in the autumn of 1931. As a student at Harvard University, Levy had been among a talented group of young men including Alfred Barr and Arthur Everett “Chick” Austin, who were to become pioneering curators of modern art, who had studied art history with Paul Sachs, and who would go on to be among the most important catalysts for introducing modern art to the United States. Levy met the artist Marcel Duchamp when his father purchased a Brancusi sculpture and the two sailed for Paris together in 1927. Soon after his arrival he met the poet Mina Loy and her daughter Joella, and during his time in Paris, Levy socialized within an art world that included patron of the arts and collector Peggy Guggenheim, photographers Man Ray, Berenice Abbott, and Eugène Atget, and writer Gertrude Stein. Levy imagined the possibility of capturing this energy and aesthetic talent for New York—he married Joella Loy and after the young couple returned to Manhattan, Mina Loy would remain Levy’s artistic mentor and professional link to the Paris art scene.

After working for a few years at the Weyhe Gallery, under the direction of print collector Carl Zigrosser, Levy opened the Julien Levy Gallery at 602 Madison Avenue at 57th Street, on 2 November 1931. His first exhibition was meant as a tribute to a man he considered one of his spiritual godfathers, Alfred Stieglitz. During the 1930s, Stieglitz ran his own gallery called An American Place. Levy sought a loan of photographs from Stieglitz for his opening show, but the elder photographer declined, suggesting instead that Levy mount and frame a selection of photogravures from issues of *Camera Work* magazine. Levy’s retrospective of American photography featured the best of Pictorialist and early Straight photography with work by Stieglitz, Edward Steichen, Paul Strand, Gertrude Käsebier, Clarence White, Anne W. Brigman, and Charles Sheeler, as well as nineteenth-century images by Civil War photographer and portraitist Mathew Brady. Stieglitz’s response to Levy’s initial overtures of collaboration suggests his initially skeptical

attitude to the younger dealer’s efforts to promote photography. However, the two men remained in contact over the next decade, with Levy often visiting Stieglitz at An American Place to share meals, discuss art, and look at photographs together.

One of Levy’s most lasting contributions to the history of photography developed from his friendship with Man Ray and Berenice Abbott in Paris. Abbott had befriended the elderly photographer Eugène Atget, and took Levy to his studio where Levy bought a large number of Atget’s prints. When Atget died in 1927, Abbott rescued the vast number of negatives and prints in his studio and with the financial help of Levy, sought to promote Atget’s remarkable archive of material. Back in New York, Levy mounted an exhibition of Atget’s work at the Weyhe Gallery, and then included Atget in several exhibitions at the Julien Levy Gallery. Levy promoted Atget’s work to his friend Alfred Barr at the new Museum of Modern Art, but the museum was not yet ready to accept photographs into the collection. Levy’s patience with the project to support Atget’s archive grew thin, but Abbott’s tireless efforts over the next several decades eventually resulted in the purchase of the Atget Archive by the Museum of Modern Art in 1969, and Levy reaped the financial proceeds of half the sale.

The Julien Levy Gallery is best known in art history as the space where a U.S. audience first encountered Surrealism, and although Levy’s keen eye and willingness to take aesthetic risks made artists such as Dorothea Tanning, Salvador Dali, Max Ernst, and Joseph Cornell standard fare in his exhibition seasons, Levy never abandoned his deep commitment to promoting photography as a fine art. During the two decades that Levy ran his gallery, he presented a wide range of solo and group photography exhibitions, exploring themes such as the tradition of portrait photography, and drawing important connections between European and American photographers. Henri Cartier-Bresson had his first solo exhibition at the Gallery in 1933, and Lee Miller had her only solo show during her lifetime at the Gallery the same year. Man Ray had his first solo show in New York in April 1932. Walker Evans, known now as a quintessentially



Julien Levy, Frida Kahlo (With Fingers on Cheek Smoking).  
[Philadelphia Museum of Art: The Lynne and Harold Honickman Gift of the Julien Levy  
Collection, 2001]

“American” photographer, was included in several exhibitions at the Levy Gallery during the 1930s, suggesting an association with European and surrealist tendencies relatively unexpected in his career. Other photographers shown at the Julien Levy Gallery included George Platt Lynes, Manuel Álvarez Bravo, André Kertész, László Moholy-Nagy, Brett Weston, David Hare, and nineteenth-century masters Nadar and Julia Margaret Cameron. Perhaps taking a cue from his mentor Stieglitz, Levy often presented photography with other media, which enriched and complicated viewers’ understanding of the representational mode of photography.

The Julien Levy Gallery closed at its final location at 42 East Fifty-Seventh Street in April 1949. Unfortunately, there is no permanent archive of Levy’s collection or his work as gallery owner, dealer, and promoter of Surrealism. However, his large collection of photographs was purchased by the Art Institute of Chicago in the 1970s and was featured in an exhibition at that museum in 1976. The Julien Levy Collection at the Art Institute of Chicago continues to be an essential

resource for understanding the growth of American and European photography in the mid-twentieth century.

M. RACHEL ARAUZ

*See also:* **Abbott, Berenice; An American Place; Archives; Art Institute of Chicago; Atget, Eugène; Bravo, Manuel Álvarez; Cartier-Bresson, Henri; Evans, Walker; Galleries; History of Photography: Interwar Years; Käsebier, Gertrude; Kertész, André; Man Ray; Miller, Lee; Modernism; Moholy-Nagy, László; Museum of Modern Art; Platt Lynes, George; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; Surrealism; White, Clarence**

#### Further Reading

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## ALEXANDER LIBERMAN

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### American

“Photography is not art”—these are the words of photographer, publishing executive, writer, painter, and sculptor Alexander Liberman. Art or no, from the time he received a vest-pocket Kodak as a gift from his father at the age of eight, photography would have a decisive influence on his life. Liberman had an immense sense of documentary purpose and fervently recorded his family, social circle, and travels. Later, his appreciation for a photograph’s straightforwardness and spontaneity would reinvent fashion photography.

Alexander Liberman was born in Kiev, Russia, in 1912 to an upper-class family. In 1917, he moved to Moscow where his father, a timber merchant and economist, advised Vladimir Lenin and his mother founded the first state children’s theatre, which became a showcase for Constructivist costume and set design. Liberman’s mother had always hoped he would become a painter and encouraged him to use

his artistic talent to design sets for the theatre. Unfortunately, it was closed after she refused to adapt *Treasure Island* to the ideologies of the new Soviet republic.

In 1921, Liberman was sent to live with friends in England. Three years later, he joined his parents in Paris, France, where he attended the exclusive Ecole des Roches and received a degree in Philosophy and Mathematics from the Sorbonne in 1930. While in Paris, he became acquainted with many artists—especially Russian émigrés such as Marc Chagall. In 1931, he began to study painting with André Lhote and architecture with Auguste Perret at the Ecole Spéciale. He then transferred to the architecture program at the Ecole des Beaux-Arts and accepted a part-time job with noted artist and designer Cassandre.

After he withdrew from his studies, the progressive editor Lucien Vogel asked him to join the staff of *Vu*, one of the first photographically illustrated magazines, where he worked as art director and

later managing editor. At *Vu*, he became known for his innovative photomontage covers that recalled Russian Constructivism, and he also met photographers Henri Cartier-Bresson, Brassai, and André Kertész. In 1936, Liberman left the publication to devote himself to painting.

Shortly after Germany invaded France, Liberman escaped to New York where his parents and several acquaintances had already settled. The year was 1941, and Lucien Vogel was already working for Condé Nast and convinced him to hire Liberman at *Vogue*. Although the art director initially dismissed him, Liberman was rehired by Nast himself who was impressed with his gold medal for magazine design from the 1937 International Exposition in Paris. Liberman began designing covers for *Vogue* and was promoted to art director in 1943. He would go on to become editorial director of Condé Nast Publications in 1962, a post he would hold for over 30 years.

In the early 1940s, Liberman stopped painting as he settled into his new life in the United States. His mother reacquainted him with many artists in exile whom they had known in France such as Fernand Léger and Marc Chagall, and he began commissioning illustrations for *Vogue* from artists he admired, including Salvador Dalí, Joseph Cornell, and Marcel Duchamp.

Liberman's acknowledgement of the shift in social attitudes during World War II would have a profound influence on *Vogue* and all of fashion photography. He felt that the new era deserved less whimsical images of women and more candid, original fashion reportage. Liberman highly respected the work of Edward Steichen and his ability to capture the true essence of his subjects. He sought to set a new standard—just as Steichen had revolutionized photography at Condé Nast Publications years earlier. For that reason, he recruited photographers with gritty documentary and experimental sensibilities—Allan and Diane Arbus, Erwin Blumenfeld, Irving Penn, Gordon Parks, William Klein, John Rawlings, and Helmut Newton—and he would later enlist the talent of Richard Avedon and Patrick Demarchelier.

In 1948, Liberman sent Penn, who began as his assistant in 1943, on assignment to Lima, Peru, where he would take the legendary photograph of model Jean Patchett sitting in a café with her elbow on the table, holding her pearls to her lips and staring past the gentleman seated with her. Liberman described Penn's almost accidental image as "a woman caught in an everyday moment—the imperfection of actual life." He regarded the aus-

tere clarity of Penn's photography as characteristically modern, and Penn would later credit Liberman with teaching him to "capture the gesture of a real person."

Actual life to Liberman was about art, and *Vogue* would become a forum for contemporary art. In 1947, Liberman began to make annual visits to France where he photographed the painters and sculptors of the School of Paris such as Picasso, Braque, and Matisse. Several of these artists, like Léger and Chagall, he had known for years. What began as a series of photo essays for *Vogue* became his most acclaimed exhibition at the Museum of Modern Art, New York in 1959 and a successful book entitled *The Artist in His Studio* published in 1960. James Thrall Soby described Liberman's unaffected portraits of these artists in their studios and homes as having an "extraordinary visual sensitivity" and a "rare capacity for psychological insight." He also photographed his contemporaries from the New York School such as Jasper Johns, Robert Rauschenberg, and Helen Frankenthaler. Many of these portraits were to be collected in a book titled *Nine Americans*, which remains unpublished. Liberman's portraits of artists comprise a timeless record and key understanding of the artistic process that he felt critical accounts could not achieve alone. Selections of these portraits were included in the exhibition *Portraits of Artists by Alexander Liberman* at the Getty Research Institute in 2003.

Liberman was a man of astonishing versatility, and he was also a prolific painter and sculptor who exhibited regularly since 1954. His sculpture and paintings are in the collections of major museums, such as the Museum of Modern Art, the Corcoran, the Solomon R. Guggenheim Museum, and the Tate Gallery in London. His public sculpture can be seen around the world, including the Storm King Art Center and the Smithsonian's Hirshhorn Museum and Sculpture Garden.

In the 1990s, Liberman published three more volumes of photographs: a tribute to his close friend Marlene Dietrich, his photographs of the Capitoline Hill in Rome, and a collection of images from the course of his life. Alexander Liberman died in Miami in 1999.

ANNE BLECKSMITH

*See also:* Arbus, Diane; Avedon, Richard; Blumenfeld, Erwin; Brassai; Cartier-Bresson, Henri; Condé Nast; Fashion Photography; Kertész, André; Klein, William; Newton, Helmut; Penn, Irving; Steichen, Edward

## LIBERMAN, ALEXANDER

### Biography

Born in Kiev, Russia, September 4, 1912. Received baccalaureate from the Sorbonne, 1930. Studied painting with André Lhote, 1931. Studied architecture at the Ecole Spéciale and Ecole des Beaux-Arts, 1931–1932. Joins staff at *Vu*, 1933. Won medal for magazine design at the Paris International Exhibition, 1937. Arrives in New York as an exile and began work at *Vogue*, 1941. Promoted to art director of *Vogue*, 1943–1962. Became executive director of all Condé Nast Publications, 1962. Died Miami, Florida, November 19, 1999.

### Individual Exhibitions

1959 *The Artist in His Studio*; Museum of Modern Art, New York, New York

2003 *Portraits of Artists by Alexander Liberman*; Getty Research Institute, Los Angeles, California

### Selected Works

*Cézanne's studio*, 1949

*Coco Chanel in the Tuileries*, 1951

*Pablo Picasso in his Studio, Vallauris, France*, 1954

*Alberto Giacometti in his Paris studio*, 1955

*Marcel Duchamp's Hands*, 1960

*Barnett Newman Leaving his White Street Studio*, 1968

### Further Reading

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Kazanjan, Dodie, and Tompkins, Calvin. *Alex: The Life of Alexander Liberman*. New York: Knopf, 1993.

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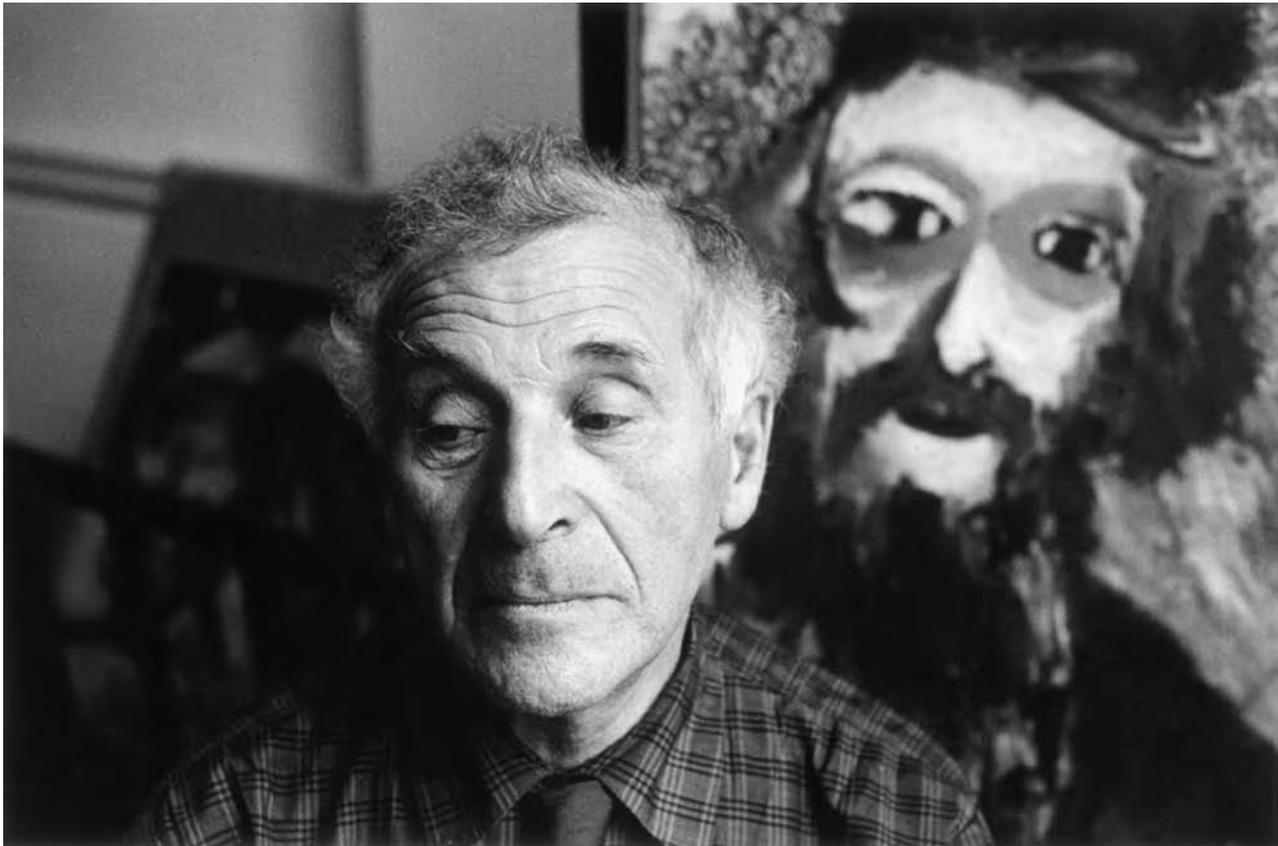
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Alexander Liberman, Marc Chagall, 1957, gelatin silver print.  
[Research Library, The Getty Research Institute, Los Angeles]

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# LIBRARY OF CONGRESS

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The Library of Congress is a unique, multi-faceted institution. Among its many functions, it houses an important collection of historic photographs, along with other visual materials, in the Prints and Photographs Division. To understand the scope of the Library's photographic collections, it is useful to consider the larger context of the Library's diverse collections, services, and programs. It serves as the legislative library and research branch of the U.S. Congress, for example, as well as the copyright agency for the United States; a center for scholarship with research materials in diverse media, representing a comprehensive, international range of subjects in more than 450 languages; a public institution with many general and specialized reading rooms; a government library; a major provider of bibliographic data, products, and services; a sponsor of exhibitions and musical, literary, and cultural programs; a conservation research center; and the largest repository of maps and atlases, printed and recorded music, motion pictures, and television programs in the world.

The Library of Congress was established when the U.S. Congress was preparing to move to its new capital of Washington D.C. On April 24, 1800, President John Adams approved legislation to appropriate \$5,000 to purchase "such books as may be necessary for the use of Congress," and on January 26, 1802, President Thomas Jefferson signed the law defining the functions of the Library, creating the position of Librarian of Congress, and giving Congress authority to establish the Library's budget and regulations.

Jefferson believed that the American legislature needed access to information on "all subjects" in many languages in order to govern a democracy, so a comprehensive mandate for the Library's collections was implicit. He argued that there was "no subject to which a Member of Congress may not have occasion to refer." This Jeffersonian concept is the rationale for the broad collecting policies of the Library of Congress, which were most fully realized in the twentieth century. Jefferson's belief in the power of knowledge and its importance to democ-

racy also encouraged the Library to share its collections and services extensively with other institutions.

During the early 1850s, as the Library began to expand in size and function, it had to stave off competition from the Smithsonian Institution to serve as the national library. The Smithsonian's librarian, Charles Coffin Jewett, tried to establish a national bibliographical center at the Smithsonian, but his plan was blocked by Smithsonian Secretary Joseph Henry, who preferred that the Smithsonian concentrate on its programs of scientific research and publication. Henry favored the development of a "national" library at the Library of Congress, and in 1854 he dismissed Jewett, agreeing 12 years later to transfer the entire 40,000 volume library of the Smithsonian Institution to the Library of Congress.

The person most responsible for shaping the Library of Congress into an institution of national significance in the Jeffersonian spirit was Ainsworth Rand Spofford, Librarian of Congress from 1865 to 1897. Spofford achieved this goal by linking the legislative and national functions of the Library through the 1897 reorganization of the Library.

In 1876, the U.S. Bureau of Education listed the rapidly growing Library of Congress as one of the two largest libraries in the United States, with its approximately 300,000 volumes. By 1897, when the Library moved from the Capitol into its spacious new building, its collections ranked first among American libraries in size and scope. Over 40% of its 840,000 volumes and 90% of the map, music, and graphic arts collections had been acquired through copyright deposit. Important items deposited with copyright registrations included Civil War photographs by Mathew Brady's studio and some of the earliest motion pictures.

Copyright deposits greatly influenced the development of the Library's collections. When the Library moved into its new building, separate custodial units were established for the special collections formed primarily through copyright deposit—maps, music, and graphic arts. Spofford's successors as Librarian of Congress hired subject special-

ists to develop these and other collections and persuaded Congress to appropriate substantial funds to purchase research materials for all collections. Copyright deposit remained one of the Library's major acquisitions sources throughout the twentieth century, but between 1865 and 1897 it was fundamental in making the Library of Congress a national institution.

Shared acquisitions and cataloging necessitated international bibliographic standards, and the Library met the challenge through the creation in the mid-1960s of the MARC (Machine Readable Cataloging) format for communicating bibliographic data in machine-readable form. This new capability for converting, maintaining, and distributing bibliographic information soon became the standard format for sharing data about books and other research materials. The possibility of worldwide application was immediately recognized, and the MARC structure became an official national standard in 1971 and an international standard in 1973. Although this format was clearly library-oriented, it found favor with the archival community, where it has been extensively used to catalog photographic collections and individual photographs in a variety of institutional settings, including libraries, archives, and historical societies (art museums are notable exceptions to this trend).

The Library of Congress has greatly expanded beyond its initial function as a library devoted to books, so its collections span the traditions of libraries, archives, and museums, including not only conventional printed books but rare and unique books and incunabula, maps, printed ephemera, photographs, motion pictures, and even musical instruments. Although widely acknowledged as the "national" library, it still does not serve as an official national library in the same sense that such institutions exist in other countries.

Photographs in the Library of Congress in Washington are held in the Library's Prints and Photographs Division, along with other works on paper, from printed posters to fine-art prints. The Adams Building of the Library, opened in 1939, contained the Prints and Photographs Division until the massive Madison Building was completed in 1980. The Prints and Photographs Division in this modern facility is easily accessible to researchers. Although the aims of the Library in collecting photographs have tended toward the documentary, they also encompass fine-art photographs, especially since curator Jerald C. Maddox, who served as curator of photography in the pivotal period

from 1966–1987, consciously began forming a collection informally identified as "master" photographs in the 1970s. George J. Hobart became curator of documentary photography in 1968. Other noted photographic professionals who have helped shape the collections and practices of the Prints and Photographs Division throughout its history include:

Hirst D. Milhollen (1906–1970), a specialist in photography for over 40 years, helped obtain the Brady collection, and was appointed curator of negatives in 1950. Noted photographer and legendary archivist Paul Vanderbilt was chief of the Prints and Photographs Division from 1947–1950, and consultant in iconography, 1950–1954. He developed the basic scheme of picture retrieval. Alan Fern, on the staff of the Library for 21 years, was chief of the Prints and Photographs Division, then director for special collections since 1978, until serving as director of the Smithsonian Institution's National Portrait Gallery, 1982–2000. Stephen E. Ostrow succeeded Fern as chief of the Division. Recent photography staff include Beverly Brannan, curator for large documentary collections since 1974, and Verna Curtis, who became Jerald Maddox's successor.

When Merry Foresta began collecting art photographs for the Smithsonian Institution's National Museum of American Art (later called the Smithsonian American Art Museum) in the early 1980s, this initiative represented competition, which led the Library to return to its concentration on the documentary tradition and to de-emphasize its commitment to new acquisitions of "fine-art" photography.

The functions of the Division are separated into three areas: curatorial, cataloging, and reference. The specialized and skilled members of the cataloging staff have been highly influential in their field for many years. Typically developing descriptive and technical standards that encompass photographs and non-photographic prints alike, their publications and professional networking, both formal and informal, have promoted professionalism and the standardization of rules, procedures, and nomenclature for prints and photographs throughout the archival, library, and museum communities.

## Collections

An overview of some of the Library's photographic holdings provides some impression of their diversity, size, scope, and significance. The more than 725 daguerreotypes in the Prints and Photographs Division include primarily portraits, but fine architec-

tural views and outdoor scenes are found also. In 1926, the Library acquired its first “master” fine-art photographs: two important groups of works from the estate of influential pictorialist Clarence H. White and from his fellow Photo-Secessionist, Gertrude Käsebier. Although the Library had by this time amassed substantial holdings of documentary photographs, these acquisitions marked its recognition of the artistic value of the medium and its intention to develop collections of aesthetic significance in tandem with those of documentary importance.

In the 1930s, photographs by F. Holland Day and Clarence H. White were received from the Alfred Stieglitz estate. For many years the Stieglitz photographs were kept in the rare book room, but eventually curator Jerald Maddox consolidated the photographs into the Prints and Photographs Division.

In the 1930s, the Carnegie Corporation provided funds to establish and support at the Library a national repository for photographic negatives of early American architecture, now called the Pictorial Archives of Early American Architecture. This development had been encouraged by the deposit at the Library in 1929 of several thousand photographic negatives of gardens and architectural subjects by an important architectural photographer (among her other specialties), Frances Benjamin Johnston. This deposit was followed by many others in later years. Supported by grants from the Carnegie Corporation, Johnston was commissioned by the Library to create an archive of her fine photographic records of the rapidly disappearing Southern antebellum architecture, with special devotion to its humbler buildings. Johnston’s donation of a body of work set an important precedent for donations of architectural photographs by photographers and their families and sponsors, among them Gertrude Wittemann, Theodor Horydczak, Carol M. Highsmith, and Joseph E. Seagram and Sons.

In 1943, Librarian of Congress Archibald MacLeish announced the purchase of the photographic prints and glass negatives by Arnold Genthe (1869–1942) remaining in his studio at the time of his death. This collection of approximately 10,000 negatives, 8,700 contact prints and enlargements, plus transparencies and color work, is the largest assemblage of Genthe’s work anywhere. At about the same time MacLeish established a committee “to insure the proper development” of the Library’s photographic archive.

Genthe was an internationally recognized photographer working in the soft-focus pictorialist style. The Library’s “electronic collection” contains ap-

proximately 16,000 of Genthe’s black-and-white negatives, transparencies, lantern slides, and color Autochromes. Its production was part of an initiative by Congress to help the Library to preserve fragile negative collections. Most of Genthe’s prints were unprocessed by the end of the century, however, and access to them requires written permission from the Chief, Prints and Photographs Division.

The Library’s Prints and Photographs Division has long been almost synonymous with documentary photographs from the era of the Great Depression. In 1940, the Library of Congress Works Projects Administration (WPA) Project began collecting materials produced by the federal art, music, theater, and writers’ projects and the Historical Records Survey. In collecting materials from these government-initiated projects, the line between the missions of the Library and the National Archives was blurred, since the National Archives would normally (and more logically) collect original materials produced or commissioned by the federal government.

In 1944, the Library took custody of the Office of War Information collection of nearly 300,000 photographs, including the “photo-documentation of America” file organized by Roy E. Stryker in the Farm Security Administration from 1936 to 1942. The combined photographic archives of two landmark photographic documentation projects carried out successively within two federal agencies, the Farm Security Administration (FSA) and the Office of War Information (OWI), were placed by executive order under the administration of the Library. The FSA-OWI archive was the most comprehensive photographic survey of the lives of ordinary people ever assembled. To the Library’s already extensive pictorial coverage of American buildings, cities, and news events it added an unequalled record of a broad spectrum of Americans living and coping with the difficult period of 1935–1943. The famed photographers, who worked on the basis of field assignments from Stryker, included Walker Evans, Dorothea Lange, Russell Lee, Arthur Rothstein, Ben Shahn, Jack Delano, Esther Bubley, Gordon Parks, Marion Post Wolcott, Carl Mydans, and John Vachon. As the scope of the project broadened, the photographers began documenting both rural and urban areas, then turned to Americans’ mobilization for war. The total collection, including photographs from outside sources—military, industrial, and news bureaus, contains about 164,000 black-and-white film negatives and transparencies, 1,610 color transparencies, and 107,000 black-and-white photographic prints.

In 1943, Ansel Adams (1902–1984) documented the Manzanar War Relocation Center in California and the Japanese Americans interned there during World War II. In *“Suffering under a Great Injustice”*: *Ansel Adams’s Photographs of Japanese-American Internment at Manzanar*, the Prints and Photographs Division at the Library of Congress presented on the World Wide Web side-by-side digital scans of both Adams’s 242 original negatives and his 209 photographic prints, allowing viewers to observe his darkroom technique and cropping decisions. Although most of the photographs are portraits, the images also include daily life, agriculture, and sports and leisure activities. Adams donated these prints and original negatives to the Library between 1965 and 1968. In the World Wide Web version, the entire collection appears online for the first time. The online collection also includes digital images of the first edition of *Born Free and Equal*, the book Adams based on his work at Manzanar.

The Panoramic Photograph Collection contains approximately 4,000 images featuring American cityscapes, landscapes, and group portraits. These panoramas offer an overview of the nation, especially for the early twentieth century when the panoramic format was at the height of its popularity. Subjects include: agricultural life; beauty contests; disasters; engineering works such as bridges, canals and dams; fairs and expositions; military and naval activities, especially during World War I; the oil industry; schools and college campuses; sports; and transportation. The images, 1851–1991, cover all the states and the District of Columbia, plus some foreign countries and U.S. territories. The Library’s large collection of panoramas was formed largely during the late nineteenth and early twentieth centuries, again in consequence of the copyright privilege. More than 400 photographers are represented in the collection. Postcards and magazines reproduced panoramas as advertisements for real estate and the promotion of the tourist industry. Panoramic photographs were also popular as group portrait souvenirs for people attending conventions, conferences, and company events, when panoramic photographers actively solicited orders from the large number of participants in such wide-format group portraits.

The Theodor Horydczak Collection (mid-1920s–1950s) documents both the architecture and people of the Washington metropolitan area in the 1920s–1940s, including streets and neighborhoods and exteriors and interiors of commercial, residential, and government buildings and interiors. Washing-

ton events and activities of national import, such as the 1932 Bonus Army encampment, the 1933 World Series, and World War II preparedness campaigns, are also depicted.

One of the important benefactors of the Prints and Photographs Division was Angelo A. Rizzuto (1906–1967), whose gift of his own photographs was accompanied by a financial gift. Rizzuto had conducted a major photographic survey of Manhattan and planned a publication. In 1969, through Rizzuto’s bequest, the Library received the working files for his unfinished book. The 60,000 black-and-white negatives and photoprints offer a detailed record of Manhattan from about 1952 to 1966. The emphasis in Rizzuto’s work is on the vast scale of the Manhattan cityscape and the complex interrelationships between people and their environment. Although he supplied minimal caption information, the photographer carefully organized his images chronologically. The collection has not been cataloged and is not available for use except by special petition. Division chief Alan Fern decided to purchase photographs for the collection with Rizzuto’s fund, and Jerald Maddox used it judiciously to acquire art photographers’ portfolios. The Rizzuto fund also facilitated the acquisition of photographs by Roger Fenton.

The *Look* Collection includes 3.9 million photographs, negatives, and color transparencies (represented by about 10,060 catalog records), ca. 1951–1971. This material is rich in the documentation of American and international events and the lifestyles of celebrities, as well as the “human interest” stories of the less than famous, in which the now defunct *Look* magazine specialized.

The Carl Van Vechten Photographs Collection includes 1,395 photographs, taken from 1932–1964 by this American photographer (1880–1964). The collection is noted for portraits of celebrities, especially figures from the Harlem Renaissance. While the Van Vechten material represents only a portion of the artist’s total output, the Library also contains some photographers’ complete archives, such as the Toni Frissell collection, which is notable for both her significant World War II contribution and her fashion photography.

Other photographic collections include: the American Red Cross Collection of 50,000 photographs and negatives; the 303 glass-plate negatives among the papers of Orville and Wilbur Wright, which record their work with flying machines, donated in 1949; the Abdul-Hamid II Collection, which portrays the Ottoman Empire during the reign of one of its last sultans, Abdul-Hamid II,

with 1,819 photographs in 51 large-format albums, ca. 1880–1893; and photographs produced and gathered by George Grantham Bain, ca. 1900–1931, for his news photo service, including portraits, worldwide news events, and New York City (about 1,200 photographs may be seen online, selected from the larger collection, with records being added frequently).

### Access

The Prints and Photographs Reading Room provides public access to the collections and services of the Prints and Photographs Division and is open to patrons conducting research in the Division's collections. The Prints and Photographs collections of over 13.6 million images, including photographs, fine and popular prints and drawings, posters, and architectural and engineering drawings, is international in scope; however, the collections are naturally rich in images documenting the history of the United States and the activities of citizens.

There is no comprehensive published catalog describing the enormous collection of the Prints and Photographs Division, and intellectual access is complicated. Many materials are cataloged in groups, with no itemized listing, and others are not listed in a catalog, but rather are made available through "browsing" files in the Reading Room. A portion of the holdings is available on the Internet. Of special interest are the over 650,000 items (as of 2001) from several of the Division's collections that are represented by catalog records and accompanying digital images in the Prints and Photographs Online Catalog; new records and digital images are added continuously. Access to the online catalog, as well as to illustrated guides, reference aids, and other information about the Division's collections and services is available through the reading room's home page on the World Wide Web at <http://www.loc.gov/rr/print/>.

The Division has prepared guides, reference aids, and finding aids for particular collections and popularly requested topics, which often list images not yet accessible through the online catalog. There are specialized reference aids, for instance, on "Women's Activities During the Civil War," "Timber Frame Houses," and on the National Child Labor Committee photographs by Lewis Hine. Some of these documents are accompanied by digitized images.

Access to the FSA-OWI negatives is now done electronically via the Library's Web site, and users are often fascinated by the "killed" images which were not printed during the life of the project,

whereas access to the prints is through a vertical file in the Prints and Photographs Reading Room and on microfilm surrogates. Many of the prints were sorted into "lots" or groups arranged by assignment or geographic location. Most of the lots were microfilmed in order, after which they were disassembled and refiled according to a decimal classification scheme, involving numbered subject categories, developed by Paul Vanderbilt, who had had prior experience with the collection as an archivist for the OWI. His arrangement of "lots" and the FSA-OWI Reading Room File for the agency was already implemented when the Library received the collection with Vanderbilt as its curator. Vanderbilt apparently intended to interfile images from non-FSA-OWI sources into the large browsing file he had created, but such an expansion was never implemented; in retrospect, most researchers are probably relieved that this very special collection is not encumbered or confused by photographs from other sources. Even picture researchers who are normally more interested in the subject content of pictures than in their provenance or creators realize the historical and practical value of keeping this illustrious FSA-OWI archive separate from other pictures of similar subjects.

Access to the lots by photographer, location, and subject headings is provided by records in a card catalog. The microfilm of approximately 1,800 lots (400 lots were not microfilmed) preserves this initial arrangement by assignment. A published set of 1,637 microfiches reproduces the FSA-OWI Reading Room File: *America 1935–1946: The Photographs of the U.S. Department of Agriculture, Farm Security Administration, and the U.S. Office of War Information, Arranged by Region and by Subject*.

The popular Web-based American Memory Project was established in 1990 to begin sharing portions of the Library's Americana collections in electronic form. Since the Prints and Photographs Online Catalog generally includes only cataloging implemented since the mid-1980s, images organized and described in prior decades are available only by searching manual files in the Prints and Photographs Reading Room. Some images are described at the group level rather than the item level, so many published images credited to the Prints and Photographs Division may not yet be available via the online catalog.

Full use of the collections in the Prints and Photographs Reading Room requires the help of staff familiar with the Division's varied systems of cataloging and finding aids and who supervise the safe, appropriate use of disparate materials. Special

arrangements must be made when patrons wish to view more than 15 original items from the Division's collections (not including documentary photographs, which constitute the bulk of the Division's holdings); unprocessed and/or fragile material requiring supervised handling or special preparation for visits by classes or groups; or when the number of images requested exceeds average use. Researchers sometimes have been frustrated by limitations on access to descriptive information about photographic collections, largely attributable to the Library's chronic backlog of processing and cataloging (which in turn has been criticized as the result of bureaucratic mismanagement and delay), but the Division's willingness to negotiate physical access to unprocessed materials has been exemplary and much admired. Many repositories will not allow research access until collection materials until processing has been completed. The policy of the Prints and Photographs Division, whether official or unofficial, has been flexibility in working around these limitations with researchers.

The Library does not grant or deny permission for the reproduction of images from its collections. While some may be unrestricted, e.g., when their copyrights have expired and they have entered the public domain, many others in the Prints and Photographs Division clearly are covered by current copyright restrictions; indeed, the very presence of many photographs in the Library was occasioned by their submission with copyright registrations. Patrons are advised to be aware of the kinds of rights and restrictions that might apply, such as copyright, licensing agreements, trademark, donor restrictions, privacy rights, and publicity rights. Since the Library houses the U.S. Copyright Office, its passive attitude toward copyright restrictions and reluctance to vigorously enforce copyright might seem odd, since other repositories frequently refuse to provide copies of materials known to be copyrighted. The Library's attitude, however, is that the burden of adherence to copyright and other restrictions is the responsibility of the user, not the repository, and is consistent with its generally very open policies.

DAVID HABERSTICH

*See also:* **Adams, Ansel; Archives; Delano, Jack; Documentary Photography; Evans, Walker; Farm**

**Security Administration; Hine, Lewis; Käsebier, Gertrude; Lange, Dorothea; Lee, Russell; Look; Office of War Information; Panoramic Photography; Shahn, Ben; Stieglitz, Alfred; Stryker, Roy; Visual Anthropology; War Photography; White, Clarence; Works Projects Administration**

### Further Reading

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# JEROME LIEBLING

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## American

Jerome Liebling's photographs are the visual manifestations of his fascination and concerns for people, their places in the world, and their abiding passions. Despite a career of over 50 years of image making, his photographic identity is elusive; it is as difficult to summarize Liebling in a phrase as it is to represent the nuanced range of his photographs in a single example. Neither journalist nor portraitist, Liebling's niche can be provisionally labeled as "documentary humanist." As Sarah Boxer wrote, "Liebling's photographs go beyond the humane—the standard tone of documentary—and reach the human." Though he claims that "My life in photography has been lived as a skeptic," and a note of moral indignation pervades his work, his photographs are neither nihilistic nor cynical. Instead, they seem transcendent, as if the visible, material world is transmuting into something ethereal. Exterior shells, costumes, and carapaces mingle with living forms in his photographs; they instill a keen appreciation of our own corporeal and spiritual existence.

New York City was Liebling's birthplace and first major subject; his earliest important works record children engaged in imaginative games and explorations on the city streets, along with neighborhood and family rituals. He studied photography prior to and following his army enlistment in World War II. His association with Walter Rosenblum at Brooklyn College inspired his participation in the Photo League from 1946 to 1948; the socially conscious activities of the League photographers matched his own sense of the need for photography to address issues of morality and justice. Besides Rosenblum, Paul Strand's photographs and films were important influences, along with others engaged with the progressive humanism of the League. Ad Reinhardt was one of Liebling's design teachers, and his Bauhaus-inspired curriculum left an important mark on Liebling's work. Addressing the pain and suffering he witnessed in wartime Europe became another formative, lasting goal of his photography.

In 1949, he left New York City and began teaching photography in Minneapolis at the University of Minnesota. It was there that his career as a

photographer, filmmaker, and teacher was firmly established. Liebling was among the earliest to teach photography in a university setting (and was one of the founders of the Society for Photographic Education in 1962). His legacy at the university and in Minnesota is still strongly felt among a generation of photographers. *Light of Our Past*, a 1983 exhibition in St. Paul, included Liebling and the work of 30 other photographers who came to maturity during Liebling's two decades in Minnesota and who, in most cases, were either formally or informally guided by Liebling. The influence is more intangible than specific, more about a personal, open-ended, and inquiring attitude towards one's subject than a specific way of applying one's tools. Passionate engagement is valued highly, as is a sense of justice and respect.

While his subject matter has been extremely diverse, Liebling's formal approach has been consistent over time, reflecting a purity of vision instilled in him by his exposure to Bauhaus design imperatives. As Naomi Rosenblum explains, "Liebling has made the economy of means that is at the heart of Bauhaus aesthetic doctrine reverberate with emotional intensity" (*Contemporary Photographers* 1982, 455). His photographs are made with a hand-held, medium format camera, allowing both descriptive richness and a mobile, responsive point-of-view. Like August Sander's, Liebling's portrait subjects are usually well described by contextual details like clothing and equipment. Overriding all physical evidence, however, is a gentle yet intense regard that characterizes Liebling's work. In speaking of his portraits he refers to an exchange between photographer and subject, a giving to each other that is critical to the image. The results can feel very intimate. His choices of subjects tend to favor those whose lives are filled by labor. "My sympathies remained more with the folk who had to struggle to stay even, whose voices were often excluded from the general discourse," Liebling wrote in 1997.

He has worked in both black-and-white and color, taking up the latter, with tremendous facility, in the late 1970s. Many of his subjects listed below have been realized in both media. The extended series, often covering many years, is important to Liebling, though more as accumulation of distinct,

time-inflected views than as conventional narrative. Among the subjects Liebling has recorded are: handball players; cadavers; mannequins; agricultural workers; politicians in various guises; slaughterhouse workers in South St. Paul; informal street portraiture in Miami, New York's Brighton Beach, and Minneapolis' Gateway District; street scenes in Spain and London; ruined buildings in the South Bronx; clients of social service agencies; Native American and Shaker communities; mining and manufacturing areas of the Midwest; and the farming landscape of Massachusetts's Pioneer Valley and the physical traces of Emily Dickinson in Amherst. Regional concerns have informed Liebling throughout his career; he has, purposefully and incidentally, made telling portraits of his three long-term homes—New York City, Minnesota, and Massachusetts, where he moved in 1970.

Liebling's motion picture work reflects the importance of serial imagery. He studied film at the New School for Social Research, concurrent with his engagement in the Photo League. He taught photography and film simultaneously while at the University of Minnesota and Hampshire College, Amherst, Massachusetts. His academic colleague in Minnesota, Allen Downs, was a frequent collaborator; their films include *The Tree is Dead* (1955), *Pow-Wow* (1960), and *The Old Men* (1965). Group projects at the university, echoing similar efforts in the Photo League, included documenting the demolition of the Metropolitan Building, a landmark building razed in 1961 as part of a Minneapolis urban renewal campaign. Filmmaker Ken Burns has noted his influence on a generation of Hampshire students.

Alan Trachtenberg, a frequent commentator on Liebling's work, offers a fitting summary:

Liebling's pictures are often difficult to look at, not easy to take. His work embraces great extremes and demands much in return....Liebling speaks what is on his mind as well as what is in his eyes, and speaks directly to common civic concerns. There is no mistaking that his camera is an instrument of communication.

(Trachtenberg 1982, n.p.)

GEORGE SLADE

**See also:** Bauhaus; Photo League; Portraiture; Sander, August; Strand, Paul; Worker Photography

### Biography

Born in New York City, New York, 16 April 1924. United States Army, 1942–1945. Studied design with Ad Reinhardt and photography with Walter Rosenblum and Paul Strand, Brooklyn College, 1942, 1946–1948. Studied film

production, direction, cinematography, and script writing, New School for Social Research, New York City, 1948–1949. Professor of Film and Photography, University of Minnesota, Minneapolis, 1949–1969; Professor of Film and Photography, State University of New York, New Paltz, 1957–1958; Professor of Photography and Film Studies, Hampshire College, Amherst, Massachusetts, 1970–1990; Vice President, University Film Study Center, 1975–1977; Editorial Board, *Massachusetts Review*, 1975 to present; Yale University, Walker Evans Visiting Professor of Photography, 1976–1977; University of New Mexico, 1978; Professor Emeritus, Hampshire College, 1990 to present. Massachusetts Arts and Humanities Foundation Fellowship, 1975; John Simon Guggenheim Memorial Foundation Fellowships, 1977, 1981; National Endowment for the Arts Photographers Fellowship, 1979; Massachusetts Council of the Arts Fellowship, 1984; project director for National Endowment for the Arts Survey Grant, 1984; honorary Doctor of Laws degree, Portland School of Art, Portland, Maine, 1989. Living in Amherst, Massachusetts.

### Individual Exhibitions

- 1950 *Jerome Liebling: Photographs*; Walker Art Center, Minneapolis, Minnesota
- 1951 The Portland Art Museum; Portland, Oregon
- 1952 *Jerome Liebling, 1950–1951: A Photographic Documentation of the Minnesota Scene*; University Gallery, University of Minnesota, Minneapolis, Minnesota
- 1957 Study Room, George Eastman House; Rochester, New York
- 1958 New York State University; New Paltz, New York  
The Minneapolis Institute of Arts; Minneapolis, Minnesota
- 1960 Limelight Gallery; New York, New York
- 1963 *Jerome Liebling: Photographs*; Walker Art Center, Minneapolis, Minnesota  
Museum of Modern Art; New York, New York
- 1972 *Po-Lit-I-Cal Pho-To-Graphs: Of, Pertaining To, or Dealing With the Study of Affairs, Structure...: Jerome Liebling*; Hampshire College Gallery, Amherst, Massachusetts
- 1978 *Jerome Liebling Photographs, 1947–1977*; Friends of Photography, Carmel, California, and traveled to University of California Art Museum, San Diego, California
- 1979 *40 Photographs*; University of Massachusetts, Amherst, Massachusetts
- 1980 *Jerome Liebling: Photographs*; Corcoran Gallery of Art, Washington, D.C., and traveled to Viterbo College, LaCrosse, Wisconsin
- 1982 *Contemporary Color: Jerome Liebling*; Fogg Art Museum, Harvard University, Cambridge, Massachusetts  
*Jerome Liebling*; Photography Gallery, Portland School of Art, Portland, Maine
- 1987 *Jerome Liebling: Massachusetts*; Smith College Museum of Art, Northampton, Massachusetts
- 1988 *Jerome Liebling: A Retrospective*; Howard Greenberg/Photofind Gallery, New York, New York  
*Jerome Liebling Photographs*; Blaffer Gallery of Art, University of Houston, Houston, Texas
- 1990 *Jerome Liebling Photographs*; Hampshire College, Amherst, Massachusetts
- 1995 *Jerome Liebling*; 292 Gallery, New York, New York  
*The People, Yes: The Photographs of Jerome Liebling*; The Minneapolis Institute of Arts, Minneapolis, Minne-

- sota, and traveled to The Photographers' Gallery, London, England  
 1997 *Jerome Liebling Photographs*; Konica Plaza, Sapporo, Japan  
 1998 *Jerome Liebling: Photographs of New York City 1947–1997*; Sidney Mishkin Gallery, Baruch College, New York, New York  
 2001 *Jerome Liebling Photographs: Locally Grown*; Mead Art Museum, Amherst College, Amherst, Massachusetts  
*Photographs from "The Dickinsons of Amherst"*; Mount Holyoke College Art Museum, South Hadley, Massachusetts

**Group Exhibitions**

- 1960 *Photography at Mid-Century*; George Eastman House, Rochester, New York  
 1961 *Faces and Facades: Photographs of the Gateway Area by Jerome Liebling and Robert Wilcox*; University Gallery, Northrop Memorial Auditorium, University of Minnesota, Minneapolis, Minnesota  
 1962 *American Invitational Photography Exhibition*; DeCordova and Dana Museum, Lincoln, Massachusetts

- 1963 *Five Unrelated Photographers*; Museum of Modern Art, New York, New York  
 1966 *Photography Invitational*; Sheldon Memorial Art Gallery, Lincoln, Nebraska  
 1967 *The Camera As Witness*; International Exhibition of Photography, Expo 67, Montreal, Quebec  
 1968 *Contemporary Photographs: An exhibition of contemporary photographers for purchase by the U.C.L.A. Art Gallery*; U.C.L.A. Art Gallery, Los Angeles, California  
*Current Trends in Photographs*; Scudder Gallery, University of New Hampshire, Durham, New Hampshire  
 1976 *Contemporary Photography*; Fogg Art Museum, Cambridge, Massachusetts  
 1978 *Mirrors and Windows: American Photography Since 1960*. Museum of Modern Art, New York, New York  
*Photographs from the Collection of Sam Wagstaff*; Corcoran Gallery of Art, Washington, D.C.  
*14 New England Photographers*; Museum of Fine Arts, Boston, Massachusetts  
*Photographic Crossroads: The Photo League*; International Center of Photography, New York, New York, and traveled to Minneapolis Institute of Arts, Minneapolis, Minnesota



Jerome Liebling, *Morning*, Monessen, Pennsylvania, 1988.  
 [Courtesy of the artist]

- Exhibit One: Eight Massachusetts Photographers*; Massachusetts Arts and Humanities Foundation, Boston, Massachusetts
- Street Kids, 1864–1977*; New York Historical Society, New York, New York
- 1981 *American Children*; Museum of Modern Art, New York, New York
- 1982 *Place: New England Perambulations*; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
- Western Massachusetts in Color, A Survey*; Springfield Museum of Fine Arts, Springfield, Massachusetts
- 1983 *Light of Our Past, 1947–1974: Minnesota Photographic Heritage*; Film in the Cities Gallery, St. Paul, Minnesota
- 1984 *American Photography 1960–1970*; National Museum of American Art, Smithsonian Institution, Washington, D.C.
- 1985 *American Images 1945–1980*; Barbican Art Gallery, London, England
- 1986 *Commitment to Vision*; University of Oregon Gallery, Eugene, Oregon
- 1994 *American Politicians*; Museum of Modern Art, New York, New York
- 1995 *Common Lives*; Stichting Fotografie Noorderlicht, Groningen, the Netherlands
- 1996 *Democratic Processes: American People and Politics*; pARTs Photographic Arts, Minneapolis, Minnesota, and traveled to Hartnett Gallery, University of Rochester, Rochester, New York
- 1997 *Signs of Age*; Santa Barbara Contemporary Arts Forum, Santa Barbara, California
- 1998 *Metroscapes: The Gateway Photographs of Jerome Liebling and Robert Wilcox/Suburban Landscapes of the Twin Cities and Beyond*; Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, Minnesota
- 2000 *Photography in Boston: 1955–1985*; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
- 2001 *Photo League, New York 1936–1951*; Mestre, Galleria Contemporaneo, Venice, Italy
- 2002 *Changing Prospects: The View from Mount Holyoke*; Mount Holyoke College Art Museum, South Hadley, Massachusetts
- This is the Photo League*; Columbus Museum of Art, Columbus, Ohio

### Selected Works

- The Face of Minneapolis*, 1966
- Jerome Liebling: Photographs 1947–1977 (Untitled 15, Friends of Photography)*, 1978
- Jerome Liebling Photographs*, 1982
- The People, Yes: Photographs and Notes by Jerome Liebling*, 1995
- Jerome Liebling: The Minnesota Photographs, 1949–1969*, 1997
- The Dickinsons of Amherst*, 2001

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## LIFE MAGAZINE

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*Life* magazine began publication with the 23 November 1936 issue. It was the third in a string of successful magazines developed by publisher Henry Robinson Luce (b. 3 April 1898–d. 28 February 1967), whose first two magazines *Time* and *Fortune* began publication in 1923 and 1930, respectively. Luce predicated his decision to start

a picture magazine on his growing belief that photography could communicate the news, tell stories, and elaborate on editorial points of view. He recognized the rhetorical possibilities of photography, noting that he wanted to, "edit pictures into a coherent story—to make an effective mosaic out of the fragmentary documents which pictures,

past and present, are....” For most of the remainder of the twentieth century, *Life* played a major role in expanding the role of photography in U.S. culture. Photography has altered U.S. visual culture profoundly over the last century and *Life*’s refinement of, and consistent use of, the photo-essay has contributed to these changes. Their best-known picture editor, Wilson Hicks, famously noted that pictures, if carefully organized and accompanied by captions, “lend themselves to something of the same manipulation as words.” It is hard to overestimate the significance of *Life*’s contribution to the history of photography or to correctly gauge the effects of the magazine’s editorializing on American social history. Much of our understanding of the rhetoric of images comes from exposure to the use of photography that *Life* pioneered and some part of what generations of Americans have understood of the world came to them via the magazine.

While the success of *Life* was unprecedented, selling over a million copies each week within four months of its initial publication, the magazine itself did have key models on which to build. Foremost among these, Luce’s premier publication, *Fortune*, had for years been using photographs in increasingly essayistic forms. This magazine dedicated to business and culture had also utilized the services of Leica photographers such as Dr. Erich Salomon, whose suites of candid photographs ignited a shift in what *Fortune* was after in its photography. By 1935 the magazine was consistently favoring the use of the lightweight 35 mm cameras for use by its photographers, especially when focusing on people. Their star photographer, Margaret Bourke-White, struggled through the transition to a more humanistic approach to photography that year before signing on to work at *Life*. Her famous cover *Fort Peck Dam* and the accompanying photographs for *Life*’s first issue demonstrated that by 1936 she had mastered the art of candid photography without losing her touch for creating monumentalizing images of industry.

The other major source that Luce relied on for the early development of *Life* was the example of the German illustrated press. For much of the 1920s, first in Germany and then in France and England, European illustrated magazines had demonstrated a great agility in the use of photography as journalism. The *Münchener Illustrierte Presse* and the *Berliner Illustrierte Zeitung*, among others, had long and successful track records when Luce sent Daniel Longwell, the editor in charge of planning *Life*, to Germany to study their illustrated publications. Luce also hired Kurt Korff, the celebrated editor of the *Berliner Illustrierte Zeitung*, who had by then fled Nazi Germany

for New York, to come work with Longwell in the role of advisor. At Korff’s recommendation, Alfred Eisenstaedt was hired as one of the main staff photographers at the magazine. Eisenstaedt and Bourke-White’s photographic contributions to the early issues of *Life* represent the twin models on which the magazine was predicated: the German illustrated press and Luce’s own publication, *Fortune*.

In the summer before he published the first issue, Luce released a prospectus for his new magazine in which he discussed his plans:

To see life; to see the world; to eyewitness great events; to watch the faces of the poor and the gestures of the proud; to see strange things—machines, armies, multitudes, shadows in the jungle and on the moon; to see man’s work—his paintings, towers, and discoveries...to see and take pleasure in seeing; to see and be amazed; to see and be instructed.

During the first two years of *Life*’s publication the editors pursued a program of experimentation with formats. Some of their signature layout features, such as the two-page bleed where one image extends to all four borders of a two-page spread, were developed at this time. As well, they early discovered the sales value of a little sex. Seldom did an issue of *Life* miss the opportunity to include partially clad women, sometimes under cover of a story on Hollywood or thinly veiled as a fashion piece on the season’s swimwear. Though this practice opened the magazine to criticism from some fronts, its impact on sales was undeniable.

*Life* soon realized that they needed more photographers on their staff. In addition to Bourke-White and Eisenstaedt, they began publication with only two other experienced photographers—Peter Stackpole and Thomas D. McAvoy. The editors planned to supplement their staff photographers’ photo-essays with news service pictures. They also wished to find people familiar with the growing practice of documentary photography. To this end, as the magazine hired new photographers they sought out people such as Carl Mydans who had trained under Roy Stryker in the Historical Section of the Farm Security Administration (FSA). Stryker taught FSA photographers to work from a script to ensure that they brought home images that supported a particular argument. Documentary became a mode of photographic persuasion that used the rhetoric of realism to gain an authoritative voice on a given subject. Stories were planned in advance and the photographers given lists of desired images to go create. Along with the captions and the context of the magazine’s story, the photographs carried

the weight of authenticity that came to characterize this practice. *Life* deserves credit for participating in the development of this form of visual rhetoric, even as its editorial points of view must be clearly understood.

Under Luce's watch, for example, the magazine took an editorial stance in favor of intervention in the European conflicts of the late 1930s. To enlist the support of their readers, they published stories that focused on France's and Britain's need for help. In the wake of Germany's annexation of Austria they ran a 16-page spread in their 28 March 1938 issue on the rise of the Nazi party. The accompanying text opined that Austria was just the first step in Germany's plans for European domination; it further decried the treatment of Jews under the Nazis. With this article, and others like it, the editors of *Life* attempted to shake the magazine's readers out of their lingering isolationist slumber and prepare them for war. Over the next three years, the magazine would steadily endorse the need for American involvement in the European conflict and stress the implausibility that the French Army or the British navy would be able to forestall a German advance westward.

The culmination of the magazine's World War II editorializing came with Luce's famous essay "The American Century," which appeared in the 17 February 1941 issue. Luce used *Life*'s editorial page to argue that Americans must "accept wholeheartedly our duty and our opportunity as the most powerful and vital nation in the world and in consequence to exert upon the world the full import of our influence, for such purposes as we see fit and by such means as we see fit." He looked beyond the war as well to a time when the country would assume its role as de facto leaders of the world. In this light, the international coverage in the magazine took on the quality of surveying an empire, one that Luce argued belonged rightfully to all Americans willing to step up and accept their destiny.

Once the United States entered the war, *Life* endeavored to reinforce the decision and to defend their role in shaping public opinion. In the 15 December 1941 issue, the magazine editorialized that

*Life's* new-age journalism makes information about *all* the forces that move and shape our lives easy to understand and absorb—and infinitely exciting. In doing this, *Life* helps great masses of people come to grips with the world as it really is—helps them make more intelligent decisions.

*Life* covered World War II aggressively, sending its best photographers around the world to capture in great detail every battle they could—it even set

up a training camp for new war photographers as many of its veterans were already in the field. Bourke-White photographed Red Square in Moscow the night the Germans bombed the Kremlin; Robert Capa was on the beach with the GIs during the invasion of Normandy on D-Day; William Vandivert endured the Blitz of London; and W. Eugene Smith sent back unsparing images of the rigors of the Pacific conflict. Their efforts brought impressive returns. By some estimates, 15% of all American adults read *Life* magazine by the time the conflicts in Europe began.

*Life* was not without controversy during its rise, both from outside and inside the magazine. From the start, many scholars criticized the magazine's oversimplification of complex subjects (such as Friedrich Nietzsche's philosophy). Others found it culturally philistine. Despite *Life's* constant commitment to reproducing art—they reproduced over 72 paintings in the first six months of 1950—many modern artists criticized their less-than-adventurous selections. The conservatism of the first decade changed incrementally as evidenced by lavishly illustrated articles on Abstract Expressionism as early as 11 October 1948 and continuing for the following decade. Internally, the problems tended to involve rifts between the editors and the photographers or writers. W. Eugene Smith, who had over 50 photo-essays in *Life* between 1946 and 1952, eventually quit at the height of his success because he had no control over the final layout of his pictures or the content of the captions. He objected strenuously and over a long period, but the editors were unwilling to give up control of the key stage in creating the magazine. Smith resigned in 1954.

Throughout the 1950s and into the 1960s, *Life* maintained a dominant position in the magazine world. One 1950 survey estimated that half of the American population now read at least one copy of *Life* in a three-month period. By 1953, almost 5 million copies were sold each week—which implied that over 26 million actually read the magazine once the "pass-around" factor was considered. Some of the magazine's most memorable stories date to those years, including W. Eugene Smith's "A Spanish Village" (9 April 1951). Despite the advances in television technology, and a growing audience for the programs it carried, *Life* continued to offer one of the most popular formats for the communication of news and events. Television did not have the capability to air news footage in ways compelling enough to steal *Life's* audience—yet.

With the exponential growth of television—both in terms of people who owned TVs and with what was being offered by the networks—the 1960s

offered the magazine its first declines since its inception. The advances of network news from small, under-financed departments, to large-scale international operations, along with the generous airtime now given to the nightly news, greatly increased their audience. For example, despite having top photojournalists covering the Vietnam War, *Life's* coverage was dominated by that on television. In turn, advertising revenues started to taper off at the magazine as television offered cheaper advertising when considered in terms of dollars per viewer reached.

Part of *Life's* success had always been serendipitous; the reasons for its decline would be likewise partially out of its hands. In the 1930s, Luce and his editors were able to capitalize on advances in technology to bring a new type of magazine to the public. In the 1960s it was the broadcast networks' turn at wild popularity. As good as war had always been for the magazine, and the Vietnam war was no exception, even more people turned to nightly news to bring images of the conflict into their homes. In the wake of television's monumental success, and with ever increasing publication costs unmet by dwindling advertising revenue, *Life* ceased publishing as a weekly with the 29 December 1972 issue. Hedley Donovan, then Editor-in-Chief, explained that the magazine had been losing money for four years before deciding to close down. He also held out the promise of a possible return by noting that they had not sold the name. The magazine did produce occasional "Special Event" issues over the next six years and the moderate success of those led the company to try once again to publish *Life*, only now as a monthly.

The new *Life* began with the October 1978 issue and carried on, at times even thriving, until its May 2000 issue. Pictorially, the new *Life* had much in common with its forebear—perhaps too much. Often the magazine seemed dedicated to nostalgia. It did have its high points, though. During the 1980s, *Life* ran emotionally charged stories, such as Donna Ferrato's 1985 piece on domestic violence, which often placed the magazine at the forefront of photojournalism again. And in 1991 the magazine returned to the weekly format as a response to the increased interest generated by the Gulf War. Though short-lived, the experiment was based on the editors' past experiences with increased circulation during wartime. Later in the decade, after returning to the monthly format, *Life* began enjoying profitable years again. The period of economic health lasted

until the late 1990s. At that point, the magazine's new editor dismissed approximately a third of the staff, reverted to *Life's* earlier signature style, and reemphasized photojournalism. These efforts appeared to be working when the announcement of *Life's* second closing was announced. Despite rising revenues, the costs of printing, paper, and distribution proved overwhelming even for a magazine with the backing that *Life* had. Once again, the publishers dangled the possibility of future special issues.

Tellingly, in 2000 *Life* became available in a limited format as an online journal—[www.lifemag.com](http://www.lifemag.com). This digital incarnation of *Life* may prove to be more prophetic than we now realize. The world of photography on paper is losing increasing ground to digital imaging. Perhaps *Life* is once again on the leading edge of how citizens of the world will get their information—the company does continue to control a vast pixelated domain of the world's visual culture.

JOHN STOMBERG

*See also:* Bourke-White, Margaret; Capa, Robert; Documentary Photography; Eisenstaedt, Alfred; Farm Security Administration; History of Photography: Interwar Years; Look; Salomon, Erich; Stryker, Roy

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# LIGHT METERS

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Light meters (also known as exposure meters) are used to determine the amount of light needed for a given photographic exposure. In many cameras, light meters are often built into the body, and can be made to automatically set the exposure. Handheld light meters are used with cameras without built-in meters, as well as for special metering applications.

The amount of exposure needed on film is determined by the film speed or sensitivity. The light meter is set to this speed to determine the aperture and shutter speed combination that will result in the appropriate amount of density on film. The light meter measures the light intensity of the scene, and then calculates the needed exposure based on the film speed. This exposure is most often given in terms of aperture and shutter speed settings, but can also be rendered in exposure values (EV).

Exposure is a combination of the intensity of the light that reaches the film, and the length of time that light strikes the film. Exposure can be increased and decreased by controlling these two factors. These are controlled by changing the aperture, which controls the brightness, and by changing the shutter speed, which controls the time.

Light meters measure the brightness value of a scene based on the assumption the scene has an average distribution of highlights, midtones, and shadows. The average of these tones is a medium gray, also known as 18% gray. All light meters, regardless of function, rely on 18% as the standard.

## Types of Light Meters

The most common form of light meter is the reflected light meter. These meters are most commonly built into camera bodies, but all handheld meters also have reflected metering capability. Reflected meters measure the amount of light being reflected off of the subject and the scene. To take a reflected meter reading, the meter (or the camera) is pointed at the subject or scene to be metered. The meter will then provide readings that will render that scene to the 18% gray standard.

A variation of reflected light meters is the spot meter, which takes a meter reading in a highly spe-

cific area, usually about  $.5-3^\circ$  of the total scene (as opposed to the  $30-50^\circ$  reading of a standard reflected light meter). Spot meters can be built into a camera system or into handheld meters.

Handheld light meters often have the additional capability of taking incident meter readings. Incident meters evaluate the amount of light falling on the subject. In this manner, the subject's original reflectance values are irrelevant. To take an incident meter reading, the meter is brought to the position of the subject (so that the light falling on the meter is identical to that falling on the subject) and the meter is pointed back toward the lens of the camera. Incident meters use a white dome for a reading, which results in a very wide angle of view ( $180^\circ$ ). The metered value is calibrated to the 18% gray standard, but it is the light falling on the subject that is placed at this value.

Flash meters are designed to take a light meter reading in the brief burst of light caused by a flash discharge. Flash meters are most often of the handheld variety, and are often capable of both reflected and incident flash meter readings.

Color temperature meters are designed to measure the color temperature of a given light source. Color temperature results in a particular color cast on film that is often not easily detected by the human eye. For example, fluorescent light sources look white to our eye, but render with a greenish cast on film. As every light source has a different color temperature, color temperature meters provide a measurement of that value so that it can be corrected by use of filters while shooting.

## Middle Gray

A light meter, regardless of type, assumes that every light source and subject is middle gray, or 18% gray. The 18% gray value is the average of all the possible tones in an image. The assumption that the scene is "average" works fairly well the majority of the time. However, in instances where the scene is not "average," as in an example of a white horse in a field of snow, the meter will render the scene improperly when it places it to 18% gray. The result is a muddy, gray horse and field instead of the white with detail of the original scene. The

solution would be to add two to three stops of exposure to the original meter reading, resulting in greater density on film, which in turn would result in a more appropriate rendition of the original scene.

Other instances when a meter can be “fooled” occurs with scenes that feature high contrast. For example, a scene with a backlit subject will often produce a silhouette of the subject in the photographic print, since the meter will try to average the very light background with the very dark subject. The result is a lack of detail in both areas. The solution would be to get closer to the subject in which the detail is desired, re-meter, and use that setting as the final exposure. The background will still be bright and without detail, but the subject will now be rendered with the desired amount of detail.

### Different Meters for Different Scenes

There is no one metering choice for every situation and every scene. Reflected meters are designed to place any subject they are pointing at to 18% gray. The white horse scene mentioned above would render incorrectly if the meter is followed in its exact recommendation. However, knowing the exact tone the meter is to measure can provide an advantage with placement exposure, i.e., placing the tones of the subject based on the middle reading of 18% gray. The white horse scene is the perfect example; knowing the scene would be rendered incorrectly if the meter reading is followed should prompt the photographer to slightly overexpose the scene so that the whites would be white. Reflected meters also have the advantage over incident meters in that they only need to be pointed at the subject. Landscapes and subjects that are very far away are only able to be metered with a reflected meter, because of the impossibility of taking an incident meter reading at such subjects. Reflected meter readings and placement exposure are the building blocks of the Zone System, an exposure and development system developed by Ansel Adams to render the tones of the scene according to the previsualization of the photographer.

Incident meters are used in cases where reflected meters could potentially fail, such as the white horse in a snowy field scene. Since incident meters measure only the light falling on the subject, the subject’s original tones are rendered accurately. Incident meters are a poor choice in scenes with

complex lighting or ones in which the subject is out of easy reach of the camera.

### Metering Systems

Built-in light meters often come with a series of metering features in modern cameras. Most modern SLR cameras come with many metering capabilities. The most common metering features are automatic (in that the exposure is automatically set), and aperture and shutter priority. Aperture and shutter priority can be considered semi-automatic, since they each allow you to choose either an aperture that you want (in aperture priority) or the shutter you prefer (in shutter priority). The camera will then set the corresponding shutter speed or aperture needed to obtain proper exposure.

SLR cameras also often come with features designed to make the metering process more accurate. Most in-camera meters “see” the entire scene inside the viewfinder and calculate the exposure accordingly. However, many modern SLRs can be set so that the meter “looks” to the center (center-weighted) for the exposure, or even more specifically, can be set to look at only a few degrees of a scene at a time (spot metering).

Multi-segmented metering systems, also known as matrix metering systems, divide the scene into a series of segments that are each evaluated independent of one another. The overall pattern is then compared to a series of common patterns inside the camera’s memory to give a more accurate exposure. An example of a common pattern would be a darker foreground against a light sky.

CHRISTYE SISSON

*See also:* **Adams, Ansel; Camera: 35 mm; Camera: An Overview; Exposure; Film; Filters**

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# LIGHTING AND LIGHTING EQUIPMENT

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A photograph can be created only through the action of light on a sensitized emulsion; thus light is the most basic tool the photographer has to apply and the primary skill the photographer has to master. The application of light to a photographic setting can be one of the more perplexing problems a photographer faces, for as any amateur photographer quickly learns, what is seen with the human eye—which has a remarkable range of perception under all sorts of lighting conditions—is not what will be translated onto a photographic image. When photographing out-of-doors, the basic rule is that the photographer should always have the sun behind him/her, yet the range of conditions out-of-doors is vast and no single rule can be applied. In the absence of sunlight; at night or indoors, the most widely used lighting source is the flash on the camera, either built in as on modern point-and-shoot cameras, or a flash attachment. When using flash, the results often are not what the photographer had in mind; harsh shadows and a flattened perspective are just two of the problems with this kind of lighting. Learning how light behaves can have an enormous pay-off in satisfaction and a major improvement in the resulting picture for amateurs. For professionals, lighting is a stock in trade.

## Size of the Light Source

The sun is the most frequently used source in the making of pictures. It is a very steady and reliable source and even on a cloudy day there is usually enough light available to make good photographs. It is during the evenings and nights or indoors that some form of supplemental lighting needs to be used. In the case of professional studio photographers their lighting equipment and the predictability that these lights provide is an essential part of their practice.

When the photographer needs to apply light to a subject or scene, it is essential to consider the relative size of the light source and the relative size of the subject to be photographed. The sun is physi-

cally much larger than the earth (by a factor of almost 40 times), but from our vantage point on earth it is a relatively small light source. Although it is brilliant and intense, compared to many structures or objects on earth, it is a relatively small light source. When the light source is relatively small and the subject/object relatively large the following can be expected to happen: the shadows will be strong and deep, the contrast in the photograph will be very high, and every bit of textural detail will be revealed. This can easily be verified on a bright sunny day. The shadows are very strong and can often be captured displaying an almost perfect outline of the objects that cast them.

Under partly cloudy conditions, a new lighting situation arises. The sun now illuminates the cloud, which in turn illuminates the earth, thus the size of the light source has changed. While the sun is still the origin of the light, it is now the cloud that retransmits the light, and its size determines what happens to the shadows and contrast and textural detail. When the relative size of the light source is larger than the relative size of the subject/object to be photographed the following things can be expected to occur: the shadows will be weak or almost non-existent, the contrast in the photograph will be normal or low, and textural detail will not be prominent.

These same lighting situations can be duplicated with almost any form of man-made light. From household light bulbs to extensive strobe systems, all of these can be adapted to what occurs in naturally available light. A simple light modifier can be a white card, where the bulb illuminates the card and the card in turn illuminates the subject. Professional photographers often use white, silver, or gold umbrellas on their strobe equipment to make the light source larger. Sometimes a softbox is used to change the size of the light source. The number of variations is almost endless, and it is what can give a photograph that special “signature” that is often referred to as the style of a certain photographer. Fashion and commercial photographers, such as Horst P. Horst or Annie Liebovitz, often have a

signature style of lighting. Others characteristically utilize flash to create a distinctive lighting environment, Weegee being a famous example.

There are some basic rules that the professionals follow in portrait or people photography. With the emphasis that is placed on youthfulness in our society, most portrait and beauty photographers use very large light sources for their pictures. The reason is that the larger the light source the less prominent any textural detail will be. Textural detail in this instance means wrinkles or slight perceived skin defects and the lighting approach can minimize these defects.

### The Key Method of Lighting

One method of thinking about lighting is what is often referred to as the “Key” method. The Key method becomes a necessity when there are two or more light sources used in the picture. The Key method asks a simple question, namely: “What is the character or mood of the picture going to be?” Once the character of the picture has been determined the light source that creates this mood will become the Key light. The Key light will determine the basic exposure and all of the other lights will be balanced to the key light.

### Direction of the Light

Where the light comes from is as important as the size of the light source. The character or mood of a photograph is often determined by the angle of the light that illuminates the subject. Top lighting will result in the major portion of the face being cast in deep shadow. A portrait where the light source is small and placed lower than the face will have a disturbing ghoulish effect. A light placed at a 45 degree angle will produce one side of the face that is pleasingly open, but the other side in deep shadow. A light placed behind a person will produce a “halo” effect. All these effects can be modified by use of fill-in lighting or flash, resulting in an almost infinite number of variations of how and where to position the lighting equipment.

A standard method of lighting a portrait is to use a large light source as the main or Key light and a smaller concentrated light coming from the rear towards the camera, but not visible in the picture. The Key light is often slightly above the sitter’s

head, particularly when the sitter is wearing glasses. This reduces the flare that is often seen in the glasses.

### Light Modifiers

There are a variety of ways a light source can be changed or modified. A very common modifier is an umbrella, which is used to create more diffuse light that flattens and evens out the tones that are captured photographically. Umbrellas can be sized from 24 inches to well over 6 feet in diameter. The lining of the umbrella is as important as its size in creating diffused lighting; some feature silver reflective material on the inside, others are lined with white or gold foils. The purpose of these linings is to enlarge the light source. Since the basic shape is circular, the light will be cast on the subject in a circular manner.

A soft box is a square or rectangular box made of fabric and a lightweight frame that also enlarges the light source. A soft box provides a very even source of light over the entire surface of the box, but the quantity of light drops off very rapidly outside of the perimeter of the box.

Grids and snoots are tools used to concentrate light and are often used in portraits on the hair portion of the picture. Barn doors are another method of concentrating light onto the subject.

One of the least expensive modifiers can be a piece of plain white cardboard, often called a fill card, which can be mounted onto the camera, a stand, or simply held in the hand while photographing. The purpose of the card is to reduce a shadow by reflecting light from a strobe or bulb.

Flash can be utilized as fill-in to create a more diffused lighting situation when photographing out of doors, even on bright, sunny days. Strong shadows can be minimized by a flash set to two stops more than the speed of the film being used.

Photographers in the twentieth century have endlessly experimented with lighting environments and techniques, from László Moholy-Nagy’s famous “light modulator” experiments at the New Bauhaus (Institute of Design) in Chicago to Man Ray’s experiments with photograms.

PETER LE GRAND

*See also:* **Camera: An Overview; Camera: Point and Shoot; Horst, Horst P.; Institute of Design; Liebovitz, Annie; Light Meter; Man Ray; Moholy-Nagy, László; Photogram; Portraiture; Weegee**

## O. WINSTON LINK

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### American

O. Winston Link is known primarily for his extraordinary documentation of the final years of the steam railroad engine and of America's vanishing rural landscape during a five-year period between 1955 and 1960. His lifelong fascination with railroading, combined with the knowledge that the era of the steam engine was indeed passing, had prompted this documentation. When his bold black and white, night-time photographs of trains were first exhibited several decades later in 1983, he was linked evermore with his subject.

Named after two maternal ancestors who served in the United States Congress in the nineteenth century, Ogle Winston Link was born December 16, 1914 in Brooklyn, New York to Earnest Albert Link and Ann Winston Jones Link. Link's father, Al, was an elementary school carpentry teacher and Ann a homemaker. Introduced to various technical activities by his father, Link's career trajectory in the manual arts is attributed to his father's influence. As early as four years of age, Link was enthused by trains when he glimpsed a toy train set in a department store window. On day trips with his father, Link shot New York harbor and other landmarks. Trains were also frequent subjects of his adolescent photography as he haunted rail yards and railroad hubs in New Jersey. A self-taught skilled amateur photographer, Link developed his film at home and printed the photographs with an enlarger that he built.

While attending Manual Training High School in Brooklyn, Link served as the photographer for the yearbook. But from an early age, his father had convinced Link to become a civil engineer, and Link won a scholarship to attend Polytechnic Institute of Brooklyn (now Polytechnic University). His interest in photography was sustained, however, as he served as the photo editor for the yearbook and photographer for the class newspaper. Link supplemented his income by shooting weddings on the weekends.

After earning his degree in 1937, Link was offered a position as publicity director for the public relations firm Carl Byior and Associates; he accepted thinking it would do until he landed a job in his field

of engineering. Link applied his technical skills, refined aesthetic, and sense of humor to each assignment he received, mastering the ability to stage a photograph yet make it seem spontaneous and natural, the necessary components of public relations photography. One of his photos for a new type of heat-resistant glass was described by *Life* magazine as a classic publicity picture.

In 1942, he left Carl Byior to work on a research initiative at Columbia University, New York, that advanced the war effort. Deafness in one ear had prevented him from serving in the military; however, he used both his civil engineering knowledge and technical skills in photography on several projects. Link helped develop a device that detected enemy submarines from low-flying planes. He worked on capturing the speed of bullets on film, and documented the commercial research company, Airborne Instruments Laboratory in Deer Park, Long Island. Ignoring the wartime ban on railroad photography, he shot steam engines on the Long Island Rail Road, whose tracks lay adjacent to the laboratory, thus renewing his interest in a favorite subject.

His desire to capture the drama of trains at night inspired him to work with other engineers to develop radio signals that would activate a series of flashes that would illuminate his subject. The project failed because the metal bulk of the trains interfered with the radio signals, which could not activate all of the lights. As well as depicting the afterburner effect of jet airplanes taking off, Link solved other scientific and photographic problems during his years at the laboratory. Although the strobe photography of Harold Edgerton is better known, Link also used strobe lights and adapted them for synchronized flashes, which became a valuable technique that he would brilliantly apply to his most celebrated work.

After the war, Link went into business for himself as a commercial photographer specializing in industrial subjects. First working out of his parents' house, he eventually rented space in Manhattan in 1949. Link's clients included top advertising agents and companies like B.F. Goodrich, Alcoa Aluminum, and Texaco, though he accepted occasional assignments from the *New York Times* and various fashion houses.

While on assignment to take photographs of air conditioning systems for Westinghouse in Staunton, Virginia in 1955, Link drove a dozen miles to Waynesboro to watch a Norfolk & Western train that was passing through. After a rail worker's invitation, Link toured the train yard, repair shop, and refueling facilities, where his enthusiasm mounted until he spotted a steam engine at work. At that time in the mid-1950s, the major railroads had traded their steam engines for diesel-powered engines, but the Norfolk & Western still powered their locomotives by steam.

After returning to New York and excited by the potential of photographing the railway at night, Link submitted a proposal and several prints that he had taken to the head of Norfolk & Western, asking permission to document the trains, people, and property along the railway's route. Link advanced his cause by pointing out the absence of night photographs of trains, though his preference for night shooting stemmed from his desire to control lighting that could not be accomplished in daylight. Given access to the line, Link, along with his assistant (and later biographer) Thomas Garver, filled the time between his commercial assignments by covering the line's route, which wound through Virginia, North Carolina, West Virginia, Kentucky, and Ohio. During the five years that he spent on this venture, financing it completely with his own funds, Link employed a specially designed and coordinated series of flashes at night to depict his subject. Relying upon his scientific training, Link intricately placed lighting in the areas that he wished to film, sometimes taking days to set up for a complex shot in which he simultaneously used three 4 × 5-inch view cameras. Such dramatic images as *NW1/Train No. 2 Arriving at Waynesboro, Virginia*, 1955; *NW 723, Cow 13, Norvel Ryan and his Son Bringing in the Cows, Train No. 3 in the Background, Shawsville, Virginia*, 1955; and *NW 821 Luray Crossing with Y-6 Locomotive and Freight, Luray, Virginia*, 1956, resulted.

Link's charming personality won him friends among the rail workers who rallied when Link requested that engineers back trains up for another shot or create white steam on demand to synchronize with his shots. Understanding the interdependence between people and technology, Link integrated rail workers, as well as people who lived in the surrounding communities, within his images, thus illustrating how the engines affected daily life and how the railroad's active, loud, churlish personality was a member of the community.

Following the running of the last steam engine in May of 1960, Link sought publishers who would be

interested in a book-length treatment of the Norfolk & Western photographs. His failure to secure a publishing contract forced him to lock away his negatives and try to market sound recordings that he made of the steam engines. Few of his images were published in national magazines and it was not until 1976 when the Museum of Modern Art, New York, acquired six of his photographs for the permanent collection that any professional interest was expressed in his images. After Alan Ripp's 1982 article in *American Photographer*, solo exhibitions of Link's Norfolk & Western photos were launched in London and in the United States the next year, thus broadening the audience for Link's work. Retiring in 1983 to Mount Kisco, New York, Link was recognized as the only photographer shooting at night during the period from 1940 to 1970. Link's other significant project was documenting the erection of the Verranzo Bridge linking Brooklyn to Staten Island in 1960.

Remarkable for his planning, his ability to set up the shot and envision the outcome, coupled with his commitment to perfection, resulted in Link's depiction of the relationship between industry and humanity. His techniques lent an otherwise innocuous scene the ability to evoke a second and third look from his audience. Most importantly, Link recorded a time and place in America that otherwise would have remained hidden from view. The History Museum and Historical Society of Western Virginia has set up an O. Winston Link Museum in Roanoke, Virginia, to preserve and disseminate Link's remarkable historical and cultural legacy.

REBECCA TOLLEY-STOKES

*See also:* **Industrial Photography; Photography in the United States: the South**

### Biography

Born in Brooklyn, New York, 16 December 1914. Attended Polytechnic Institute of Brooklyn, Brooklyn, New York, B.A., 1937. Tau Beta Phi, 1936. Public Relations Director, Carl Byior and Associates, 1937–1942; research engineer and photographer for the Airborne Instruments Laboratory, Office of Scientific Research and Development, Columbia University, 1942–1945; self-employed industrial and commercial photographer, 1942–1987. Died 30 January 2001 in Katonah, New York.

### Individual Exhibitions

1983 *Night Trick*; The Photographers' Gallery, London, England, and traveling  
 1983 Akron Art Museum; Akron, Ohio  
 1983 International Center of Photography; New York, New York  
 1983 Chrysler Museum; Norfolk, Virginia

## LINK, O. WINSTON

- 1983 Museum of Science and Industry; Chicago, Illinois  
1983 Houston Center for Photography; Houston, Texas  
1983 Museum of Contemporary Photography; Columbia College, Chicago, Illinois  
1983 The Madison Art Center; Madison, Wisconsin  
1996 *B & W and Color Photographs*; John McEnroe Gallery, New York, New York  
1998 *Trains that Passed in the Night: The Railroad Photographs of O. Winston Link*; Sheldon Memorial Art Gallery and Sculpture Garden, Lincoln, Nebraska, and traveling  
1998 *Vintage Contact Prints from the Early Years 1937–1952*; Robert Mann Gallery, New York, New York  
2003 *Steam Power Railroad Photographs of O. Winston Link*; University of Virginia Art Museum, Charlottesville, Virginia  
2004 *Arrested Motion: 1950s Railroad Photographs by O. Winston Link*; Fenimore Art Museum, Cooperstown, New York

### Group Exhibitions

- 1998 *UTZ: A Collected Exhibition*; Lennon, Weinburg, Inc., New York, New York  
1998 *Flashback: The Fifties*; Bonni Benrubi Gallery, New York, New York  
2000 *O. Winston Link, George Tice*; Robert Klein Gallery, Boston, Massachusetts  
2000 *The Steam Locomotives of 20th Century—Naotaka Hirota and O. Winston Link*; Kiyosato Museum of Photographic Arts, Yamanashi, Japan  
2002 *Photographs We Know, Iconic Images*; Fahey/Klein Gallery, Los Angeles, California  
2003 *Enchanted Evening*; Yancey Richardson Gallery, Chelsea, New York

- 2003 *Only Skin Deep: Changing Visions of the American Self*; International Center of Photography, New York, New York, and traveling

### Selected Works

- Hawksbill Creek Swimming Hole, Luray, Virginia*, 1956  
*Hotshot Eastbound, Iager Drive-In, Iager, West Virginia*, 1956  
*Maud Bows to the 'Virginia Creeper' Green Cove, Virginia*, 1956  
*The Birmingham Special Gets the Highball at Rural Retreat*, 1957  
*Ghost Town, Stanley, Virginia*, 1957  
*Silent Night at Seven Mile Ford, Virginia*, 1957  
*Swimming Pool, Welch, West Virginia*, 1958

### Further Reading

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Link, O. Winston, and Thomas H. Garver. *The Last Steam Railroad in America: From Tidewater to Whitetop*. New York: Harry N. Abrams, 1995.  
Link, O. Winston, and Rupert Martin. *Night Trick: Photographs of the Norfolk & Western Railway, 1955–1960*. London: Photographers' Gallery in conjunction with the National Museum of Photography, Film & Television, Bradford, and the National Railway Museum, York, 1983.  
Link, O. Winston, and Timothy Hensley. *Steam, Steel, & Stars: America's Last Steam Railroad*. New York: Harry N. Abrams, 1987.

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# LINKED RING

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The Linked Ring, also known as the Linked Ring Brotherhood and officially the Brotherhood of the Linked Ring, was a group formed in London in May of 1892. It was composed of photographers interested in furthering their ambition to elevate the practice of photography to that of the other fine arts mediums such as painting or the graphic arts. Though not synonymous with the Pictorialism movement, many of the aims of that movement were the aims of the Linked Ring, especially in establishing high standards of technical quality that was greatly expressive, differentiating themselves from the burgeoning numbers

of amateur photographers, and quickly developing commercial applications. Unlike Pictorialism, the associates of the Linked Ring generally aspired to creating photographs that successfully exploited the unique qualities inherent in the medium and not necessarily in subservience to the forms and conventions of painting. The aesthetic aims of the Linked Ring, however, tend to be blurred with those of Pictorialism due to the fact many Pictorialists were involved in this group along with other, later secessionist groups, particularly the American Photo-Secession (founded in 1902).

Chief among the founders were leading nineteenth century photographers Henry Peach Robinson (1830–1901), George Davison (1854/6–1930), and Alfred Maskell (active 1890s), author of the influential publication *Photo-Aquatint, or the Gun-Bichromate Process*, whose increasingly acrimonious relations with the Photographic Society of London (renamed Royal Photographic Society [RSP] in 1894) and resignation from the Society in 1891 led to the idea of the Linked Ring. Through this organization they could not only better further their ideas, but express their dissatisfaction with the RPS. This venerable institution did not distinguish among the various types of photographic practice, considering all photographs equal. This notion was especially inflammatory in the area of “scientific” versus “artistic” applications. As well, RPS often hired individuals with no experience in the medium, such as sculptors or painters, to jury their prestigious annual exhibitions, and prizes were awarded, despite many feeling it unfair to judge one photograph as “better” than another. The organization was a loose federation of like-minded individuals, and featured no board of directors or officers, and to which members were elected based solely on the existing members’ judgment of the artistic value of their work.

Other well-known founders of the Brotherhood were Frank M. Sutcliffe (1853–1941), who captured lush Yorkshire landscapes; Paul Martin (1864–1944), known for his engagingly natural, candid portraits; Alfred Horsley Hinton (1863–1908), a leading landscape photographer who was also a popular judge for photographic exhibitions as well as the editor of the influential and popular magazine *Amateur Photographer*; and Frederick Hollyer (1837–1933) known for his beautiful Platinotype portraits of late-nineteenth century literary and artistic figures.

Chief among the Brotherhood’s activities was the establishment of an exhibition that would serve as an alternative to the RPS exhibitions and those of other groups. Called the Photographic Salon, to associate it with the annual painting salons organized in many European capitals, it first appeared in 1893. The eminent Scottish photogravurist J. Craig Annan (1864–1946; elected to the group in 1894) and Frederick H. Evans (elected in 1900) served as the exhibition’s first directors. In keeping with Linked Ring ideals, no medals or prizes were awarded. The Photographic Salon was extremely successful and became an important annual event in the world of fine arts photography, later being known as the London Salon.

As well, the Brotherhood published an annual titled *Photograms of the Year*, which like the Photo Club of New York’s publication *Camera Notes* and the Photo-Secession’s later *Camera Work*, served to spread the image of advanced photographic practice around the world.

Leading American Pictorialist and photographic champion Alfred Stieglitz, who had been elected to membership in 1894 took notice, founding his own group with essentially the same ideals, the Photo-Secession. Leading Pictorialist photographer Gertrude Käsebier, who worked out of a well-respected professional studio in New York, was the first woman to be elected to the Linked Ring in 1900. Another early female member was Canadian Minna Keene (1861–1943); in 1908 Keene was also the first woman elected as a fellow to the Royal Photographic Society.

Though but a loose organization, the Linked Ring exhibited characteristics typical of many groups; internal dissent and rivalries began emerging, especially after 1905. By this time, many of the members of the Photo-Secession had also become members of the Linked Ring, raising concerns among the originators of the group at the British group being dominated by Americans. At the 1908 Photographic Salon, it was determined a majority of displays were by Americans. Reactions included a “Salon des Refusés” of photographs not admitted to the Salon mounted at the offices of *Amateur Photographer*. Still in the majority, the British members changed the rules for the following year’s Salon, leading to the resignation of several influential Americans including Stieglitz and Clarence White. The success of the Salon des Refusés and continuing discord within the Brotherhood led to the Linked Ring being dissolved in 1910. The London Salon of Photography, which mounts an annual exhibition with a continuous history to the present day, has roots in the Linked Ring. In a historical irony, many of photographs by and archives of the founders of the Linked Ring can be found at the Royal Photographic Society.

LYNNE WARREN

*See also:* Evans, Frederick H.; **History of Photography: Twentieth-Century Developments; History of Photography: Twentieth-Century Pioneers; Käsebier, Gertrude; Non-Silver Processes; Periodicals: Historical; Photo-Secession; Photo-Secessionists; Pictorialism; Professional Organizations; Royal Photographic Society; Stieglitz, Alfred; White, Clarence**

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## HERBERT LIST

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**German**

Herbert List figures as one of the most important German avant-garde photographers of the 1930s and 1940s. Although List was rightly named one of the most important German photographers in the post-war years, he was nearly forgotten in the 1960s and 1970s. One reason he was again recognized in the 1970s was that his art recommended itself to the concerns of the last years of the twentieth century: formal innovation, the exploration of the self, and he did not fit without contradiction into either *Neue Sachlichkeit* (New Objectivity) or Surrealism—the trends dominating Germany during his formative years.

Central to this new reception of List's works were his surrealist still lifes created in the 1930s. Already at that time the critic Egon Vietta had emphasized the metaphysical aspects of List's works and connected them to the works of Giorgio de Chirico, Carlo Carrà, and the painting of the *Pittura Metafisica*. In the unique aura of his puzzling still lifes List positioned objects so that the light endowed them with surreal qualities and metaphysical elements. List himself speaks of a "mysterious marriage" that the objects celebrate with one another, and that he intended "to reveal the magical substance within them."

André Breton and the Paris Surrealists influenced List's early works. List seized on such artistic techniques as double exposure, and he combined objects in a way that recalled the works of poet Comte de Lautréamont. In these works, List does not combine objects that are essentially foreign to

each other; he tears objects from a shared context and then they establish a wonderful correspondence with each other. Borrowing from Surrealism, List developed his own formal language using elements of neo-classicism that dominated advertising art and fashion in the 1920s.

List's works from the 1930s show the influence of themes from Greek antiquity. Two themes that move through his entire oeuvre are images of Greece and photographs of young men. List's interest in Greece was nurtured by a humanist education as well as the high esteem Greeks placed on the love of boys; this was the image of ancient Greece promoted by the poet Stefan Georgh that Friedrich Gundolf then conveyed to List, whom he met during List's short stay as a student at the University of Heidelberg.

In 1937, List embarked on a trip to Greece that lasted a number of months. There he photographed temples and sculptures of classical Greece as well as the landscape, architecture, and residents of the islands. He composed these photographs so the ruins of antique temples would have a monumental appearance.

His photographs also included everyday objects, such as clothing mannequins he photographed along the streets of Athens, fishing nets, and beach-front bars. He staged these in photographs that can only be described as magic realism. The works were exhibited in the Galerie du Chasseur d'images in Paris and were the first to earn List recognition. He then published photographs in *Harper's Bazaar*, *Verve*, *Photographie*, and *Life*. The publication of the book *Licht über Hellas*

(Light over Greece), which was to be printed in 1939 by the Paris publishing house Arts et Métiers Graphiques, did not happen. In 1945, the plates were destroyed in a printing press in Magdeburg during a bombing campaign. The book finally appeared in 1953.

The male body and its representation is a central theme that can be traced throughout List's entire work. His first photographs were taken on the beaches of the Baltic Sea, and List's photographs often invoke nature as a snapshot of an ideal, timeless, utopian vision of masculinity that celebrate the cult of eternal youth and the beauty of beautiful men. Most of List's photographs of young men were never published when they were taken. In the 1930s and 1940s, photographs of male nudes could have put List in acute danger because his pictures of young male bodies could not be reconciled with the image of the body held by the National Socialists. This is true even though List's perspective and monumentalization adopted the reigning aesthetic of the 1930s and suggests the political climate of the time. In using the ancient Greek image of the body, ancient models of the ideal physique became central to his work. They are recorded in the aesthetic ideal of ancient Greek sculpture and the athletic figures they represent. The play of light and shadow became a decisive element in his compositions. These echoed back to the invigorating effect created in his photographs of store window mannequins and to his series of Viennese wax figure works titled *Präuschers Panoptikum*, which seemed to bring the artificial human figure back to life.

After the war ended, List began work photographing ruins of the destroyed city of Munich, focusing on the baroque and classical structures of a city so renowned for its architecture that it was called "Isar-Athens," or Athens along the Bavarian river Isar. These photographs, made in glistening light, created an aesthetic experience that linked his images of Greece with the ruins of Germany. In the immediate post-war period, this representation of destruction—one wholly deprived of moralizing—met with no interest and no possibility for publication.

Beginning in the 1950s, List turned away from the symbolic arrangements of still lifes and architecture and concentrated on the representation of people. List substituted individual images with the photographic essay. He took photographs showing daily life in places like the Trastevere quarter of Rome or the city of Naples, and these works became his greatest contributions to *Life* magazine. The form of the book also became more important

to his photography. Between 1945 and 1947 List self-published many of his most important photography projects with private publishers. Books he readied for publication include, *Zeitlupe Null* with metaphysical still-lives, *Augenblicke* with photographs of encounters with people, *Ver Sacrum* with photographs of young men, and the volume of photographs *Panoptikum* with photographs from a wax figure works. However, up to the *Panoptikum*, List's projects were collections of individual photographs. However, in his books *Rome* (1955), *Caribia* (1958), about the island world of the Caribbean, and *Napoli* (1962), the concept of series became the defining element. In the 1950s, List produced reportage projects with emotional themes that displayed his interest in people and the shift in his works to human interest photography. From that point forward List's works conveyed a sensitivity toward humanity and his attention often focused on the lives of simple people. These included the Indians on coffee plantations in Mexico and the black population on the Caribbean islands, their customs and religious rituals. His first experiments with color photography appeared in 1960 in the magazine *Du*.

ESTHER RUELFIS

*See also:* **History of Photography: Interwar Years; Photography in Germany and Austria; Surrealism**

### Biography

Born in Hamburg, Germany, 7 October 1903; attended a humanist high school, 1912–1920; 1921 started training in a coffee company in Heidelberg; 1923 entered his father's coffee company; traveled as a student to Brazil, Venezuela, Guatemala, El Salvador, Mexico, and the United States, where he took his first photographs, 1926–1928; acquainted with Andreas Feininger, who encouraged his interest in photography, 1930; headed the family's coffee import company and pursued photography as an amateur, 1930; first publication appeared in the yearbook *Arts et Métiers Graphiques*, Paris, 1935; left Germany and abandoned his career and became a working photographer, going to London, Paris, Athens, and published in *Vogue*, *Harper's Bazaar*, *Verve*, *Life*, 1936–1941; traveled to Greece and worked on the project *Licht über Hellas*, a volume of photographs of Greece, 1939–1941; after the occupation of Greece by the German army he had return to Germany, 1941; as a "non-Aryan" he could not officially work for the German press; worked on a series of portraits of artists and intellectuals, in France he made portraits of Pablo Picasso (1944) and Jean Cocteau (1948); served the German army as a map maker, 1944–1945; lived in Munich and after the war worked as photojournalist, most often for *Du*, 1945–1960; worked temporarily as a photo reporter and art editor for *Heute*, 1946; published various books of human interest photography, 1955; published *Rom*, *Car-*

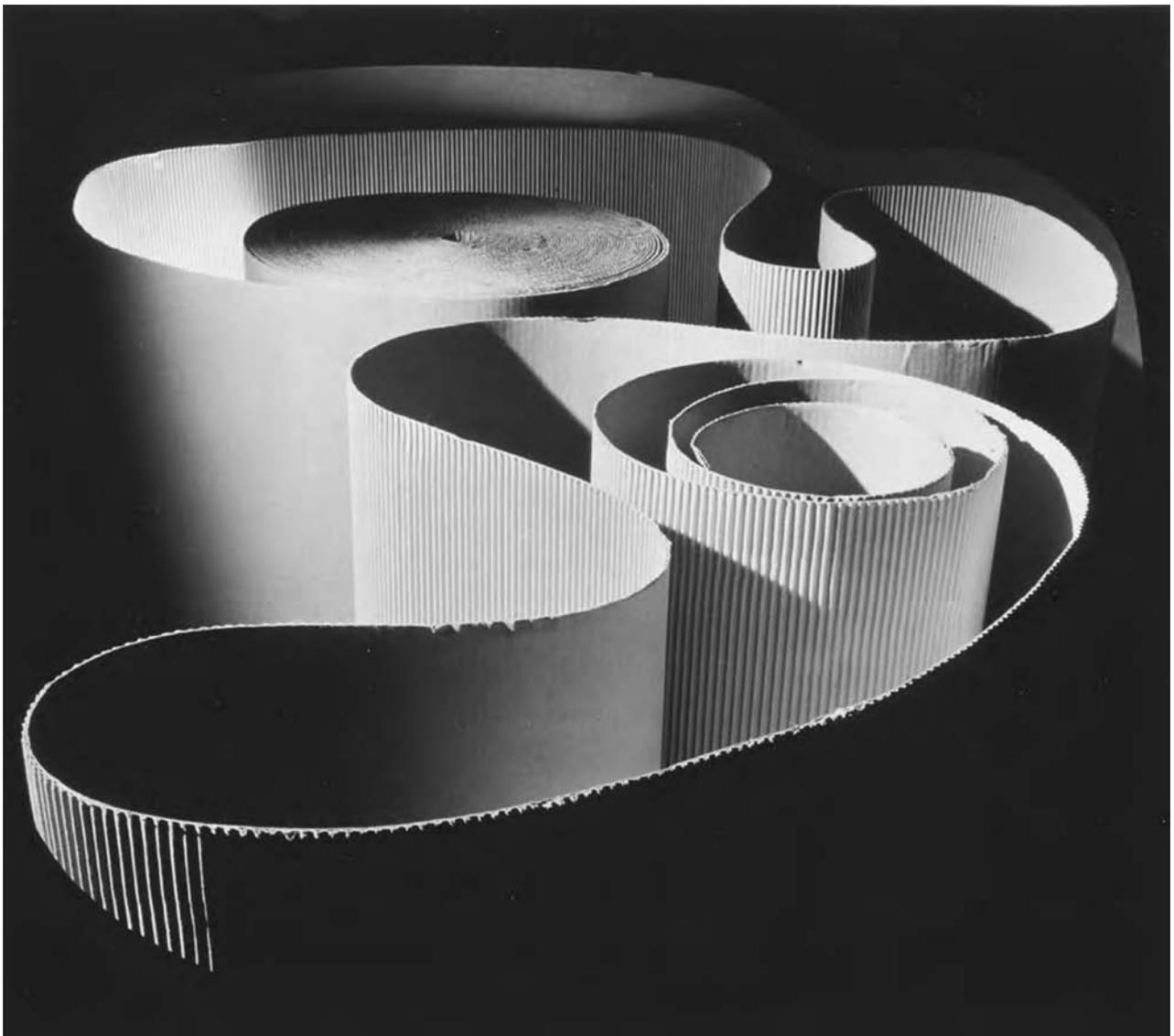
## LIST, HERBERT

ibia 1958, *Napoli* 1962; 1965 gave up photography and turned to collecting Italian drawings from the sixteenth to eighteenth centuries; David Octavius Hill Prize, Gesellschaft Deutscher Lichtbildner (GDL), 1964; member of GDL 1964–1973. Died in Munich, 4 April 1975.

### Individual Exhibitions

1937 *Herbert List—Photographies*; Galerie du Chasseur d'images, Paris, France  
1940 *Hellas*; Parnassos Galerie, Athens, Greece  
1942 *Hella*; Galerie Karl Buchholz, Berlin, Germany  
1942 *Hellas*; Athens, Greece, and traveling  
1958 Galleria dell'Obelisco, Rome, Italy

1976 *Herbert List: Photographien 1930–1970*; Die Neue Sammlung, Munich, Germany, and traveling  
1981 *Fotografia Metafisica: Herbert List*; International Center of Photography, New York, New York, and traveling  
1983 *Herbert List: Photographies 1930–1970*; Musée d'Art moderne de la Ville de Paris, Paris, France, and traveling  
1986 *Herbert List—Photographs*; Pace/MacGill Gallery, New York, New York  
1988 *Hellas*; PPS Galerie FC Gundlach, Hamburg, Germany  
1989 *Junge Männer*; Charles Cowles Gallery, New York, New York  
1990 *Herbert List: Photo*; Suomen Valokuvataiteen Museo, Helsinki, Finland  
1993 Glyptothek München; Munich, Germany, and traveling



Herbert List, Study.

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- 1995 *Herbert List—Memento 1945*; Münchener Stadtmuseum, Munich, Germany, and traveling  
 1995 *Italien*; Museo Bagatti Valsecchi, Milan, Italy  
 2000 *Herbert List—Die Retrospektive*; Fotomuseum im Münchener Stadtmuseum, Munich, Germany, and traveling

### Group Exhibitions

- 1935 *Photographie*; Musée des Arts décoratifs, Pavillon de Marsan, Musée du Louvre, Paris, France  
 1951 *Subjektive Fotografie*; Staatliche Schule für Kunst und Handwerk, Saarbrücken, Germany  
 1952 *Exposition mondiale de la photo*; Luzern, Switzerland  
 1954 *Subjektive Fotografie 2*; Staatliche Schule für Kunst und Handwerk, Saarbrücken, Germany  
 1955 *The Family of Man*; Museum of Modern Art, New York, New York, and traveling  
 1964 *World Exhibition of Photography: What is Man?*; Pressehaus Stern, Hamburg, Germany, and traveling  
 1977 *Fotografische Künstlerbildnisse*; Museum Ludwig, Cologne, Germany  
 1979 *Photographic Surrealism*; New Gallery of Contemporary Art, Cleveland, Ohio, and traveling  
 1980 *Avant-Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art, San Francisco, California, and traveling  
 1984 *Subjektive Fotografie, Images of the 50s*; Museum Folkwang, Essen, Germany, and traveled to the San Francisco Museum of Modern Art, San Francisco, California  
 1985 *Das Aktfoto*; Fotomuseum im Münchener Stadtmuseum, Munich, Germany, and traveling  
 1987 *The Ideology of Male Beauty*; Vancouver Art Gallery, Vancouver, British Columbia, Canada  
 1990 *Das Land der Griechen mit der Seele suchen*; Agfa Foto-Historama, Römisch Germanisches Museum, Cologne, Germany  
 1991 *The Kiss of Apollo*; Fraenkel Gallery, San Francisco, California  
 1992 *Photographie—Sculpture*; Palais de Tokyo, Paris, France

- 1995 *Ende und Anfang. Photographie in Deutschland um 1945*; Deutsches Historisches Museum, Berlin, Germany  
 1997 *Deutsche Fotografie—Macht eines Mediums 1870–1970*; Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany  
 1997 *Die Skulptur in der Fotografie*; Wilhelm Lehmbruck Museum, Duisburg, Germany, and Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria  
 1999 *Puppen Körper Automaten—Phantasmen der Moderne*; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

### Selected Works

- Licht über Hellas*, 1953  
*Rom*, 1955  
*Caribia*, 1958  
*Napoli*, 1962  
*Bildwerke aus Nigeria/Nigerian Images*, 1963

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## RICHARD LONG

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### British

Richard Long's exhibited and published work is most frequently seen and, arguably, most consistently brought to mind through the medium of photography. Beginning his career in the late 1960s with anonymous, impermanent works that combined walking and different forms of recording

and mediating the experience of natural landscape, Long set upon a course of development that he found allowed numerous variables, including the use of photography. His poetic, meditative work was increasingly recognized in Europe and the United States during the following decade. By the mid-1970s he was established as an artist of international standing. In a manner that is characteristically

understated and pertinent, Richard Long has described his work as: “Art made by walking in landscapes. Photographs of sculptures made along the way. Walks made into textworks” (<http://www.richardlong.org/>).

Born in Bristol, England, in 1945, Long attended Bristol School of Art, gaining a Diploma in Art and Design in 1966. He went on to study fine art although not specifically photography at St. Martins School of Art during 1966–1968. He made his first works of art by means of walking in landscape in 1967 including the piece *A Line Made By Walking*. Emerging as part of a new generation of British artists who were to achieve international importance, including Victor Burgin and Gilbert & George, his first major exhibition was staged in the Galerie Konrad Fischer, Dusseldorf, in 1968. He began to make works specifically for gallery installations including *Three Circles of Stones* for *The New Art*, held at London’s Hayward Gallery in 1972. Richard Long’s work has also been frequently shown in group exhibitions, which showcase different approaches to topography and temporality (for example *Time, Place, Space: Richard Long, On Kawara, Lawrence Weiner* at the Galerie Ghislaine Hussenot, Paris in 1990) or which seek to align him to the Earth Art movement, such as *Magiciens de la Terre*, held at the Centre Georges Pompidou, Paris, in 1988.

Establishing a clear line of influence upon Richard Long’s art or attaching him to art movements is a task that yields inconclusive results. This is partly explained by the artist’s reticence to say much on the subjects but also because movements such as Earth Art (making art in, and of, the landscape—a movement alternatively know as Land Art) or art practices associated with the production of series or with the combination of image and text, offer only partial insights into a working method that *de facto* is the work, and which is pursued alone and independently. Long, however, is on record for admiring, at an early stage in his career, avant-garde composer and artist John Cage’s use of pace, time, and rhythm in works such as *Indeterminacy*. More recently, he has expressed a liking for the work of some of his contemporaries, including American conceptualist Lawrence Weiner. Long also links himself to a long cultural history of walking that includes practices of religious pilgrims and wandering Japanese poets. Because he uses potent and universal symbolic forms in his work such as straight lines, spirals, and circles, Long has frequently been viewed as part of the ancient tradition of constructing ritual earthworks, as well as being seen to be conceptually attuned to the mysticism of both Zen

Buddhism and Shinto. He has incorporated “musical whispers” drawn from the popular music (for example, Bob Dylan’s *You Ain’t Goin’ Nowhere*) in the titling of some of his pieces and in some textworks. His own admirers range widely across the creative arts and include musician and producer Bill Drummond of KLF, as well as numerous visual artists such as fellow British conceptualist Hamish Fulton, an occasional walking companion for Long.

As it has developed, single or serial photographs with descriptive titles attached to the photographic works as texts, have become a key element within Richard Long’s art. The majority of these photographs are monochrome prints, but color is used where it is deemed to add meaning to the work, as is the case with the 30 different delicate color modulations that form the series *No Where: A Walk of 131 Miles Within An Imaginary Circle In The Monadhliath Mountains* of 1993. Camera technology is kept simple and straightforward with a preference for the Nikkormat camera.

Photography is important to Long because the speed of execution inherent in the medium allows transient impressions to be registered and also because photography offers the artist yet another form of physical engagement with the world. This latter consideration is an important factor for an artist for whom the idea of touch has been used literally and metaphorically in the form of walking, as well as in the making of landscape artworks, which combine natural materials and the elements.

In the process of making work, these mediations with nature take many different forms in works, which are sometimes created near to home but frequently in far distant, sometimes geographically remote, locations. They include the surface indentations made into the earth by walking, which were photographed for *A 2½ Mile Walk Sculpture* of 1969; the stones thrown in a circle photographed for *Throwing Stones Into A Circle* of 1979; and the artist’s body impression, which was photographed for *Sleeping Place Mark* of 1990. Such photographs of works made on site are viewed by the artist to be “the appropriate way for that place to become art in the public knowledge” and therefore to reach an audience (Giezen 1985, 3).

Photographs appear in Long’s gallery exhibitions and publications as a means of bringing the work to an audience but, at the same time, they are also intended to function in their own right and are not mere “copies” of what might be experienced when apprehending the artist’s sculptures *in situ*. This distancing from the simplistic idea that what is shown in a gallery replicates what would be

encountered on site is carried through to the frequent use of quarry stones obtained from sources near to exhibition locations rather than the use of materials removed from the landscape sites of the sculptures. Far from being “copies” of experiences of apprehending the sculptures (which may or may not still exist) the photographs of the sculptures are now considered by many as the crucial production of meaning in his work. Following on from this, it has been argued that the artist’s photographs cannot be easily pulled apart from the creative act itself and are therefore an integral part of it.

Richard Long invariably involves himself in all aspects of the presentation of his work in gallery exhibitions and in publications, many of which are in fact artists’ books, a medium that was instrumental in Long’s early success. A case in point is *Walking in Circles* shown at London’s Hayward Gallery in 1991. Here he worked closely with the exhibition organizer in the selection and installation of the works, and he collaborated with the graphic designer in the production of the book that accompanied the exhibition. Such attention to detail can variously be seen in the *Walking in Circles* publication in the recreation of one of the exhibits as a blind embossed design on the binding, in the titling of the different sections of the book, and in the choice and ordering of the photographs.

Examples of work are in important private collections such as the John Haldane Collection and in numerous art museums and photographic collections of the first rank such as the Museum of Modern Art, New York.

JANICE HART

*See also:* **Artists’ Books; Conceptual Photography; Photography and Sculpture**

### Biography

Born in Bristol, England, on 2 June 1945; continues to make this location his home. Attended Bristol School of Art from 1962, gaining a Diploma in Art and Design in 1966. Fine arts study at St. Martins School of Art (now part of the London Institute) 1966–1968; no formal photography training. Begins association with Galerie Konrad Fischer, Dusseldorf, Germany, and Galerie Yvonne Lambert, Paris, France, late 1960s. Becomes associated with Anthony D’Offay Gallery, London, late 1970s. Awarded Kunstpreis Aachen, 1988, and the Turner Prize of the Tate Gallery, London, 1989; Chevalier de l’Ordre des Arts et Lettres, by the French Ministry of Culture, 1990.

### Individual Exhibitions

1968 *Richard J. Long: Sculpture*; Galerie Konrad Fischer, Dusseldorf, Germany

- 1969 *Richard Long*; John Gibson Gallery, New York, New York  
*Richard Long—Sculpture*; Galerie Yvonne Lambert, Paris, France
- 1970 *Richard Long*; Dwan Gallery, New York, New York
- 1971 *Richard Long*; Gian Enzo Sperone, Turin, Italy  
*Richard Long*; Art & Project, Amsterdam, Holland  
*Richard Long*; Whitechapel Gallery, London, England  
*Richard Long*; Museum of Modern Art, Oxford, England
- 1972 “*Projects*” *Richard Long*; Museum of Modern Art, New York, New York
- 1973 *Richard Long*; Stedelijk Museum, Amsterdam, Netherlands
- 1974 *Richard Long*; John Weber Gallery, New York, New York  
*Richard Long*; Scottish National Gallery of Modern Art, Edinburgh, Scotland
- 1975 *Richard Long: River Avon Driftwood; Crossing Two Rivers/Minnesota/Wiltshire*; Art & Project, Amsterdam, Holland
- 1976 *Richard Long*; Gian Enzo Sperone, Rome, Italy  
*Richard Long: River Avon Driftwood*; Arnolfini, Bristol, England  
*Richard Long*; Art Agency, Tokyo, Japan
- 1977 *Richard Long*; Whitechapel Gallery, London, England  
*Richard Long*; Gallery Akumalatory, Poznan, Poland  
*Richard Long*; Kunsthalle, Berne, Switzerland  
*Richard Long*; National Gallery of Victoria, Melbourne, Australia  
*Richard Long*; Gallery of New South Wales, Sydney, Australia
- 1978 *Richard Long*; Halle für internationale neue Kunst, Ink Gallery, Zurich, Switzerland  
*Richard Long*; Ausstellungsraum Ulrich Ruckreim, Hamburg, Germany
- 1979 *Richard Long: The River Avon*; Anthony D’Offay Gallery, London, England  
*Richard Long: Sculpturen en Fotowerken*; Van Abbe-museum, Eindhoven, Netherlands
- 1980 *Richard Long*; Fogg Art Museum, Cambridge, Massachusetts
- 1981 *Richard Long*; Graeme Murray Gallery, Edinburgh, Scotland  
*Richard Long*; David Bellman Gallery, Toronto, Canada  
*Richard Long*; Centre d’Artes Plastiques Contemporains de Bordeaux, Bordeaux, France
- 1982 *Richard Long*; National Gallery of Canada, Ottawa, Canada
- 1983 *Richard Long Exhibition*; Century Cultural Centre, Tokyo, Japan
- 1984 *Concentrations 9: Richard Long*; Dallas Museum of Art, Dallas, Texas
- 1985 *Richard Long*; Malmo Konsthall, Malmo, Sweden  
*Il Luogo Buono: Richard Long*; Padiglione d’Arte Contemporanea di Milano, Milan, Italy
- 1986 *Piedras: Richard Long*; Palacio de Cristal, Madrid, Spain  
*Richard Long*; Solomon R. Guggenheim Museum, New York, New York  
*Richard Long*; Porin Taidmuseo, Porin, Finland
- 1987 *Richard Long*; Musee Rath, Geneva, Switzerland  
*Richard Long*; Centre Nationale d’Art Contemporain, Grenoble, France



Richard Long, Chicago Mud Circle, 1996, Mud, Collection Museum of Contemporary Art, Chicago, gift of David Meitus.

[*Photograph* © Museum of Contemporary Art, Chicago, Courtesy Sperone Westwater, New York]

- 1988 *Kunstpreis Aachen*: Richard Long; Neue Galerie-Sammlung Ludwig, Aachen, Germany  
 1989 *Richard Long*; La Jolla Museum of Contemporary Art, La Jolla, California  
 1990 *Richard Long*; Tate Gallery, London, England  
 1991 *Richard Long*; Städtische Galerie im Stadelchen Kunstinstitut, Frankfurt, Germany  
*Richard Long: Walking in Circles*; Hayward Gallery, London, England  
 1992 *Richard Long*; Fundacio Espai Poble Nou, Barcelona, Spain  
 1993 *Richard Long*; Inkong Gallery, Seoul, Korea  
 1994 *Richard Long*; Kunstmuseum Nordrhein Westfalen, Düsseldorf, Germany  
*Richard Long*; Philadelphia Museum of Art, Philadelphia, Pennsylvania  
 1995 *Richard Long*; Syningarsalur Gallery, Reykjavik, Iceland  
 1996 *Richard Long*; Setagaya Art Museum, Tokyo, Japan  
*Richard Long*; Contemporary Arts Museum, Houston, Texas  
*Richard Long*; Modern Art Museum, Fort Worth, Texas  
 1997 *A Road from the Past to the Future: Work by Richard Long from the Haldane Collection*; Crawford Arts Centre, St. Andrews, Scotland  
*Richard Long*; Benesse Museum of Contemporary Art, Naoshima, Japan  
 2000 *Richard Long*; Guggenheim Bilbao, Bilbao, Spain

### Selected Group Exhibitions

- 1967 *19:45–21:55*; Dorothea Loehr, Frankfurt, Germany  
 1969 *Earth Art*; Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York  
 1974 *Carl Andre, Marcel Broodthaers, Daniel Buren, Victor Burgin, Gilbert & George, On Kawara, Richard Long, Gerhard Richter*; Palais des Beaux-Arts, Brussels, Belgium  
 1976 *Andre/Le Va/Long*; Corcoran Gallery of Art, Washington, D.C.  
 1976 British Pavilion; Venice Biennale, Venice, Italy  
 1978 *Skulptur: Matisse, Giacometti, Judd, Lavin, Andre, Long*; Kunsthalle Bern, Bern Switzerland  
 1984 *The Critical Eye/1*; Yale Centre for British Art, New Haven, Connecticut

- 1987 *Wall Works: Richard Long, Michael Craig-Martin, Annette Messager, Marion Mölle, Matt Mullican, Sol LeWitt - Six Artists Working Directly on the Wall*; Cornerhouse, Manchester, England  
 1989 *Magiciens de la Terre*; Centre Georges Pompidou, Paris, France  
 1990 *Time, Space, Place: Richard Long, On Kawara, Lawrence Weiner*; Galerie Ghislaine Hussenot, Paris, France  
 1991 *Bronze, Steel, Stone, Wood: Carl Andre, Ellsworth Kelly, Richard Long—Three Installations of Sculpture*; Anthony D'Offay Gallery, London, England  
 1993 *Gravity and Grace*; Hayward Gallery, London, England

### Selected Works

- A Line Made By Walking*, England 1967, 1967  
*A Circle In Alaska: Bering Strait Driftwood On The Arctic Circle*, 1977  
*Throwing Stones Into A Circle, A Six Day Walk In The Atlas Mountains, Morocco*, 1979  
*Sahara Line*, 1988  
*Sleeping Place Mark, A Night Of Grunting Deer, A Frosty Morning, The Seventeenth Night Of A 21 Day Walk From The North Coast To The South Coast of Spain, Ribadesella To Malaga*, 1990  
*Orkney Stones: A Four Day Walk On Hoy* 1992, 1992  
*No Where: A Walk Of 131 Miles Within An Imaginary Circle In The Monadhliath Mountains*, 1993

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 Haldane, John. Introduction to *A Road From The Past To The Future: Work By Richard Long from the Haldane Collection*. St. Andrews, Scotland: Crawford Arts Centre, 1997.  
 Kirkpatrick, Colin. Interview with Richard Long. *No Where*. In *Transcript* v. 2, no. 1 (1999): 38–51.  
 Lobacheff, Georgia. *Interview with Richard Long: Sao Paulo Bienal 1994*. London: The British Council, 1994.  
 Seymour, Anne. Introduction to *Richard Long: Walking In Circles*. London: Hayward Gallery, 1991.

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# LOOK

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First published in 1937, *Look* magazine was a bi-weekly general interest magazine, one of the first and longest-running pictorial magazines in American publishing history. Gardner Cowles, Jr., son of an Iowa publishing family responsible for several key media acquisitions in the Des Moines area, launched

*Look* as a competitor to Time's *Life* magazine (whose publication lifespan mirrors *Look*'s). Because the Cowles media group continued to acquire new publications, *Look* was subsequently published under various company names: Look, Inc. (1937–1945); Cowles Magazines (1946–1965); and Cowles

## LOOK

Communications, Inc. (1965–1971). In its early years (prior to World War II), *Look*'s content consisted primarily of sensational tabloid spreads about celebrities, fashion, sports figures, strange “news” items, and other popular trends. After WWII, the magazine assumed a more family-oriented focus, with regular features, such as fashion, food, sports, and popular entertainment, as well as special features on current health issues, developments in medicine and technology, social issues of the day, and political affairs. When *Look* ceased publication of the magazine in 1971, Gardner Cowles, Jr. gave the entire archive of negatives to the Library of Congress in Washington, D.C.

When *Look* came into the market, in an economy still struggling back to its feet from the Depression of the previous decade, many people were either out of work or underemployed; this was no less true for photographers. *Look* therefore enjoyed a ready pool of potential staff, and employed a substantial number of photographers full-time. In a given year, *Look* maintained a roster of 10 to 12 full-time photographers, in addition to at least as many freelance photographers. Several of the regular staff photographers at *Look* had experience with documentary photography, such as Stanley Tretick and Tony Vaccaro, both of whom served as photographers for the military. Many others had worked for the federal government's Farm Security Administration (FSA) project or the Office of War Information (OWI) projects prior to their tenure at *Look*, among them Russell Lee, Arthur Rothstein, and John Vachon. The success and timing of the FSA project, in particular, may have played a significant role in paving the way for photojournalism publications such as *Look* and *Life*. In America's pre-television era, before the overwhelming ubiquity of visual culture, pictures were still fresh and new. The public response to the images in the FSA collection was tremendous, not only because of the innovation and artistic achievement they represented, but because they communicated in a new way the hardships, character, and personal effort of working people across the country—entirely in pictures. At a time when the country was preparing itself for international combat, it is no wonder that Americans were especially receptive to images that consolidated and magnified the cultural and political climate of that era. The FSA images, in many ways and almost instantaneously, distilled public sentiment by creating a visual lexicon of American culture and character. Whether fortuitously or by design, *Look* was well-positioned to capture this public yearning for symbols, to harness that mixture of escapism and glamour, grit and gumption,

nationalism, and local pride that so characterized mainstream American culture around WWII.

*Look*'s “golden years” (1954–1964), corresponded to a surge in readership across the industry, due largely to economic recovery following the war, as well as the thicket of political issues arising from a new period of social change. *Look* remained competitive by covering the “serious” issues. One of its more notable efforts is the January 1956 issue, whose feature article, titled “The Shocking Story of Approved Killing in Mississippi,” carried an exclusive interview with Roy Bryant and J.W. Milam, two men accused (but not convicted) of the murder of Emmett Till just three months prior. During the interview, Roy Bryant and J.W. Milam actually confess to the murder. While *Look*'s reporting drew some criticism (Roy Wilkins, Executive Secretary of the NAACP at the time the story went to print, questioned the veracity of Bryant and Milam's account of Till's activities prior to the murder, while other readers, sharing their comments in letters to the editor, objected to coverage they considered overly-prescriptive and condemning), there is no doubt that, in the minds of mainstream America, this was a bold editorial decision that augmented *Look*'s image as a serious journal of record.

The two- to three-month production cycle at *Look* meant that feature stories were sometimes less than timely or relevant. *Look* endured an embarrassing flap when it published the results of an opinion poll related to the 1964 presidential election just a few weeks after the assassination of John F. Kennedy. *Look*'s desire to inform and stimulate without adversely provoking or challenging its readers imposed another limitation on its effort at hard-hitting news coverage. As a counterbalance, the magazine padded its political coverage with lifestyle and food sections, celebrity profiles and product surveys aimed at a thriving—and increasingly competitive—consumer market: women. *Look*'s increased pitch to the female consumer found its home in regular features such as “For Women Only,” which highlighted unconventional and often frivolous “trends” in fashion and leisure, from Vivienne Colle patchwork dresses to jeweled hosiery and two-person ponchos.

*Look*'s shift in content and design to a more family-oriented, consumer-friendly format is widely attributed to the editorial influence of Fleur Cowles, Gardner Cowles' wife and associate editor at *Look* from 1947 on. Fleur (née Fenton) worked for a short time with the Truman Administration before marrying Gardner Cowles and, shortly thereafter, assuming her role on the magazine's staff; it is often noted that her influence began informally—with suggestions in the

form of notes tucked into Gardner Cowles' papers—and was a primer for subsequent positions with *Quick*, another Cowles publication, and her own brainchild, *Flair* magazine, a short-lived but influential art, culture, and lifestyle magazine, featuring innovative design and formatting, sophisticated layouts, and a more fluid organizational structure attributable to Fleur's interest in Surrealism.

Appeals to female readers and the presence of Fleur in a prominent position did not necessarily bridge the gender gap of the era. In an interview with the American Society of Media Photographers (ASMP), Charlotte Brooks, a veteran *Look* photographer, described the mixed blessing of being the only woman photographer on staff for the duration of her 20-year tenure at *Look*. Brooks described a definitively discriminatory work environment, where she was paid less than her male counterparts and assigned to a restricted slate of stories deemed appropriate for women. At the same time, Brooks enjoyed tremendous professional opportunities. As she explained:

I think it had to do in part with the nature of the assignments. Although I enjoyed everything, the other people used to hate "All-American Cities" and "What is a Teacher?" But I had a marvelous time; I loved all of it. The people involved were interesting people, and it was always so wonderful to be able to go out as Miss Look. I think I got a little bit of a head about that. You were not yourself at all, nobody would know your name, but you represented a powerful organization and it had some meaning.

(American Society of Media Photographers, Charlotte Brooks interview, October 4, 2004)

In general, *Look* photographers, many of whom remained at the magazine until its final days in 1971, enjoyed a considerable degree of creative freedom as the result of *Look*'s production methods. Images were processed as "jobs" rather than "assignments," which

meant that photographs that were not selected for a specific story might still be used at a later date. This procedure, in addition to *Look*'s photographic format, afforded its photographers considerable license and authorship in their work, as most were collaborations between photojournalist and writer. *Look* provided steady employment for many professional photographers, offered unprecedented opportunity for young artists, and launched the careers of several notable photographers, among them Stanley Tretick, made famous for his photographs of John F. Kennedy, and fashion photographer Douglas Kirkland, whose portraits included such luminaries as Marilyn Monroe, Marlene Dietrich, and Elizabeth Taylor.

JENNIFER SCHNEIDER

*See also:* **Farm Security Administration; Lee, Russell; Life Magazine; Office of War Information; Rothstein, Arthur**

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## URS LÜTHI

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### Swiss

Born in 1947, Urs Lüthi belongs to the generation of European artists whose aesthetic programs were decidedly influenced by the challenge to traditional

thinking about artistic production and distribution that came to a head in the events and aftermath of 1968. In particular, the artistic practices of this generation were fueled by Harold Szeeman's influential 1969 exhibition at the Kunsthalle Bern, *When*

*Attitude Becomes Form*, which famously brought a number of American post-minimalist artists and European conceptualists together to present a model of art as an idea manifest in an action.

A Swiss national who spent some time working as a graphic artist, Lüthi's long and prolific career culminated in the prestigious invitation to represent Switzerland at the 2001 Venice Biennial. His work, which largely centers around self-representations in a number of media, has been described as both body art and conceptual, and although Lüthi was undoubtedly influenced by movements like Fluxus and Conceptual Art, his work resists strict categorization, and he did not align himself with any particular group or charter. Given to experimentation in a variety of media and presentation, including photography, performance, painting, video, installation, and even graphic design, Lüthi's work has been varied and not always conceived of as coherent, especially in the United States where he has received significantly less attention than in Europe. However, it is indisputable that Lüthi's photographic work—especially his self-portraits—have had an important, if not seminal, role in redefining the use of photography as an autonomous art form in the latter half of the twentieth century. Of crucial concern to his oeuvre are recurrent questions regarding the relationship between truth and representation, or as he suggested in a 1974 statement, the tenuous line between subjectivity and objectivity. For Lüthi, “perhaps the most significant and creative aspect of my work is ambivalence as such...Objectivity is not important to me; all is objective just as all could be subjective” (Lüthi 2001, 9).

It therefore makes sense that Lüthi's earliest artistic investigations led him to an investigation of photography and to the self-portrait in particular, since, in the days before Roland Barthes's seminal reflections on the photographic medium, for example, photography itself was still largely conceived of as a vehicle of truth. On the other hand, the self-portrait had long been historically understood as the artist's means to evidence an interior truth, to make public a very private self. Lüthi's earliest self-portraits, however, were largely in “disguise,” as if to suggest the impossibility of a communicable stable subject. In particular, the most famous of his self-portraits pictured him in various poses as a woman, such as the sultry *Self-Portrait* (1971), which suggests comparison to Man Ray's photograph of *Marcel Duchamp as Rose Sélavy* (1920–1921), or the tellingly titled *I'll Be Your Mirror* (1972), and the famous *Lüthi Also Cries For You* (1970). Not only did these images question traditional gender norms,

they also positioned photography as an art form in its own right. They were printed on canvas, de-emphasized the role of the artist as implicated in self-revelation, and instead constructed a model wherein the artist would serve as a vessel for an externally imposed quest. As he did in a 1970 exhibition in Lucerne entitled *Visualized Thought Processes* (1970), in which he displayed all of his possessions in glass cases alongside postcard displays of his sketches and self-portraits, Lüthi uses these photographs to blur the categories of art and motif, thereby also blurring the function of the artist.

In 1974, Lüthi participated in the seminal *Trans-former: Aspect of Travesty* exhibition, curated by Jean-Cristophe Amman, in which he displayed a 20-photograph series of black and white large-scale photographs of his own naked body, clutching a smaller black and white self-portrait. Entitled *The Numbergirl* (1973), this series exceeded the exhibition's intended focus on transsexuality and launched Lüthi's international star. The narrative aspect of the photographic series was something he had also explored in an earlier collaboration with David Weiss and Willy Spiller. *Sketches* (1970), the photographic series that ensued from this collaboration, represents Lüthi and Weiss at play, in various staged poses and configurations.

Throughout the 1980s, Lüthi returned to painting and produced a number of abstract and landscape paintings, many of which he also entitled *self-portrait*, illustrating his continued concern with simultaneously confirming and dispelling the view of art as a perceived repository for personal identity and experience. When he returned to photography, it would be to incorporate photographic images in large-scale installations and series. Turning in the 1990s to enhanced technologies and digital reprocessing, Lüthi began to embrace the methods and means of contemporary advertising, fusing a seemingly kitsch aesthetic into his pursuits of everyday life. First came the exhibition at Galerie Blancpain-Stepczynski in 1993 of *The Complete Life and Work, Seen Through the Pink Glasses of Desire* in which Lüthi exhibited 180 photographs, all printed in a uniform size and shape and in pink, from his life and artwork, further blending the boundaries between art and life and making the image serve as an equivalent sign for each.

In the series *Placebos and Surrogates* (1996–ongoing) and two of its constituent parts, *Run for your Life* (2000) and *Art for A Better Life* (2001), Lüthi contrasts the excesses of a culture that continually promotes wellness propaganda and health as means to achieve happiness with the mundane images of his own life and aging body, continuing to question the relationship between truth and

beauty in an imagerial culture. In this series, large-format photographs of beaches and other traditional places of leisure are mounted on a wall, the frames angled inward so as to appear as if invisible. The images are surrounded by a pink glow, a literal photographic “aura,” which reflects off the walls from the edges of the red frames. Around these are hung, for instance, plaques admonishing the viewer to “discover your essence” or “change your life,” platitudes from a cultural machine that attempts to brand and market happiness like any commodity. The important aspect of Lüthi’s work is that he recognizes that art too may play a role in this commodification—that it too may function as a surrogate for truth. He displays all of his works emblazoned with a photographic representation of his own head, cast in profile like a Greek statue, as both trademark and discursive authority. Likewise, for his 2001 Venice Biennale exhibition, he reissued his famous self-portraits from the 1970s, re-titling them with their original name and the new title: *Trademarks* (1970s/2001). In his long pursuit of thinking about the role of the artist, Lüthi recognizes that these canonical portraits, which have vastly influenced a generation of artists, have become as entrenched as the very assumptions of photographic truth that he started out contesting.

HANNAH FELD

*See also:* **Conceptual Photography; Constructed Reality; Photographic “Truth”; Representation and Gender**

### Biography

Born in Lucerne, Switzerland, 10 September 1947. Attended Kunstgewerbeschule (École des Arts et Métiers) in Zurich from 1963–1964. Since 1994, Professor at the University of Kassel, Kassel, Germany. Represented Switzerland in the 2001 Venice Biennial. Lives in Munich and Kassel.

### Individual Exhibitions

- 1966 Galerie Beat Mäder; Bern, Switzerland/Galerie Palette; Zurich, Switzerland
- 1972 Galleria Diagramma; Milan, Italy
- 1974 Galerie Stadler; Paris, France  
Galleria Schema; Florence, Italy
- 1975 Museum of Art and History; Geneva, Switzerland  
Galerie Stähl; Zurich, Switzerland
- 1976 Kunsthalle Basel; Basel, Switzerland  
Nishimura Gallery; Tokyo, Japan
- 1978 Museum Folkwang; Essen, Germany, Neue Galerie am Landesmuseum Johanneum
- 1981 *Bilder 1977–1980*; Kunstmuseum Bern, Bern, Switzerland
- 1984 FRAC Pays de la Loire; Genas, France
- 1986 Kunstmuseum Winterthur; Winterthur, Switzerland
- 1990 Helmhaus Zurich; Zurich, Switzerland

- 1993 *The Complete Life and Work, Seen Through the Pink Glasses of Desire*; Galerie Blancpain-Stepczynski, Geneva, Switzerland
- 1994 Kunstraum im politischen Club Colonia; Cologne, Germany
- 1996 *Placebos & Surrogates*; Galerie Blancpain-Stepczynski, Geneva, Switzerland
- 2000 *Run for Your Life (Placebos & Surrogates)*; Swiss Institute, New York, New York
- 2001 *Art for a Better Life: From Placebos & Surrogates*; XLIX Venice Biennial, Swiss Pavilion, Venice, Italy

### Group Exhibitions

- 1970 *Visual Thought Processes*; Kunstmuseum Luzerne, Lucerne, Switzerland
- 1974 *Transformer*; Kunstmuseum Luzerne, Lucerne, Switzerland, and traveled to The Kitchen, New York, New York; Institute of Contemporary Art, Philadelphia, Pennsylvania; and Contemporary Art Center, Cincinnati, Ohio
- 1975 *Body Art*; Galerie Stadler, Paris, France
- 1976 *Art as Photography*; Fotoforum Kassel, Kassel, Germany
- 1977 *Identity, Identification*; Palais des Beaux-Arts, Brussels, Belgium  
Documenta 6; Kassel, Germany
- 1978 Sydney Biennale; Sydney, Australia  
*Artitudes*; Contemporary Art Gallery, Musée de Nice, Nice, France
- 1981 *Westkunst*; Centre Georges Pompidou, Paris, France
- 1983 *Art and Photography*; Berlin National Gallery, Berlin, German
- 1984 *Contiguities*; Palais de Tokyo, Paris, France
- 1985 *Medium Photographies*; Oldenburger Kunstverein, Oldenburg, Germany
- 1987 *Androgyne*; Neuer Berlin Kunstverein, Berlin, German
- 1989 *The Invention of an Art*; Centre Georges Pompidou, Paris, France
- 1992 *Manifesto*; Centre Georges Pompidou, Paris, France
- 1995 *Beyond Limits*; Centre Georges Pompidou, Paris, France
- 1996 *Masculine-Feminine*; Centre Georges Pompidou, Paris, France
- 1999 *The Truth of Photography*; Hara Museum of Contemporary Art, Tokyo, Japan, and traveled to National Center of Photography, Paris, France; Art Academy, Berlin, Germany  
*Tomorrow Forever-Photography in Ruins*; Kunsthalle Krems, Krems, Austria
- 2000 *Ich est etwas anderes—Art at the End of the Twentieth Century*; Sammlung Nordrhein-Westfalen, Düsseldorf, Germany

### Selected Works

- Sketches* (with Willy Spiller and David Weiss), 1970
- Lüthi Also Weeps for You*, 1970
- Manon as a Self-Portrait by Urs Lüthi*, 1971
- I’ll Be Your Mirror*, 1972
- The Numbergirl*, 1973
- The Complete Life and Work, Seen Through the Pink Glasses of Desire*, 1993
- Placebos & Surrogates*, 1996–
- Run for Your Life*, 2000

## LÜTHI, URS

*Trademarks for Venezia from Placebos & Surrogates*, 1970s/  
2001  
*Art for a Better Life: From Placebos & Surrogates*, 2001

### Further Reading

Ammann, Jean-Cristophe, ed. *Urs Lüthi*. Exh. cat. Basel: Kunsthalle Basel, 1976.

Butler, Susan. "Once Upon a Place and Time." *Creative Camera* (Oct.–Nov. 1999): 22–27.

Lüthi, Urs. *Urs Lüthi 1900*. With essays by Marie-Louise Lienhard, Beat Wyss, Hannes Bohringer. Zurich: Helmhau, 1990.

Lüthi, Urs. *Run For your Life (Placebos & Surrogates)*. With text by Helmut Freidel et al. Lenbachhaus Munich and Swiss Institute New York. Ostfildern: Hatje Kantz, 2000.

Lüthi, Urs. *Art for a Better Life; From Placebos + Surrogates: XLIX Venice Biennial*. With essays by Max Wechsler, Michelle Nicol, and Jeiner Georgsdorf. Lucerne: Edizioni Periferia, 2001.



Urs Lüthi, Self portrait.

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## GEORGE PLATT LYNES

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### American

George Platt Lynes was an accomplished fashion photographer during his lifetime, most sought after for his technically virtuosic commercial work for *Harper's Bazaar*, *Vogue*, and other popular magazines. He was sought after as well as for his engaging portraits of some of the most influential literary figures of his day, including dance critic and ballet impresario Lincoln Kerstein, and poets W.H. Auden and Marianne Moore. The images for which he today commands a great deal of attention, however, are his Surrealist-inspired homoerotic nudes (*Male Nude on Faux Skin Rug*, 1953) and mythological studies (*Birth of Dionysus*, 1936–1939). Lynes was formed, for the most part, by the expatriate era of the 1920s and 1930s and the artistic luminaries he encountered in his frequent trips to Europe. More specifically, the intellectual and emotional attachment he sustained throughout his lifetime with Monroe Wheeler, the head of New York's Museum of Modern Art (MoMA) Exhibitions and Publications departments during this time, and with Gertrude Stein, were the most important influences that would steer him towards his achievement and as one of the most significant, yet almost forgotten, photographers of the twentieth century.

George Platt Lynes was born in 1907 in East Orange, New Jersey, the son of a clergyman. Educated at private schools and briefly at Yale University, Lynes made his first trip to France in 1925 where he met artists Jean Cocteau and Pavel Tchelichev and writers Andre Gide and Gertrude Stein, with whom he corresponded for the next ten years, and all of whom he later photographed. He returned stateside that same year and published a series of literary pamphlets including Stein's *Description of Literature* and Ernest Hemingway's first play, *Today is Friday*, with cover designs by Cocteau and Pavel Tchelichev. Lynes began photographing in 1927, under the mentoring of a local professional photographer in Englewood, New Jersey, and opened The Park Place Book Shop in 1928. Accompanied by Monroe Wheeler and writer Glenway Wescott, he made his second trip to France in 1928, during which he was probably introduced to the work of expatriate photographers Man Ray,

George Hoyningen-Huene, Germaine Krull, Paul Outerbridge, Jr., and Berenice Abbott. Lynes began experimenting with "double exposures and other controlled accidents in the surrealist manner, however, there is little to suggest that Lynes subscribed fully to the tenets of surrealism." (Crump 1993, 140).

In 1931, Lynes met and was encouraged by Julien Levy, with whom he collaborated on a series of Surrealist-influenced still-lives. Levy included work by Lynes in the *Surrealism* exhibition at the Wadsworth Athenaeum, Hartford, Connecticut, and in the seminal *Surréalisme* exhibition at the Julien Levy Gallery in New York in 1932. Lynes had his first solo exhibition at the Leggett Gallery, New York in 1932. Levy also exhibited his work in conjunction with Walker Evans later that year, as well as in the influential exhibition, *International Photographers*, at the Brooklyn Museum of Art. Lynes opened a portrait studio in New York City in 1932 and quickly became known for his portraits and fashion photographs. The same year, Levy and Lincoln Kirstein, Lynes's friend since prep school, included his work in *Murals by American Painters and Photographers* at MoMA, its first exhibition to include photography. In 1934, he had his second solo exhibition at the Julien Levy Gallery and in 1936, he was included in the controversial *Fantastic Art, Dada, and Surrealism* show at MoMA (see *The Sleepwalker*, 1935). Over 200 of Lynes's portraits and photographs were shown at the Pierre Matisse Gallery in New York City in 1941.

Alexey Brodovitch, who as art director for *Harper's Bazaar*, began giving Lynes fashion assignments because of his ability to solve difficult artistic problems that studio lighting offered. Lynes acted as official photographer to Lincoln Kirstein's American Ballet Company (later the New York City Ballet) documenting George Balanchine's productions until the early 1940s in the tradition of Baron Adolph de Meyer and Hoyningen-Huene. Lynes also photographed choreographer and dancer Frederick Ashton and the principal dancers in the operetta *Four Saints in Three Acts*, 1934 (Crump 1993, 141).

Lynes's mythological series, completed between 1937 and 1940, legitimized the male nude in the

surrealist tradition. The images, representing the myths of Dionysus, Pan, Orpheus, and Eros, and others, were eroticized male nudes. These, along with his more straightforward male nudes, make up the bulk of the work he did between the late 1930s and early 1950s. Lynes utilized the same manipulation of light and composition as in his fashion and portrait studies. In many cases, the figures are posed in scenes that suggest narratives. In others, the concentration is on the gesture and the pose, and in still others, the emphasis shifts to the model's direct engagement with the viewer. There exists little differentiation in the way Lynes photographed both the male and female nude. In both, the emphasis on the musculature of the figure and the eroticism of the form, has been suggested as a direct result of his communication with sex researcher Alfred C. Kinsey, the most noted collector at the time of Lynes' erotic images. Lynes pursued his relationship with the Kinsey Institute as a repository for what he considered his most important work (Miller 1994).

Lynes moved to California in 1945 to become director of *Vogue's* Hollywood studios. He made many portraits of film stars at this time but found this work debilitating. He returned to New York after three years and spent the remainder of his life doing fashion photography and continuing his personal work, although he never regained the notoriety that he had before his move to the West Coast. Lynes was unable to exhibit most of his creative work during his lifetime for fear that its homoerotic qualities would endanger his career. He destroyed a large portion of these photographs, and few of the remainder were made public until Lynes was the subject of a major retrospective at the Art Institute of Chicago in 1960 and *George Platt Lynes: Photographs from the Kinsey Institute* in 1993. Various monographs followed including, *George Platt Lynes: Photographs 1931–1955*, Twelvetrees Press, 1981; *George Platt Lynes: Ballet*, Twelvetrees Press, 1985; and *George Platt Lynes, Photographs from the Kinsey Institute*, 1993. Lynes died nearly impoverished in 1955.

VINCENT CIANNI

*See also:* **Abbott, Berenice; de Meyer, Baron Adolph; Fashion Photography; Hoyningen-Huene, George; Krull, Germaine; Levy, Julien; Man Ray; Museum of Modern Art; Outerbridge, Jr., Paul; Portraiture; Surrealism**

### Biography

Born in East Orange, New Jersey, 15 April 1907. Privately educated. Enters Yale University, 1925. Makes first trip to Europe, meets lifetime companions Glenway Wescott

and Monroe Wheeler, 1925. Publishes the *As Stable Pamphlets*, Englewood, New Jersey, 1925. Opens Park Place Book Shop, Englewood, New Jersey, 1926. Exhibits his celebrity portraits at Park Place Book Shop, continues traveling to Europe, teaching himself photography, 1928. Julien Levy arranges to include Lynes in *Surréalism* exhibition, Wadsworth Athenaeum, Hartford, Connecticut, 1931. First important exhibition Julien Levy Gallery in tandem with Walker Evans, 1932. Opens first New York City studio, 1933. Begins publishing fashion and portrait work in *Town and Country*, *Harper's Bazaar*, and *Vogue*, 1934. Documents American Ballet (now New York City Ballet), 1935. Surrealistic composition *The Sleepwalker* included in *Fantastic Art, Dada and Surrealism*, 1936. Photographs mythology series, 1937–1940. Disillusioned with New York and his private life, Lynes closes his studio and leaves for Los Angeles to head *Vogue* magazine's Hollywood studio, 1945. Return to New York, 1948. Meets sex researcher Alfred Kinsey who purchases photographs for Kinsey Institute, Bloomington, Indiana Institute, 1950. Publishes his male nudes in homoerotic magazine *Der Kries* using the pseudonyms Roberto Rolf and Robert Orville, 1951–1954. Declares bankruptcy, 1954. Diagnosed terminally ill with cancer; last portrait with Monroe Wheeler, May, 1955. Died in New York, New York, 6 December 1955.

### Selected Works

*Frederick Ashton and the principal dancers of Four Saints in Three Acts*, 1934  
*The Sleepwalker*, 1935  
*Portrait of Jean Cocteau*, 1936  
*Yves Tanguy*, c. 1938  
*Birth of Dionysus*, 1936–1939  
*Cyclops*, 1936–1939  
*Female Nude*, 1940  
*Male Nude Hanging*, 1940  
*Portrait of Tennessee Williams*, 1944  
*Portrait of Jared French*, 1945  
*Portrait of Lincoln Kirstein*, 1948  
*Fashion Study for Vogue*, 1948  
*Maria Tallchief in Firebird*, 1949  
*Nicholas Magallenas and Francisco Moncion in Orpheus, New York City Ballet*, 1950  
*Female Nude*, 1950  
*Male Nude as "dying slave,"* 1952  
*Male Nude on Faux Skin Rug*, 1953

### Individual Exhibitions

1932 *Portrait Photography by George Platt Lynes*; Leggett Gallery, New York, New York  
 1992 *Fifty Photographs by George Platt Lynes*; Julien Levy Gallery, New York, New York  
 1941 *Two Hundred Portraits by George Platt Lynes Plus an Assortment of Less Formal Pictures of People*; Pierre Matisse Gallery, New York, New York  
 1973 *George Platt Lynes, Portraits 1931–1952*; Art Institute of Chicago, Chicago, Illinois  
 1988 Sonnebend Gallery; New York, New York  
 1996 Nicholas Wilder Gallery; Los Angeles, California

1997 *George Platt Lynes, Photographic Visions*; Institute of Contemporary Art, Boston, Massachusetts  
 1998 Robert Miller Gallery; New York, New York  
 Stephen Wirtz Gallery; San Francisco, California  
 1978 *George Platt Lynes: Photographs from the Kinsey Institute*; Grey Art Gallery and Study Center, New York, New York; Centro per l'Arte Contemporanea Luigi Pecci, Prato (Florence), Italy  
 1994 *George Platt Lynes: Photographs from the Kinsey Institute*; Henry Radford Hope School of Fine Arts Gallery, Indiana University, Bloomington, Indiana

**Selected Group Exhibitions**

1931 *Surrealism*; Wadsworth Atheneum, Hartford, Connecticut  
 1932 *Surrealism*; Julien Levy Gallery, New York, New York  
*Walker Evans and George Platt Lynes*; New York, New York  
*Murals by American Painters and Photographers*; Museum of Modern Art, New York, New York

1936 *Fantastic Art, Dada, and Surrealism*; Museum of Modern Art, New York, New York  
 1937 *Review Exhibition*; Julien Levy Gallery, New York, New York  
 1967 *Twentieth Century Portraits*; Museum of Modern Art, New York, New York  
 1985 *Seventeen American Photographers*; Los Angeles County Museum of Art, Los Angeles, California  
 1977 *Photographs from the Julien Levy Collection*; The Witkin Gallery, New York, New York  
 1989 *Photographic Surrealism*; The New Gallery of Contemporary Art, Cleveland, Ohio  
*The Male Nude: A Survey in Photography*; Marcuse Pfeiffer Gallery, New York, New York  
 1989 *The New Vision: Photography Between the World Wars, Ford Motor Company Collection at the Metropolitan Museum of Art*; Metropolitan Museum of Art, New York, New York  
 1999 *Selections from the Collections of the Kinsey Institute*; The Kinsey Institute, Bloomington, Indiana



George Platt Lynes, *Untitled, male nude in 'water' reflection*, circa 1950, gelatin silver print.  
 [Photograph by George Platt Lynes. Courtesy of John Stevenson Gallery]

**Further Reading**

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Crump, James. *George Platt Lynes, Photographs from the Kinsey Institute*. Boston: Little, Brown and Company, 1993.

Feinblatt, Embria. *Seventeen American Photographers*. Los Angeles: Los Angeles County Museum of Art, 1948.

Kirstein, Lincoln. *George Platt Lynes Portraits, 1931–1952*. Chicago: Art Institute of Chicago, 1960.

Lynes, George Platt. *The New York City Ballet Photographs taken by George Platt Lynes: 1935–1955*. New York: City Center of Music and Drama, 1957.

Miller, Barbara L., and Robert L. Cagle. "Out of the Kinsey Archives: Reevaluating the Photographic Works of George Platt Lynes." *The Ryder Magazine*, Indiana University (September 9–23, 1994).

Pohorilenko, Anatole, and James Crump. *When We Were Three: The Travel Albums of George Platt Lynes, Monroe Wheeler, and Glenway Wescott, 1925–1935*. Santa Fe, NM: Arena Editions, 1998.

Prokopoff, Stephen. *George Platt Lynes: Photographic Vision*. Boston: Institute of Contemporary Art, 1980.

Woody, Jack. *George Platt Lynes: Photographs 1931–1955*. Pasadena, CA: Twelvetrees Press, 1981.

Woody, Jack. *George Platt Lynes: Ballet*. Pasadena, CA: Twelvetrees Press, 1985.

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## DANNY LYON

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**American**

A self-taught photographer, Danny Lyon began taking photographs at the age of 17. Raised in Forrest Hills, New York, a middle class neighborhood just outside Manhattan, Lyon went on to the University of Chicago where he majored in history. By the time he received his Bachelor of Art degree in 1963 Lyon had already begun work on one of the most important series of his career, that on the civil rights movement. In 1962, he had joined the Student Non-violent Coordinating Committee (SNCC) as a photographer documenting the U.S. civil rights movement. This association began a career as a photojournalist and a filmmaker that has spanned five decades.

Coming of age during the socially conscious 1960s, Lyon's documentary photography and film work grew from a deep commitment to social issues. An innovator in the immersive and social approach to documenting marginalized communities, Lyon's belief in photography's accessibility and its potential for social change coupled with his working method have made him one of the most original photographers of the late twentieth century. From the beginning of his career, Lyon has maintained that documentary images should not be isolated from the context of their making. He has said that "Photography works best when it does what it is uniquely qualified to do as a medium: reproduce the real world." Along with his peers Bruce Davidson, Leonard Freed, Roland L. Free-

man, and Mark Ellen Mark, he sought through his photography to raise awareness of issues of tolerance and social justice.

Lyon's documentary projects investigate social groups and their surroundings by his joining the group and photographing it from within. He has produced moving accounts of groups as diverse as bikers, prison inmates, Native Americans, and Mexican immigrants. Lyon's own Jewish, east coast background never stopped him from immersing himself in communities different from his own. As the first staff photographer for the Atlanta based, predominantly African American organization, SNCC, Lyon worked with this group from 1962 to 1964. During that time Lyon's ideas regarding the usefulness of photography for social good were perfectly in line with the organization's needs for documentation of the student-led movement within the civil rights movement. His images of lunch counter sit-ins and demonstrations were striking and often showed the violence and risk involved in the struggle. His photographs were reproduced in the press, as well as in SNCC fundraising brochures, and were compiled in his own book called *The Movement* (1964). A later edition entitled *Memories of the Southern Civil Rights Movement* (1992) included additional text by Lyon and others that put the student contributions to the civil rights movement in context.

Lyon's most celebrated book of the period, *The Bikeriders*, was produced just after his time in the south. Published in 1968, *Bikeriders* probed the dan-

gerous and exciting life of motorcycle riders from the perspective of the Chicago Outlaw Motorcycle Club. Lyon became a proud member of the Outlaws, traveling with them, sharing their lifestyle, and photographing them from 1963 to 1967. His next book, *Conversations with the Dead* was published in 1971. Over a period of 14 months Lyon was allowed access to the Texas prison system. His photographs explored the lives of those incarcerated in six Texas prisons. The publication included texts taken from prison records and convicts' writings, particularly the letters of Billy McCune, a convicted rapist whose death sentence was commuted to life in prison. While many of Lyon's books have had a great influence on the social documentary tradition, *The Bikeriders* and *Conversations with The Dead* became seminal examples of the new style of modern photojournalism.

Lyon's subsequent books are distinctive in their inter-weaving of photographs, text, interviews, and sometimes fiction. As published works, each project combined Lyon's searing photographic images with his and his subject's first person observations, giving the reader a fuller picture of the complex world Lyon often spent years investigating. This format contrasted sharply with the more traditional photo book model of the time, where image and text occupied distinct areas of a publication. Lyon, however, has maintained this practice throughout his career, even though he believed that it made many museums reluctant to show his work.

In the late 1960s, Lyon embarked on a major series documenting the destruction of an area of lower Manhattan through urban renewal. Photographing buildings over a 12-block area, Lyon captured the end of an architectural era and also made portraits of some of its inhabitants. Dozens of Manhattan's nineteenth century buildings were soon to be demolished to make way for renovations to the Brooklyn Bridge and the construction of the World Trade Center. After this series was published as *The Destruction of Lower Manhattan*, Lyon worked sporadically for the federal government as a photographer. From 1972 through 1974 he completed a number of assignments for the Environmental Protection Agency's DOCUMENTERICA project. During this time he photographed extensively in Texas including the Rio Grande Valley and the Chicano barrios of South El Paso and Houston. In 1974, he photographed the Bedford-Stuyvesant section of Brooklyn, New York. Like his earlier documentary studies of marginalized groups, Lyon's images from these assignments mirror his concerns of community. They depict ethnic neighborhoods struggling under the pressure of outside forces, including federally driven policies such as urban renewal. Lyon's

humanistic approach is revealed in sequences of images that not only record ethnic communities before they are destroyed, but also express an intimacy and respect for the individuals he has come to know through the process of documenting them.

While not nearly as well known as his still photography, Lyon has pursued documentary filmmaking since the late 1960s. Over the years he has gained recognition as a skilled and thoughtful filmmaker. His films include *Soc. Sci. 127* (1969), *Little Boy* (1977), *Los Ninos Abandonados (The Abandoned Children, 1975)*, *Born to Film* (1982), and *Media Man* (1994). Working simultaneously in film and still photography, Lyon has recorded many of the same Latino and Native American communities in both mediums. In 1979, a decade after being awarded a Guggenheim Foundation Fellowship in photography, he was awarded another in film.

During the 1980s, Lyon became increasingly interested in mixing autobiographical themes into his work. As a result, old family photographs, his own images of his wife and children, as well as autobiographical texts became familiar elements in works such as the 1982 film *Born to Film*, and the books *I Like to Eat Right on The Dirt* (1989), and the autobiographical monograph *Knave of Hearts* (1999). In 1990, a major traveling retrospective of his work entitled *Danny Lyon: Photo Film. 1959-1990* was mounted by the Folkwang Museum in Essen, Germany, and the Center for Creative Photography in Tucson, Arizona.

While his work has been included in countless group and solo exhibitions through out North America and Europe, Lyon's philosophy about the power and responsibility of documentary image-making are best expressed in his book projects. The importance of photography's accessibility and its potential for social and political change have been the driving force that has lead him to work extensively in the American South, the Southwest, Mexico, Haiti, and Cuba. In keeping with his interest in democratizing the photographic image, Lyon has created a website ([www.BleakBeauty.com](http://www.BleakBeauty.com)) which not only displays his work for a broad audience but also provides a discussion forum and an outlet for his political views:

When activist photography appeared on the scene in the early 1960s we assumed that a revolution was at hand... The marriage of the B&W photograph with the offset printing press was a marriage made in heaven; for the realistic picture could be reproduced and available to thousands for a reasonable amount of cash. This happy marriage should have spawned dozens of picture-magazines helping to radicalize America and putting the

## LYON, DANNY

power of the press into thousands of individual hands. This did not happen. Instead the explosion of interest in photography spurned few magazines, but hundreds of art galleries instead.

Lyon's personal involvement as a witness to the struggles he records has made him a unique figure in American photography. He has been an unapologetic subjective reporter, pursuing a type of advocacy in documentary practice and expressing his views on the failures of society and the endurance of disenfranchised communities. He has also been a champion of the photographic book as a distinct and democratic form of expression where text and image have equal importance in illuminating the photographer's vision.

LISA HENRY

**See also: Documentary Photography; Photographic "Truth"; Representation and Gender; Social Representation**

## Further Reading

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- . *The Destruction of Lower Manhattan*. New York: Power House Books, 2005. *Pictures from the New World*. Millerton, New York: Aperture, 1981.
- . *I Like to Eat Right on the Dirt*. Clintondale, NY: Bleak Beauty Books, 1989.
- . *Indian Nations: Pictures of American Indian Reservations in the Western United States*. Santa Fe, NM: Twin Palms Publishers, 2002.
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- . *Merci Gonaives*. Clintondale, NY: Bleak Beauty Books, 1988.
- . *Memories of The Southern Movement*. Chapel Hill, NC: University of North Carolina.
- . *The Paper Negative*. Clintondale, NY and Berna-lillo, NM: Bleak Beauty Books, 1980.

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# NATHAN LYONS

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## American

Since the mid-1950s, Nathan Lyons has contributed significantly to the discipline of photography. As a photographer, curator, director, teacher, writer, editor, and lecturer, his influence has been felt in the field for nearly five decades. Leroy F. Searle writing for *Afterimage* in the Jan/Feb 2004 issue recalls:

When I first met Nathan Lyons, I anticipated something midway between a legend and a rumor—entirely appropriate for someone who...had created a full-fledged graduate program in photography affiliated then with SUNY-Buffalo...he moved the program from the George Eastman House to an old woodworking factory, enlisting every new class of graduate students into remodeling... and turning the Visual Studies Workshop into one of the most remarkable institutions in the contemporary history of American art and culture, whose graduates, faculty, and friends are, without much exaggeration, the Who's Who of American Photography.

Born January 10, 1930 in Jamaica, New York, Lyons, a self-taught photographer, became interested in the medium in 1945 at the age of 15. After having graduated from Haaren High School, New

York in 1947, he enrolled for two years in the Manhattan Technical Institute where he studied architectural drafting, and then went on to major in Business Administration at Alfred University, New York from 1948–1950. In 1950, Lyons enlisted in the U.S. Air Force as a photographer, was involved in the Photo Intelligence Unit in Korea from 1951–1953, and then remained for a year as a staff news writer and public relations photographer. He returned to Alfred University in 1954 and majored in English literature, graduating in 1957 with a Bachelor of Arts. That same year he was hired by the George Eastman House in Rochester, New York, a museum of photography and cinematography founded in 1947, to be the Director of Information and Assistant Editor of the magazine *Image*. His first curatorial project was in 1959 when Lyons organized the traveling exhibition, *Seven Contemporary Photographers*. He has since gone on to immerse himself completely in photography. He founded *Afterimage*, a nonprofit, bimonthly journal of photography, independent film, video, and alternative publishing, and was editor of the magazine from its start in March

1972 through to 1977. In 1983, he organized Oracle, now an international organization of directors and curators of photographic institutions that meets annually to discuss a variety of issues and topics related to photography.

Lyons's various accomplishments are all based on his identity as a scholar. As the author and editor of numerous books and exhibition catalogues, his writings have sought to define the capabilities of the image-making process specific to photographic practice. In doing so, he has encouraged the development of a history of photography as well as stimulated a "discussion of photography as an expressive medium," as Lyons wrote in the catalogue essay to his 1967 exhibition for Eastman House, *Photography in the Twentieth Century*, 1967. The exhibition consisted of photographs from the George Eastman House's collection, including work by Diane Arbus, Bill Brandt, Harry Callahan, Robert Capa, Mario Giacomelli, Eikoh Hosoe, Ray K. Metzker, Lisette Model, Duane Michels, Frederick Sommer, Edward Steichen, and Jerry Uelsmann, to name just a few who were included and who demonstrate the range of possibilities in and approaches to photography. This exhibition was one of many he organized during his time as Associate Director and Curator of Photography at the George Eastman House until 1969, when he left to become the founding Director of the Photographic Studies Workshop (now Visual Studies Workshop), a media arts center and one of the first alternative organizations of its kind in the country.

Considering his own personal, photographic projects, Lyons carefully organizes his photographs by presenting them as diptychs, juxtaposing image next to image in sequences, thereby revealing how meaning is constructed and how interpretation is structured by sets of juxtapositions. Since 1956, he has been engaged in creating sequences of images with words appearing in the frame and playing an important role in the formation of meaning.

In 1962, Lyons set aside his view camera for a 35 mm camera, and has thought of the work produced after this year as eventually forming a trilogy starting with *Notations in Passing*, published in 1974, his first attempt at creating photographic sequences that set the pace for his approach and provided an introduction to his visual vocabulary. For several years he was involved in recording the urban and suburban landscapes as well as documenting the man-made in the rural environment. Meditative in its presentation, *Notations* possesses a rhythm that captures the poetics of human intervention in the landscape. There are no essays or texts accompanying the images, except for one word, "Introduction,"

printed at the start of the book. In retrospect, this serves as an apt beginning for what was to come in subsequent years in his career as a photographer.

His second photographic project in the "trilogy" is *Riding 1st Class on the Titanic!*, which took 13 years to complete and reflects many of the same concerns as Robert Frank's *The Americans*. From 1974 to 1987 Lyons photographed storefront windows, graffiti, bumper stickers, and billboards, among others urban displays. The title of the book is taken from an inscription that appears in one of the photographs, which captures a graffiti-sprayed wall.

Lyons's most recent publication, *After 9/11*, published by Yale University Art Gallery, is a visual record of the varied responses and reactions by Americans to the devastating tragedy of the terrorist attack that led to the collapse of the World Trade Center. Lyons engaged in recording the collective response in cities and towns across the United States, including New York. Over the course of 13 months he photographed man-made compositions he discovered in the landscape that mimicked the American flag. The flag is present in a number of these photographs, but when not included, Lyons frames the scene and presents it in a horizontal format so as to construct an image that represents and takes the form of the American flag.

Lyons's photographs have been included in a number of exhibitions and are in the permanent collections of the Addison Gallery of American Art, Andover, Massachusetts; Amon Carter Museum, Fort Worth, Texas; Center for Creative Photography, Tucson, Arizona; International Center of Photography, New York; Museum of Fine Arts, Houston, Texas; Museum of Modern Art, New York; and the San Francisco Museum of Modern Art, California, to name just a few. He has lectured extensively on photography and photographic education, and continues to teach workshops at the Visual Studies Workshop, such as *Image, Sequence, Series*, which examines narrative and non-narrative structures employed as a strategy in photographic practices. In 2001, he left his position as Director of the Visual Studies Workshop, but continues his involvement as Director Emeritus at the Workshop and as a member of the Board of Directors. He is also Distinguished Professor Emeritus at SUNY Brockport, New York. Whether he is photographing, writing, curating, lecturing, or editing Lyons's perceptive, intuitive, and full engagement with the world around him, and therefore the world of images, results in an honest response to his environment and a body of photographic work that as Adam D. Weinberg wrote "provide[s] a contin-

uous line of thinking, a guidebook to a life, a 'guidebook' that has influenced the thinking of a generation of photographers."

MARISA C. SÁNCHEZ

See also: **Afterimage; Professional Organizations**

### Biography

Born in Jamaica, New York, 10 January 1930. Attended Haaren High School, New York, 1943–1947; studied architectural drafting, Manhattan Technical Institute, New York, 1948–1950; majored in Business Administration at Alfred University, New York, 1948–1950; enlisted in the United States Air Force, 1950; served in Photo Intelligence Unit, 1951–1953, and as staff news writer and public relations photographer. Majored in English literature, Alfred University, New York, 1954–1957, B.A.. Amateur photographer, New York, 1946–1950; freelance photographer, New York, 1954–1957. Director of Information, George Eastman House, Rochester, New York, 1957–1958; Assistant Editor *Image* magazine, 1957; Editor of publications/Associate Editor of *Image*, 1958–1959; Appointed Assistant Director, George Eastman House, 1960–1963; Regional Editor of *Aperture*, 1960–1966; Associate Director and Curator of Photography, George Eastman House, 1965–1969; Founder-Member and Chairman, Society for Photographic Education, 1963–1965; Founder and Director of the Photographic Studies Workshop (now Visual Studies Workshop), Rochester, New York, 1969; Director of the Photographic Studies Program, State University of New York, Buffalo, 1969–1980; Founder and Editor *Afterimage* magazine, 1972–1977; Initiated *Oracle*, 1983; Founding member of Photo Archives Belong, Rochester, New York, 1984; Received National Endowment for the Arts Fellowship, 1974; NEA Senior Fellowship, 1985; Friends of Photography Peer Award in Creative Photography (for distinguished career in photography) 1989. Honorary Doctorate in Fine Arts by the Corcoran School of Art, Washington, DC, 1995. Infinity Award for Lifetime Achievement from International Center for Photography, 2000.

### Individual Exhibitions

1958 *Seven Days a Week*; George Eastman House, Rochester, New York  
 1960 *Nathan Lyons*; Rochester Institute of Technology, Rochester, New York  
 1965 *Nathan Lyons: Photographs*; University of Minnesota, Minneapolis, Minnesota  
 1971 *Notations in Passing*; University of Colorado, Boulder, Colorado  
 1972 *Recent Photographs by Nathan Lyons*; Columbia College, Chicago, Illinois  
 1974 *Nathan Lyons*; Light Gallery, New York, New York  
 1974 *Notations in Passing*; Spectrum Gallery, Light Impressions, Rochester, New York  
 1977 *Nathan Lyons: 100 Photographs from Notations in Passing*; University of Maryland, Baltimore County, Maryland

1982 *Verbal Landscape* (with Bart Parker); Museum of Fine Arts, Houston, Texas  
 1983 *Nathan Lyons and the Visual Studies Workshop*; SICOF 10th International Exhibition, Milan, Italy  
 1986 *Riding First Class on the Titanic: A Work in Progress*; Catskill Center for Photography, Woodstock, New York  
 2000 *Notations: A Retrospective Exhibition*; Howard Greenberg Gallery, New York, New York  
 2000 *Riding First Class on the Titanic!*, Addison Museum of Art, Andover, Massachusetts, and traveled to International Center of Photography, New York, New York; George Eastman House, Rochester, New York; University of Maryland, Baltimore, Maryland; Houston Center for Photography, Houston, Texas  
 2003 *After 9/11*; Acta International, Rome, Italy; Foto Septiembre, Mexico City, Mexico; Light Works, Syracuse, New York

### Group Exhibitions

1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York  
 1960 *The Sense of Abstraction in Contemporary Photography*; Museum of Modern Art, New York, New York  
 1960 *New Talent in the USA*, 1960; The American Federation of Arts, New York, New York  
 1961 *Fourteen Photographers from the Carl Siemab Gallery*; Museum of Fine Arts, Boston, Massachusetts  
 1963 *Photography in the Fine Arts IV*; Metropolitan Museum of Art, New York, New York  
 1964 *The Photographer's Eye*; Museum of Modern Art, New York, New York  
 1965 *Nathan Lyons—Joan Lyons*; Alfred University, Alfred, New York  
 1966 *American Photography: The Sixties*; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska  
 1967 *Photography in the Twentieth Century*; National Gallery of Canada, Ottawa, Canada  
 1968 *Photography and the City: The Evolution of an Art and a Science*; Smithsonian Institution, Washington, D.C.  
 1969 *Nathan Lyons, Danny Lyon*; The University of Connecticut, Storrs, Connecticut  
 1969 *The Photograph as Object*; National Gallery of Canada, Ottawa, Canada, and traveling  
 1970 *Being Without Clothes*; Creative Photo Gallery, MIT, Cambridge, Massachusetts  
 1974 *Photography in America*; Whitney Museum of American Art, New York, New York  
 1977 *The Great West: Real/Ideal*; University of Colorado, Boulder, Colorado, and traveling  
 1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York, and traveling  
 1985 *American Images*; Barbican Art Gallery, London, England, and traveling  
 1985 *City Light*; International Center of Photography, New York, New York  
 1986 *American Images: Photography 1945–1980*; Manchester City Art Gallery, Manchester, England  
 1987 *Photography and Art: Interactions Since 1946*; Los Angeles County Museum of Art, Los Angeles, California  
 1990 *Some Photo Teachers from the Rochester Area: Chiarenza, Cooper, Gussow, Hook, Lyons, Lyons, McCarney, Mertin, Smith, Wyman*, RIT Photo Gallery, Rochester, New York

- 1991 *Patterns of Influence: Teacher/Student Relationship in American Photography Since 1945*; Center for Creative Photography, University of Arizona, Tucson, Arizona
- 1998 *Urban Visions*; Addison Gallery of American Art, Andover, Massachusetts
- 2004 *In The Center of Things: A Tribute to Harold Jones*; Center for Creative Photography, University of Arizona, Tucson, Arizona

### Selected Works

- Untitled*, 1959
- Maroon Bells*, Colorado, 1969
- Phoenix*, 1974
- Notations in Passing*, 1974
- Riding 1st Class on the Titanic!*, 1974–1987
- After 9/11*, 2001–2002

### Further Reading

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- Points of View: The Stereograph in America; A Cultural History*. Edited by Edward W. Earle. Rochester, NY: Visual Studies Workshop Press, 1979.
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- Notations in Passing*. Cambridge, MA: MIT Press, 1974.
- Verbal Landscape/Dinosaur Sat Down*. Buffalo, NY: Center for Exploratory & Perceptual Art and Albright Knox Gallery, 1987.
- Riding 1st Class on the Titanic! Photographs By Nathan Lyons*. Preface by Adam D. Weinberg and afterward by Leroy F. Searle. Andover, MA: Addison Gallery of American Art, Phillips Academy, distributed by MIT Press, 1999.
- After 9/11*. Introduction by Marvin Bell and afterward by Richard Benson. New Haven, CT: Yale University Art Gallery, 2003.

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## DORA MAAR

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### French

Acknowledged primarily for her role as Pablo Picasso's muse and mistress, Dora Maar is now being recognized for the merits of her long artistic career. She was established as an artist before Picasso entered the Parisian art scene, having studied painting with André Lhote and photography with Henri Cartier-Bresson. It was Cartier-Bresson who suggested to Maar that she become a photo-journalist, which she did in the early 1930s, traveling to Britain and Spain. These photographs of street life are in direct contrast to her earlier elegant fashion photography, but she is perhaps best known for her paradoxical Surrealist images.

In the early thirties, the French set designer Pierre Kéfer invited Maar to share his studio in Neuilly, and they collaborated on portraits and advertising as well as fashion photography. Her first professional job was photographing Mont Saint-Michel for a book the art critic Germain Bazin was producing. Through a mutual friend, Maar was introduced to the Hungarian-born photographer Brassai, who at that time was well-established as a photographer. She was also influenced by Louis-Victor Emmanuel Sougez, whom she considered a mentor. He was a founder of the New Photography movement (in

Germany, *Neue Sachlichkeit* or New Objectivity). When Maar was gravitating between painting and photography, Sougez urged her to pursue photography. The Kéfer-Maar studio closed in 1934 when Maar's father provided her with a studio and dark-room of her own near the church of Saint-Augustine in the eighth arrondissement of Paris. This address, 29 rue d'Astorg, became the title of one of her most famous Surrealist photomontages.

Paul Eluard's Surrealist poem "Identités" was dedicated to Maar and points to her ambiguities. She read and signed numerous Surrealist manifestoes and participated in several Surrealist exhibitions. Her subject matter is rooted in Surrealist thought and writing; Maar's flower pictures are thought to have been stimulated by Georges Bataille's 1929 essay, "The Language of Flowers." Her work seems also to have been inspired by the concept of the minotaur, half beast and half man, expounded upon in the Surrealist publication, *Le Minotaure*. This is best expressed in *Portrait of Péré Ube*, 1936, the name of the protagonist in Alfred Jarry's trilogy of plays first produced in 1896. Using a close-up of a baby axoloti (or armadillo though it has not been confirmed) as her model for Ube, Maar may have inspired Picasso's *Dream and Lie of Franco* (1937). Maar achieved many of her

images through photomontage and photocollage, a method of cutting, pasting, and rephotographing.

Maar also became involved in leftist anti-Fascist political groups such as *Masses* and *contre-Attaque*, through which she met Surrealist poet André Breton and photographer Man Ray. Maar photographed many of the Surrealist artists, and she and Man Ray worked together to illustrate the poet Paul Eluard's *Le Temps Déborde*. It was Eluard who, late in 1935, introduced Maar and Picasso on the set of *Le Crime de Monsieur Lange*, the socialist-inspired film written by Jean Renoir and Jacques Prévert. Although Maar remembered this brief meeting, Picasso did not; and Eluard's friend Jean-Paul Crespelle's account of the meeting in the *Café de Deux Magots* in Saint Germain, a famed Left Bank meeting place for artists, writers, and intellectuals, has become the accepted meeting place. Maar was engaged in a dangerous game—flinging a knife between her fingers. At times she missed and, according to Crespelle, “a drop of blood appeared between the roses embroidered on her black gloves.” Fascinated by Maar, Picasso sought her expertise in printing photographic proofs from glass plates (*cliché-verre*).

Mary Ann Caws has pointed out in *Picasso's Weeping Woman: The Life and Art of Dora Maar* that the two main themes in Maar's work—fashion and the avant-garde, and the street life of the impoverished—reflect the “constant pull between the two sides of her character, between her exuberance and her self-constraint.” Her political activism also emerged in her work, especially her set photography for *Le Crime de Monsieur Lange*.

Dora Maar's paradoxical impulses can also be identified through the early work she did for erotic magazines and the extreme Catholicism she turned to in later life. Again quoting Caws, Maar “turned from Picasso to God.” Another of her themes was the isolation of humanity. Maar photographed lone figures in the streets of London, Paris, and Barcelona. These images are considered metaphors for her own situation by some scholars because, after her breakup with Picasso, she eventually became a recluse.

Picasso's and Maar's tumultuous relationship took place between 1936–1944. After the defenseless Spanish town of Guernica was bombed by the German Condor Squadron on Sunday, 26 April, 1937, Picasso began painting his monumental mural of the same title. He had been commissioned to create the mural for the Spanish Pavilion in the Paris Universal Exposition that would open May 1937, but had previously been uninspired. *Guernica* has become what many scholars believe is his masterpiece. His inspiration came from the expressions he read on Maar's face as she learned about the attack, inspiring the

“Weeping Woman” image in *Guernica* as well as other paintings. Maar was the only person Picasso permitted in the studio during the five-week gestation of the painting; he even allowed her to paint a few strokes. Brassai had previously served as Picasso's official photographer, but now Maar chronicled the master and the development of the masterpiece with her camera, yet she abandoned photography thereafter because of Picasso's consistent belittling of her talent. Maar was also the subject of a number of Picasso portraits. In *Dora Maar Seated* (1937), the youthful Maar appears confident and optimistic.

As the war in Europe intensified and France became occupied by Germany, the Maar/Picasso relationship deteriorated. Maar had been devoted to Picasso, taking a back seat to him personally and professionally. When he left her for Françoise Gilot, she suffered a nervous breakdown. Eventually receiving psychiatric treatment from the psychoanalyst Jacques Lacan, Maar became more self-confident and composed. She resumed her friendship with Brassai, made new friends, and continued painting. In the 1980s, in her seventies, Maar returned to photography.

Picasso never left her totally, and Maar was never able to recover fully from his rejection; she maintained that she was not his mistress, but he was her master. Although he had tormented her, she was the one woman in his life whose intellectual capacity was equal to his. She turned to religion for solace and kept mementoes of their seven years together throughout her long life.

Illustrating Bazin's book was Maar's first professional work, and illustrating André and du Bouchet's poem, *Earth of the Mountain*, was her last (1961). Maar exhibited her work extensively during the forties. Collector/critic Heinz Berggruen has established a new museum in the Western Stoler Building, part of the Charlottenburg Palace Complex, in Berlin, where the work of Dora Maar is featured in one room.

MARIANNE BERGER WOODS

*See also:* Brassai; Cartier-Bresson, Henri; Man Ray; Manipulation; Photography in France; Surrealism

### Biography

Born Henrietta Théodora Markovitch 22 November 1907 in Paris to an immigrant Yugoslav architect and a French Catholic housewife. Childhood spent in Buenos Aires where her father was involved in numerous construction projects. Fluent in French and Spanish, which later endeared her to Picasso. At 19, returned to Paris to study painting and photography in Paris at the Academie Julian and the Ecole de Photographie. Her painting lessons in André Lhote's atelier brought her in contact with Cartier-Bresson, and it was during this period that



Dora Maar, Untitled (fashion photography), Photo: Jacques Faujour.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

## MAAR, DORA

she changed her name to Dora Maar for professional purposes (retaining Th  odora Markovitch legally). Although she never married, she is known to have had affairs with filmmaker Louis Chavance and writer Georges Bataille before meeting artist Pablo Picasso. Died in Paris on July 16, 1997 at age 89.

### Solo Exhibitions

- 1944 Bucher Gallery, Paris, France
- 1945 Ren   Drouin Gallery, Paris, France
- 1946 Pierre Loeb, Paris, France
- 1957 *Dora Maar: Paysages*; Berggruen Gallery; Paris, France
- 1958 *Dora Maar*; Leicester Galleries, London, England
- 1983 *Dora Maar d'apr  s Dora Maar: Portraits Raisonn  s avec Chapeau: Antonio Saura*; The Galerie; Paris, France
- 1990 *Dora Maar: Oeuvres Anciennes*; Galerie 1900-2000; Paris, France
- 1995 *Dora Maar: F  tografia*; Centre Cultural Bancaixa; Valencia, Spain

### Group Exhibitions

- 1936 Charles Rafton Gallery
- 1994 *Picasso and the Weeping Women: The Years of Marie-Th  resa Walter and Dora Maar*; Los Angeles County Museum of Art; Los Angeles, California and traveling to Art Institute of Chicago, Chicago, Illinois
- 2001 *About Faces*; C & M Arts

### Further Reading

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# MADAME D'ORA

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## Austrian

Dora Kallmus began her photographic career in the early twentieth century documenting Vienna's cultural and court figures. She was born in Vienna on February 20, 1881, to a distinguished Jewish family; her father, Dr. Phillip Kallmus, was a court lawyer. When she was just a young girl, her mother died, leaving Kallmus and her sister Anna to be raised by a grandmother and a governess.

Originally Kallmus had designs on a career as an actress. Dissuaded by her family she subsequently

considered becoming a milliner or dressmaker, but turned to photography instead. In 1906, she expressed the desire to become a photographer and open her own studio. Through her uncle's mediation, Kallmus received formal training in photography. Early in 1907, she began a five-month apprenticeship in a prominent studio in Berlin where photographic techniques were considered more progressive than in Austria.

Leading society photographer Nicola Perscheid, who operated studios in Berlin and Leipzig, was persuaded by a hefty sum paid by Kallmus' father

to become her mentor but because of her sex, she was still denied the full spectrum of technical training. While Kallmus learned the basic principles of portraiture, how to photograph, copy, retouch, and deal with clients, she never fully learned all the basic camera operations.

Undaunted by this shortcoming, however, Kallmus opened her own studio in Vienna during the fall of 1907 simply called "d'Ora" perhaps to disguise her Jewish origins. She enlisted the help of Perscheid's former first assistant Arthur Benda to act as studio manager and to handle the technical equipment, leaving Kallmus free to cultivate her clientele. Their partnership endured until 1926.

From 1908 on, Kallmus began to call herself Madame d'Ora. Many of her first patrons were referred through personal and family relations. A list of her earliest sitters reads like a who's who of Vienna's elite society sprinkled with the names of illustrious literary and artistic types such as Alma Mahler-Werfel.

Following the model of Perscheid, the collaborative work by Benda and Kallmus reflected the photographers' attention to artistic lighting and treatment. Besides printing in silver and gum, they were interested in a straight color printing process known as Pinatype, a forerunner of dye-transfer printing invented in France in 1903.

Considered at the onset of her career to be but a 'professional amateur,' within a few years of her studio's opening, Kallmus had established herself as an art photographer, known for her elaborate light management and ability to create artistic photographs that corresponded to her sitter's personality. Although Kallmus hardly ever had a camera in hand, reserving her talents for stylistic compositions while Benda took care of the technical end of things, her creative photography and personal and family connections helped attract rich and famous patrons predisposing a successful following.

In her photographic portraiture Madame d'Ora introduced a compelling mixture of drama and sophistication that earned her the patronage of Europe's most celebrated names. Her early interest in theater, film, and fashion never diminished as is evident in the costuming and posing of her photographed subjects. In an advertisement for a 1913 seasonal appearance in Berlin, the studio suggested that ladies arrive with soft materials, furs, mugs, evening coats, shawls, and hats, with which Madame d'Ora might create artistic photographs. The practice of assembling her subjects in imaginative costume and dramatic poses draws a comparison to the posturing and composition used by Vienna Secession painter Gustav Klimt.

Beginning in 1915, theatrical photographs taken in her studio preoccupied d'Ora. Photographs of actors were in demand and actors became patrons of studios whose photographs were well received by the print media. The initiative for a portrait would often come from Kallmus. It was in this capacity that she formed a friendship with the celebrated dancer Anna Pavlova whom she invited to her Berlin studio in 1913. She became enthralled with photographing the new modern dance movement that had recently become popular in Europe.

Coupling her knowledge of the theater for expressive posing with her keen fashion sense in costuming her subjects, Kallmus synthesized her model's outward appearance with their inner values. Additionally, her photographs exuded a precision and vitality reflective of the photographer's concern with form—the contour of the model does not blend with the surroundings but projects forth from a dark or very light background. These effects were accomplished in the studio where artificial lighting was managed by Kallmus' elaborate staging techniques.

When Emperor Karl became King of Hungary in 1916/17, d'Ora gained access to wives of Hungarian magnates during the coronation festivities. In 1917, her studio obtained permission to photograph the Emperor Karl and his family. After spending the first quarter of the century photographing Austrian-Hungarian aristocracy, Kallmus moved to Paris where her works captured the vitality of the 1920s fashion and entertainment milieu.

While still in Vienna around 1910, Kallmus, sensing the trend toward more photographic representation in advertising media, had photographed several times the hats of the Viennese designer Rudolf Krieser; these were some of her particularly imaginative creations. Arriving in Paris initially in the early 1920s when the demand for fashion photographs in magazines was on the rise, Madame d'Ora found fashion photography to be an important and lucrative genre.

Soon Kallmus preferred to photograph fashion over portraits because the process represented constant change and stimulating challenge, one in which she varied the disposition of her images to correspond with the fashion items that were being photographed. Her fashion photographs represented the top design houses including Patou, Rochas, Chanel, Lanvin, and Worth.

Much of Kallmus's success was due to her keen sense for business. In the summers from 1921 to 1926, Kallmus and Benda followed the 'international' set to the elegant health resort Karlsbad, Czechoslovakia, where they ran a studio in the

## MADAME D'ORA

Olympic Palace Hotel. It was this exposure to an intercontinental clientele that had given her the idea to open the Paris studio. To increase their photography opportunities there Kallmus worked hard to establish solid relationships with editors of magazines in German- and French-speaking countries. Kallmus adjusted to the new city but the move caused a rift in the relationship with Benda. He eventually returned to Vienna.

In Paris during the twenties, d'Ora's clientele drew from similar demographics as it had done in Vienna: artists, entertainers, and women of the highest social ranks were among her sitters. The designer Coco Chanel, the actor Maurice Chevalier, and the singer Mistinguett were among those who sought her expressive and glamorous photographic style and with whom she became friends. Sittings with the American actress Anna May Wong, American dancer Josephine Baker, and the painter Tamara de Lempicka likewise produced some of her most memorable photographs. Her cool, calculated fashion and entertainment photos and portraits were sometimes described as *style moderne*—the French version of the German *Neue Sachlichkeit* or New Objectivity.

With the Nazi occupation of France in 1940, Kallmus spent the remaining war years hiding in the small remote town of Lalouvesc, France. During that time, she lost her sister and an assistant to the extermination camps. After the war, she returned to Paris and lived a quiet existence. She resumed making portraits with the assistance of a young Dutch photographer Jan de Vries. These portraits express a reflexivity not seen before in her earlier works.

Other post-World War II subjects dealt with changing circumstances related to war trauma. She did a series of photographs in a refugee camp close to Vienna and work originating in an asylum for refugee women. Her themes include a series documenting daily activities in Parisian abattoirs or animal slaughterhouses. As a late body of work these images augment symbolic indictments of war and the Holocaust. Kallmus was killed in a motorcycle accident, October 30, 1963, in Steiermark, Austria.

MARGARET DENNY

See also: **Fashion Photography; History of Photography: Interwar Years; Portraiture**

### Biography

Born Dora Philippine Kallmus 20 February 1881, Vienna, Austria. Five-month apprenticeship in Berlin with

Nicola Perscheid 1907. Opened studio called "d'Ora" in Vienna, fall 1907. Hired Arthur Benda, Perscheid's first assistant as technical assistant, association lasted 1907–1926. Operated a seasonal studio in Berlin 1913; began theatrical photographs in 1915. Photographed coronation festivities of King of Hungary 1916/17. Moved to Paris and opened a studio in 1925, specialized in fashion and entertainment photography. Operated a studio in the Olympic Palace Hotel in the health resort of Karlsbad, Czechoslovakia, during the summers from 1921 to 1926. Lived in seclusion near a small rural town Lalouvesc, France, during Nazi occupation; returned to Paris at the end of the war, opened studio with assistant Dutch photographer Jan de Vries until 1955. Died 30 October 1963, Steiermark, Austria.

### Selected Works

- Alma Mahler-Werfel*, c. 1915
- Maria Likarz*, c. 1916
- Expressionist Portrait of the Actor Harry Walden*, Vienna, 1918
- Die Revuetänzerin Josephine Baker*, 1928
- Anna May Wong*, c. 1929
- Femme dans une robe Chinoise*, c. 1930
- Danièle Parola*, 1931
- The Small Servant*, 1933

### Selected Exhibitions

- 1906 Photoklub; Vienna, Austria
- 1909 Kunstsalon Hugo Heller; Vienna, Austria
- 1912 Kunstsalon Hugo Heller; Vienna, Austria
- 1913 Kunstsalon Keller and Reiner; Berlin, Germany
- 1914 Professional Photographer's Society of New York Annual Convention; Buffalo, New York
- 1914 *Meisterbund österreichischer Photographen*, *Arkadenhof des k.u.k. Österreichischen Museums für Kunst und Industrie*, Vienna, Austria
- 1916 Galerie Arnot; Vienna, Austria
- 1958 Galerie Montaigne; Paris, France
- 1969 Staatliche Lichtbildstelle; Hamburg, Germany
- 1971 Landeslichtbildstelle; Bremen, Germany
- 1980 Museum für Kunst und Gewerbe; Hamburg, Germany

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Madame d'Ora, Portrait of Mallet-Stevens, 1930.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

# MAGNUM PHOTOS

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Magnum is a cooperative photographic agency devoted to the artistic and editorial independence of all its members. Founded in 1947 by Robert Capa, Henri Cartier-Bresson, George Rodger, and David Seymour (“Chim”), Magnum became the world’s preeminent international photo agency, representing photographers from all over the world and every point on the photojournalistic spectrum.

Many of Magnum’s early members had built their reputations on war photography. They shared a common bond of leftist political views that informed the cooperative organization of the agency. Rather than proposing common political agendas, aesthetic sensibilities, or personal goals, Magnum strives for idealism in its members, who share an unmatched dedication to the power of photography and the independence of the individual photographer.

Magnum was the brainchild of Robert Capa (born Endre Friedmann), a Hungarian exile who moved to Paris from Germany in 1933. He became known as the world’s greatest war photographer while documenting the Spanish Civil War. In Paris he befriended several other photographers, artists, and political activists, many of whom were also recent émigrés. During this time, the Popular Front was gaining tremendous strength, and its supporters began to harness the propagandistic power of the photograph to rally additional support for their cause. Meanwhile, the surging popularity of newspapers and illustrated magazines in Europe and the United States created endless demand for photographs documenting current events.

As photojournalism became an increasingly popular career, particularly among leftist political activists in Europe, new issues arose concerning the governance and ownership of their photos. Most magazines and newspapers hired photojournalists to work on individual assignments. The original photographs, negatives, and copyrights for all the material produced through the course of that assignment usually then belonged to the magazine or newspaper that commissioned the work. This system allowed photographers little control over how their works were used: cropping their images or isolating them from their original contexts could significantly alter the photograph’s meaning or original composition, and the pho-

tographer was powerless to stop it. Furthermore, photographers could only receive income from each photograph once, regardless of how frequently the image was reproduced. Photographers had little choice but to continue to work under this system because of the high costs associated with traveling to remote locations. Because photojournalists relied on news agencies to cover the initial financial costs of each project, working on projects without editorial support was exceedingly difficult.

During the 1940s, many photographers began to advocate for greater control over their work. By 1943, Robert Capa had conceived of a photographers’ cooperative that would strengthen the rights of its individual members through unification. Although Capa discussed his vision with several photographer friends, gaining support from George Rodger and David Seymour, among others, it would be several years before his plans came to fruition. In the meantime, Capa joined the American Society of Magazine Photographers, where he advocated for the rights of photojournalists to have more control over their assignments, negatives, photographs, and copyrights.

In the spring of 1947, Capa finally organized a meeting of interested people, including Bill Vandivert, a photographer for *Life*, his wife, Rita, and Maria Eisner, who had founded and run Alliance Photos in Paris in the 1930s. Over lunch at the Museum of Modern Art in New York, they established Magnum Photos, Inc. Henri Cartier-Bresson, David “Chim” Seymour, and George Rodger were not present (and in fact, had no idea such a meeting was taking place), but were nevertheless made vice-presidents of the organization. This group of seven members became the original shareholders of Magnum. They planned for offices in New York and Paris, to be run respectively by their new president, Rita Vandivert, and Maria Eisner, now secretary and treasurer. The group assigned each photographer a region of specialty: Bill Vandivert would cover the United States, “Chim,” Europe; Cartier-Bresson, Asia; and Rodger, the Middle East and Africa; Capa would float across all regions as needed. Although office staff managed the agency’s day-to-day operations, including promoting Magnum, attracting and coordinating assignments, and mana-

ging copyrights, the photographers themselves would make all decisions about the cooperative. Magnum's services were paid through a percentage of each photographer's earnings: Magnum would receive 40% of fees paid for assignments received through the agency, 30% for assignments made directly through the photographer, and 50% of each photographer's reprints. Any profits would be divided amongst the shareholders to offset the year's fees.

After the first year, Bill and Rita Vandivert left Magnum, with Bill believing he would fare better with his existing magazine relationships. Maria Eisner took over as president, but with now only four photographers, the group needed additional members. Capa, Chim, Cartier-Bresson, and Rodger agreed that members should not only be first-rate photographers, but should also fit in with the group's ideals. Werner Bischof, the first Magnum invitee, had recently made a name for himself by photographing the devastation in Europe following World War II. He joined in 1949. Bischof explained what convinced him to join this new venture: Magnum's photographers were "the best in the world—Capa, Cartier-Bresson, Chim, and Rodger. What is important to me is that they are all sound people and socialist-inspired...They are free people, too independent to tie themselves to one magazine" (Miller, 1997, 74). Ernst Haas, Magnum's next inductee, received simultaneous invitations to join Magnum and *Life*. In a letter turning down *Life*'s offer, he explained, "What I want is to stay free, so that I can carry out my ideas... I don't think there are many editors who could give me the assignments I give myself" (Miller 1997, 75).

Magnum continued to hand-select new members they saw as a good fit, such as Dennis Stock, the winner of a *Life* contest for young photographers. It also admitted eager new photographers with enough gumption (or luck) to bring in a portfolio, such as Eve Arnold and Erich Hartmann. Many of Magnum's early members joined after meeting and receiving encouragement from a current member. In the early years, Magnum was more of a friendly club than an elite agency. Through this spirit of camaraderie, many of the more experienced photographers, including Capa and Cartier-Bresson, advised young members on editing or traveling in unfamiliar territory. Occasionally new recruits worked with senior members as assistants and researchers, which functioned much like an apprenticeship, although no such formal arrangement existed. Many young Magnum members note the excellent education they received by studying the agency's archives, which included vast numbers of contact sheets from some of the world's best pho-

tographers. These junior members started with small projects and gradually moved up to more important assignments.

After asking Maria Eisner to leave when she became pregnant, Capa took over as president of Magnum in 1951. He found the position tedious and passed the responsibility on to Rodger after less than a year. Rodger, too, disliked the position. At Magnum's inception, Rodger had suggested hiring two businessmen as directors of the agency, to leave the photographers free to take pictures. His idea then was dismissed, as the other members did not want to relinquish control to non-photographers. As president, Rodger again suggested establishing a board of directors to oversee the agency's administration. This time, the members agreed that Capa would return to the position of president, but to reduce his responsibilities, they would form a board of directors comprised of the original Magnum founders and hire an editorial manager to handle the business administration. They hired John Morris, then picture editor at *Ladies' Home Journal*, who was one of Magnum's best customers. Almost immediately, Morris and Capa began arguing about whether to expand the agency. Morris did not see financial viability without growth, and Capa did not believe the cooperative could support more than a dozen or so photographers.

Magnum's reliance on its photographer-members for governance was intended to help ensure the artistic integrity of the organization and, to some extent, support it against pressure to submit unwillingly to commercial demands. The downfall of being run by its members was that, as photographers, they had only a secondary interest in the business of running the company. This lack of business development has caused tremendous difficulties for the organization, which—despite its success—has seemed on the verge of financial collapse since its inception.

Magnum's precarious finances have caused much conflict within the organization. The focus on each photographer's artistic or journalistic freedom over his or her financial responsibility to the organization has left some members feeling that they carry the bulk of the agency's financial burden. Commercial assignments are usually the most lucrative assignments, even for the best photographers. The photographers willing to work on such projects are Magnum's lifeblood—it could not survive on photographers' personal projects alone. On the other hand, many members feel that working on commercial projects compromises the artistic integrity of their agency. Tension between those photographers who consider themselves artists

and those who identify themselves as journalists has existed since the beginning of Magnum. Magnum bridges this hazy line by supporting each photographer in his or her own personal goals.

In its policies and philosophy, Magnum prizes the photographer's independence above everything. A former Magnum bureau head once said, "Magnum isn't a democracy—it's anarchy in the truest sense because the guiding principle is not the greatest good for the greatest number, but the rights of the individual to do whatever they like" (quoted in Miller). Because it embraces individual independence, Magnum photographers do not fit any single profile; there is no "Magnum aesthetic." Nevertheless, certain trends prevail, such as the use of black-and-white rather than color film; a strong editorial component even in documentary photographs; a consistent ability to capture the essence of human emotions. The one common tie amongst all Magnum members is complete devotion to photography and the independence of the photographer. Magnum described this devotion in a 1961 brochure as a dedication "to continuing photojournalism in the tradition established by the three Magnum photographers who have died on photographic assignments of their own choice" (Miller, 1997, 195).

Capa was in Indo-China in 1954, photographing his fifth war, when he was killed by a landmine. The same day, Magnum members learned of his death, they also received news that Werner Bischof had died in an accident in Peru. At Capa's death, Chim stepped forward to take his turn as president. He would be killed two years later during fighting near the Suez Canal.

Amidst uncertainty over the future of the organization that seemed built around Capa, his brother, Cornell Capa, resigned from his position at *Life* to join Magnum. Cornell's involvement boosted morale tremendously. He became a leader in the organization and would assume the presidency after Chim's death.

The founding members felt that reorganization would be necessary for Magnum to survive without Capa. At the next annual meeting, they established a system for admitting new members, after which time membership in Magnum became extremely selective. To be considered, a photographer must submit a large portfolio of work to be judged by the current members. If it is approved by a majority of members, the applicant is offered membership as a nominee. Nominees may claim association with Magnum, but they have no voting rights in the organization. After two years as a nominee, the photographer may submit a more extensive portfolio

for review. Following majority approval, the nominee becomes an associate member of Magnum, but still does not enjoy voting privileges. With full membership, granted only after a third portfolio review, the photographer receives full voting rights and becomes a part-owner of the agency.

By 1960, moving images of current events were available almost immediately via television. Film required time to be processed even before it could be printed and distributed. Many illustrated journals of the 1930s and 1940s redirected their focus from news of current events to social and lifestyle topics. As part of a brief attempt to carve a niche in this new field, Magnum created the short-lived Magnum Films in 1964. It had closed by 1970. In 1972, *Life* magazine, one of the largest clients for many photojournalists, closed (it would reopen in a monthly format in 1978).

Despite a reduced demand for photojournalism, Magnum has continued to grow to become an organization with membership limited to 50. In 1987, Magnum opened its third office, in London. Its immediate success inspired the opening of a Tokyo Magnum office in 1990.

By asserting the rights of individual photographers to control their own work, Magnum increased the artistic integrity of photojournalism. Magnum has thrived in the territory where art and photojournalism intersect. But in the process of elevating photojournalism to art, Magnum photographers were faced with a new issue, voiced by London art critic Marina Vaizey in response to Magnum's 1989 exhibition *In Our Time*:

Have these starving people, these slum dwellers, these prostitutes and the insane, given their consent for their plight to be shown not just as the news, but in an art gallery? It is a curious thing that somehow, in these hundreds of photographs, almost all of which are concerned with the human condition, the terrible is so gorgeously memorable.

(quoted in Miller 1997, 278)

At the start of the twenty-first century, as it continues to struggle with many of the issues haunting it since the start, Magnum's strength lies in the devotion of its international stable of photographers and the depth, breadth, and quality of their work.

## Members of Magnum

### 1947 (*founding members*)

Robert Capa (b. 1913, Hungary, d. 1954, Indochina)

Henri Cartier-Bresson (1908–2004, France)

George Rodger (1908–1995, England)  
 David Seymour (“Chim”) (b. 1911, Poland, d.  
 1956, Suez)  
 William Vandivert (b. 1912, U.S., resigned 1948)

**1949**

Werner Bischof (b. 1916, Switzerland, d. 1954,  
 Peru)

**1950**

Ernst Haas (b. 1921, Austria)  
 Erich Lessing (b. 1923, Austria)

**1952**

Erich Hartmann (b. 1922, Germany, d. 1999, U.S.)

**1954**

Cornell Capa (b. 1918, Hungary)  
 Elliott Erwitt (b. 1928, U.S.)  
 Burt Glinn (b. 1925, U.S.)  
 Kryn Taconis (b. 1918, Holland, resigned 1960)

**1955**

Inge Morath (b. 1923, Austria)  
 Marc Riboud (b. 1923, France)

**1957**

Eve Arnold (b. Philadelphia)  
 Brian Brake (1927–1988, New Zealand, resigned  
 1967)  
 W. Eugene Smith (1918–1978, U.S.)  
 Dennis Stock (b. 1928, U.S.)

**1958**

Wayne Miller (b. 1918, U.S.)

**1959**

René Burri (b. 1933, Switzerland)  
 Bruce Davidson (b. 1933, U.S.)  
 Sergio Larrain (b. 1931, Chile)  
 Nicolas Tikhomiroff (b. 1927, France)

**1961**

Hiroshi Hamaya (1915–1999, Japan)

**1964**

Charles Harbutt (b. 1935, U.S., resigned 1981)

**1965**

David Hurn (b. 1934, England)  
 Constantine Manos (b. 1934, U.S.)

**1967**

Ian Berry (b. 1934, England)  
 Marilyn Silverstone (b. 1929, U.S.)  
 Burk Uzzle (b. 1938, U.S., resigned 1982)

**1968**

Bruno Barbey (b. 1941)

**1970**

Hiroji Kubota (b. 1939, Japan)

**1971**

Philip Jones Griffiths (b. 1936, Wales)  
 Josef Koudelka (b. 1938, Czechoslovakia)

**1972**

Leonard Freed (b. 1929, U.S.)

**1974**

Paul Fusco (b. 1930, U.S.)  
 Gilles Peress (b. 1946, France)

**1975**

Richard Kalvar (b. 1944, U.S.)

**1976**

Micha Bar-am (b. 1930, Berlin)  
 Miguel Rio Branco (b. 1946, Canary Islands)  
 Guy le Querrec (b. 1941, France)

**1977**

Mary Ellen Mark (b. 1940, U.S., resigned 1981)  
 Raghu Rai (1942, India)

**1979**

Raymond Depardon (b. 1942, France)  
 Alex Webb (b. 1952, U.S.)

**1980**

Susan Meiselas (b. 1948, U.S.)

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**1982**

Eugene Richards (b. 1944, U.S.)

**1983**

Martine Franck (b. 1938, Belgium)  
Chris Steele-Perkins (b. 1947, Burma)

**1985**

Abbas (b. 1944, Iran)

**1986**

Jean Gaumy (b. 1948, France)  
Harry Gruyaert (b. 1941, Belgium)  
Peter Marlow (b. 1952, England)

**1988**

Michael Nichols (b. 1952, U.S.)  
Eli Reed (b. 1946, U.S.)

**1989**

Thomas Höpker (b. 1936, Germany)  
James Nachtwey (b. 1948, U.S.)  
Ferdinando Scianna (b. 1943, Italy)

**1990**

Stuart Franklin (b. 1956, England)  
Carl De Keyser (b. 1958, Belgium)  
Patrick Zachmann (b. 1955, France)

**1993**

Steve McCurry (b. 1950, U.S.)  
Larry Towell (b. 1953, Canada)

**1994**

Nikos Economopoulos (b. 1923, Greece)  
Mao (b. 1962, Beijing)  
Martin Parr (b. 1952, England)  
Gueorgui Pinkhassov (b. 1952, Russia)

**1995**

Chien-Chi Chang (b. 1961, Taiwan)

**1996**

Alex Majoli (b. 1971, Italy)

**1997**

David Alan Harvey (b. 1944, U.S.)  
Lise Sarfati (b. 1958, Algeria)  
John Vink (b. 1948, Belgium)  
Donovan Wylie (b. 1971, Northern Ireland)

**1998**

Luc Delahaye (b. 1962, France)  
Kent Klich (b. 1952, Sweden)

**2002**

Mark Power (b. Britain)

**2003**

Paolo Pellegrin (b. 1964, Italy)  
Bruce Gilden (b. 1946, U.S.)

RACHEL KEITH

*See also:* **Arnold, Eve; Bischof, Werner; Burri, René; Capa, Robert; Cartier-Bresson, Henri; Davidson, Bruce; Documentary Photography; Erwit, Elliot; Franck, Martine; Haas, Ernst; Hamaya, Hiroshi; Hartmann, Erich; Koudelka, Josef; Life; Mark, Mary Ellen; Meiselas, Susan; Morath, Inge; Parr, Martin; Peress, Gilles; Riboud, Marc; Salgado, Sebastião; Seymour, David “Chim”; Uzzle, Burk; War Photography**

### Exhibitions

1955 *The Family of Man*, Museum of Modern Art, New York, New York (several members represented)  
1957 Magnum group exhibition, Premiere Exposition Internationale Biennale de la Photographie, Venice  
1960 *The World as Seen by Magnum Photographers*, Library of Congress, Washington, D.C., and traveling  
1967 *The Concerned Photographer*, International Fund for Concerned Photography, Inc., Riverside Museum, New York, New York, and traveling  
1979 *This Is Magnum*, organized by Pacific Press Services, Tokyo and Osaka, Japan  
1981 *Paris/Magnum*, Musée du Luxembourg, Paris, France, and traveling  
1989 *In Our Time: The World as Seen by Magnum Photographers*, American Federation of the Arts with the Minneapolis Institute of Arts, Minneapolis, Minnesota, and traveling  
1999–2000 *Magna Brava: Magnum's Women Photographers*, Scottish National Portrait Gallery, Edinburgh  
2004 *Magnum Football*, Kanton, China

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## MAISON EUROPÉENNE DE LA PHOTOGRAPHIE

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The Maison Européenne de la Photographie, situated in the historic heart of Paris, is a major centre for contemporary photographic art. Opened in 1996 and created and directed by Jean-Luc Monterosso, the M.E.P. represents a completely new kind of cultural establishment. It houses an exhibition centre, a large library, a video viewing facility with a wide selection of films by or about photographers, and an auditorium. It is designed to make the three fundamental photographic media—exhibition prints, the printed page, and film—easily accessible to all.

The mansion which houses the M.E.P., situated at no. 82, rue François Miron, was built in 1706 for Hénault de Cantobre, the royal tax collector. It has belonged to the City of Paris since 1914, and was chosen as the site for the M.E.P. in 1990. The city authorities asked the Yves Lion firm of architects to undertake the restoration of the original building, as well as the addition of a new wing on the rue de Fourcy. The façade overlooking the street, the period ironwork, and the central staircase are all fine examples of classical architecture, and as such all are listed features.

The M.E.P. has some 15,000 square feet of exhibition space on several floors. New selections of works from the permanent collections are shown regularly in addition to the temporary exhibitions.

### The Collection

Established in the early 1980s, the collection consists of over 15,000 works and is representative of international photography from the end of the 1950s to the present day. The acquisition of several complete series of photographs (including Robert Frank's "Les Américains," Josef Koudelka's "Prague 1968,"

and Raymond Depardon's "Correspondance new-yorkaise") has made it possible to organize coherent monographic exhibitions. Major donations have also augmented the collection, for example from Dai Nippon Printing (Tokyo) and the Reader's Digest Foundation. The Polaroid Company of Boston has placed 1,500 original Polaroid prints in trust of the Centre, and an entire gallery is devoted to Irving Penn, one of the greatest photographers of the second half of the twentieth century.

The permanent collection reflects the art of photography in all its various forms, from photojournalism to fashion photography to works that stand halfway between photography and the plastic arts.

The inaugural exhibition at the M.E.P. in spring 1996 was entitled *Une Aventure Contemporaine: la Photographie* and looked at the most important developments in photography over the last forty years. Since then a series of large retrospectives and themed exhibitions have offered opportunities to discover—or rediscover—the work of some of the most important figures of recent photographic history, such as an exhibition of Pierre et Gilles, the Paris of William Klein, or "Errances" (wanderings) by Raymond Depardon.

### The Roméo Martinez Library

The library's catalogue is built around the collection of the historian Roméo Martinez, for 20 years editor-in-chief of *Camera* magazine. It now has some 18,000 titles, including a large number of first editions, spanning the last 50 years of the history of photography. It provides both researchers and members of the photography-loving public with an exceptionally extensive overview of photographic publishing the world over. There are, for

example, 1,000 Japanese books available for consultation. Library staff is on hand to provide visitors with help and advice, and the catalogue can be consulted via self-service computer terminals. And the library also has a selection of CD-ROMS. Finally, a selection of the most important photography magazines is available for consultation.

### Films and Videos

The *Vidéothèque* in the Roméo Martinez Library provides access to videos via independent viewing terminals. It has over 1,000 titles, including film portraits of photographers, interviews, and series on historical and aesthetic developments in photography. There are also films made by famous photographer/filmmakers, including Robert Frank, William Klein, Alain Fleischer, and Raymond Depardon.

The 100-seat Bernard-Pierre Wolff Auditorium screens videos and films linked to current exhibitions. Public discussions, conferences, and lectures

on the various ways the photographic image is used also take place here.

### Other Activities

The ARCP conservation and restoration workshop is directed by Anne Cartier-Bresson; the workshop's essential aim is to restore and preserve the extensive photographic collections of the various museums, libraries, and archives belonging to the City of Paris. It works hand in hand with a number of research and teaching establishments in France and abroad.

A bookshop, a café, and a website (<http://www.mep-fr.org>) complete the services offered to the public. Since the opening approximately 150 exhibitions have been organised and 50 catalogues published.

JEAN-LUC MONTEROSSO

*See also: Frank, Robert; Klein, William; Koudelka, Josef; Museums: Europe; Penn, Irving; Photography in France; Pierre, et Gilles*

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## MAN RAY

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### American

A leading experimental artist of the avant-garde of Paris during the 1920s, Man Ray was one of the most formidable Surrealist photographers and was known, along with László Moholy-Nagy, as the creator of camera-less photography in the modern era. By the time his work was recognized in the Museum of Modern Art's 1936 exhibition *Fantastic Art, Dada, Surrealism* it had already been widely published. His wide-ranging experimental process, moreover, had already attained significant stature within Modernist artistic discourse since it had continued and reinvigorated the debate between painting and photography begun around the turn of the twentieth century. As a photographer he created a number of the iconic images of the century, including *Tears* of 1932 and the portraits of Marcel Duchamp as his female alter-ego Rrose Selavy of 1920–1921.

Born on August 27, 1890, as Emmanuel Radnitsky to a Jewish family in Philadelphia, Pennsylvania, the artist spent most of his youth in Brooklyn,

New York, after his parents moved there in 1897. Having entered high school in 1904, the young Radnitsky learned freehand and industrial draughtsmanship. Four years later he was offered a grant to study architecture only to turn it down, claiming that the construction of buildings was not as interesting as creating an interior's ambience. Soon after, Rudnitsky began taking courses in drawing and water color at the Ferrer Center. Named after a Spanish anarchist, this educational institution was devoted to the practice of libertarian principles.

In 1911, the aspiring artist moved to Manhattan after meeting Alfred Stieglitz at the 291 Gallery. However during the spring of the following year, Rudnitsky moved again to Ridgefield, New Jersey, where he began work as an advertising draughtsman. Upon visiting the now-legendary Armory Show held in New York in 1913, he discovered the European avant-garde. Although he continued working as a draughtsman for a publisher of maps and atlases, he partnered with the poet Alfred

Kreymborg and sought to create an artist's community in Ridgefield. In 1914, Rudnitsky married poet Adon Lacroix (Donna Lecoœur), with whom he had been living for quite some time and officially changed his name to Man Ray.

During the fall of that year, Man Ray met French avant-garde artist Marcel Duchamp, who was at that time living in New York and had his first solo exhibition at the Daniel Gallery, which featured a collection of sketches and 30 paintings. Arthur J. Eddy, a prominent attorney involved in developing policies for modern trade, purchased six paintings, which led Man Ray to move back to Manhattan. In 1915, he purchased his first camera for the purpose of documenting his own art work, but was soon using it to explore new avenues of creativity. His interest in nuance, for example, appeared in his articulation of pictorial shadows and was reflected in a painting from 1916 titled *The Rope Dancer Accompanies Herself With Shadows*. While attending a number of soirees at the home of Walter Arensberg Man Ray associated with many notable artists such as Americans Charles Demuth, George Bellows, and the French painter Francis Picabia. He also became an active member in the nascent New York Dada movement.

Prior to his second solo show at the Daniel Gallery during the winter of 1916, Man Ray experimented relentlessly, designing a rotating collage titled *Revolving Doors*. In 1917, he painted his first "aerograph," which is a depiction made by airbrush that emulates photographic effects, titled *Suicide*. At this time, he also made the first of his "Eggbeater" sculptures, which transformed the notion of mundane utility into a latent sexual metaphor. Man Ray's work was beginning to be collected in 1918 by Ferdinand Howell and inspired him to reproduce *The Rope Dancer* into an aerograph.

The rapid development and use of technology, despite the benefit of new industries that developed in Western society, to create fearsome instruments of war during the First World War caused those who were involved in the Dada and Surrealist movements to decry the use of the machine. To intellectuals of the post-World War I era, the notion of freedom was believed to exist in anarchy. Seeking intellectual and material autonomy, Man Ray published a single issue of an anarchist magazine titled *TNT* after the newly-developed explosive in March 1919. At this time, he also separated from his wife and began a correspondence with leading European Dada figure Tristan Tzara.

The following year he began collaborating with Marcel Duchamp and attempted to make an anaglyphic movie with two cameras. On April 29, he signed the constitution of "Société Anonyme Inc." along with Duchamp and Katherine Dreier, a collector of Modern art and founding director of the Society of Independent Artists. During the summer, Man Ray followed Duchamp to Paris where he was introduced to the Dadaists. During November of that year, Man Ray created his first rayograph, also known as a photogram, which depicted a silhouette upon paper without the use of either a negative or a camera.

At the opening of his third solo show at the Galerie des Six, he met composer Erik Satie with whom he worked to create *The Gift*, an iron whose face bristled with nails, one of his many Dadaist objects that transform everyday items into sculptures rife with mystery or paradox, including the now legendary *Object to be Destroyed*, of 1923–1932, a metronome affixed with a photographic cut-out of an eye. He also made the acquaintance of the famous French model, Kiki de Montparnasse, of whom he made striking portraits, along with other denizens of the Parisian avant-garde, including Gertrude Stein and Jean Cocteau. By 1923, Man Ray was an established photographer undertaking portrait and fashion assignments, and hired Berenice Abbott as his assistant. His famous image of Kiki shot nude from the back and embellished with the "F"-holes of a violin, *Le Violon d'Ingres*, appeared in a 1924 issue of *Littérature*. *Vogue* also published some of his fashion photography in May of that year.

From the mid-1920s to the late 1930s, Man Ray worked on avant-garde films with a number of artists, including Marcel Duchamp and his "Anemic Cinema," and published his work in both monographs and books of poetry. By 1929, Lee Miller became his assistant. Man Ray later returned to New York, in the summer of 1940, and stayed there until 1951. After returning to Paris, however, he spent less time with photography and focused more of his time on painting. His photographic work, however, brought him great acclaim: In 1961, he received the gold medal for photography at the Venice Biennale and in 1967, he received worldwide recognition in a show titled, *Salute to Man Ray* that was held at the American Center in Paris. By the time of his death on November 18, 1976 in Paris, Man Ray was a legend for his work that propelled Surrealism into a lively, historic art

## MAN RAY

movement. Man Ray's Parisian studio was kept intact after his death by his widow, Julia, but was destroyed in a fire in 1989. The Man Ray Trust has been established to preserve what remains of his archive and disseminate his artistic legacy.

JILL CONNER

*See also:* **Abbott, Berenice; Dada; History of Photography: Interwar Years; History of Photography: Twentieth-Century Pioneers; Manipulation; Miller, Lee; Modernism; Moholy-Nagy, László; Photogram; Photography in France; Solarization; Surrealism**

### Biography

Born in Philadelphia, Pennsylvania, on 27 August 1890, as Emmanuel Rudnitsky. Family moved to Brooklyn, New York in 1897. Attended high school and studied draughtsmanship in 1904. Studied drawing and watercolor at the Ferrer Center in 1910. Moved to Manhattan in 1911. Moved to Ridgefield, New Jersey in 1912. Married Adon Lacroix, legally changed name to Man Ray and had his first solo show at the Daniel Gallery in 1914. Purchased first camera for documentation purposes in 1915. Published anarchist magazine titled *TNT* and separated from Adon Lacroix in 1919. Began collaborating with Marcel Duchamp, signed Société Anonyme Inc. manifesto, moved to Paris and created first rayograph in 1920. Hired Berenice Abbott as his studio assistant in 1923. *Le Violon d'Ingres* published by *Litterature* in 1924. Hired Lee Miller as his studio assistant in 1929. Recognized in *Fantastic Art, Dada, Surrealism* organized by the Museum of Modern Art, New York in 1936. Returned to New York in the summer of 1940. Returned to Paris in 1951. Received a gold medal for photography in Venice in 1961. Recognized by the American Center in Paris with *Salute to Man Ray* in 1967. Died in Paris, France on 18 November 1976.

### Individual Exhibitions

1915, 1916, 1919 Daniel Gallery; New Jersey  
1923 "Coeur à Barbe"; Theatre Michel, Paris  
1967 "Salute to Man Ray"; The American Center, Paris

1971 Two Retrospectives; Boymans van Beuningen Museum, Rotterdam and Galleria Schwarz, Milan

### Group Exhibitions

1920 *Exhibition of Painting by American Modernists*; Museum of History, Science and Art, Los Angeles  
1926 *Société Anonyme*; Brooklyn Museum, New York  
1936 *Fantastic Art, Dada, and Surrealism*; Museum of Modern Art, New York  
1985 *L'Amour fou: Photography and Surrealism*; Corcoran Gallery of Art, Washington, D.C., and traveling  
1996 *Rose Is a Rose Is a Rose: Gender Performance in Photography*, Solomon R. Guggenheim Museum, New York, New York

### Selected Works

*Cliché Verre*, 1917  
*Dust Breeding (on Duchamp's Large Glass)*, 1920  
*Portrait of Jean Cocteau*, 1922  
*Rayogram*, 1923  
*Object to be Destroyed*, 1923–1932  
*Le Violon d'Ingres*, 1924  
*Kiki de Montparnasse as Odalisque*, ca. 1925  
*Noire et Blanche (Black and White)*, 1926  
*Place de la Concorde*, ca. 1926  
*Mrs. Henry Rowell*, 1929  
*Primacy of Matter over Thought*, 1929  
*Sleeping Woman*, 1929  
*La Tête*, 1931  
*Les Larmes (Tears)*, 1932  
*The Lovers (My Dream)*, 1933

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Man Ray, *Erotique voilée (Portrait of Meret Oppenheim)*, Circa 1933, After the original negative, Photo: Georges Maguerditchian.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

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# FELIX H. MAN

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## German

Like Erich Salomon, Wolfgang Weber and a few other photographers, Felix H. Man appeared as a leading exponent of the modern photojournalism that made his breakthrough in the weekly press of Germany toward the end of the 1920s. He was a member of the famous German photo agency *Dephot* (Deutscher Photodienst) and soon became a leading figure in the development of the British illustrated press. His significance to the history of photography lies as well in the area of color photography and also in the advancement of art historical scholarship. From the 1950s on, he was more interested in art history, which he had studied before 1920. He wrote books about graphic art, and from 1961–1975 he was editor of *Europäische Graphik*, a series of portfolios of original artworks.

Felix H. Man was born as Hans Felix Sigismund Baumann on November 30, 1893 in Freiburg/Breisgau in Germany. His family came from Riga, which was at that time part of Imperial Russia. When he was 10, his father gave him his first camera. He soon was taking pictures of anything he saw, and he started to develop and print the pictures himself in a cellar darkroom. In 1912, he matriculated and studied art and art history, and his camera became less important to him. During his service in the German army between 1914 and 1918 in World War I, he took up photography again. Almost all the pictures of this period, mainly taken in the trenches and behind the lines, were lost during the bombing of World War II.

In 1926, Man moved to Berlin and worked for the publishing house Ullstein Verlag as an illustrator. He was drawing at that time, but soon he began to find that the growing market for his photographs was pushing his drawing aside. By the end of the 1920s, he became production chief of the photojournalism department of *Dephot*, founded by Simon Guttman and Alfred Marx and serving various daily papers. Joining him there were Walter Bossard and Kurt Hübschmann, later known as Kurt Hutton of *Picture Post*.

Around 1930, Man was working for the *Münchner Illustrierte Presse* (MIP) and the *Berliner Illustrierte Zeitung* (BIZ), both rapidly growing and in keen com-

petition. His main subjects were on one hand, portraits of statesmen, artists, musicians in action, imposing theatrical productions; and, on the other hand, the simple life of villages and their inhabitants or the streets of Munich, Berlin, or London to which he traveled on assignments. Unlike Wolfgang Weber, Harald Lechenperg, or Walter Bossard, who were traveling worldwide as photojournalists, Man was largely confined to work on the continent and in England, although he later traveled to North and South America and India. From 1930 to 1931, he went to Italy and made his famous reportage *A Day with Mussolini*, printed on five pages in the *MIP* and widely reprinted.

Between 1929 and 1931, the *MIP* published over 80 reports by Man. At this time, he worked very close with Stephan Lorant, chief editor of the *MIP* and an important figure of the new photojournalism of the 1920s and 1930s. When the Nazis took over Ullstein Verlag in 1934, Man emigrated to England, where he again met Stephan Lorant working for the magazine *Weekly Illustrated* in London. After six months, Man left the paper and over the next three years had a difficult time. Unable to obtain a work permit, he was forced to leave England every three months. (In 1948 he finally became a British citizen.) He shot photographs for the *Daily Mirror*, film companies, fashion magazines, and for the pocket magazine *Lilliput*, which Lorant had started in London.

In October 1938, Stephan Lorant founded *Picture Post*, and Felix Man and Kurt Hutton joined him as photographers. From the beginning, *Picture Post* was a great success, and Man sometimes had more than three substantial reportages. Although Lorant left Europe for the United States in 1940, Man continued to work for *Picture Post*, leaving for a short time to try to start a new magazine and to study the problems and possibilities of color photography. He returned to *Picture Post* in 1948, principally to produce color picture stories.

At the beginning of the 1950s, Man again left *Picture Post* and completed some color assignments for U.S.-based *Life* and *Sports Illustrated* magazines. He also began concentrating on art subjects, and he made studies of a number of famous artists at work in their studios, among them painters Pablo Picasso and Georges Braque, architect Le Corbu-

sier, and sculptor Henry Moore. These pictures were published as a book in 1954 under the title *Eight European Artists*, which was edited by Man. He also started a collection with original graphics (which he built up to one of the largest private collections of lithographs) and did research on graphic art, studying its history and techniques. He wrote several books and articles on lithography, painting, and cultural affairs as well as continuing to photograph until his death in 1985.

In most of his reportages, the pictures were put together in a way that they were able to tell the story, making a text almost unnecessary. In this context, Man often made use of the portrait, putting it in sequences, in particular, and in this way relating the content intensively to reality. Unlike many photojournalists who shoot multiple rolls of film to find the right pictures in the solitude of the studio, Man was able to seize the precise significant moments from the passing scene, capturing the essence of the occasion in sequences of 20 or 30 pictures. The pictures themselves were documentary and simple, showing artless realism and only using natural light, keeping the truth of the atmosphere.

KRISTINA GRUB

*See also:* **Life Magazine; Photography in Germany and Austria; Picture Post; Salomon, Erich; Weber, Wolfgang**

### Biography

Born as Hans Felix Siegismund Baumann in Freiburg/Breisgau, Germany, 30 November 1893. Started making photographs, 1903. Studied art and art history in Munich and Berlin, 1912–1914; service in the German army, 1914–1918; continued his studies at the Kunstgewerbeschule in Munich, 1918–1921; illustrator and photographer for Ullstein Verlag, Berlin, 1926–1933; production chief for photojournalism for *Dephot*, 1928; photoreporter for *Münchener Illustrierte Presse*, 1929–1932; immigrated to England, 1934; co-founder of *Weekly Illustrated*, 1934; photographer for *Daily Mirror*, *Liliput* (since 1937) and *Picture Post* (since 1938); photojournalist for *Life*, 1950–1951. Moved to Lugano, Switzerland, 1961 and Rome, 1972. Recipient of the “Kulturpreis” of the DGPh (German Photographic Society), 1965. Died in London, 1985.

### Selected Individual Exhibitions

- 1961 Galerie Loehr; Frankfurt/Main, Germany
- 1965 Deutsche Gesellschaft für Photographie; Cologne, Germany
- 1971 *Felix H. Man: Pionier des Bildjournalismus*; Münchner Stadtmuseum; Munich, Germany
- 1975 *Felix H. Man-Photographs and Picture Stories 1915–1975*; Fotografiska Museet; Stockholm, Sweden
- 1977 *Felix H. Man-Pioneer of Photo-journalism*; Goethe Institute; London, Great Britain

- 1978 *Felix H. Man-Sechzig Jahre Fotografie*; Kunsthalle Bielefeld; Bielefeld, Germany
- 1981 *60 ans de la photographie*; Bibliothèque Nationale and Goethe Institute; Paris, France
- 1983 *Felix H. Man-Bildjournalist der ersten Stunde*; Staatsbibliothek Preußischer Kulturbesitz; Berlin, Germany

### Selected Group Exhibitions

- 1959 *Hundert Jahre Photographie*; Museum Folkwang; Essen, Germany
- 1977 *Documenta 6*; Museum Fridericianum; Kassel, Germany
- 1992/3 *Photo-Sequenzen*; Haus am Waldsee; Berlin, Germany
- 2001/2 *Kiosk*; Museum Ludwig/Agfa Foto-Historama, Cologne and Altonaer Museum; Hamburg, Germany

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### Books by Man

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- Eight European Artists*, photographed and edited by Felix H. Man. Introduction by Graham Greene and Jean Cassou, 1954.
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Felix H. Man, Restaurant in British Museum.  
[© Hulton-Deutsch Collection|CORBIS]

# MANIPULATION

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Photographic manipulation is any change or adjustment made to the photographic image through altering the exposure, development, printing processes, or final image. Manipulation in the camera is achieved through multiple exposures, using specific types of lenses that distort perception, filters attached to the lens, and special films. Multiple exposures are images taken on the same piece of photographic film, and can be of two completely different photographic scenes or of the same subject captured in more than one way. Wide angle, telephoto, and photomicrography (extreme image magnifications) alter the perception of the image from what the human eye is capable of viewing without such optical tools. Filters can alter how light is projected onto the film in the camera. Manipulation through the use of films sensitive to other energies outside of the visible spectrum, such as infrared film, create images based on heat and can be combined with filters for further effects. High-contrast film produces images that have extreme texture and graininess, which further manipulates the photographic image.

The photographer, through framing, cropping, and the use of specific vantage points to define the photographic image, also controls manipulation in the camera. Cropping, which defines the edges of a photographic print, can alter how an image is perceived by changing basic spatial clues within the pictorial space. Framing alters how an image is perceived as well. Using a low or high viewpoint will flatten an image and change how depth is shown in the pictorial space. The same manipulations that occur in a camera and with lenses can also be created in the darkroom. Changing the lens and the lens housing in the enlarger creates effects such as vignetting and distortions in perspective.

Darkroom manipulations occur through deliberate changes in the film developing process to controls such as time and temperature and with the introduction of specific types of chemicals. Reticulation is achieved through extreme temperature fluctuations during film development. This can range from small cracks in the film emulsion to warping of the entire image surface of the film. Intensification and reduction, techniques used on previously processed negatives, allow for areas of

the negative to be re-altered chemically. Intensification increases the density of shadow areas on a negative, and reducing agents can be applied to specific parts of the emulsion to remove silver from the image. The Sabattier effect, often incorrectly called solarization, exposes the film or the photographic print to light midway through the development process and creates a reversal of tones in the image and a Mackie line (a thin black line) between the dark and light areas in the image. Cross-processing of color films (processing negative film in E-6 chemistry and positive film in C-41 chemistry) will skew the color, tonal, and contrast range of the film. Retouching with chemicals such as Red Cocaine or spotting dye can further alter film, and the emulsion can be scratched or etched from the film's surface with a variety of tools.

The darkroom process allows manipulations to occur during printing such as burning (adding time or intensity to a specific area to increase density), dodging (removing time or intensity from a specific area to decrease density), flashing (applying an intense burst of light to the image), diffusing the light projected through the enlarger with filters or other materials, and masking areas of the print with various types of filters or acetate. Contrast filters, placed in the enlarger and used with variable contrast black-and-white printing paper, can manipulate the contrast range. High-contrast printing is done through a process known as posterization, which reduces the continuous-tone image to a range of only a few tones. Multiple negatives may be produced for each tone, and printed together on the same sheet of paper. Specific films and graded paper will also produce effects that manipulate the normal tonal range of an image. Manipulation of the negative in the enlarger, such as sandwiching more than one image, will combine all involved negatives into one composite image. This can also be done through multiple printing, which projects individual negatives onto one sheet of paper. Photograms eliminate the negative altogether, and are created by placing objects on top of a sheet of photographic paper much like a contact print. Negative prints use the paper print of an image as the negative and produce a reversal of the tones. The digital darkroom of programs such as Adobe Photoshop allows

traditional darkroom manipulations on the computer screen and further increases the ease of compositing multiple images and changing color and tonal variations, and may mimic special darkroom effects such as reticulation and posterization.

Toning and non-silver processes alter the basic chemical and color of a printed image. Toning can add a specific colorcast or alter the intensification of the tonal range. Non-silver processes such as platinum, palladium, gum bichromate, cyanotype, and hybrids of the photographic and silkscreen mediums further manipulate the photographic image. Spotting (retouching the print to eliminate dust and scratches), bleaching (lightening or eliminating part of a photographic print), and hand-coloring photographs are manipulative techniques that occur after the darkroom process.

The uses of manipulation in photography occur for aesthetic and commercial purposes. Fine-art prints created from many negatives mimicked the traditional narrative paintings of neoclassical artists, and manipulation in the darkroom was a characteristic of photographers such as Man Ray and László Moholy-Nagy, who used photograms and the Sabattier effect extensively in their work. Multiple exposures in the camera were a staple of Harry Callahan's images during his time in Chicago in the 1950s and 1960s, and Jerry Uelsmann's multiple printing techniques incorporate up to 20 enlargers and image fragments into one composite work. Digital manipulations are also utilized in contemporary fine art pieces. Commercial photography, such as fashion and product advertisements, utilizes high-contrast images, cross-processing of color films,

and retouching through computerized and traditional darkroom techniques to produce a flawless final image. Photojournalism is one area of photography where manipulation is rare because of ethical reasons, and journalistic integrity forbids modifications of images published as factual documents.

JENNIFER HEADLEY

*See also:* Callahan, Harry; Cropping; Dada; Darkroom; Digital Photography; Dodging; Ethics and Photography; Film: High-Contrast; Film: Infrared; Filters; Hand Coloring and Hand Toning; Image Construction; Infrared Photography; Lens; Man Ray; Masking; Moholy-Nagy, László; Multiple Exposures and Printing; Non-Silver Processes; Photogram; Sandwiched Negatives; Solarization; Uelsmann, Jerry

#### Further Reading

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- Adams, Ansel and Robert Baker. *The Ansel Adams Photography Series 2: The Negative*. Boston: Little, Brown and Company, 1981.
- Adams, Ansel and Robert Baker. *The Ansel Adams Photography Series 3: The Print*. Boston: Little, Brown and Company, 1983.
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## ROBERT MAPPLETHORPE

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### American

While he did not begin his artistic career with a camera, Robert Mapplethorpe's photographs earned him a reputation that transcended the boundaries of the art world and permeated popular culture. This notoriety was due partly to the inherent strength of his images but also a result of heated

controversies over the transgressive nature of his subject matter. Mapplethorpe's body of work—largely comprised of nudes, flowers, and portraits—is characterized by a remarkable clarity of vision that emphasizes a sensual formalism. His thematic scope is exceptionally consistent, as the themes that occupied him as a young student remained with him throughout his relatively brief artistic career.

Mapplethorpe was born to a middle-class, Catholic family in Floral Park (Queens), New York in 1946, and in 1963 he enrolled in art school at the Pratt Institute in Brooklyn. One of his most formative relationships was with the singer and poet Patti Smith, whom he met in the late sixties. The two became involved with the underground New York punk scene centered at the club Max's Kansas City, and moved into a room at the Chelsea Hotel, a landmark of bohemian New York. Smith and Mapplethorpe had a short-lived romantic relationship but remained lifelong friends and confidantes, and she would serve as one of his most frequent models.

While in art school, he was not immediately drawn to photography, but instead focused on the more traditional mediums of drawing, painting, and sculpture. He began to create mixed-media collages and assemblage pieces, often including images he lifted from the gay pornographic magazines sold around Times Square. As Mapplethorpe came to desire more control over the raw materials for these assemblages, he began taking his own photographs.

His interest in the medium was particularly spurred on in 1971 when he met John McKendry, curator of photographs and prints at the Metropolitan Museum of Art. McKendry supplied Mapplethorpe with a Polaroid camera, showed him the photography archives at the Museum, and brought him to Europe to meet art collectors. The following year, Mapplethorpe met another influential figure, curator Sam Wagstaff, with whom he developed a non-exclusive but long-term intimate relationship. Wagstaff supported Mapplethorpe in his photographic endeavors, providing him with studio space in Manhattan and in 1976 giving him a Hasselblad camera. He and Wagstaff avidly collected photographs, and Mapplethorpe was especially drawn to turn-of-the-century artists, including Baron von Gloeden, Julia Margaret Cameron, and F. Holland Day and Nadar.

Mapplethorpe's early pieces often played with religious and sexual imagery, yet he was not so much interested in blaspheming religious authority as he was in sanctifying carnal acts. He made several multi-panel works resembling altarpieces, including some triptychs that employed mirrors to implicate the viewer in their sexual imagery. His earlier interest in more tactile, non-photographic mediums led him to view his photographs not merely as images, but as unique art objects. This tendency is demonstrated by his utilization of unconventional frames and mixed media, as well as his experimentation with various printing processes, from his early photo-transfers of magazine images onto cloth and canvas, to the platinum prints on linen he created in 1987.

Mapplethorpe exercised a great amount of directorial control over his compositions. He was not interested in documenting chance encounters, and most of his photography was done within the confines of his studio. He frequently placed drop cloths or backdrop paper behind his subjects, as if to emphasize the nature of his pictures as "set-ups."

The images that cemented his notoriety were his pictures of the sado-masochistic homosexual underground, a subculture with which he was directly involved. His explicit photographs of erect penises, men in bondage gear, and various sexual acts not usually seen by mainstream society had a volatile impact and led to a number of controversies. A 1983 solo exhibition at the Palazzo Fortuny in Venice was closed to minors due to the content of the artwork. The greatest disputes over his work, however, occurred shortly after his death in 1989, and made him a key figure in the so-called "culture wars" of the 1980s and 1990s. In June 1989, the Corcoran Gallery in Washington, D.C., fearing potential public outcry, canceled their plans to exhibit the Mapplethorpe solo show *The Perfect Moment* just two weeks before it was set to open. The following year, when the exhibition traveled to the Contemporary Arts Center in Cincinnati, the gallery and its director were indicted for (and subsequently acquitted of) obscenity and child pornography. The latter charges were a result of Mapplethorpe's few nude photographs of children, which were essentially innocent on their own terms but became questionable due to his reputation as a documenter of sexual deviance.

The great dynamic in Mapplethorpe's work is the tension between his subject matter, which is powerfully transgressive and sometimes shocking, and his manner of composition, which is highly traditional and classicist. His interest in beauty and symmetry is present even in his most jarring compositions featuring sado-masochistic acts. He was particularly interested in photographing black men, posing their chiseled bodies in ways that clearly enunciate the formal language of classical sculpture. Toward the end of his career, these references became even more straightforward when he began photographing gleaming white Greek sculptures. He treated inanimate objects and human subjects with an equal amount of formalist enthusiasm; his *Eggplant* of 1985 seems a blatant reference to Edward Weston's iconic *Pepper* of 1930, particularly with its sensual overtones and keen attention to texture and shadow.

Although Mapplethorpe was interested in photographing nudes for both their formal possibilities and their capacity to arouse, he never objec-

tified his models into simple flesh. He preferred to emphasize the humanity of sexuality, which is underlined by the fact that he always titled his figure studies with the names of his models (unless they specified a preference to remain anonymous). This naming emphasizes the personhood of his subjects as well as their complicity in his works.

His photography is also notable for its problematization of dualisms of gender and sexuality. In some 1980 self-portraits, he plays with androgynous imagery by fashioning himself as a woman in make-up and fur, not unlike Marcel Duchamp's alter-ego, Rrose Selavy. His 1983 book of photographs of body-building champion Lisa Lyon features her in a number of poses that humorously undermine stereotypes of femininity.

Mapplethorpe did not hesitate to utilize his art for commercial projects, and often did fashion shoots and celebrity portraits for various magazines, including *Interview*, *Vanity Fair*, and *Harper's*. His early involvement in the New York music scene also led him to create photographs for a number of album covers for Patti Smith, Television, Laurie Anderson, and others.

Mapplethorpe died in 1989, three years after he was diagnosed with AIDS. The Robert Mapplethorpe Foundation, launched by the artist the year before his death, continues to promote photography and fund AIDS research.

SHANNON WEARING

**See also: History of Photography: the 1980s; Portraiture; Representation and Gender**

### Biography

Born in Floral Park, New York, 4 November 1946. Studied advertising design and graphic arts at Pratt Institute, Brooklyn, New York, 1963–1970, M.F.A., 1970. Received grant from New York State Creative Artists Public Service Program (CAPS), 1979; National Endowment for the Arts (NEA) grant, 1984; established Robert Mapplethorpe Foundation, 1988. Died in Boston, Massachusetts, 9 March 1989.

### Individual Exhibitions

- 1973 *Polaroids*; Light Gallery; New York, New York  
 1977 *Flowers*; Holly Solomon Gallery; New York, New York  
*Erotic Pictures*; The Kitchen; New York, New York  
 1978 *Robert Mapplethorpe*; Chrysler Museum; Norfolk, Virginia  
*Film and Stills*; Robert Miller Gallery; New York, New York  
 1981 *Robert Mapplethorpe*; Kunstverein, Frankfurt, Germany and traveling

- 1983 *Lady, Lisa Lyon*; Leo Castelli Gallery; New York, New York and traveling  
*Robert Mapplethorpe Flowers*; Galerie Watari; Tokyo, Japan  
*Robert Mapplethorpe, 1970–1983*; Institute of Contemporary Arts; London, England and traveling  
*Robert Mapplethorpe Fotografie*; Centro di Documentazione di Palazzo Fortuny; Venice, Italy and traveling  
 1985 *Robert Mapplethorpe: Process*; Barbara Gladstone Gallery; New York, New York  
 1986 *Robert Mapplethorpe: Photographs 1976–1985*; Australian Center for Contemporary Art; South Yarra, Victoria, Australia  
 1988 *Robert Mapplethorpe*; Stedelijk Museum; Amsterdam, Netherlands and traveling  
*Mapplethorpe Portraits*; National Portrait Gallery; London, England  
*Robert Mapplethorpe*; Whitney Museum of American Art; New York, New York  
*Robert Mapplethorpe: The Perfect Moment*; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, and traveling  
 1991 *Robert Mapplethorpe*; Musée d'Art Contemporain, Fondation Edelman; Pully/Lausanne, Switzerland  
 1992 *Mapplethorpe versus Rodin*; Kunsthalle Düsseldorf, Germany  
*Robert Mapplethorpe*; Tokyo Metropolitan Teien Art Museum, Japan, and traveling  
*Mapplethorpe*; Louisiana Museum of Modern Art; Humlebaek, Denmark, and traveling  
 1993 *Robert Mapplethorpe Self-Portraits*; Solomon R. Guggenheim Museum; New York, New York

### Group Exhibitions

- 1973 *Polaroids: Robert Mapplethorpe, Brigid Polk, Andy Warhol*; Gotham Book Mart; New York, New York  
 1974 *Recent Religious and Ritual Art*; Buecker and Harpsichords; New York, New York  
 1977 Documenta 6; Kassel, Germany  
 1978 *The Collection of Sam Wagstaff*; Corcoran Gallery of Art; Washington, D.C.  
*Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art; New York, New York and traveling  
 1981 *Autoportraits photographiques*; Centre National d'Art et de Culture Georges Pompidou; Paris, France  
*Inside Out—Self Beyond Likeness*; Newport Harbor Art Museum, Newport Beach, California and traveling  
 1981 Biennial Exhibition, Whitney Museum of American Art; New York, New York  
 1982 *Counterparts: Form and Emotion in Photographs*; Metropolitan Museum of Art; New York, New York  
 Documenta 7; Kassel, Germany  
 1984 *The Heroic Figure*; Contemporary Arts Museum; Houston, Texas and traveling  
 1986 *The Nude in Modern Photography*; San Francisco Museum of Modern Art, San Francisco, California  
 1988 *First Person Singular: Self-portrait Photography, 1840–1987*; High Museum at Georgia-Pacific Center; Atlanta, Georgia  
 1989 *Photography Now*; Victoria and Albert Museum; London, England  
*On the Art of Fixing a Shadow: One Hundred and Fifty Years Years of Photography*; National Gallery of Art;



Robert Mapplethorpe (1946–1989), Untitled (Self portrait), circa 1972, Polaroid (B/W), 4¼ × 3¼ inches, 10.8 × 8.3 cm, MAP# PD303.  
[Courtesy Cheim & Read, New York]

- Washington, D.C. and Art Institute of Chicago, Chicago, Illinois (and traveled to Los Angeles County Museum of Art, Los Angeles, California)
- 1990 *The Indomitable Spirit*; International Center of Photography; New York, New York, and traveling  
*The Art of Photography: 1839–1989*; Seibu Museum of Art; Tokyo, Japan
- 1993 *Abject Art*; Whitney Museum of American Art; New York, New York
- 1994 *Fictions of the Self: The Portrait in Contemporary Photography*; Weatherspoon Art Gallery, University of North Carolina at Greensboro, North Carolina

### Selected Works

- Brian Ridley and Lyle Heeter*, 1979  
*Man in Polyester Suit*, 1980  
*Self-portrait*, 1980  
*Orchid*, 1982  
*Eggplant*, 1985  
*Thomas*, 1987  
*Calla Lily*, 1988  
*Nipple*, 1988

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## MARY ELLEN MARK

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### American

For three decades, Mary Ellen Mark has photographed members of subcultures around the world, including heroin addicts in England, runaway adolescents on the streets of Seattle, women confined to a locked psychiatric ward of Oregon State Hospital, circus performers in India, prostitutes in Bombay, and children with cancer at a camp in California. Her constant subject is people within a social context, and she generally aims for an empathetic but unsentimental expression of humanistic values. One of the most widely respected documentary photographers working today, Mark moves seamlessly between journalistic and fine arts contexts: she has completed many editorial assignments for magazines, photographed advertising campaigns, and published books of her personal projects; her work has been shown in numerous gallery and museum exhibitions worldwide; and her photographs are included in significant museum and private collections.

Born in Philadelphia in 1940 to a middle-class family, Mark received her undergraduate training

in the fine arts, receiving a BFA in art history and painting from the University of Pennsylvania in 1962. She embraced photography while continuing at the University of Pennsylvania as a graduate student in the Annenberg School for Communication, receiving an MA in photojournalism in 1964. After graduation, she went to Turkey to photograph on a Fulbright Scholarship, then traveled throughout Europe. In 1966, she moved to New York City, where she still lives, and began to work as a freelance photojournalist. In 1968, she traveled for the first time to India, a country that has inspired some of her most significant work. In her career, she has photographed throughout the United States, and in many other parts of the world, among them England, Spain, India, Vietnam, and Mexico. Mark's work has appeared in magazines such as *Life*, *Time*, *Paris-Match*, *Ms.*, *New York Times Magazine*, *Vanity Fair*, *Vogue*, and *The New Yorker*, as well as virtually all the leading photography magazines and journals. She has published 14 books of her photographs; and her images have been published in many anthologies and exhibition catalogues.

Early on, Mark also achieved success as a photographer for the film industry, a lucrative career direction that helped subsidize her social documentary projects. She shot production stills for dozens of films, including *Alice's Restaurant*, *The Day of the Locust*, *Apocalypse Now*, *Ragtime*, *One Flew Over the Cuckoo's Nest*, and *Silkwood*. The film stills brought her notice and assignments from magazines, including a 1969 commission from *Look* to create a photo-essay on Federico Fellini directing the film *Fellini Satyricon*, which Mark considers her breakthrough story in photojournalism.

Constantly curious about the vagaries of human experience, Mark specializes in social documentation and portraiture, working mainly in black and white. While some of her editorial work has involved portraits of celebrities, including film stars and directors, writers, artists, and musicians, more often Mark has photographed those she calls the "unfamous," meaning people outside the mainstream whose lives are not conventionally newsworthy. She is drawn particularly to outcasts whose lives play out within a troubled situation that isolates them, such as poverty, illness, or addiction; and to people who live in social groups that function like a substitute family, such as performers in an itinerant circus or the inhabitants of a brothel. The diversity of her topics reflects both the assignments offered to her and her personal interest in certain topics; she manages to fund personal projects through a variety of means, including grants, financial support from non-profit organizations, and selling her ideas to magazines and other commercial outlets.

Mark's preferred method is to proceed with a project by immersing herself over an extended period in the world of her subjects, developing a relationship with her subjects and learning to see nuances in the conditions of their environment. To cite several examples: Mark and the writer Karen Folger Jacobs lived for 36 days in a women's maximum security unit in a mental institution in Oregon, resulting in the book *Ward 81* (1979); Mark spent several months on two separate trips to India in 1980 and 1981 photographing Mother Teresa and her Missions of Charity in Calcutta for a *Life* magazine assignment and subsequent book; and she traveled with 16 different circuses during two three-month trips to India to produce the book *Indian Circus* (1993). Sometimes Mark will stay in touch with people long after a project is finished. For example, she has returned to Seattle repeatedly to photograph Erin Blackwell, or "Tiny," who was 14 when Mark first photographed her in 1983 for a photo-essay for *Life*, including the often reproduced image, "Tiny" in *Her Halloween Costume*,

*Seattle, Washington, USA*. The latter assignment led to the Academy Award nominated film *Streetwise* (1985), directed and photographed by Mark's husband, the filmmaker Martin Bell, and to Mark's 1988 book of the same title.

In her photo-essays, Mark is more interested in revealing individual personalities set within their sociological context than in telling a conventional narrative with a beginning, middle, and end. Precedents for her work include the work of photo-journalists Margaret Bourke-White, Dorothea Lange, and W. Eugene Smith. Mark is interested in exploring the emotional and psychological tenor of small societies, and makes no pretense to objectivity. About *Ward 81*, Mark observed, "I just wanted to do photographs that I believed in without having any rhyme or reason or theory, or having to spell out a sort of storytelling. I wanted to show their personalities—that was the thing that drew me to them" (Fulton, 11–12). More generally about her intentions for her work, Mark stated, "I think each photographer has a point of view and a way of looking at the world...that has to do with your subject matter and how you choose to present it. What's interesting is letting people tell you about themselves in the picture" (Fulton, 27).

Mark wants each of her images, including those that are part of a photo-essay, to be able to stand alone as a single image, to sum up and provide insight into the personality and life of a particular subject. A hallmark of Mark's style is that her subjects are aware of the camera and make eye contact, projecting themselves into the lens. This intimacy reflects Mark's capacity to engage her subjects on a personal level; the approach also involves viewers, since the subjects appear to be gazing directly at them. Mark favors black-and-white over color photography, but occasionally shoots in color, including the images made for her book *Falkland Road: Prostitutes of Bombay* (1981), which show prostitutes in Bombay situated in the colorfully patterned interior rooms of brothels. Although Mark demands high technical quality in her prints, she does not undertake her own darkroom work. She mostly uses small, handheld 35 mm cameras, and likes to work close to her subjects with short lenses. She also has shot with medium-format and 4 × 5-inch view cameras. She used the large 20 × 24 inch Polaroid camera for her study of twins, shot over several years at the annual Twins Days Festival in Twinsburg, Ohio, and published in the book *Twins* (2003).

JEAN ROBERTSON

*See also:* **Documentary Photography; Magnum Photos; Portraiture**

### Biography

Born in Philadelphia, 1940. BFA in painting and art history, University of Pennsylvania, Philadelphia, 1962; MA in photojournalism, Annenberg School of Communication, University of Pennsylvania, 1965. Fulbright Scholarship to photograph in Turkey, 1965–1966. Freelance photojournalist living in New York from 1966. Contributing photographer to *The New Yorker*; has published photo essays and portraits in many publications, including *Life*, *Time*, *Paris-Match*, *Ms.*, *New York Times Magazine*, *Vanity Fair*, and *Vogue*. Published 14 books of her photographs. Photography workshops taught in Mexico and throughout the United States since 1974. Elected to Magnum Photos, 1977; left Magnum to work independently, 1982. Numerous honors and awards, including:

three grants from the National Endowment for the Arts, 1977, 1979, and 1990; Leica Medal of Excellence, 1982; Robert F. Kennedy Journalism Award, 1984; Photographer of the Year Award from The Friends of Photography, 1987; World Press Award for Outstanding Body of Work Throughout the Years, 1988; George W. Polk Award for Photojournalism, 1988; John Simon Guggenheim Fellowship, 1994; Hasselblad Foundation Grant, 1997; the Cornell Capa Infinity Award from the International Center of Photography, 2001; World Press Photo Award, 2004; and five honorary doctorate degrees.

### Selected Individual Exhibitions

1976 *Bars*; The Photographers' Gallery; London  
 1976 *Ward 81*; Forum Stadtpark; Graz, Austria; and traveling  
 1981 *Falkland Road*; Castelli Graphics; New York, New York and traveling



Mary Ellen Mark, Lillie with her rag doll, Seattle, Washington, 1983/print ca. 1991 by Sarah Jenkins, gelatin silver print, 37.2 × 55.4 cm, gift of the photographer.  
 [Photograph courtesy of George Eastman House, © Mary Ellen Mark]

## MARK, MARY ELLEN

- 1983 *Mother Teresa and Calcutta*; Friends of Photography; Carmel, California; and traveling  
1987 *Mary Ellen Mark: Photographs*; Museum of Art, University of Oklahoma; Norman, Oklahoma  
1988 *America*; Pasadena Art Center; Pasadena, California  
1991 *Indian Circus: Platinum Prints*; Castelli Graphics; New York, New York and traveling  
1992 *Mary Ellen Mark: 25 Years*; International Museum of Photography and Film, George Eastman House; Rochester, New York; and traveling  
1996 *The Master's Series: Mary Ellen Mark*; School of Visual Arts; New York, New York and traveling  
2000 *Mary Ellen Mark: American Odyssey*; Boras Konstmuseum; Boras, Sweden; and traveling  
2002 *Mary Ellen Mark: Photographs*; Leica Gallery, Prague Castle; Prague, Czech Republic  
2003 *Twins*; Marianne Boesky Gallery/Kennedy Boesky Photographs; New York, New York

### Selected Group Exhibitions

- 1975 *Women of Photography: A Historical Survey*; San Francisco Museum of Modern Art; San Francisco, California  
1979 *American Images*; International Center of Photography; New York, New York  
1983 *Phototypes: The Development of Photography in New York*; Whitney Museum of American Art; New York, New York  
1987 *American Dreams*; Centro Reina Sofia; Madrid, Spain  
1988 *Homeless in America*; Corcoran Gallery of Art; Washington, DC  
1989 *In Our Time: The World As Seen By Magnum Photographers*; International Center of Photography; New York, New York  
1997 *India: A Celebration of Independence, 1947–1997*; National Gallery of Modern Art; New Delhi, India and traveling  
1997 *Defining Eye: Women Photographers of the 20<sup>th</sup> Century*; Saint Louis Art Museum; St. Louis, Missouri  
2000 *Picturing the Modern Amazon*; The New Museum of Contemporary Art; New York, New York  
2001 *In Response to Place*; Corcoran Gallery of Art; Washington, DC; and traveling  
2002 *New York: Capital of Photography*; Jewish Museum; New York, New York and traveling

### Selected Works

- Street Child, Trabzon, Turkey*, 1965  
*Federico Fellini on the Set of Fellini Satyricon, Rome, Italy*, 1969  
*Laurie in the Ward 81 Tub, Oregon State Hospital, Salem, Oregon*, 1976  
*Mother Teresa at the Home for the Dying, Mother Teresa's Missions of Charity, Calcutta, India*, 1980  
*Tiny in Her Halloween Costume, Seattle, Washington, USA*, 1983  
*The Damm Family in Their Car, Los Angeles, California, USA*, 1987  
*Contortionist with Sweetie the Puppy, Raj Kamal Circus, Upleta, India*, 1989  
*Leprosy Patient with Her Nurse, National Hansen's Disease Center, Carville, Louisiana, USA*, 1990  
*Craig Scarmardo and Cheyloh Mather, Boerne Rodeo, Texas, USA*, 1991  
*Three Acrobats, Vazquez Brothers Circus, Mexico City, Mexico*, 1997

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# MASKING

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Masking in photography is a process by which an object, or mask, blocks out an unwanted portion of the image. Masking may take place before, during, or after the picture is made, in the form of mechanical manipulations that alter the reality captured.

The term masking may also be applied more theoretically to describe the visual complexity of the medium of photography. The three categories of literal, technical, and metaphorical masking frequently co-exist. For example, a photograph of a

mask, whether it has been manipulated during processing or taken without excessive alteration, typically relates to a deeper meaning, to things that lie physically and conceptually outside the frame.

Early in the twentieth century, European artists appreciated African, Oceanic, and pre-Columbian masks primarily because they were unusual, unfamiliar, and more “honest” in their proximity to nature rather than civilization. The Expressionists, Cubists, and Surrealists were inspired by artifacts to explore approaches that were not limited by intellectual or empirical thinking including exaggeration, abstraction, and imagination. Similarly, masking in photography allows an artist to expand beyond documentation into the realm of creative experimentation. Like the masking traditions revered by modernist artists, masking in photography emphasizes the processes of making and interpreting images while, at the same time, it calls attention to and even questions the act of representation.

Walker Evans’s 1935 photographs of the Metropolitan Museum of Art’s African art collection not only depict masks but also illustrate one of the most basic types of masking. Almost unnoticeably, the edges around the backdrop of a work print show the hardwood floor and white wall and reveal the “real” environment for this image: the museum. While looking at this picture, it is easy to focus on the central image of the mask and ignore the margins. Having to deal with such distractions is unusual because in studio photography, the periphery has usually been eliminated by the photographer’s selective eye and the ability to crop with the viewfinder or in the darkroom. The process of elimination that has not yet taken place here is typically concealed during the photographic process and transformed into the final pristine image.

Technical masking encompasses more radical alterations that intentionally create a very different image from the one presented to the camera. For example, mask cut-outs or masking tape is used to cover areas that should not be exposed in combination printing and double exposure. Silver tape is frequently used to mask extraneous borders from 35 mm slides, and filters are used during exposure and development to enhance or downplay certain colors or tones. Masks are often used to achieve color correction for color separations and offset lithography (See Jaffe et al., *Color Separation Photography* 1965, pp. 75–99). Color correction masks utilize the subtractive method of color production based on the primary colors of light and the four-color printing process. For example, a blue-filter separation negative subtracts all the blue light to print yellow, a green filter prints ma-

genta, a red filter prints cyan, and white light produces black. Digital imaging masks regulate contrast, allow multiple images to be layered seamlessly, and sharpen blurred edges (London, et al., *Photography* (2002), pp. 240 and 243). Because crucial details may be lost during digital recording, Adobe Photoshop’s Unsharp Mask (USM), like its film predecessor, combines two blurred versions of an image to actually sharpen the image. The areas of overlap in the blurred versions distinguish an edge and allow contrast to be enhanced on either side of the edge. The reversals and complementary mixes so integral to film photography and four-color printing are present but often less obvious in the processing and refinement of digital images.

Virtually undetectable with digital technology, technical masking can be traced to the experiments of nineteenth-century photographers, including Gustave Le Gray, Oscar Gustav Rejlander, and Henry Peach Robinson. It is also found in the work of such twentieth-century photographers as Anton Bragaglia, Claude Cahun, Alvin Langdon Coburn, Hannah Höch, Man Ray, and Wanda Wulz. Jerry Uelsmann began using what would become a common method of building images in digital processes before digital technology was available by combining separate black-and-white film negatives in which the manipulation, though often discernable, is made as seamless as possible. Uelsmann’s *Untitled (Cloud Room)* (1975) creates a dreamlike image of a dining room with a cloud-filled sky as the ceiling. Images like *Untitled (Cloud Room)* function most successfully when their manipulation is detectable in an intriguing way so that the fictional and factual aspects truly enhance one another.

Metaphorical masking relates to the underlying meaning in a photographic image: what is not readily visible, such as an ambiguity in meaning or the creation of a persona. This kind of complexity occurs in all types of imagery, but the convergence of objective facts and subjective interpretation is unique in photography because these aspects necessarily rely on one another for full impact.

Clarence John Laughlin uses a combination of literal, technical, and metaphorical masking in *The Masks Grow to Us* (1947). A woman wearing a veil over her head and a pearl necklace is shown with a second face, perhaps a mask or mannequin whose features closely resemble hers, superimposed on top of the left side her face. The bottom of the composition looks kaleidoscopic and the woman’s face is slightly blurred. Laughlin’s caption reads:

In our society, most of us wear protective masks (psychological ones) of various kinds and for various rea-

## MASKING

sons. Very often the end result is that the masks grow to us, displacing our original characters with our *assumed* characters. This process is indicated in visual, and symbolic, terms here by several exposures on one negative—the disturbing factor being that the mask is like the girl *herself*, grown harder, and more superficial.

(Laughlin 1973, 120)

*The Masks Grow To Us* includes literal masking in the depiction of a mask, technical masking by using multiple exposures, and metaphorical masking through the reference to the assumptions of psychological masks, which are virtually unrepresentable.

In the second half of the twentieth century, such photographers as Diane Arbus, Ralph Eugene Meatyard, Yasumasa Morimura, Cindy Sherman, Lorna Simpson, and Joel-Peter Witkin use masks or costumes to signal a self-conscious representation of the struggle between meaning and surface appearance. Masking encompasses and embraces oppositions consistently encountered in the photographic process. The tension between black and white, negative and positive, tangible and elusive, reality and creativity are consistently negotiated in such a way that they compliment and inform one another.

M. KATHRYN SHIELDS

See also: **Bragaglia, Anton Giulo; Cahun, Claude; Darkroom; Dye Transfer; Evans, Walker; Laughlin,**

**Clarence John; Manipulation; Multiple Exposures and Printing; Print Processes; Uelsmann, Jerry**

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# ANGUS McBEAN

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## Welsh

Angus McBean, a noted theatrical and portrait photographer, was a master of stagecraft who developed a sharply focused style employing dramatic lighting with lustrous highlights and deep shadows. His portraits of theatrical celebrities and other notables, glamorous and often in extreme close-up, seemed revolutionary in their time. A subset of his style, with which he is most often identified, was heavily influenced by Surrealism and its now familiar vocabulary of devices and clichés; these pictures achieved bizarre effects through elaborately constructed sets, photomontage, multiple

exposure, the use of scissors, and other photographic "trickery" and manipulation.

McBean always seemed to be indulging a childish quest for fun, and he wrote that he had "used the new romantic idea merely for its fun value—merely as a relaxation from a busy life of portraiture and stage photography—and have produced many amusing and some good compositions." He was dedicated to the production of illusions, for which the theater is an obvious metaphor, and he sought to produce more or less convincing illusions through photographic means.

As a teenager, he bought a 2½ × 3½-inch Autographic Kodak camera and photographed Welsh

architecture. Pressured by family, the young man planned to become an architect. He briefly attended the local technical college but was an indifferent student, distracted by movies and other extracurricular pursuits. He turned to banking, but a lackluster performance in a series of jobs convinced him (and others) that his talents lay elsewhere. Having once been fascinated by the theatrical masks he had seen in performances in Newport, he began making masks, beginning with one of his own face. His father died in 1924, after which McBean, his mother, and sister moved to London. Beginning in 1925, he worked for seven years as a trainee at Liberty's, restoring and selling antiques.

He had built a darkroom and studio in his mother's house at Acton and was determined to earn a living in the world of theater. He devoted his time to photography and mask-making, initially without income. At an exhibition of his masks and photographs he had organized for a West End tea-shop, McBean met the renowned society portrait photographer, Hugh Cecil. Although McBean was eager to learn craftsmanship and technique from Cecil, he privately disdained the formulaic soft-focus portraits for which the older photographer was acclaimed. After a year in his employ, McBean left Cecil to open his own studio in Belgrave Road, Victoria, where he could practice his distinctive style of portraiture.

From 1935 to 1955, McBean became one of Britain's most well-known photographers, building upon his talent for theatrical mask making and set design. In 1932, he received his first stage commission, to make masks for Ivor Novello's play, *The Happy Hypocrite*. Novello was pleased with the masks and, after finding that McBean was also a photographer, invited him to photograph the show. McBean soon became known as the "court photographer" of the theatrical world. His pictures were published in magazines such as *The Sketch*, *Theatre World*, and *Playgoer* as well as used by the theater companies as publicity stills.

Intrigued by the strange juxtapositions and dream imagery of Surrealism which he saw in an exhibition of paintings by William Acton in 1937, as well as fashion pictures by photographers such as Horst P. Horst, McBean developed a style of humorously fantastic portraiture. His interest in Surrealism was not profound; he was mainly attracted to the world of fantasy associated with the movement. His photographic output stands as one of the best, if not the most obvious, examples of stagecraft and the directorial mode in photography,

involving elaborate preparation and manipulation of the subject and setting, as well as photographic manipulation or trickery after the exposure. He photographed noted British stage and film actors Vivien Leigh, Laurence Olivier, John Gielgud, Paul Scofield, and others.

While his surrealistic portraits enjoyed considerable popularity, they were also sometimes controversial. In 1940, his picture of Diana Churchill's apparently disembodied head aroused so much dismay that, in a bizarre twist of fate, he was imprisoned for two and a half years, although he returned to his work after his release, and his theatrical photography again flourished. McBean's activities in this field diminished in the 1950s, due to changing customs and economic circumstances in the theater (including the elimination of the traditional two-hour "photo call" at rehearsals upon which he had relied) and a lack of picture magazines as outlets for his work.

In the 1960s, however, McBean began to be in demand to produce record album covers. Although his style was not a natural fit with the new popular culture of the 1960s, in 1963 he made a famous, atypical photograph of the Beatles looking down a stairwell, a straightforward portrait deriving from a Bauhaus aesthetic. The appreciative Beatles asked him to repeat the pose for their updated look in 1970.

After the 1960s, McBean stopped taking photographs and devoted himself to the production of collages from fiberglass and metal, designing wallpaper, and renovating his medieval house in Suffolk, Flemings Hall. McBean's collection of negatives and other archival material was purchased in the early 1970s by the Theatre Library at Harvard University, but he destroyed the remainder of his glass plates. In his last photographic phase, he came out of retirement to do color fashion photography for *L'Officiel* in 1983, then worked for the French *Vogue*. He died in 1990.

Although much of McBean's imagery may seem overwrought and even silly to later critics, his work in the genre had considerable impact on fashion and advertising photography of the late twentieth century. His theatrical photographs—whether in his naturalistic but glamorous, dramatic style or in his whimsical, fanciful mode—constitute a valuable document of the heyday of mid-century British theater.

DAVID HABERSTICH

*See also:* **Fashion Photography; Horst, Horst P. Manipulation; Portraiture; Surrealism**

## Biography

Born in Newbridge near Newport, Monmouthshire, South Wales, June 1904. Attended technical college, Newport, briefly, followed by an unsuccessful series of bank jobs. Father died 1924; family moved to Acton, London, 1925. Trainee in antiques department, Liberty's, 1925–1932. Worked for photographer Hugh Cecil for about a year, then opened his own portrait studio in Belgrave Road, Victoria. Theatrical commissions (masks, set designs, and photographs) from 1933, including reproductions in many periodicals. Began Surrealist experiments, 1937. Closed Belgrave Road studio, 1940. Incarcerated 1940–1942. Theatrical work suffered during World War II because theaters were closed. Opened new studio in Endell Street, Covent Garden, 1945. Redesigned interior of the Academy Cinema, Oxford Street, 1952. Obtained contracts for LP record album covers, 1950s–1960s. Featured in a BBC television documentary, 1982. Retired from photography; designed wallpapers for friends and explored other craft projects. Color fashion photography for *L'Officiel*, 1983, then French *Vogue*. Died June 9, 1990.

## Individual Exhibitions

1932 Masks and photographs; Pirate's Den; London  
1964 Photographs; organized by Kodak; London  
1976 *A Darker Side of the Moon*; Impressions Gallery of Photography; Colliergate, York, England  
1982 The Photographers' Gallery; London  
1982 The B2 Gallery; Wapping; England

## Selected Works

"French without Tears" by Terence Rattigan, 1937  
Pamela Stanley "Surrealized" in her Role as Victoria Regina, 1938  
Vivien Leigh "Surrealized," 1938  
Diana Churchill, 1940 (the cover of *Picture Post*, which led to the *British Journal of Photography* controversy and German propaganda)  
Binkie Beaumont, 1947  
Tyrone Power, Hildy Parks, Jackie Cooper and the cast of *Mister Roberts*, 1950  
Audrey Hepburn, 1951  
Charles Laughton in "*A Midsummer Night's Dream*," Stratford, 1959  
*The Beatles*, 1963  
*The Beatles*, 1970

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Angus McBean, Elizabeth Taylor and Richard Burton in *Dr. Faustus*.  
[© Hulton-Deutsch Collection/CORBIS]

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# RALPH EUGENE MEATYARD

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## American

At first glance, Ralph Eugene Meatyard's black-and-white photographs from the 1950s and 1960s seem like informal, playful snapshots of his family and friends, suburban backyards, and peaceful countryside. On closer inspection, his remarkable photographs reveal a multitude of mysterious and disconcerting elements. Lawns are scattered with broken bits of discarded dolls; enigmatic ghost-like figures emerge from the shadows; children's faces are frequently obscured by grotesque Halloween masks in decrepit rooms, enacting inscrutable dramas or charades. In every image, there is something askew. Meatyard employed his knowledge as an optician; his interest in Zen philosophy, photographic language, and metaphorical representation; and ideas taken from contemporary painting, literature, and art theory to compile a rich variety of photographic experimentation representing the "scientific nature of camera vision and the spiritual essence behind the visual world" (Tannenbaum 1991).

Meatyard, born in Normal, Illinois in 1925, graduated from high school in 1943 and entered the Navy. He attended Williams College in Williamstown, Massachusetts in 1943–1944 under the Navy's V-12 program, where he became interested in the works of poets and writers Ezra Pound, Gertrude Stein, and William Carlos Williams. He was an avid reader, which later translated into an interest in having his photographs accompanied by text and collaborating on various projects with writers and thinkers such as Roger Martin, Wendell Berry, Guy Davenport, Jonathan Greene, and James Baker Hall, who were his contemporaries and formed his intellectual and aesthetic circle. After the war, Meatyard married Madelyn McKinney in 1946, and he apprenticed as an optician in Chicago. He received his license in 1949 and began working in Bloomington, Illinois. In 1950, he left to study philosophy at Illinois Wesleyan University, Bloomington, and after one semester he accepted a job as an optician with Tinder-Kraus-Tinder in Lexington, Kentucky where he worked until he opened up his own shop in 1967.

Meatyard purchased his first camera in 1950 to photograph his newborn son, and he quickly became intrigued by the different ways he was

able to express himself and make visible hidden worlds with a camera. In 1954, he studied with art historian and photographer Van Deren Coke. In the same year, he joined the Lexington Camera Club (led by Coke) and the Photographic Society of America, a national organization of amateur photographers with a thrust towards photojournalism. He participated in the PSA's competitions, salons, and national shows during the years 1954 and 1955, exhibiting his photographs which contained the seeds of his later abstractions, blurred images, and fabricated scenes.

It was his involvement with the Lexington Camera Club that nurtured his interest in non-conventional photography by emphasizing personal expression and encouraging its members to photograph figuratively and literally in their own backyards. In 1956, Van Deren Coke included his photographs in an exhibition, *Creative Photography*, at the University of Kentucky, along with those of Ansel Adams, Aaron Siskind, Harry Callahan, and other modern masters. His first joint project (1955–1956), a collaboration with Coke, was a documentation of Georgetown Street, a popular thoroughfare in Lexington. It was a methodical photographic survey reminiscent of projects carried out by the Farm Security Administration and the Photo League in the 1930 and 1940s. This was first time Meatyard utilized the series, a practice that he continued throughout his photographic career.

In the summer of 1956, Meatyard attended a workshop at Indiana University, Bloomington, Indiana, with Henry Holmes Smith, Minor White, and Aaron Siskind, where the concepts of abstract photography, technical experimentation, and the expressive power of the photograph solidified his work. Influenced by the Abstract Expressionists, he embarked on a project where he painted images for the express purpose of photographing them. He also began a series of images of sunlight reflected on the surface of water, which he continued for the rest of his life. Other projects of this period included the "No-Focus," pictures which were abstracted forms of pure light against darkness; and the Zen Twigs and Motion-Sound series, both of which utilized "the fluid boundaries between objects and the

spiritual and natural energy inherent in them” (Tannenbaum, 1991).

In 1957, Meatyard shared an exhibition with Coke at A Photographer’s Gallery in New York City. His first one-man show was held at Tulane University in New Orleans in 1959, the year in which Coke published a Meatyard portfolio in *Aperture* with an accompanying text. Meatyard was included by Beaumont Newhall in the New Talent in the Photography U.S.A. section of *Art in America* in 1961. During 1967–1970, he collaborated with the writer Wendell Berry on work which resulted in the book *The Unforeseen Wilderness* (1971), to convey the essence of the Red River Gorge, a wilderness area in Kentucky.

“Produced throughout his career, Meatyard’s figurative works are romances as Ambrose Bierce defined the genre: stories that need never actually have taken place to ring true” (Tannenbaum 1991). In these photographs, he was creating the illusion of childhood, free of care and full of curiosity, as in *Untitled (Child with Hubcap)*, c. 1959. The images are staged realities drawing upon juxtapositions, dreams, alienation, and in many cases, conflict. By posing family members with strange props and masks and bringing together symbols of death and decay with children, he explored a deeper layer of meaning and truths behind relationships, the transition from childhood to adulthood, consciousness, and existence.

In 1970, Meatyard discovered he had cancer. He continued to photograph what would become his most enigmatic series, *The Family Album of Lucybelle Crater*, which he had begun just before his diagnosis. A name adapted from a character in a Flannery O’Connor short story, it was based on the concept of informal but staged poses of a family album and Gertrude Stein’s essay, “Portraits and Repetitions” (1935). Meatyard employed his wife, Madelyn, as the central constant masked figure photographed alongside a myriad of masked family members and friends including himself.

Meatyard died on 7 May 1972. His powerful and unique work, which aligned fabricated figurative imagery with deep psychological introspection, set the stage in contemporary art practice for figures such as Cindy Sherman, Richard Prince, and Jeff Wall, although his impulse to record the mysterious and ultimately inexplicable nature of everyday human existence is far removed from the postmodern strategies explored by these artist-photographers. His photographs continued to be seen following his death in a number of exhibitions and publications, most notably a major traveling retrospective, *Ralph Eugene Meatyard: An American Visionary*, organized by the Akron Art

Museum in 1991; *Ralph Eugene Meatyard (Aperture 18)*; and *The Family Album of Lucybelle Crater*, both in 1974. His photographs are included in numerous major collections, including the George Eastman House, the Metropolitan Museum of Art, the Museum of Modern Art, New York, and the Smithsonian Institution, Washington, D.C.

VINCENT CIANNI

*See also: Photography in the United States: the South*

### Biography

Born in Normal, Illinois, 15 May 1925. Attended Williams College, Williamstown, Massachusetts under the Navy V-12 program, 1943–1944; Illinois Wesleyan University, Bloomington, Illinois, 1950; studied under Van Deren Coke in Lexington, Kentucky and joined the Lexington Camera Club and Photographic Society of America, 1954; attended photography workshop in Bloomington, Indiana; studied with Henry Holmes Smith and Minor White, 1956. Married Madelyn McKinney; apprenticed as optician in Chicago, 1946; licensed in 1949; opened own optical business, Lexington, Kentucky 1967. Exhibited in *Creative Photography*, organized by Van Deren Coke, with Adams, White, Siskind, Callahan, the Westons and others, 1956; exhibited with Van Deren Coke at A Photographer’s Gallery, New York City, 1957; first solo exhibition at Tulane University, 1959; selected by Beaumont Newhall for “New Talent in Photography USA” section of *Art in America*, 1961. Published *Ralph Eugene Meatyard*, Gnomem Press, 1970. Died in Lexington, Kentucky, 7 May 1972.

### Individual Exhibitions

- 1956 A Photographer’s Gallery; New York (With Van Deren Coke)
- 1959 Tulane University, New Orleans, Louisiana
- 1961 University of Florida; Gainesville, Florida
- 1962 Carl Siembab Gallery; Boston, Massachusetts
- 1967 Bellarmine College; Louisville, Kentucky
- University of New Mexico; Albuquerque, New Mexico
- 1970 Institute of Design, Illinois Institute of Technology; Chicago
- Center for Photographic Studies; Louisville, Kentucky
- Visual Studies Workshop; Rochester, New York
- 1971 Art Institute of Chicago; Chicago, Illinois
- George Eastman House; Rochester, New York
- J.B. Speed Art Museum; Louisville, Kentucky
- Massachusetts Institute of Technology; Cambridge, Massachusetts
- 1972 Charles W. Bowers Memorial Museum; Santa Ana, California
- Columbia College; Chicago, Illinois
- 1973 Witkin Gallery; New York, New York
- 1974 Colorado Springs Fine Arts Center; Colorado Springs, Colorado
- 1975 Madison Art Center; Madison, Wisconsin
- 1976 Center for Visual Arts Gallery, Illinois State University; Normal, Illinois. Traveled to American Cultural Center, Paris

- 1983 Olympus Gallery; London  
 1987 Hewlett Gallery, Carnegie Mellon University; Pittsburgh, Pennsylvania  
 1990 Arizona State University; Tempe, Arizona  
 1991 Comptoir de la photographie; Paris, France  
 San Francisco Museum of Modern Art; San Francisco, California  
 1992 University of New Mexico; Albuquerque, New Mexico  
 National Museum of American Art, Smithsonian Institution; Washington, D.C.  
 Akron Art Museum; Akron, Ohio

### Selected Group Exhibitions

- 1954 *Second Southeastern Salon of Photography*; 1954 International Exhibition; Orlando, Florida  
*Seventh Hartford International Exhibition of Photography*; Wadsworth Athenaeum; Hartford, Connecticut  
 1955 *Seattle International Exhibition of Photography*; Seattle Art Museum; Seattle, Washington  
 1956 *Creative Photography*; University of Kentucky; Lexington, Kentucky  
 1958 *Coke Collection*; Indiana University; Bloomington, Indiana  
 1959 *Photographer's Choice*; Indiana University; Bloomington, Indiana  
*Sense of Abstraction*; Museum of Modern Art; New York, New York  
 1960 *Fotografie della Nuova Generazione*; Milan, Italy  
 1961 *Six Photographers*; University of Illinois; Urbana, Illinois  
 1962 *Photography U.S.*; deCordova Museum; Lincoln, Massachusetts  
 1963 *Photography 63/An International Exhibition*; George Eastman House; Rochester, New York  
 1964 *30 Photographers*; State University of New York at Buffalo, New York  
 1966 *American Photography: The Sixties*; Sheldon Memorial Art Gallery; University of Nebraska, Lincoln, Nebraska  
 1967 *Photography International*; San Jose State College; San Jose, California  
*Photography in the Twentieth Century*; traveling exhibition by George Eastman House for National Gallery of Canada  
 1968 *Contemporary Photographs*; University of California at Los Angeles, California  
*Five Photographers*; University of Nebraska; Lincoln, Nebraska  
*Photography 1968*; Morlan Gallery, Transylvania College; Lexington, Kentucky  
 1969 *Light*; Massachusetts Institute of Technology; Cambridge, Massachusetts  
*The Camera and the Human Façade*; Smithsonian Institution; Washington, D.C.  
 1972 *The Multiple Image*; Creative Photography Gallery, Massachusetts Institute of Technology; Cambridge, Massachusetts  
 1976 *Local Light: Photographs Made in Kentucky*; Center for Photographic Studies, Louisville; and traveled to University of Kentucky, Lexington; and other venues in Kentucky  
 1977 *Contemporary South*; United States Information Agency; toured Far East and Europe

- 1978 *I Shall Save One Land Unvisited: Eleven Southern Photographers*; Corcoran Gallery of Art; Washington, D.C. and Virginia Polytechnic Institute; Blacksburg, Virginia and traveling  
 1979 *Photographic Surrealism*; New Gallery of Contemporary Art; Cleveland (now Cleveland Center for Contemporary Art). Traveled to Dayton Art Institute; Dayton, Ohio and Brooklyn Museum of Art; Brooklyn, New York  
 1984 *La photographie créative: Les collections de photographies contemporaines de la Bibliothèque Nationale*; Bibliothèque nationale de Paris, France  
 1986 *Facets of Modernism*; San Francisco Museum of Modern Art; San Francisco, California  
*Staging the Self: Self Portrait Photography*; National Portrait Gallery; London, England  
 1987 *Modern Photography and Beyond*; National Museum of Modern Art; Kyoto, Japan.  
 1988 *Vanishing Presence*; Walker Art Center; Minneapolis, Minnesota and traveling to Winnipeg Art Gallery; Winnipeg, Manitoba, Canada; Detroit Institute of Arts, Detroit, Michigan; High Museum of Art at Georgia Pacific Center; Atlanta, Georgia; Herbert F. Johnson Museum of Art, Cornell University; Ithaca, New York; and Virginia Museum of Fine Arts; Richmond, Virginia  
*Southern Visions*; San Francisco Museum of Modern Art; San Francisco, California  
*The Lexington Camera Club 1939–1972*; University of Kentucky Art Museum; Lexington

### Selected Works

- Untitled (Georgetown Series: four children)*, c. 1955–1956  
*Light #3 (Light on Water)*, 1959  
*Untitled (Boy holding flag and doll)*, 1959  
*Untitled (Child as Bird)*, c. 1960  
*Untitled (Zen Twig)*, 1960  
*Untitled (Interior with two boys)*, 1961  
*Romance (N.) From Ambrose Bierce #3*, 1962  
*Madonna*, 1964  
*Untitled (Red River Gorge #21: fog on stream)*, c. 1967–1971  
*Untitled (Motion-Sound: garden path with vortex)*, c. 1968–1972  
*Untitled (Girl atop woman)*, c. 1970–1972  
*Lucybell Crater and Close Friend Lucybell Crater in the Garden Arbor*, 1971

### Further Reading

- Beardmore, Susan, and A.D. Coleman. *True Stories and PhotoFictions*. Cardiff, Wales: Ffotogallery, 1987.  
 Berry, Wendell, with photographs by Ralph Eugene Meatyard. *The Unforeseen Wilderness: An Essay on Kentucky's Red River Gorge*. Lexington, Kentucky: University of Kentucky 1971. Reprinted by North Press, Berkeley, California, with a new foreword and revised text by Wendell Berry, 1991.  
 Coke, Van Deren. *Ralph Eugene Meatyard: A Retrospective*. Normal: Illinois State University, 1976.  
 Greene, Jonathan, ed. *Ralph Eugene Meatyard*. With works by Arnold Gassan and Wendell Berry. Lexington, Kentucky: Gnomon Press, 1970.  
 Meatyard, Ralph Eugene. *Father Louie: Photographs of Thomas Merton by Ralph Eugene Meatyard*. New York: Timken Publishers, 1991.

MEATYARD, RALPH EUGENE

Meatyard, Ralph Eugene. *The Family Album of Lucybelle Crater*. Millerton, New York: The Jargon Society, 1974.

Tannenbaum, Barbara, ed. *Ralph Eugene Meatyard: An American Visionary*. New York: Rizzoli, 1991.



Ralph Eugene Meatyard, Lucybelle Crater & her 15 yr old son's friend Lucybelle Crater, 1970–1972, *The Family Album of Lucybelle Crater*, p. 7.

[© *The Estate of Ralph Eugene Meatyard*, courtesy *Fraenkel Gallery, San Francisco*]

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# SUSAN MEISELAS

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## American

One of the leading women photojournalists of the late twentieth century, Susan Meiselas is known for her uncompromising, often disturbing, but sympathetic documentations of subcultures considered tawdry and people suffering the atrocities of war. Her work has been hailed as offering a new type of photojournalism, where the subject speaks for himself or herself through the inclusion of his or her voice in interviews or extended titles.

Born in Maryland in 1948, Susan Meiselas graduated with a degree in Anthropology from Sarah Lawrence College, Bronxville, New York in 1970, before completing a Master's Degree in Visual Education at Harvard University in New Haven, Connecticut. While at Harvard, she took her first photography class. She also worked as an assistant editor to renowned documentary filmmaker, Frederick Wiseman. Between 1972–1974, Meiselas used photography as an educational tool, organizing workshops for teachers and young children from the South Bronx, New York. During this same period, Meiselas spent her summers documenting striptease acts at carnivals in New England, Pennsylvania, and South Carolina. Interested in what motivated the women performers, most of whom hailed from small towns in America, Meiselas photographed them behind the scenes, and recorded their stories. By virtue of her sex, she was automatically excluded from attending the male-only shows. To photograph the women on stage, she disguised herself as a man. As carnival strip shows have now largely vanished, the resulting body of photographs forms a valuable sociology document.

When *Carnival Strippers* was first exhibited in 1975 it was accompanied by a sound track derived from the recordings that Meiselas had made. When it was published in book form in 1976, 75 black-and-white photographs were reproduced and juxtaposed with transcribed extracts from those recordings. Significantly, the selected quotations were not intended as captions, but as parallel or complementary narratives to the photographs. In 2003, a revised edition of *Carnival Strippers*, including an audio CD, was published.

*Carnival Strippers* was considered an important body of work not only for its sympathetic portrayal

of women considered part of the underbelly of society, but also because it marked Meiselas's entry into Magnum Photos and signaled the start of her career as a freelance photographer. She was nominated to join the agency in 1976; she became a Magnum Associate in 1977 and a Full Member in 1980. The project is also crucial to understanding the way in which Meiselas works. Characteristic of Meiselas's documentary method is the manner in which she encourages people to speak for, and about, themselves—a skill that derives, perhaps, from her training in anthropology and her work in education. Her experimental use of image and text differs from the convention of photograph-plus-caption, which she explored to great effect in subsequent projects, such as *Nicaragua: From June 1978–July 1979* (1981), *Kurdistan: In the Shadow of History* (1997), and *Encounters with the Dani: Stories from the Baliem Valley* (2003). Her purpose is to expand the experience of the photographs, and so engage more fully with the viewer and the people whose lives she documents.

Meiselas's book, *Nicaragua*, is now regarded as a watershed in photojournalism. She traveled independently to Nicaragua in the late 1970s, before the popular insurrection was launched. When political upheavals reached a crisis point and the media began to take notice, Meiselas's pictures were published internationally. Interested in producing a longer-term, more reflective response to the situation, she continued to make photographs in the area. As the book title makes explicit, the images in *Nicaragua* date from June 1978 and July 1979. They chronicle the overthrow of General Anastasio Somoza Garcia by the Sandinistas. As examples of war photography or photojournalism, these images are unusual, both in terms of format, and in the way in which they are organized as a publication. One way this project differs from other examples of the genre is that Meiselas shot in color. Although not the first time images of war were made in color, the saturated, seductive hues sit edgily with the often tightly framed images of conflict, fear, and death. But more significant is the manner in which the book is organized. Divided into two sections, the first part sequences photographs with no captions, obliging the reader to experience the chaos and confusion of the insurrection and its origins

without any anchoring words. In the second section, the photographs are reproduced as black-and-white thumbnails with lengthy explanatory titles. There are also a number of texts, including a chronology of events leading up to the revolution and various interviews, among them official quotes from Somoza as well as testimony from a housewife named Rosa Atilia. The ambiguity of the first section is thus contextualized by the voices of those whose history is being documented in the second. While it becomes apparent that Meiselas's sympathies are with the Sandinistas, she again explores a type of reportage that encompasses competing perspectives and not reducing the complexity of her subject to a single, or simplistic point of view. Most important, her device of using disparate texts derived from interviews and conversations moves towards challenging the criticism most often leveled at a documentary impulse: the silencing or disempowering of those who are photographed.

Meiselas's subsequent projects, also resulting in books, *Kurdistan* and *Encounters with the Dani*, both use the juxtaposition of image and text, drawn from a variety of sources, as a rhetorical device. In each case, Meiselas takes on the role of editor more than author. The intention of the two books is to collect together and negotiate the competing representations and implications derived from encounters between different peoples. In addition to the book *Kurdistan*, Meiselas has initiated a website project, [www.akaKurdistan.com](http://www.akaKurdistan.com), which aims to establish a virtual archive of visual artifacts and reminiscences.

*Encounters with the Dani* evolved out of Meiselas's collaboration with the filmmaker Robert Gardner, whom she had met at Harvard, and who in the early 1960s had lived with and filmed the Dani of Baliem Valley, West Papua, a Stone Age society. It is a kind of dossier; historical and geographical documents are brought together with personal testimonies in a way that is overwhelming. Meaning is not presented as a *fait accompli* through the use of a single, captioned image. Rather, it is endlessly generated and moderated out of an array of interpretations.

Meiselas was active in Chile, El Salvador, and Nicaragua, and she has received various awards for her work in Central America. They include the Robert Capa Gold Medal for outstanding courage and reporting (1979), the Leica Medal for Excellence (1982), a MacArthur Fellowship (1992), and the Hasselblad Foundation Prize (1994). Meiselas has co-produced two films in collaboration with Richard Rogers and Alfred Guzzetti: *Living at Risk: The Story of a Nicaraguan Family* (1985) and *Pictures from a Revolution* (1991). Her photographs have been published widely, for example, in *Time*, the

*New York Times*, *Paris-Match*, and *Life*. She continues to undertake projects that combine education, oral history, and photography, including a program titled *A Photographic Genealogy*, which she developed as a consultant to the Polaroid Corporation.

JANE FLETCHER

*See also:* **Life Magazine; Magnum Photos; Social Representation**

### Biography

Born in Baltimore, Maryland, 21 June 1948. Graduated with degree in Anthropology, Sarah Lawrence College, 1970; Ed. M, Harvard University, School of Education, 1971. Honorary Doctor in Fine Arts, Parson's School of Art, 1986; Honorary Doctor in Fine Arts, The Art Institute of Boston, 1996. Photographic Consultant, Community Resources Institute, New York, New York, 1972–1974; Artist in Residence, South Carolina Arts Commission, 1974–1975; Faculty, Center for Understanding Media, New School for Research, New York; Freelance Photographer, Magnum Photos, New York, 1976–present. Awards: Robert Capa Award, 1979; Photojournalist of the Year, ASMP, 1982; Leica Award for Excellence, 1982; National Endowment for the Arts Fellowship, 1984; Engelhard Award, Institute of Contemporary Art, 1985; Lyndhurst Foundation, 1987; MacArthur Fellowship, 1992; Maria Moors Cabot Prize, Columbia Journalism School, 1994; Missouri Honor Medal, Missouri School of Journalism, 1994; Hasselblad Foundation Prize; 1994, Rockefeller Foundation, Multi-Media Fellowship, 1995. Living in New York, New York.

### Individual Exhibitions

1977 A.M. Sachs Gallery; New York, New York  
 1981 FNAC Gallery; Paris, France  
 1982 Side Gallery; Newcastle-on-Tyne, England  
 1982 Camerawork; London, England  
 1984 Museum Folkwang; Essen, Germany  
 1990 *Crossings: Photographs by Susan Meiselas*; Art Institute of Chicago; Chicago, Illinois  
 1994 Hasselblad Center; Göteborg, Sweden  
 1998 Leica Gallery; New York, New York  
 2000 *Carnival Strippers: Photographs by Susan Meiselas*; Whitney Museum of American Art; New York, New York  
 2001 Canal de Isabel II; Madrid, Spain  
 2003 Foam Photographie Museum Amsterdam; Amsterdam, Netherlands

### Group Exhibitions

1982 *New Color Work*; Fogg Art Museum; Harvard University, Cambridge, Massachusetts  
 1984 *El Salvador*; Museum for Photographic Arts; San Diego, California  
 1986 *On the Line*; Walker Art Center; Minneapolis, Minnesota  
 1989 *The Art of Photography*; Museum of Fine Arts; Houston, Texas  
 1989 *In Our Time*; International Center of Photography; New York, New York

- 1996 *Kurdistan: In the Shadow of History*; The Menil Collection; Houston, Texas  
 1996 *Facing History*; Centre Georges Pompidou; Paris, France  
 1998 *Art in Freedom*; Museum Boijmans Van Beuningen; Rotterdam, Netherlands  
 2000 *Picturing the Modern Amazon*; New Museum of Contemporary Art; New York, New York  
 2001 *Photoworks in Progress*; Nederlands Fotomuseum; Rotterdam, Netherlands  
 2002 *Open City: Street Photographs since 1950*; Museum of Modern Art; Oxford, England  
 2003 *Strangers: The First ICP Triennial of Photography and Video*; International Center of Photography; New York, New York

### Selected Works

- Lena's First Day, Essex Junction, Vermont, 1973*  
*Lena After the Show, Essex Junction, Vermont, 1973*  
*The Girl Show, Tunbridge, Vermont, 1974*  
*Children rescued from a house destroyed by 1,000-pound bomb dropped in Managua. They died shortly After 1978–9*  
 "Cuesta del Plomo" *Hillside outside Managua, a well-known site of many assassinations carried out by the National Guard. People searched here daily for persons, 1978*

*Traditional Indian dance mask from the town of Monimbo, adopted by the rebels during the fight against Somoza to conceal identity, 1978*

### Further Reading

- Meiselas, Susan. *Carnival Strippers*. New York: Farrar, Straus & Giroux, 1976.  
 Meiselas, Susan. *Nicaragua: From June 1978–July 1979*. New York: Pantheon, 1981.  
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 Meiselas, Susan, ed. *Chile From Within, 1973–1988*. New York: W.W. Norton, 1991.  
 Meiselas, Susan. *Kurdistan: In the Shadow of History*. New York: Random House, 1997.  
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 Meiselas, Susan. *Carnival Strippers* (revised edition). New York, Whitney Museum of American Art and Getttingen, Germany: Steidl, 2003.  
 Stevenson, Sara. *Magna Brava: Magnum's Women Photographers*. New York: Prestel, 1999.



Susan Meiselas, *The Girl Show*, Tunbridge, Vermont, 1974.  
 [© Susan Meiselas/Magnum Photos]

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## ANNETTE MESSAGER

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### French

Annette Messenger escapes easy categorization as both a photographer and a contemporary artist. Her works, which first appeared in the early 1970s, are as ambiguous as the titles she gives them—*Collectionneuse* (The Collector), *Artiste* (The Artist), *Femme pratique* (Practical Woman), *Truqueuse* (The Special Effects Artist), *Colporteuse* (The Pedlar), *Paradeuse* (The Exhibitionist), and *Gardeus* (The Herder), just to name the most important ones. Her works vary from simple illustrated books to large, complex installations made with soft toy animals and knitted objects, with body parts made of colorful fabric, and with shells, plastic bags, mirrors, and stuffed animals. Within this rich array of materials and techniques, photography and as well as “found” photographs play a decisive role.

Annette Messenger was born in 1943 in the small town of Berck in northern France. After winning a photography competition sponsored by Kodak and the prize of traveling through Asia, she began studying art at the Ecole des Arts Décoratifs in Paris—a conscious decision against the option of the conservative Académie des Beaux-Arts. She traveled in a circle of like-minded young artists; among them were Christian Boltanski (with whom she has shared a long relationship), Jean Le Gac, and Paul-Armand Gette. In the atmosphere of revolt in May of 1968, she rejected “high art” and sought to connect art with life as practiced at the time by the Fluxus group and its French members Ben Vautier and Robert Filliou, by the Italian Arte Povera group, and by Joseph Beuys, the Belgian conceptual artist Marcel Broodthaers, Gilbert & George, and many others. Media considered unartistic strongly appealed to her; her seemingly banal themes—informed by post-structuralist philosophy that assigned virtually as much importance to context as to object—loaded such media with significant cultural meaning.

Messenger viewed her turn to the everyday, to the low in quality, and to the second class—including photography, which in the 1960s was still not recognized as an art form on the same level as painting or sculpture—as analogous to her marginal position as a woman in the world of art and in society-at-large; she pursued subversion through affirmation.

In the 1970s, she created dozens of what have been termed album collections, into which went hand-crafts and palaver about beauty and universal dreams of love and happiness. To examine the roll of mass media in defining models, Messenger used a great many images of women, including professional models, from newspapers, magazines, and especially from women’s magazines. She cut out these photographs and glued them into inexpensive paper booklets, manipulating them through placement and drawing upon them to create an ostensive revolt against female norms, including crossing out the eyes of babies.

In her role as Frau Everywoman, Annette Messenger incorporates the taboo, the cruel, and the uncanny into her work. Based in content and aesthetic form on the thrillers of Alfred Hitchcock, the series *Les feuilletons* (1978) is a large format work made of cut-outs of color photographs with charcoal sketches. Her sexual fantasies, especially underlying desires for women in glossy magazines, run free in *Les effroyables aventures d’Annette Messenger truqueuse* (1975)—a work in which the photographs are based on sketches. This work represents a second variant of her artistic practice utilizing photography, one that plays with the idea of the medium’s truthful representation of reality. A third variation is found in her drawings based on photographs. *Le bonheur illustré* (1975/76), a series of 180 color pencil drawings, was created from travel industry brochures; like the German painter Gerhard Richter, she used photos as “models”; and like Sigmar Polke, another leading German painter, she was fascinated by popular culture.

With her photo albums bringing together an inventory of everyday, domestic artifacts, Messenger widened her survey of visual clichés and collective fictions and connected photography with an increasingly wide range of media. Inspired by European and non-European folk art, popular forms including advertising, Surrealism, and the contemporary trend of mixing genres, Messenger developed a hybrid form symbolic of what she perceived as the patchwork culture of the late twentieth century and appropriate to the multiple modes of female existence. Central to her photography, which was always black and white, was the human body or parts of the body.

Messenger, in fact, often makes reference to nineteenth- and early twentieth-century medical and criminal photography, especially Jean-Martin Charcot's photographs of women diagnosed as hysterics in the Salpêtrière hospital in Paris.

In the early 1980s, Messenger began covering walls with the fantastic world of *Chimères*. She constructed witches, spiders, grotesque trees, bats, and giant moles made from torn photographs painted in shrill colors that depict eyes, noses, mouths, tongues, and sexual organs. This technique of ripping a fragmentary image from a whole creates a forceful representation that blends the aesthetic of the street fair with Surrealism, showing the influence of Hans Bellmer's grotesque artworks assembled from doll body parts. With *Mes petites effigies* (1987), she began using stuffed animals as voodoo dolls, which she wrapped in black-and-white photographs of human limbs and with the accompanying texts evokes a cultish aura. Her playful imitation of stuffed animals presents the recurring parallel in her works between photography and taxidermy—both freezing life and transforming the subject into a fetish.

She further emphasizes the fetishistic character of photography in works such as *Les Lignes de la main* (1987–1988) and *Mes Trophées* (1986–1988). In these works, large format photographs of the soles of feet, the palms of hands, posteriors, and elbow joints create idyllic landscapes that yield all kinds of mythical creatures, heavenly bodies, and ornamentation. Precursors to this art are the gallant Cartes du Tendre of the Rococo period, tattoos, instruction manuals for chiromancy, and the clichéd figure of the hysterical woman. In general, Messenger's works—her repertoire of forms and motifs—come from a variety of sources, combining art history and folklore.

Her voyeuristic representation of body parts is in part inspired by Catholic votive imagery, which fascinated Messenger as a child. *Mes Voeux* (1988/89) is indebted to the dense presentation of these images in chapels and churches. It features an ensemble of black-and-white framed photographs that are hung from strings, showing nostrils, lips, outstretched tongues, a single finger, toes, navels, armpits. These parts stand in for various people but do not form the sum of a single body. Sexual zones are also not overlooked; she includes nipples, male genitalia, and pubic hair. By isolating and amassing these images, Messenger ridicules the voyeurism of porno magazines and at the same time plays with the voyeurism of the viewer, which she impedes by the sheer quantity of accumulated, overlaid, and detailed sectioning of her photographs. Messenger prizes photography precisely as a technology of reproduction.

*Dépendanceindépendance* from 1995, an installation in the form of a heart, consisting of 500 elements taken from works created in the previous 20 years, creates once again the ambivalent magic and ironic mesmerizing power of photography lost in other works such *Les restes* (1998/99) and *Les Répliquantes* (1999/2000). In the 1990s, important museums such as the Museum of Modern Art in New York and Reina Sofia in Madrid acknowledged Messenger's artistic originality with solo exhibitions.

BRIGITTE HAUSMANN

*See also:* **Bellmer, Hans; Buys, Joseph; Boltanski, Christian; Feminist Photography; Photographic "Truth"; Photography in France; Representation and Gender; Surrealism**

### Biography

Annette Messenger, born 1943 in Berck-sur-Mer, studied at the Ecole des Arts Décoratifs in Paris; numerous travels; lives and works in Malakoff near Paris.

### Individual Exhibitions

- 1973 *Annette Messenger Sammlerin, Annette Messenger Künstlerin*; Städtische Galerie im Lenbachhaus; Munich, German
- 1978 *Serials, Annette Messenger*; Holly Solomon Gallery; New York, New York
- 1981 *Annette Messenger*; San Francisco Museum of Modern Art; San Francisco, California
- 1983 *Annette Messenger: Chimères, 1982–1983*; Musée des Beaux-Arts; Calais, France
- 1984 *Les Pièges à Chimères d'Annette Messenger*; Musée d'Art Moderne de la Ville de Paris; Paris, France
- 1986 *Annette Messenger, Peindre, Photographier*; Musée d'Art Moderne et d'Art Contemporain; Nice, France
- 1989 *Annette Messenger: Comédie Tragédie, 1971–1989*; Musée de Grenoble; Grenoble, Switzerland and traveling
- 1990 *Contes d'été*; Musée Départemental, Château de Rochechouart; Rochechouart, France
- 1991 *Annette Messenger. Faire des histoires/Making up stories*; Mercer Union and Cold City Gallery; Toronto, Canada and traveling
- 1993 *Faire Figures*; Fonds régional d'art contemporain Picardie; Amiens, France
- 1995 *Annette Messenger. Faire Parade 1971–1995*; Musée d'Art Moderne de la Ville de Paris; Paris, France
- 1995 *Annette Messenger*; Los Angeles County Museum of Art; Los Angeles, California and traveling
- 1997 *Dépendanceindépendance*; Gagosian Gallery; New York, New York
- 1998 *C'est pas au vieux singe qu'on apprend à faire la grimace*; Musée national des Arts d'Afrique et d'Océanie; Paris, France.
- 1998 *Annette Messenger. Map of Temper, Map of Tenderness*; Brown University, David Winton Bell Gallery; Providence, Rhode Island
- 1999 *Annette Messenger. La procesión va por dentro*; Museo Nacional Centro de Arte Reina Sofia; Madrid, Spain
- 1999 *Annette Messenger. Dépendanceindépendance*; Hamburger Kunsthalle; Hamburg, Germany



Annette Messager, *Mes Voeux* or "My Vows," 1989, 262 black-and-white photographs set under glass and hung from the wall with string, Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

**Group Exhibitions**

- 1976 *Biennale di Venezia*; Venice, Italy  
 1976 *Identité—Identification*; CAPC-Musée d'art contemporain Bordeaux; Bordeaux, France and traveling  
 1976 *Christian Boltanski/Annette Messenger; das Glück, die Schönheit und die Träume*; Rheinisches Landesmuseum; Bonn, Germany  
 1977 *Documenta 6*; Kassel, Germany  
 1979 *French Art*; Serpentine Gallery; London, England  
 1979 *European Dialogue*; Sydney Biennale; Sydney, Australia  
 1980 *L'Arte degli anni Settanta. Biennale di Venezia*; Venice, Italy  
 1981 *Autoportraits photographiques, 1898–1981*; Centre Georges Pompidou; Paris, France  
 1983 *New Art 83*; Tate Gallery; London, England  
 1985 *Dialog*; Moderna Museet; Stockholm, Sweden  
 1989 *L'invention d'un art*; Centre Georges Pompidou; Paris  
 1991 *L'Excès et le retrait. 21. Biennale von São Paulo*; São Paulo, Brazil  
 1992 *Parallel Visions: Modern Artists and Outsider Art*; Los Angeles County Museum of Art; Los Angeles, California  
 1993 *Et Tous Ils changent le Monde. 2. Biennale de Lyon*; Lyon, France  
 1993 *Trésors de Voyage. Biennale di Venezia*; Venice, Italy  
 1995 *Masculin-Féminin*; Centre Georges Pompidou; Paris, France.  
 1996 *Comme un oiseau*; Fondation Cartier; Paris, France  
 1997 *Deep Storage*; Haus der Kunst; Munich, Germany, and traveling  
 1997 *Rose Is a Rose Is a Rose: Gender Performance in Photography*; Solomon R. Guggenheim Museum; New York, New York  
 1998 *L'étonnante gravité des choses simples*; Abbaye Saint-André, Centre d'art contemporain; Meymac, France  
 1999 *Puppen, Körper, Automaten. Phantasmen der Moderne*; Kunstsammlung Nordrhein-Westfalen; Düsseldorf, Germany  
 2000 *Ich ist etwas Anderes. Kunst am Ende des 20. Jahrhunderts*; Kunstsammlung Nordrhein-Westfalen; Düsseldorf, Germany  
 2000 *Closer to one another*; Havana Biennale; Havana, Cuba

2000 *Présumés innocents. L'art contemporain et l'enfance*; CAPC-Musée d'art contemporain Bordeaux; Bordeaux, France

**Selected Works**

- Album Collection No. 3: Les enfants aux yeux rayés*, 1972  
*Album Collection No. 18: Les Tortures volontaires*, 1972  
*Les effroyables Aventures d'Annette Messenger truqueuse*, 1975  
*Les Feuilletons*, 1978  
*Chimères*, 1982/84  
*Mes Petites Effigies*, 1987  
*Les Lignes de la main*, 1987/88  
*Mes Trophées*, 1987/88  
*Mes Vœux*, 1988/89  
*Dépendanceindépendance*, 1995

**Further Reading**

- Annette Messenger. *Les Approches*. Brüssel: Lebeer Hossmann, 1973.  
 ———. *Mes Clichés par Annette Messenger collectionneuse*. Liège: Yellow Now, 1973.  
 ———. *Les Tortures Volontaires*. Kopenhagen: Berg, 1974.  
 ———. *Ma Collection de proverbes par Annette Messenger collectionneuse*. Milan: Giancarlo Politi, 1976.  
 ———. *Mes Enluminures*. Dijon: art&art, 1988.  
 ———. *Mes Ouvrages*. Arles: Actes Sud, 1989.  
 ———. *Nos Témoignages*. Köln: Otagon, 1995.  
 Lemoine, Serge. *Annette Messenger. Comédie Tragédie, 1971–1989*. Grenoble: Musée de Grenoble, 1989.  
*Annette Messenger: Faire Parade 1971–1995*. Paris: Musée d'Art Moderne de la Ville de Paris, 1995.  
 Conkelton, Sheryl, and Carol S. Eliel, *Annette Messenger*. Los Angeles: Los Angeles County Museum of Art and New York: Museum of Modern Art, 1995.  
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## RAY K. METZKER

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**American**

Using black-and-white photography from his student work through his latest landscapes, Ray K. Metzker has proven himself a master of this medium in the late twentieth century—his experimentation with and challenging of long-held tenets of photography have been hallmarks of his career.

Best known for his multiple-image compositions, Metzker enriches each of his works through intensive darkroom efforts and investigation of material expressions.

Born in Milwaukee, Wisconsin in 1931, Metzker started photographing at age 13, continued his photographic studies at Beloit College, briefly worked as a commercial photographer, and taught photogra-

phy in the U.S. Army for two years while stationed in Korea. The education that was to inform his distinctive visuals and photographic experimentation, however, came from Chicago's Institute of Design (ID), where Metzker worked with Aaron Siskind and was the protégé of Harry Callahan.

His Masters thesis and first professional series, *My Camera and I in the Loop* (1957–1958), comprised distanced observations of Chicago denizens in the cityscape and was immediately recognized by an exhibition at the Art Institute of Chicago. Such “humanist” observations of people and their surroundings would inform several series, including *Europe* (1960–1961), *Philadelphia* (1963), many of his famous *Composites* (1964–1984) and *City Whispers* (1981–1983). Many of these works convey the psychological isolation of city dwellers, especially as they are dominated by their architectural surroundings.

Hired as a professor at the Philadelphia College of Art in 1962 where he has been an important force in photographic education ever since, Metzker moved to the city that he would feature in many of his works and which still calls home.

Taking cues from his Bauhaus-inspired experimentation at ID, in the early sixties Metzker started to explore multiple images in his works. In the *Double Frame* series (1964–1966), he printed two frames that were contiguous on a roll, often one vertically and one horizontally oriented, to create an overall picture. Metzker incorporated into the composition the black line between frames and often blended it with peripheral dark shapes. This use of black areas and high-contrast whites and grays was to characterize Metzker's work through the sixties and seventies.

In 1964, Metzker began to expand his exploration of multiple images, thus starting his best-known works, *Composites*, which are collages of many prints arranged in grids to create unified compositions. Taking photographic repetition to its logical conclusion, Metzker made works such as *Torso I* and *Torso II* (1965) that are composed of multiple but identical prints mounted on a board. Though these and other early *Composites* maintain an intimate scale, in 1965, Metzker started making large *Composites* of Philadelphia streetscapes with narrow strips of multiple-exposed paper prints. These works did not have identical images, but similar patterns of lights, buildings, or pedestrians. Metzker produced a dynamic visual rhythm by juxtaposing varying images that had some similar and some disparate elements. In *Sailing on 9th* (1966), one sees an urban street with repeated buildings and point of view. Trucks, individuals, and an image-obliterating white reflection change from scene to

scene. Metzker does not offer a linear narrative; rather, he gives us a formal arrangement of values that defies one's expectations of cinematic vision. In *Sailing on 9th*, he repeats the central building motif four times across a single narrow print. Metzker avoids deadpan composition by laterally shifting the repeated elements and introducing the optical lacunae of stark black or white shapes. The syncopation evident in these works marks Metzker's love of twentieth-century music including jazz and composers such as Francis Poulenc and Erik Satie. Along with the *Composites'* distinctive formal qualities, Metzker conveyed the cacophony and visual disjunction of urban life. Metzker often juxtaposed and mounted several prints to make larger works that measured up to six feet. This scale, which gave the works the gallery presence of a canvas, anticipated the assembled photographic documents of the conceptualists and the large photographic works that characterize photography of the eighties and nineties.

Through the late sixties and early seventies, Metzker made sojourns to New Jersey beaches to escape Philadelphia's summer heat. On the sands of Atlantic City and Cape May, Metzker photographed unaware individuals and couples asleep in the sun on beach blankets and chairs. The resulting *Sand Creatures* photographs show people in a vulnerable, yet relaxed, state. *Sand Creatures: Cape May* (1973) reveals Metzker's long shadow superimposed atop a sleeping, comely woman. This juxtaposition suggests Metzker's self-aware imposition, even as he recalled of this series, “I took what they presented—delicate moments—unadorned and unglamorous, yet tender and exquisite.”

Predominately an urban photographer through the sixties, in 1970, Metzker turned his attention to the desert landscape while a Visiting Professor at the University of New Mexico in Albuquerque. This study marked a new direction for his work—one that would dominate his output through the eighties and nineties.

Sensing that his landscapes were unoriginal, in 1976, Metzker started to investigate formal possibilities for the photographic depth of field. In his *Pictus Interruptus* works, the photographer disrupted his scenes with objects that he would place in front of a corner of the lens. The resulting break in illusionistic depth forces viewers to focus on the images' overall formal qualities, even as they try to identify the blurry, occluding object.

Since the late seventies, Metzker's landscapes have often included out-of-focus foreground elements that create visual tension or harmony with the rest of the photographic field. His *Castagneto, Italy* works from

the *Feste di Foglie* series (1985) and his *Door County, Wisconsin* photographs that make up the *Door Suite* (1988) are examples of this rich, formal investigation of landscapes. This extended meditation on the natural world continues to the present and also includes his *Earthly Delights* (1987–1988) *Bernheim*, (1989) *Nature's Realm*, (1990–1994), *Moab I* (1994–1996) and *Moab II* (1997–1998) series. While these landscape works seem to be straight photography, Metzker often achieves their remarkable compositional balance and tonality in the darkroom through careful cropping, dodging, and burning. The results are often high-contrast images with “luminescent” foliage, or lush, “painterly” passages evocative of Impressionism. These unabashedly gorgeous images of trees, grasses, rocks, water, and sky call to mind the spirituality, beauty, and sense of the sublime advocated by the Romantics and Transcendentalists.

WILLIAM V. GANIS

*See also:* **Bauhaus; Callahan, Harry; Institute of Design; Multiple Exposures and Printing; Siskind, Aaron**

### Biography

Born in Milwaukee, Wisconsin 1931. The artist lives and works in Philadelphia, Pennsylvania; Moab, Utah and other locations. B.A., Beloit College, Beloit, Wisconsin, 1953; active service, United States Army, Korea, 1954–1956; M.S. Institute of Design, Illinois Institute of Technology, Chicago, Illinois, 1958. Moved to Philadelphia, Pennsylvania, 1962. Professor of Photography, Philadelphia College of Art (now Philadelphia University of the Arts), 1962–1980; Professor, University of New Mexico, Albuquerque, 1970–1972; Professor, Columbia College, Chicago, 1980–1983; Distinguished Professor, George Washington University, Washington, D.C., 1987–1988. John Simon Guggenheim Memorial Foundation Fellowship, 1966, 1979; National Endowment for the Arts Grant 1974, 1988; La Napoule Foundation Residency, 1989; Bernheim Arts Fellowship, 1989; Mayor's Art and Culture Award, Philadelphia, 1991.

### Individual Exhibitions

1959 *My Camera and I in the Loop*; Art Institute of Chicago; Chicago, Illinois  
 1967 *Ray K. Metzker*; Museum of Modern Art; New York, New York  
 1974 *New Mexico*; Dayton College of Art; Dayton, Ohio and The Print Club of Philadelphia; Philadelphia, Pennsylvania  
 1978 *Ray K. Metzker: Multiple Concerns*; International Center for Photography; New York, New York  
 1979 *Pictus Interruptus*; Light Gallery; New York, New York  
 1985 *Unknown Territory: Ray K. Metzker Photographs 1956–83*; Museum of Fine Arts, Houston, Texas; San Francisco Museum of Modern Art, San Francisco, California;

1991 *A New Leaf: Photographs by Ray Metzker*; Art Institute of Chicago; Chicago, Illinois  
 1997 *Ray K. Metzker: When Darkness Reigns*; Laurence Miller Gallery; New York, New York  
 2000 *Voyage of Discovery: The Landscape Photographs of Ray. K. Metzker*; Cleveland Museum of Art, Cleveland Ohio; and Philadelphia Museum of Art, Philadelphia, Pennsylvania.

### Group Exhibitions

1958 *Photographs from the Museum Collection*; Museum of Modern Art; New York, New York  
 1963 *Photography 63/An International Exhibition*; The New York State Exposition; Syracuse, New York and George Eastman House; Rochester, New York  
 1968 *Photography and the City*; Smithsonian Institution; Washington, D.C.  
 1970 *Bennett, Steichen, Metzker: The Wisconsin Heritage in Photography*; Milwaukee Art Center; Milwaukee, Wisconsin  
 1976 *Philadelphia, Three Centuries of American Art*; Philadelphia Museum of Art; Philadelphia, Pennsylvania  
 1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art; New York, New York and traveling  
 1981 *Erweiterte Fotografie/Extended Photography*; Association of Visual Artists, Vienna Secession; Vienna, Austria  
 1983 *Harry Callahan and His Students: A Study in Influence*; Georgia State University Art Gallery; Atlanta, Georgia  
 1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington, D.C., Art Institute of Chicago, Chicago, Illinois, Los Angeles County Museum of Art, Los Angeles, California and traveling  
 1990 *Photography Until Now*; Museum of Modern Art; New York, New York  
 1992 *Special Collections: The Photographic Order from Pop to Now*; International Center of Photography; New York, New York  
 2002 *Taken By Design: Photographs from the Institute of Design, 1937–1971*; Art Institute of Chicago; Chicago, Illinois (traveled to San Francisco Museum of Modern Art, San Francisco, California and Philadelphia Museum of Art, Philadelphia, Pennsylvania)

### Selected Works

*Europe: Frankfurt*, 1961  
*Philadelphia*, 1963  
*Torso II*, 1965  
*Sailing on 9th*, 1966  
*Double Frame: New York City*, 1966  
*Sand Creatures: Cape May*, 1973  
*Pictus Interruptus: Camden, New Jersey*, 1977  
*City Whispers: Chicago*, 1981  
*Castagneto, Italy*, 1985  
*Moab, Utah*, 1993

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Edwards, Hugh. *My Camera and I in the Loop: Photographs by Ray Metzker*. Chicago: The Art Institute of Chicago, 1959.

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Isaacs, Chuck. "Ray K. Metzker: An Interview." *Afterimage* (November 1978): 12–17.

Metzker, Ray K., *Sand Creatures: Photographs, Ray K. Metzker*. New York: Aperture, 1979.

Tucker, Anne Wilkes. *Unknown Territory: Photographs by Ray K. Metzker*. New York: Aperture/The Museum of Fine Arts, Houston, 1984.

Metzker, Ray K., and Richard Woodward. *Ray K. Metzker: Composites*. New York: Laurence Miller Gallery, 1990.

Metzker, Ray K., and Laurence Miller. *City Stills*. New York: Prestel USA, 1999.

Metzker, Ray K., and Evan H. Turner. *Ray K. Metzker: Landscapes*. New York: Aperture, 2000.



Ray Metzker, Philadelphia, 1963, gelatin silver print on paper.

[© 1963, Ray K. Metzker. Smithsonian American Art Museum, Washington, DC/Art Resource, New York]

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# PHOTOGRAPHY IN MEXICO

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Photography arrived in Mexico during 1839, a few months after its invention in Europe. During the nineteenth century, it was largely the province of portraits, which were usually of society's poles. On the one hand, the wealthy had represented themselves so as to appear modern and successful; on the other, the lower classes were portrayed as "popular types": Indians or similarly exotic people engaged in picturesque occupations, often hawkers of strange merchandise. There was little of the landscape and cityscape photography seen in Europe, but the different governments in power soon found the medium useful for making visual records of prisoners and prostitutes. In what would later be called photojournalism, daguerrotypes were made of the U.S. troops occupying Saltillo during 1847, the first photographs ever taken in a war zone.

Portraiture reached new heights in the late nineteenth and early twentieth centuries, with the work of Romualdo García and Natalia Baquedano, the latter a pioneer woman photographer in Mexico. Commercial-documentary photography was largely the domain of foreigners such as Americans William Henry Jackson and Charles B. Waite, and the French-born Abel Briquet, who were contracted by railroad and steamship lines to document the country's modernization under Porfirio Díaz (1876–1910), and thus further stimulate foreign investment. Guillermo Kahlo (father of the painter, Frida) was employed by the Porfirian government to document the colonial buildings, and he traveled the country for four years, producing exquisite large-format images which constitute the biggest and most systematic inventory of the cultural patrimony under Spanish rule. However, the real milestone of this period was the photojournalist debut of the Casasola brothers, Agustín Víctor and Miguel, who took their first press pictures in 1902.

The Casasola Archive contains the best-known photographs in Mexico, for they have been disseminated repeatedly in illustrated histories which have played a role in state building and party dictatorship. Images of Porfirian progress and its antithesis, the Mexican Revolution (1910–1917), are indelibly imprinted in Mexican minds, thanks to the collection Agustín Víctor began to form when he founded the first Mexican photojournalist

agency in 1912, spurred by the sudden arrival of photographers and filmmakers who flooded the country to cover the first great social conflagration of the twentieth century. Agustín Víctor was an entrepreneur, as well as a photographer, and the pictures of more than 480 individuals can be found in the Casasola Archive, making it difficult to isolate and analyze the work of the different image makers, something further complicated by the fact that little research has been done on the publications in which photographs from the Casasola Archive appear.

During the Porfiriato, it appears that Casasola photographs in *El Mundo Ilustrado* (weekly supplement of the newspaper, *El Imparcial*) represented the social classes of that society in radically different, though complimentary, ways. "Political news" was dedicated to the order and progress wrought under President Porfirio Díaz, focusing on his ceremonies, state appointments, and diplomatic receptions, as well as his official visits and "informal" trips. However, the activities of dissenting groups, strikes, and the resistance of Indian communities were considered antisocial conduct; they were portrayed as a military, not a political problem. The populace was divided along the same lines. Society people appeared in the social chronicles, while the lower strata were represented as picturesque types or criminals, if they were unfortunate enough to end up in the police columns.

There is no evidence in the Casasola Archive of the photography that denounces social and political inequalities as can be seen in the pictures of Jacob Riis or Lewis Hine in the United States, and it appears that no such imagery developed in the rest of Latin America. The reform movements to which Riis and Hine were related had no counterparts in Mexico, but the Casasolas did take photographs during the Porfiriato with some implicit criticism of social conditions, and they documented the protest movement against Díaz's reelection in 1910. Further, it appears that the Casasolas developed a distinctly modern style of graphic journalism, capturing Díaz in unposed photos, as well as working with a view to creating photo-essays.

The Revolution presented photojournalists, for the first time, with the visual manifestations of con-

stant social ferment: lines of people awaiting the distribution of foodstuffs in the midst of famine, protests with banners that clamor for “WATER, WATER, WATER,” and women demanding “Work for all.” However, photography (as glimpsed through the Casasola Archive) continued largely to corroborate the political interpretations of whatever regime held power in Mexico City, and to whom the advertising of opposition gains in the countryside was anathema. There are interesting images: for example, those made in 1913 of Francisco Madero’s overthrow during the “Tragic Ten Days” could be among the first combat photographs of the twentieth century and the touching farewells between women and soldiers in the train station are still evocative. But, in general, the images of the revolution that most dominate are of the different leaders who passed through Mexico City.

After the armed struggle ended, the Casasolas maintained the agency, and among their assignments was the work Agustín Víctor did for the Mexican government during the 1920s and 1930s as the photographic coordinator of various state offices. Thus, it comes as no surprise that in his archive there are few images of post-Revolutionary Mexico that focus on the continuing social inequalities. However, though his prison photography was made for the yellow sheets of tabloid journalism, some images carry at least an implicit criticism of class injustice: sad-eyed teenage prostitutes stare back at the camera; men in bare feet and ragged clothing stand in front of well-clad lawyers to be judged; street urchins, their faces smeared with filth, are corralled by police who seem to take little joy in their task; officers taunt transvestites who appeal to the camera with their eyes.

Edward Weston and Tina Modotti came to Mexico City in 1923, and their presence was to have an important influence on Mexican photography. Integrating themselves into the cultural effervescence, they entered into the world of the muralists and other artists. Weston was already famous when he arrived in Mexico, but it was here that he effected the break with Pictorialism that would define twentieth-century photography throughout the world. Eschewing the soft-focus that attempted to imitate painting, he insisted that he was uninterested in the question of whether photography was art or not; his concern was whether a given image was a good photograph. He was wary of the intrinsic picturesqueness of Mexico and battled to avoid it. One result of his search to define the new medium can be seen in his 1925 images of a toilet, which served to demonstrate photography’s power for reproducing the beauty of the mundane.

Tina Modotti was known as his apprentice, and she followed his example of hard-focus photography that revealed things in themselves. However, her commitment to social justice led her to fill Weston’s form with a radically different content, perhaps inaugurating critical photography in Latin America. What are probably the first examples of published photographs which questioned the new Mexican order can be found in a handful of her images that appeared during the 1920s in the newspaper of the Mexican Communist party, *El Machete*. There, depictions of social inequities were accompanied by cutlines pointing out the contradictions between the promises of the Revolutionary regime and the reality of most people’s lives. For example, one image of a little girl carrying water was ironically titled “The Protection of Children,” and the cutline stated: “There are millions of girls like this in Mexico. They labor strenuously for 12 to 15 hours a day, almost always just for food...and what food! Nevertheless, the Constitution....”

Modotti’s photos were an appropriate counterpart to the lithographs that were placed on *El Machete*’s pages by its founders, the muralists José Clemente Orozco, David Alfaro Siqueiros, and Diego Rivera, and they were a welcome change from the fuzzy images of Soviet leaders that had been the paper’s photographic staple. Accustomed to carefully planning her images, she did not feel comfortable photographing in the street. She had no qualms, however, about creating a photomontage such as *Those on top and those on the bottom* (1928) to make her point. In the lower half of this photo, a poor man in rags sits on the curb of a city street forlornly holding his head in his hand. In the upper half, a billboard looms with an advertisement from a fashionable men’s store: a painting of a monocled, light-skinned man in a tuxedo is helped into his overcoat by his mestizo butler, and the pitch for Estrada Brothers clothiers claims that they “Have everything a gentleman needs to dress elegantly from head to toe.”

The real battle between those who wanted to represent Mexico through picturesque modes and those who resisted the appeal of the exotic began in the 1920s as part of the search for national identity provoked by the Mexican Revolution. Ironically, the controversy is most easily embodied—at least initially—in the positions adopted by foreigners: on one side, that of Weston and Modotti, who rejected such stereotyping; on the other, that of Hugo Brehme. A German who arrived in Mexico in 1908 (he died there in 1954), Brehme was the leading light of the magazine *Helios*, published by the Association of Mexican Photographers, and his

position in the controversy is encapsulated in the title of the book he edited in Spanish, German, and English: *Picturesque Mexico*. Photographers such as Rafael Carrillo and Luis Márquez joined Brehme in believing that their idyllic and bucolic perspective was the proper way to represent Mexico. Though they used *Helios* as a platform to attack the direct, realist vision of Weston, Modotti, and Manuel Álvarez Bravo as being “an imitation of foreign exoticisms,” their photography was nonetheless oriented toward giving readers outside Mexico what they expected. Thus, when asked if there was a Mexican School of Photography, Luis Márquez responded:

Mexico is an absolutely photogenic country: its archeological ruins, its colonial monuments and its peculiar landscape are the foundation of the photography that has developed there. Showing its diversity, the monumental and the typical, has made Mexico known in foreign lands.

The greatest of Mexico’s photographers, Manuel Álvarez Bravo, was no doubt stimulated by the presence of Weston and Modotti. He, in turn, was a definitive influence on the most aesthetically experimental Mexican photojournalists of the period between 1950 and 1970, Nacho López and Héctor García, and through them on the New Photojournalism of Mexico. Lola Álvarez Bravo was the first wife of Manuel Álvarez Bravo, and she used his name from the time they were married in 1925 until her death in 1993. Lola’s best photography manifests the sort of understated irony for which Manuel is famous, a modest esthetic in which the photographer’s presence is rarely noted. In one or another image, she expressed with particular poignancy her situation as a woman: for example, the powerful photo of a woman who—covered by a grid of shadows which take on the form of bars—slumps in her window and gazes into space, *In Her Own Prison* (ca. 1950). For many years, Lola lived in the shadow of Manuel (though they separated in 1934). In 1965, a major exhibit of Lola’s work was held in the Palace of Fine Arts, but it was only with her “discovery” in 1979 by the French critic Olivier Debrouse that her imagery began really to be seen in exhibitions and books. This is not unexpected, for Lola worked for many years as a photojournalist for minor magazines that were seen by a very limited audience.

Photojournalism has been the cradle of photography in Mexico, but visual representations of politicians were almost uniformly laudatory of those in power, prior to the founding of a genuinely critical press in the 1970s. As in much of the world,

illustrated magazines were a paramount form of visual culture and the primary venue for photographs, from the mid-1930s to the mid-1950s. In Mexico, José Pagés Llergo was the founder of the most important pictorial gazettes, and his productions—*Rotofoto* (1938), *Hoy* (1937), *Mañana* (1942), and *Siempre!* (1953)—were the *Life* and *Look* of Mexico. The constraints within which these publications functioned can be appreciated in his guiding dictum: he asserted that his journalists had no restraints, “as long as they don’t touch the President of the Republic or the Virgin of Guadalupe.” In fact, *Hoy* and *Mañana* were far more restrictive than Pagés’s relatively pluralistic code in their reverence for the powerful. However, *Rotofoto* offered images that went against the grain. Because of that, the magazine lasted only 11 issues, from 22 May to 31 July, 1938, before it was destroyed by goons from the official labor union. Still, though short-lived, it was an agile, provocative, and fundamentally graphic attempt to vindicate the place of photojournalists in Mexican publications. In the 1950s, *Siempre!* became the first really pluralistic periodical in Mexico.

Despite governmental control of the press during the party dictatorship which lasted until 2000, some photojournalists challenged the status quo. Among the first to do so were the Hermanos Mayo, who arrived in Mexico during 1939, fleeing from their defeat as members of the Republican forces in the Spanish Civil War. Composed of five “brothers”—Francisco (Paco), Faustino, Julio, Cándido, and Pablo—this photojournalist collective had taken on the “nom de guerre” of Mayo in honor of May Day. In Mexico, their commitment to working-class democracy was largely co-opted by the mass media, but they revolutionized Mexican photojournalism by introducing the 35-mm Leica camera and using it with such skill as to overcome the objections to its “tiny negatives.” A direct result of that technological innovation were dynamic photographs taken in the very center of action. The Hermanos Mayo played somewhat the same role that other refugees from Europe, such as Robert Capa and Alfred Eisenstadt, did in U.S. publications. Since their arrival, they have provided images for more than 40 newspapers and magazines, and their archive of some five million negatives is the largest in Latin America.

Notwithstanding their technical contributions, perhaps the most important asset of the Mayo was their development of a photographic discourse which insists that identity is formed in the process of people making something out of what their situation is making of them. Social struggles of

the 1950s and 1960s offered the Mayo many opportunities for constructing their visual dialectic. Their images may be the best taken of the 1958–1959 strikes, where teachers, telegraphers, and railroad and oil workers clashed with government forces during one of the most important movements in Mexico since the revolution of 1910–1917. There, they captured the outrage evident on a telegrapher's face as he glared from the background in the occupied offices at a bayonet-bearing soldier who dominates the photo's foreground. The Hermanos Mayo also covered the student movement of 1968, preserving for perpetuity the dialectic of oppression and resistance in images of students captured and forced to lie on the ground during the army's invasion of the university: even under the reflected glare of the bayonets that threaten them, they persist in their pursuit of free expression by flashing the sign of "Victory."

Nacho López is a pivotal figure in Mexican photography. He enjoyed the most autonomy within mass-circulation magazines, usually selecting his own themes and, in some cases, being given the power of decision over image choice and lay-out. His focus on the daily life of the downtrodden was an attempt to rescue the importance of the seemingly insignificant, the dignity of the poor, and the significance of the apparently commonplace. He represents a sharp break with prior Mexican photojournalism, both in terms of his social commitment as well as in the aesthetic explorations which mark him a true author of images and the foremost practitioner of the photoessay form in Mexico.

López was clearly the chosen photojournalist of *Siempre!*, the most respected periodical, for his essays appear in the first six issues. There, in 1954, López published the single most critical photoessay to appear in the illustrated magazines, "Only the humble go to hell." For López, Hell was the police stations where only the poor were at the mercy of "insolent, insulting, and ill-humoured police who are indifferent to the pain they cause the helpless"; the rich paid off the police in the street in order to spare themselves such ignominy. Corrupt and with impunity, the Mexican police were as deserving of a critique in 1954 as they are today, but López's indictment was one of very few that can be found in the entire history of the Mexican press.

Although his career as a photojournalist lasted only from 1950 to 1957 (he then went on to work in the cinema), López's concern for the downtrodden, his aesthetic search, and his insistence on carrying out authorial intent were a crucial example to later generations of Mexican photojournalists. His reflections on his craft were important guidelines

for his colleagues and students: "My profession is the most appropriate to understand dialectically the world of contradictions, to exhibit the struggle of classes, and to comprehend man as an individual." He left an important legacy in his classes at the National University (UNAM); Elsa Medina, one of the outstanding New Photojournalists, said: "He taught me to see."

Héctor García is another important Mexican photojournalist who began his career in the 1950s. His pictures of the 1958–1959 strikes were so damning of government intervention that the newspaper *Excelsior* refused to publish them. Forming the magazine *Ojo, una revista que ve*, García was able to print images of striking railroad and oil workers, as well as of the brutal beating of a male nurse who attempted to aid a woman overcome by tear gas. García embodies contradictions characteristic of the "perfect dictatorship" within which Mexicans lived under the rule of the official party: he produced many flattering images while working for President Luis Echeverría during the 1970s, but was one of the first photojournalists to explicitly critique the country's powerful. In a 1947 photograph, he poked fun at the wealthy, showing their foibles in an image where a tuxedo-suited man raises the toes of his shoes to free the long train of the woman's fancy dress on which he has trod. García also produced one of the few photos in which the sharp class distinctions characteristic of Mexico are made manifest: it is September 15<sup>th</sup>, and people are strolling near the central plaza (Zócalo) where the yearly "Cry of Independence" will soon take place. In the foreground is a poor peasant couple, loaded down with bundles of goods they hope to sell in order to eke out their precarious existence. Behind them come a very different two-some, dressed in evening clothes. The title García placed on the image speaks eloquently about the unfair distribution of wealth (and the muted protest against it): *Each With Their Own Cry* (1965).

In a photo taken in 1955, García directly confronted the cultural mechanisms utilized by the governing party to legitimize its rule. A young sugar cane cutter, covered with the filth of his grueling task, stands in front of a typical post-Revolutionary mural of a colonial scene in which an overseer whips peasants as they work in a cane field. Wall paintings such as this emphasize the Spanish exploitation of the Mexican people and, by extension, sanction the Revolutionary regime by inferring that such oppression is now a thing of the past. By placing the cane cutter against the mural, and submerging him into it through lowering the contrast, García creates a confrontation between

history and myth, and exposes the lies of such officialist renditions of yesterday and today.

Weekly magazines had provided photographers a place to publish during the first “Golden Age” of Mexican graphic reportage from the end of the 1930s to the mid-1950s, but during the 1970s, a second flowering occurred, as that role was taken over by daily newspapers. In 1977, Manuel Becerra Acosta led a movement to create a cooperative newspaper, and, to this day, *Uno más uno* describes itself as “The pioneer of graphic journalism in Mexico.” In that daily, young photographers were given great latitude, and visual experimentation took precedence over the usually monotonous task of “covering” events. The respect given photojournalism was even more pronounced in *La Jornada*, the newspaper founded in 1984 by dissidents who left *Uno más uno*. From its very inception, *La Jornada* was conceived as a graphic medium: the artist Vicente Rojo designed the daily’s format to include an image on every page, whether a photograph or a cartoon.

The new generation of photojournalists have published their work and earned their daily bread in *Uno más uno* and *La Jornada*: Pedro Valtierra, Elsa Medina, Marco Antonio Cruz, Francisco Mata Rosas, Fabrizio León, Andrés Garay, Raúl Ortega, Guillermo Castrejón, Eniac Martínez, Frida Hartz, Jorge Acevedo, Rubén Pax, Luis Humberto González, Angeles Torrejón, Christa Cowrie, José Antonio López, Aaron Sánchez, and Daniel Mendoza, to mention only some. Far from believing in the objectivity which prior graphic reporters such as Agustín Casasola or Enrique Díaz employed as a smoke-screen to dissimulate the services they provided to the state apparatus, and fundamentally opposed to the use of photographs as either filler or simple illustration, some members of the New Photojournalism summed up their position in a statement that accompanied a 1988 exhibit of their work:

A new generation of image creators now exists that recognizes the ideological, cultural, and symbolic character of their work; who obviously maintain the premise of their duty to inform, but without pretending to be a “faithful” register of reality....They are conscious that what they transmit is their point of view, opinions, and the position they assume in front of the events they see day after day.

The New Photojournalists have treated representatives of the State in ways to which they are little accustomed. For example, Marco Antonio Cruz ironically recast props of official symbolism in the photograph he made of President Miguel de la Madrid against a painted backdrop during a 1984 political meeting. In what must surely be the first

critical image of a president in office, De la Madrid appears at the very bottom of the photo, with a huge black cloud over his head on which is written “UNEMPLOYMENT,” and from which a lightning bolt comes that is aimed directly at him. In another image characteristic of the New Photojournalists, Andrés Garay photographed in 1984 the then all-powerful leader of the oil workers, Joaquín Hernández Galicia, seated at a table behind bottles of rum and brandy, which dominate the foreground. Though the image nearly cost Garay a beating, and it required great finesse to secretly carry the film from the banquet, the photo is a faithful representation of the new generation’s work. Fabrizio León produced an acidic commentary on the Mexican electoral process in 1988 when he pilloried Miguel Bartlett, then President of the Federal Election Commission and architect of the fraud that gave the presidency to Carlos Salinas, by photographing his haughtiness through the smoke of his cigarette. The Chiapas Rebellion of 1994 provided the New Photojournalists with much fodder, and the 1998 photo by Pedro Valtierra of the combat between Indian women and soldiers is the most famous picture to come out of that struggle. In Valtierra’s image, the Indians rise up against the impositions to which they have been subject in reality and, as well, in the systems of representation with which the State has legitimized itself. They push back, and seem to be winning the age-old struggle to define their culture in ways that differ sharply from the picturesque terms in which they have too often been depicted.

Political critique is innovative in the Mexican context, but the most unique element of the New Photojournalism is the development of a documentary form within a newspaper format. This has resulted from the newspapers’ emphasis on picturing daily life activities, which allows photographers to publish images that have no relation whatsoever to “news.” Thus, photojournalists can follow their own personal interests, confident that they will have a space to publish if their pictures are esthetically interesting. This freedom has also allowed the New Photojournalists to explore alternative venues for their images, such as books, magazines, exhibits, and posters, with the result that many—including Francisco Mata Rosas, Guillermo Castrejón, Eniac Martínez, and Marco Antonio Cruz—have undertaken extended documentary projects. Finally, the incorporation of women has been an important force in transforming a guild and a photographic genre, usually dominated by men.

Documentary photography that is not photojournalism has had a long history in Mexico, and

it has often focused on Indians. Some photographers, working for the National Indigenist Institute, have demonstrated great sensitivity toward their subjects. Individuals such as Julio de la Fuente and Alfonso Fabila established a respectful esthetic for photographing Indians in the 1940s. They were followed in this by photographers such as Gertrude DUBY Blom, who began in the 1950s, and in later years by Nacho López and Alfonso Muñoz. Mexico's natural exoticism, however, makes it an easy mark for photographers who prefer the attractions of "Orientalism." Bernice Kolko produced images in the picturesque vein during the 1950s. In one image, an old peasant woman with a lined face is portrayed as the essence of motherly abnegation, sitting in front of a thatched roof that provides textured reference to idyllic tropicalism, and posed with her hands folded together as if she were praying (perhaps for her release from such romantic nonsense). More recently, Flor Garduño is the Mexican photographer who is probably most given to the stereotypical representation of her culture, often staging images by dressing Indians in exotic clothing and placing them in picturesque surroundings. The Chiapas Rebellion of 1994 brought a different sort of attention to the Indians, and the most interesting result has been the project to teach Indian women to photograph, one of whose results has been the book, *Camaristas: Mayan Photographers* (1998).

Graciela Iturbide's work also falls into photographs which tempt with their picturesque qualities, though hers is a complex and sophisticated photography which has the greatest audience outside of Mexico. Iturbide and the renowned Mexican writer, Elena Poniatowska, collaborated on a documentary project about the city of Juchitán, Oaxaca, which resulted in the book, *Juchitán of the Women* (1989), a paean to a mythical matriarchal society embodied in images such as Juchiteca women dancing together. Iturbide later ratcheted this idealization of rural Mexico up another level in her work, *In the Name of the Father* (1993). Here, Iturbide presents the "grotesque-picturesque" in photos of the traditional, though ghastly, slaughter of goats in Oaxaca brought down from the highlands by Mixtec shepherds at the end of the rainy season; Iturbide's images of dead goats piled up on textured *petates* or whose bloated corpses lie next to sleeping babies provide a macabre spectacle. Iturbide creates especially moving pictures when she photographs her own culture, as in the image of a woman sitting alone in a bar under a mural painting (1972) or the cultural blending so typical of the late twentieth century

in her iconic work *Mujer Angel (Angel Woman)*, Sonora, 1979 which shows an Indian woman in traditional raiment striding into the countryside carrying a portable radio.

Outside the pale of photojournalism, several Mexican photographers of the late decades of the twentieth century merit serious attention. David Maawad and Alicia Ahumada have produced superb documentary studies of Hidalgo and other areas outside of Mexico City; theirs are among the few photographs free of the taint of the picturesque which so haunts Mexican imagery. Mariana Yampolsky has also made some wonderful photographs of the countryside, its inhabitants and architecture. Within the sphere of art photography, Gerardo Suter has created constructed images that are provocative, and the work of Humberto Chavez combines an intense intellectualism with an overwhelming sensuality. Pedro Meyer is among the pioneers of digital imagery in the world, and he has argued for years that the computer revolution will erase the frontier between fiction and documentary, as well as liberate photographers from "reality."

Notwithstanding the explorations of many individual image makers, the history of Mexican photography has largely been written in photojournalist and documentary images. One reason for this is that the country has demonstrated a concern with conserving its photographic heritage which is unique in Latin America. The Fototeca of the INAH (National Institute of Anthropology and History) was constructed in Pachuca, a cold and dry location to the north of Mexico City, furnished with up-to-date equipment, and technicians trained in advanced conservation procedures; it contains the Casasola Archive, as well as those of Tina Modotti and Nacho López. The National Archive (AGN) also has large holdings, including the five million negatives of the Hermanos Mayo. This heritage has been disseminated through a vast number of publications, perhaps the most significant of which is *Río de luz* (River of Light), a series that includes many of the most important Mexican and Latin American photographers. The series has functioned largely under the editorship of Pablo Ortiz Monasterio, himself an important contemporary photographer.

The prominence of photography in Mexico was both recognized and stimulated by the 1994 founding of the Centro de la Imagen (Center of the Image). Under the directorship of Patricia Mendoza, the Center has created an extraordinary space for photography, including constantly changing exhibits, workshops taught by photographers and historians from all over the world, and a



Manuel Alvarez-Bravo, *Umbral (Threshold)*, 1947/print 1977, gelatin silver print, 24.2 × 19.4 cm, Gift of Frederick Meyers.  
[*Photograph courtesy of George Eastman House, © Manuel Álvarez-Bravo*]

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library worthy of note. The Center also coordinates the activities of *Fotoseptiembre* (PhotoSeptember), the biennials of photography and photojournalism, and the publication of the magazine, *Luna Córnea*. The health of Mexican photography can be gauged in the feverish effervescence of the many activities undertaken in the Centro de la Imagen.

JOHN MRAZ

**See also:** Archives; Bravo, Manuel Álvarez; Documentary Photography; Modotti, Tina; Photography in Latin America: An Overview; Photography in South America; Pictorialism; Portraiture; Propaganda; Socialist Photography; Weston, Edward

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Jiménez, Blanca, and Samuel Villela. *Los Salmerón. Un siglo de fotografía en Guerrero*. Mexico City: INAH, 1998.

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# JOEL MEYEROWITZ

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## American

Originally a street photographer, Joel Meyerowitz came to prominence as an advocate and pioneer of color photography in the 1970s. His early style was characterized by black-and-white urban scenes in the 1960s. Over a decade later, he created color photographs of seascape, landscape, and cityscape with a quiet, emotive sensibility. In his introduction to the Meyerowitz publication *Bay/Sky*, novelist Norman Mailer once asked, “Is there one of his prints that does not express his ongoing quest for the instant when nature can reveal itself through mood, light, mist, seaweed, wind, or the endless vortices of water in its dialogue with sand?”

Meyerowitz was born and raised in New York City in 1938. After high school, he enrolled at Ohio State University, Columbus, where he studied painting and medical drawing from 1956–1959. After graduation from college, he worked as an art director in New York City. While on location supervising a shoot with photographer Robert Frank, Meyerowitz

became inspired by Frank’s quick but focused working method. He eventually quit his job and devoted his time to photographing in 1962. Influenced by the tradition of street photography that he knew from the work of Frank and French photographer Henri Cartier-Bresson and through a close working relationship with Garry Winogrand, he began shooting black-and-white images with a 35-mm Leica camera. For the subject of his photographs, he chose urban life in New York City during the 1960s, and he captured the irony and strangeness he found in the streets.

By the 1970s, Meyerowitz began to shoot color, and as an early practitioner of the medium, he was instrumental in changing prevailing attitudes in the art world toward color photography. Serious fine art photographers had, for the most part, disregarded color film and the resulting prints, finding that the color produced was often exaggerated or unrealistic. Meyerowitz found that color was critical to the accurate representation of the visual world and that color illuminated his own memory of that experi-

ence. In color work, he was able to discard narrative subject matter and emphasize the formal qualities of the photograph in regard to light and its emotive qualities. These characteristics were essential to the aesthetic development of color photography as it emerged in the late 1970s and early 1980s.

In the mid-1970s, Meyerowitz received acclaim for his earliest color series taken during summers spent in Provincetown, Massachusetts, when he began photographing the seascape of Cape Cod. Instead of shooting with a 35-mm camera for this series, he used an antique 8 × 10-inch Deardorff view camera, which enabled him to create large negatives that yielded nearly grainless images with clarity and detail. Meyerowitz expressed a sensitivity to the mood of a scene by capturing various atmospheric conditions, light effects, and the changing quality of color throughout various times of the day and into dusk. The most notable images from this period include a series of photographs taken on the porch of his summer home. As in the work *Porch, Provincetown*, 1978, Meyerowitz carefully observed the light as it fell upon the architectural elements that framed an open expanse of sea in the distance. The photographs were included in the book *Cape Light*, a publication that eventually became a classic work of color photography.

Works from the Cape Cod series led to subsequent color work and publications. He produced photographs of St. Louis in 1977 for a project commissioned by the Saint Louis Art Museum. While on four extended trips to the city during different seasons of the year, Meyerowitz made over 400 negatives. The St. Louis Arch became a significant, recurring element throughout this series in terms of its scale, its role in relation to the city, and its constancy throughout a variety of weather conditions and changes of season. Briefly, Meyerowitz turned his attention away from the land to the individual and embarked on a new series of portraits of redheads while vacationing at his summer home in Cape Cod; they appeared in his 1990 book *Redheads*.

In the last two decades of the century, Meyerowitz photographed the Manhattan skyline. After spending his summers in Cape Cod, he would return each fall to the city, and, beginning in 1981, he regularly shot from his twelfth-floor studio on West 19th Street. With 50 feet of windows and a clear view looking south, he observed the play of light as storms and weather systems passed over lower Manhattan. He became captivated by the skyline of New York City—he noted:

I thought I was being called by the scale of the city seen against the sky, but, of course, what really excited me

was the towers of the World Trade Center on the horizon. The towers were by turns hard-edged and glinting, like the Manhattan schist they stood on, or papery, or brooding and wet, smothered in tropical cloud banks carried up by the sea. Some days they were pewter, or gilded, or incandescent...

This body of work, which he amassed without exhibiting, was originally conceived as an urban landscape series. He made what turned out to be a final photograph just days before the Twin Towers of the World Trade Center were destroyed by Islamic terrorists on September 11, 2001, and the entire series of images immediately took on new significance.

Meyerowitz was away from New York during the attacks. Returning to find that photography of the site, which quickly came to be called Ground Zero, was prohibited, he was determined to gain access to record history and create an archive for the city of New York. He stated, “My task is to make a photographic record of the aftermath: the awesome spectacle of destruction; the reverence for the dead; the steadfast, painstaking effort of recovery; the life of those whose act of salvation has embedded itself deeply into the consciousness of all of us in America and around the world.” He was granted access through his alliance with the Museum of the City of New York (the only photographer allowed complete access to the site), and the museum selected photographs from this series for inclusion in *After September 11: Images from Ground Zero*, a special exhibition that has traveled worldwide since 2002.

Meyerowitz is the author of numerous books, including the well-regarded history *Bystander, The History of Street Photography*, co-authored with Colin Westerbeck. He has had one-man exhibitions at the Museum of Modern Art, Art Institute of Chicago, San Francisco Museum of Modern Art, and Boston Museum of Fine Art, and has work in museums and private collections in the United States and abroad. He has recently produced and directed his first film, *POP*, an intimate diary of a three-week trip he made with his son Sasha and his father Hy, who has Alzheimer’s Disease.

NANCY BARR

*See also:* **Frank, Robert; Street Photography; Winogrand, Garry**

### Biography

Born in New York City in 1938. Studied painting and medical drawing at Ohio State University, Columbus, Ohio, 1956–1959, receiving a B.F.A in 1959. Self-taught in photography. Worked as an advertising art director, New York, 1959–1963. Independent photographer, New York, since

## MEYEROWITZ, JOEL

1963. Adjunct Professor of Photography 1971–1979 and Mellon Lecturer in Photography, 1977, Cooper Union, New York. Associate Professor of Photography, Princeton University, New Jersey, since 1977. Recipient of John Simon Guggenheim Memorial Fellowship, 1971 and 1979. Creative Artists Public Service Grant, New York, 1976; St. Louis Art Commission Grant, 1977; National Endowment for the Arts Grant, 1978; National Endowment for the Arts Grant, with Colin Westerbeck, 1978; National Endowment for the Humanities, 1980; Photographer of the Year Award, Friends of Photography, Carmel, California, 1981. Works as freelance commercial photographer; lives in New York.

### Individual Exhibitions

1966 George Eastman House; Rochester, New York  
1968 *My European Trip*; Museum of Modern Art; New York, New York  
1974 Virginia Museum of Fine Arts; Richmond, Virginia  
1978 *Cape Light*; Museum of Fine Arts; Boston, Massachusetts  
1979 *Saint Louis and the Arch*; Saint Louis Art Museum; St. Louis, Missouri  
1979 *Photographs*; Akron Art Museum; Akron, Ohio  
1980 Stedelijk Museum; Amsterdam, Netherlands  
1981 San Francisco Museum of Modern Art; San Francisco, California  
1981 University of Oregon Museum of Art; Eugene, Oregon  
1982 Provincetown Art Association and Museum; Cape Cod, Massachusetts  
1985 *A Summer's Day*; Hong Kong Arts Center, Hong Kong, China (traveled to Brooklyn Museum of Art, Brooklyn, New York; Minnesota Museum of Art, St. Paul, Minnesota; High Museum of Art, Atlanta, Georgia; Art Forum Museum of Modern Art, Tokyo, Japan; San Jose Museum of Art, San Jose, California)  
1989 *The White Nights*; Cleveland Museum of Fine Arts; Cleveland, Ohio  
1991 *A Summer's Day*; Art Forum Museum of Modern Art; Tokyo, Japan  
1992 *Atlanta and the Atlantic Center*; IBM Permanent Installation; Atlanta, Georgia  
1994 *Joel Meyerowitz: On the Street, Color Photographs, 1963–1973*; Art Institute of Chicago; Chicago, Illinois  
2001 *Joel Meyerowitz "Looking South: New York City Landscapes, 1981–2001"*; Ariel Meyerowitz Gallery; New York, New York  
2002 *After September 11: Images from Ground Zero*; Museum of the City of New York; New York, New York (traveled worldwide)

### Group Exhibitions

1963 *The Photographer's Eye*; Museum of Modern Art; New York, New York  
1967 *Photography in the 20th Century*; National Gallery of Canada; Ottawa, Canada (toured Canada and the United States, 1967–1973)  
1968 *Ben Shultze Memorial*; Museum of Modern Art; New York, New York  
1970 *Portraits*; Museum of Modern Art; New York, New York (traveled worldwide)  
*10 Americans (at Expo '70)*; Osaka, Japan

1971 *New Photography U.S.A.*; Museum of Modern Art; New York, New York (toured the United States and Canada)  
1977 *Inner Light*; Museum of Fine Arts; Boston, Massachusetts  
*American Photography*; Philadelphia Museum of Art; Philadelphia, Pennsylvania  
1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art; New York, New York  
*The Spirit of the New Landscape*; Bowdoin College Museum; Brunswick, Maine  
1979 *American Images: New Work by 20 Contemporary Photographers*; Corcoran Gallery, Washington, D.C. (traveled to International Center of Photography, New York, New York; Museum of Fine Arts, Houston, Texas; Minneapolis Institute of Arts, Minneapolis, Minnesota; Indianapolis Institute of Arts, Indianapolis, Indiana; American Academy, Rome, Italy)  
1981 *American Photographers and the National Parks*; Corcoran Gallery; Washington, D.C. (traveled to Minneapolis Institute of Arts, Minneapolis, Minnesota)  
*A Sense of Order*; Institute of Contemporary Art; University of Pennsylvania; Philadelphia, Pennsylvania  
*Inside Spaces*; Museum of Modern Art; New York, New York  
*The New Color: A Decade of Color Photography*; Everson Museum of Art; Syracuse, New York  
1982 *Color as Form: A History of Color Photography*; International Museum of Photography, George Eastman House; Rochester New York  
*International Photography 1920–1980*; National Gallery of Australia; Canberra, Australia  
1983 *Response to Nature*; Tisch Hall of Fine Arts, New York University; New York, New York  
*Color in the Street*; California Museum of Photography; Riverside, California  
*Views and Vision: Recent American Landscape Photography*; International Center of Photography; New York, New York  
1984 *Autoscape: The Automobile in the American Landscape*; Whitney Museum of American Art; New York, New York  
1985 *American Images 1945–1980*; Barbican Center; London, England  
*Light*; San Francisco Museum of Modern Art; San Francisco, California  
*A Decade of Visual Arts at Princeton*; Princeton Art Museum; Princeton, New Jersey  
*The Nude in Photography*; Munich State Museum; Munich, Germany  
1986 *City Light*; International Center of Photography; New York, New York  
1988 *Legacy of Light*; DeCordova Museum and Sculpture Garden; Lincoln, Massachusetts  
*Evocative Presence*; Museum of Fine Arts, Houston; Houston, Texas  
1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art; Washington, D.C. and Art Institute of Chicago, Chicago, Illinois (and traveled to Los Angeles County Museum of Art, Los Angeles, California)  
1991 *Pools*; Moscow Art Museum; Moscow, Russia  
1992 *The Art of the Real: Edward Hopper and Photography*; Volksmuseum; Essen, Germany  
1994 *Bystander: The History of Street Photography*; Art Institute of Chicago; Chicago, Illinois (traveled to San Jose Museum of Art, San Jose, California)

- St. Louis Suite*; Society for Contemporary Photography; St. Louis, Missouri  
*After Art: Rethinking 150 Years of Photography, Selections from the Joseph and Elaine Monsen Collection*; Henry Art Gallery, Seattle, Washington  
 1995 *On the Streets*; International Center of Photography; New York, New York  
*Picturing the South: 1860 to the Present*; High Museum of Art; Atlanta, Georgia  
 1998 *Years Ending in Nine: FotoFest Exhibition*; Museum of Fine Arts, Houston; Houston, Texas  
*Photography's Multiple Roles: Art, Document, Market, Science*; Museum of Contemporary Photography, Columbia College; Chicago, Illinois and traveling  
*In Over Our Heads: The Image of Water in Contemporary Art*; San Jose Museum of Art; San Jose, California  
 1999 *Street Photographs, New York*; Turin Biennale; Turin, Italy  
*Human Events/Urban Events*; Centro Culturale di Milano; Milan, Italy  
*Modern Starts, People, Places, Things*; Museum of Modern Art; New York, New York

### Selected Works

*Porch, Provincetown*, 1978

*The Arch*, 1980  
*The Twin Towers*, 2001

### Futher Reading

- Eauclaire, Sally. *The New Color Photography*. New York: Abbeville Press, 1981.  
 Kozloff, Max. "Joel Meyerowitz." *Aperture* (1977): 32–35.  
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 ———. *Cape Light*. Boston: Museum of Fine Arts, 1978.  
 ———. *Joel Meyerowitz*. London: Phaidon, 2001.  
 ———. *St. Louis and the Arch*. Boston: New York Graphic Society in association with the Saint Louis Art Museum, 1980.  
 ———. *Redheads*. New York: Rizzoli, 1991.  
 ———. *Wild Flowers*. Boston: Little, Brown, 1983.  
 ———. *A Summer's Day*. New York: Times Books, 1985.  
 ———. *Creating a Sense of Place*. Washington: Smithsonian Institution Press, 1990.  
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 Westerbeck, Colin, and Joel Meyerowitz. *Bystander: A History of Street Photography*. Boston: Little, Brown, 1994.

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## DUANE MICHALS

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### American

Self-taught in photography, Duane Michals has redefined photography by traveling a path unrestricted by the rules of the medium in order to explore its possibilities, always seeking expression and imagination rather than an adherence to specific, traditional forms. Michals is particularly known for his narrative sequences, in which he plays upon the cinematic aspect of photography. He has written, "I believe in the imagination. What I cannot see is infinitely more important than what I can see..." (*Real Dreams*, Addison House, 1976). Like graphic riddles, his "photo-stories" symbolize intangible realities. His career as a photographer has been unusual, with equal success in the commercial field and in the fine arts.

Raised in McKeesport, Pennsylvania where he was born in 1932 to a working-class family, Michals spent a great deal of time with his Slovakian grandmother, who lived with his family. He credits her with his later development of an alter ego, Stefan Mihal,

whose life Michals might have led, complete with the suburban home, factory job, and middle-class family. During high school, he became interested in art and on weekends started taking watercolor painting classes at the Carnegie Institute in Pittsburgh and then at the Carnegie-Mellon University. Enabled by a scholarship, Michals went on to study at the University of Denver, where he earned a B.A. in Art in 1953. Drafted into the United States Army shortly after graduation, he served as a second lieutenant in Germany during the Korean War. In 1956, after his army stint was over, Michals decided to study graphic design at the Parsons School of Design. After one year, he left to begin working as a graphic designer/assistant art director at *Dance* magazine.

Within a year, in 1958, he accepted a keyline/paste-up and design position with the publicity department at Time, Inc. That same year, it was on a three-week trip to Russia that Michals first became interested in photography when, with a borrowed camera, he took candid shots and portraits of Russian people. Upon

his return to the United States, he saw the greater potential of his Russian portraits and began to move into the commercial photography field, finding steady success. His first group exhibition, which also featured the work of Garry Winogrand, was in 1959 at the Image Gallery in New York. Starting with his initial commercial commission doing the publicity stills for the Broadway musical revue, *The Fantasticks*, Michals soon found steady work doing freelance photography for such varied magazines such as *Esquire*, *Mademoiselle*, *Show*, *Vogue*, *The New York Times*, *Horizon*, and *Scientific American*.

Then, in 1964, Michals began a personal project photographing the empty, unpeopled spaces within the city, seeing their stage-like implications. By 1966, frustrated with the weaknesses of the camera and the rules about what photography was supposed to be, he began doing photographic sequences of 5 to 15 images. Like all of his "photo-stories," each preconceived and staged sequence in natural light is simple and logical yet seemingly illusory. These narrative tableaux anticipate the fictive strategies popular to the postmodernist artists of the 1980s.

Derived from his belief "what I cannot see is infinitely more important than what I can see," Michals' early sequences, such as *The Spirit Leaves the Body* (1968), *Fallen Angel* (1968), and *Chance Meeting* (1969), build a story while simultaneously increasing the psychological tenor. Each three and a quarter by five inch image is masterfully emotionally psychological, sexually provocative, and elusive in its realistic representation. Influenced by the fusion of reality/unreality in the Surrealist paintings of Rene Magritte and the haunting *pittura metafisica* of Giorgio de Chirico's paintings, as well as the documentary tradition in photography, Michals has developed a style of telling unresolved graphic riddles in tableau form. Fuzzy focus, double exposure, the blur, and other imperfections of the photographic process enhance the immediacy of each scene. Thematically, the photographs of Duane Michals dwell upon his obsession with love and death. The place of dreams, unconscious, and spiritual wishes become the subject for his camera as the intangible materializes. The strength of Michals' vision lies in his acknowledgment of our spiritual yearnings and desires.

An early interest in verse and the works of Walt Whitman led Michals to begin writing poetry in 1972. In 1974, Michals began to write on his photographs, thereby subverting the viewer's literal expectations. The touch of the hand is apparent. Mistakes are included, leaving an impression of chance and authenticity. One of his best-known images, "A Letter from My Father," is a photograph taken in 1960 but reprinted in 1975, the year his father died, with

Michals' handwritten thoughts. Poignant and private, the poetic handwritten text tells about an unfulfilled promise, adding a dimension that is markedly different than that of the visual.

Michals continued to push the boundaries placed upon photography. In 1975, Michals eliminated photography altogether in *Failed Attempt to Photograph Reality* by writing on a piece of paper, including the words "...To photograph reality is to photograph nothing." Then, anticipating the hybrid conceptualism of the postmodernists, Michals began painting on his own photographs in 1978. In *Ceci n'est pas une photo d'une Pipe* (1978), a reference to Magritte, Michals sought to show the inevitable limitations of the single photograph. In the late 1970s, Michals began to include more overt references to his homosexuality. In his books, *Homage to Cavafy* (1978) and *The Nature of Desire* (1986), his ideas on normality as being culturally defined, the beauty within both sexes, and the legitimacy of affection between sexes comes through the eloquent openness of his words and images.

Working simultaneously in both the commercial and fine art photography fields, Michals has managed to bridge the historical friction between them, seeing the mutual possibilities and exchange of ideas long before the 1990s acceptance of fashion photography as art. He sees no division and does his commercial work alongside his art photography. Preferring real, naturally lit locations, yet disdaining both the studio and the darkroom, all of his work contains a lyrical element, as exemplified in his album cover, *Synchronicity*, for the musical group The Police. His commercial success has granted him the financial ability to pursue his personal fine art work.

Since 1964, Michals has been represented in major solo exhibitions throughout the world, and his photographs are found in both museum and private collections internationally. Beginning with *Sequences* in 1970, over 20 books of his images have been published. *The Essential Duane Michals* (1997), a compilation of his ongoing photographic career, includes both his commercial and fine art photography. Michals lives in New York City.

SUSAN TODD-RAQUE

*See also:* **Hand Coloring and Hand Toning**

### Biography

Born in McKeesport, Pennsylvania, 18 February 1932. Studied art at the University of Denver (1949–1953), B.A., 1953; studied art at Parsons School of Design (1956–1957); self-educated in photography. Assistant art director, *Dance Magazine*, New York, 1957; paste-up artist,

*Look* magazine, New York, 1957–1958. Freelance photographer, worked for *Vogue*, *Esquire*, *Mademoiselle*, *Scientific American*, and others, since 1958; first photo sequences, 1966; writing on his photographs, 1974; painting on photographs, 1978. Recipient, Creative Artists Public Service Award Grant, 1975; National Endowment for the Arts Grant, 1976; Carnegie Foundation Photography Fellow, Cooper Union, New York, 1977; International Center of Photography Infinity Award for Art, 1991; Officier dans l'Ordre des Arts et des Lettres, France, 1993. Lives and works in New York City.

### Selected Individual Exhibitions

- 1963 Underground Gallery; New York (also 1965, 1968)  
 1968 Art Institute of Chicago, Chicago, Illinois  
 1970 Museum of Modern Art; New York  
 1971 George Eastman House; Rochester, New York  
 1972 Museum of New Mexico; Albuquerque, New Mexico  
 San Francisco Art Institute  
 1973 Galerie Delpire; Paris  
 International Cultural Center; Antwerp, The Netherlands  
 Kolnischer Kunstverein; Cologne, Germany  
 1974 Frankfurter Kunstverein; Frankfurt, Germany  
 Galerie 291; Milan, Italy  
 School of Visual Arts; New York, New York  
 Light Gallery; New York, New York  
 1975 Texas Center for Photographic Studies; Dallas, Texas  
 Contemporary Arts Center; Columbus, Ohio  
 Nova Gallery; Vancouver, British Columbia, Canada  
 Museum of Modern Art; Bogota, Colombia  
 Gemeentemuseum; Apeldoorn, Netherlands  
 Musee d'Art Moderne de la Ville de Paris, Francis  
 1983 Galerie Watari; Tokyo, Japan  
*Duane Michals—Photographs/Sequences/Texts 1955–1984*;  
 Museum of Modern Art; Oxford, England and traveling  
 1988 *Someone Left A Message For You: Photographs by  
 Duane Michals*; Art Institute of Chicago, Chicago, Illinois  
*Duane Michals Photographies*; FRAC Aquitaine; Bor-  
 deaux, France  
 1989 *Duane Michals Photographien 1958–1988*; Museum für  
 Kunst und Gewerbe; Hamburg, Germany and traveling  
 1990 Modern Art Center; Calouse Gulbenkian Foundation;  
 Lisbon, Portugal  
*The Duane Michals Show*; Museum of Photographic  
 Arts; San Diego, California  
*Duane Michals: Portraits*; Butler Institute of Ameri-  
 can Art; Youngstown, Ohio and traveling  
 1994 *Duane Michals*; Louisiana Museum; Humlebaek, Den-  
 mark  
 1995 *Duane Michals*; Right Gallery; Kamakura, Japan and  
 traveling  
 1998 Centro de Arte Reina Sofia; Madrid

### Group Exhibitions

- 1959 Image Gallery; New York, New York  
 1966 *American Photography: The 60's*; University of Ne-  
 braska; Lincoln, Nebraska  
*Towards a Social Landscape*; George Eastman House;  
 Rochester, New York

- 1967 *Twelve Photographers of the American Social Land-  
 scape*; Brandeis University; Waltham, Massachusetts  
 1969 *Portraits*; Museum of Modern Art; New York  
 1970 *Being Without Clothes*; Massachusetts Institute of  
 Technology; Cambridge, Massachusetts  
 1974 *Photography in America*; Whitney Museum of Ameri-  
 can Art; New York  
 1977 *La Photo Comme Photographie*; Centre d'Arts Plas-  
 tiques Contemporain de Bordeaux; France  
 Documenta; Kassel, Germany  
*Kunsterphotoghen in XX Jahrhundert*; Kestner-  
 Gesellschaft; Hannover, Germany  
 1978 *Art about Art*; Whitney Museum of American Art;  
 New York  
 1979 *American Photography in the 70's*; Art Institute of  
 Chicago, Chicago, Illinois  
 1985 *American Images, Photographs 1945–1980*; Barbican  
 Art Gallery; London  
*Self-Portrait Photography 1840–1985*; National Gal-  
 lery; London  
 1986 *Photofictions—Subjective Setups*; The Ffoto gallery;  
 Cardiff, Wales  
 1988 *First Person Singular: Self Portrait Photography*; High  
 Museum of Art; Atlanta, Georgia  
 1989 *Invention and Continuity in Contemporary Photogra-  
 phy*; Metropolitan Museum of Art; New York  
*The Cherished Image: Portraits from 150 Years of  
 Photography*; National Gallery of Canada; Ottawa,  
 Canada  
*Vanishing Presence*; Walker Art Center; Minneapolis,  
 Minnesota and traveling  
 1990 *The Indomitable Spirit*; International Center of Photo-  
 graphy; New York and traveling  
*Word as Image: American Art 1960–1990*; Milwaukee  
 Art Museum, Milwaukee, Wisconsin  
 1991 *Motion and Documen—Sequence and Time: Eadweard  
 Muybridge and Contemporary American Photography*;  
 National Museum of American Art, Washington D.C.  
 and traveling  
 1992 *Foto Text Text Foto* Frankfurt Kunstverein; Frank-  
 furt, Germany  
 1999 *From Camouflage to Free Style 2*; Musee d'art mod-  
 erne de la Ville de Paris, Paris, France  
 2000 *Dreams 1900–2000: Science, Art and the Unconscious  
 Mind*; Binghamton University Art Museum, SUNY;  
 Binghamton, New York and traveling

### Selected Works

- The Spirit Leaves the Body*, 1968  
*Fallen Angel*, 1968  
*Sequences*, 1973  
*Things Are Queer*, 1973  
*Failed Attempt to Photograph Reality*, 1975  
*Real Dreams: Photostories*, 1977  
*Ceci n'est pas une photo d'une pipe*, 1978  
*The Nature of Desire*, 1986  
*Album: The Portraits of Duane Michals 1958–1988*, 1988  
*Eros and Thanatos*, 1992

**Further Reading**

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Kozloff, Max. *Now Becoming Then*. Pasadena, California: Twelvetees Press, 1990.  
Livingstone, Marco, ed. *The Essential Duane Michals* Boston: Bulfinch Press Book, Little Brown & Company, 1997.  
Sand, Michael. "Duane Michals." *Aperture* No. 146 (Winter, 1997): 52–61.

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## BORIS MIKHAILOV

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**Ukrainian**

Boris Mikhailov has come to be considered one of the key post-Soviet artists within both the Western and Eastern canons of contemporary photography. He was born in Kharkov in the former USSR, and his career has spanned the Soviet control of his country through the declaration of Ukrainian independence. Incorporating diverse photographic strategies, aesthetics, and subject matter, he has created a challenging and wide-ranging body of work noted for its critique of Soviet life, contemplation of social changes after the fall of communism, and its broader ongoing examination of the role of both the photographer and the photograph within diverse political, geographic, and social contexts.

From the start, Mikhailov's work challenged the rules that defined what was acceptable as art under the Soviet regime. It was at the age of 27 that Mikhailov took his first photograph—a portrait of a "sensual and Western-looking woman smoking a cigarette" (Williams 2001). Despite attempts to have it publicly exhibited, the photo was repeatedly denied because its subject matter was deemed inappropriate. A few years later, when officials discovered nude photos of his wife among his private documents at work, he was fired from the state-owned camera factory where he had been employed as a technical engineer. Yet in spite of this, he resolved to devote himself exclusively to the medium around 1967, beginning a career as a black-market commercial photographer and privately pursuing his own artistic projects.

Choosing to bypass the heavily censored state-sponsored channels for making and showing photographs—namely camera clubs, magazines, and public exhibitions—Mikhailov gravitated towards a more radical and underground culture for circulating his work. He participated in clandestine exhibitions ar-

ranged in private homes known as "kitchen shows." Here, he slowly began to gain recognition for his work and for the first time found himself in the company of like-minded artists critical of Soviet life. It was at one of these exhibitions that Mikhailov met the Russian artist Ilya Kabokov, who went on to notably influence the development of his work and introduce him to the wider Moscow scene of dissident artists and intellectuals.

Mikhailov's photographic projects have almost always taken the form of extended series, often completed over the course of several years, and widely varying from one another in terms of their formal aspects, conceptual strategies, and subject matter. Key to understanding many of Mikhailov's pieces is appreciating the extent to which he was directly and indirectly reacting to controls and restrictions placed upon photographic practice in the USSR. Any photo that questioned Soviet power or way of life, any portrayal of the naked body, and the very act of photographing without permission in most public spaces were strictly forbidden. Meanwhile, official images of the idealized Soviet citizen were everywhere in the culture, portraying something Mikhailov and many others felt was entirely distant from their own reality.

In the thick of these conditions, Mikhailov set out to make his early works, *Red Series* (1968–1975), *Luriki* (1971–1985), and *Sots Art* (1975–1986), each experimenting with aesthetic devices, such as a snapshot style of shooting, the hand-coloring of pictures, and re-appropriation of found photos, to pointedly articulate his discontent with the Soviet status quo. The *Red Series* contrasts drearily prosaic moments in communist life against the crowning visual symbol of Soviet power and control—the color red. Both *Luriki* and *Sots Art* play sarcastically with the Russian tradition of hand coloring photographs, thereby transforming this popularized aesthetic into a means

to critique idealization and representation. Of all his projects, these three have been the most closely associated with the work of the Moscow Conceptualists, a group of artists including Ilya Kabakov, Eric Bulatov, and Oleg Vassiliev, who radically and ironically sought to comment on the legacy of the Russian avant-garde and Social Realism in order to address the failures and hypocrisy in their society.

The next important phase in Mikhailov's work, which includes the projects *Unfinished Dissertation* (1985) and *Salt Lake* (1986), explored ways to question the stability and objectivity of more traditional photojournalistic-looking images. Combining black-and-white photos with sloppy hand-written text in no discernable relationship to one another, *Unfinished Dissertation* epitomizes the futility of subjectivity inside an environment in which it is not allowed to exist. Displayed on the backside of a lengthy and incomplete academic dissertation that Mikhailov happened upon in the garbage, the work irreverently reveals authority, meaning, and truth as little more than facade. *Salt Lake* takes as its subject the bathers on the shores of a lake near Slavjansk. What might at first be mistaken for idyllic images of a summer outing, at closer inspection reveal another fissure in the myth of the Soviet utopia—as the viewer slowly realizes that the lake is surrounded by a dirty and inhospitable industrial landscape.

As dramatic historical changes occurred around him—the fall of communism and the declaration of Ukrainian independence—Mikhailov's photographic work kept close stride. His most acclaimed post-Soviet bodies of work, *By the Ground* (1991) and *Case History* (1997–1998), document the uneasy transition from a socialist to capitalist model of society. *By the Ground* consists of street scenes in Kharkov and Moscow shot from a camera held at waist level, pointed down. The melodramatic formal qualities of the panoramic, sepia-toned pictures, in contrast with the banality of the scenes portrayed, cleverly parallel the tension felt between the promise of freedom and the slow and complicated moment towards tangible social and political change. *Case History*, undoubtedly Mikhailov's most well-known and controversial work to date, unflinchingly records the plight of the newly created homeless population known as the *bomzhes*. Diseased bodies, depraved sexuality, lawless children, feral animals, and gruesomely desperate living conditions are the subject matter of this body of almost 500 color documentary-style photographs. When asked about the reaction of his subjects to being photographed, Mikhailov explains:

Most often they were more interested in contact and conversation and in the help they could receive, but

sometimes they wanted the situation in which they found themselves to be known, so that someone would take and interest in it.

(“A Discussion Between Boris Mikhailov and Jan Kaila”)

Critics were quick to point out the fine ethical line that this work straddles—as Mikhailov paid his subjects to pose and often directed their performances in front of the camera. Some voiced outrage over the sensationally voyeuristic portrayal of tragic circumstances for a Western audience, while others defended the work as an important socio-historical record and desperate call for help.

Mikhailov's career has spanned more than 35 years, and he continues to exhibit and publish widely in the East and West. He has been the recipient of many prestigious international awards, including: the Coutts Contemporary Art Award, the Hasselblad Award, and the Citibank Photography Prize. He continues to photograph and currently splits his time between his native Kharkov and Berlin, Germany.

LAUREL PTAK

*See also:* **Photography in Russia and Eastern Europe**

### Biography

Born in Kharkov, USSR (now Ukraine), August 25, 1938. Educated as an engineer. Employed as technical engineer at Kharkov Camera Works from 1962–1967, and through the 1970s as a hand-retoucher of photographs and commercial photographer. Teaching appointments at Swiss Federal Institute of Technology and Collegium Helveticum, Zurich, Switzerland, 1998–1999; Harvard University Department of Visual and Environmental Studies, Cambridge, Massachusetts, 2000. Recipient of Light Work Fellowship, Syracuse, New York, 1994; Coutts Contemporary Art Foundation Award, Zürich, Switzerland, 1996; DAAD Fellowship, Berlin, Germany 1996–1997; Kulturstiftung Landis & Gyr Fellowship Zürich, Switzerland, 1998–1999; Hasselblad Foundation International Award in Photography, Göteborg, Sweden, 2000; Citibank Private Bank Photography Prize, London, England, 2001; General Satellite Corporation Prize, Russia, 2003. Lives and works in Kharkov, Ukraine, and Berlin, Germany.

### Individual Exhibitions

1990 *The Missing Picture: Alternative Contemporary Photography from the Soviet Union*; List Visual Arts Center, MIT; Cambridge, Massachusetts  
 1994 *U Zemli*; XL Gallery, Moscow, Russia  
 1995 *After the Fall*; Institute of Contemporary Art; Philadelphia, Pennsylvania  
 1996 *Boris Mikhailov: A Retrospective*; Soros Center of Contemporary Art; Kiev, Ukraine

## MIKHAILOV, BORIS

1998 *Boris Mikhailov*; Stedelijk Museum; Amsterdam, Netherlands  
1999 *Case History*; DAAD Gallery; Berlin, Germany  
2000 *Hasselblad Award Winner*; Hasselblad Center; Göteborg, Sweden  
2001 *Boris Mikhailov*; Saatchi Gallery; London, England  
2002 *The Insulted and the Injured*; Pace/MacGill Gallery; New York, New York  
2003 *Retrospective*; Fotomuseum Winterthur; Winterthur, Switzerland and traveling

### Group Exhibitions

1988 *New Soviet Photography*; Museet for Fotokunst; Odense, Denmark and traveling  
1989 *Contemporary Soviet Photography*; Kunsthuset; Stockholm, Sweden  
1991 *Carnegie International*; The Carnegie Museum of Art; Pittsburgh, Pennsylvania  
1993 *New Photography 9*; Museum of Modern Art; New York, New York  
1994 *Photo-reclamation*; The Photographers' Gallery; London  
1995 *Contemporary Russian Photography*; Academy of Arts; Berlin, Germany  
1996 *Russian Jewish Artists in a Century of Change: 1890–1990*; The Jewish Museum; New York, New York

1999 *Global Conceptualism: Points of Origin 1950s–1980s*; Queens Museum of Art; New York, New York and traveling  
2000 *How You Look At It*; Sprengel Museum; Hannover, Germany  
2001 *Citibank Private Bank Photography Prize*; The Photographers' Gallery; London, England  
*From the '60s until now...*; Museum of Modern Art; New York, New York  
2003 *Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern; London, UK  
2004 *Verbal Photography: Ilya Kabakov, Boris Mikhailov and the Moscow Archive of New Art*; Museu Serralves; Porto, Portugal

### Selected Works

*Untitled*, from the "Red Series," 1968–1975  
*Untitled*, from "Luriki," 1971–1985  
*Untitled*, from "Sots Art," 1975–1986  
*Untitled*, from "Untitled Dissertation," 1985  
*Untitled*, from "Salt Lake," 1986  
*Untitled*, from "By the Ground," 1991  
*Untitled*, from "Case History," 1997–1998  
*Untitled*, from "Case History," 1997–1998  
*Untitled*, from "Case History," 1997–1998



Boris Mikhailov, *Untitled*, From "Salt Lake" Series, 1986.  
[Copyright: Boris Mikhailov, Courtesy of Pace/MacGill Gallery]

**Further Reading**

- “A Discussion Between Boris Mikhailov and Jan Kaila.” In *Boris Mikhailov: The Hasselblad Award 2000* by Gunilla Knape and Boris Groys. Göteborg: Hasselblad Center and New York: Scalo, 2001, 87.
- Hiller, Andrew. “Boris Mikhailov’s Case History.” *Aperture* 164 (Spring 2001).
- Mikhailov, Boris. *Case History*. Zurich, Berlin, New York: Scalo, 1999.
- Mikhailov, Boris. *Look At Me I Look At Water, or, Perversion of Repose*. Göttingen: Steidl, 2004.

- Mikhailov, Boris. *Salt Lake*. Göttingen: Steidl, 2002.
- Stahel, Urs, ed. *Boris Mikhailov: A Retrospective*. Fotomuseum Winterther and Zurich: Scalo, 2003.
- Tupitsyn, Margarita. *Mikhailov, Boris: Unfinished Dissertation, or, Discussions With Oneself*. Zurich, Berlin, New York: Scalo, 1998.
- Tupitsyn, Margarita and Victor. *Verbal Photography: Ilya Kabakov, Boris Mikhailov and the Moscow Archive of New Art*. Porto: Museu Serralves, 2004.
- Williams, Gilda. *55: Boris Mikhailov*. London: Phaidon, 2001.

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## LEE MILLER

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**American**

Lee Miller was a noted Surrealist, studio and fashion photographer, and war correspondent whose work for *Vogue* magazine during World War II is often considered to be her most important contribution to the history of photography. Although she changed careers a number of times, Miller’s enduring legacy can be found in her images, as photography became the one passion that sustained her for much of her adult life.

Born in Poughkeepsie, New York in 1907, Elizabeth (known as Lee) Miller was raised in a household where photography was a prevalent influence. Miller’s father Theodore was both a successful businessman and avid amateur photographer. Characterized as a privileged yet rebellious adolescent, Miller was expelled from numerous private schools before being sent to Paris with a governess in 1925. Beginning her formal artistic education while in France, she studied at L’École Medgyes pour la Technique du Théâtre, and upon her return to the United States in 1926, Miller enrolled in the Art Students League of New York. A beautiful and highly photogenic young woman, Miller’s studies were sidetracked by her brief but highly successful career as a model for *Vogue* magazine, where the leading fashion photographers of the day, including Horst P. Horst, Edward Steichen, Arnold Genthe, and George Hoyningen-Huene, photographed her.

In 1929, Miller returned to Paris and inserted herself into the atelier of Surrealist Man Ray. Although familiar with photography since her childhood, it was in Man Ray’s studio that Miller

learned about photographic technique. While Miller modeled for Ray, she also produced her own photographs and assisted Ray in his darkroom. It was here that Miller claimed to have contributed to the rediscovery of the Sabattier effect, a nineteenth-century process that had been all but forgotten. Also called solarization, it is a darkroom technique in which film is purposely exposed to light during the development process, encouraging a partial reversal of printed black-and-white tones. Man Ray is typically credited with the revival of the technique, but Miller recalled the moment of discovery in Ray’s darkroom differently. She claimed that it was her accidental action of exposing unfixed film to light that encouraged the development of a technique that later became a signature of both Miller’s and Man Ray’s work.

In Paris, Miller also starred (as an armless statue) in Jean Cocteau’s avant-garde film, *Le Sang d’un poète* (Blood of the Poet), and she had her first exhibition of her photographs. She also ended her affair with Man Ray after meeting Egyptian businessman Aziz Eloui Bey, whom she married in 1934 following the suicide of Bey’s wife.

Miller left France in October of 1932, but not before building an independent and successful photography studio in Paris. She repeated this success upon her return to New York City, opening a studio at 8 East 48th Street with her younger brother Erik. Miller’s work was well received almost immediately in the United States, and she was featured in a one-woman show at the Julien Levy Gallery in December of 1932, just two months after returning to her home country. She photographed a number of

luminaries in the arts, including composer Virgil Thompson, artist Joseph Cornell, and actress Gertrude Lawrence. She closed her New York studio in 1934, however, to relocate to Cairo with her husband, and she drastically curtailed her professional photographic practice. During a trip to Paris in 1937, Miller met British artist and Surrealist patron Arthur Penrose, with whom she traveled in Europe, leading to the dissolution of her marriage and her relocation to England in June of 1939.

Once again in a more central location and creative milieu, Miller's photographic career revived. In January of 1940, she began working for British *Vogue*. In her capacity as a studio photographer, she produced countless images of various celebrities and wartime fashions. Independently of the magazine, Miller documented the hardships encountered in England during the blitz, and in 1941 a number of her photographs were published in the book *Grim Glory: Pictures of Britain under Fire*. Edited by Ernestine Carter and with a preface by Edward R. Murrow, the book described the blitz through image and text, and was marketed in the United States, allowing the American public a glimpse into the wartime conditions in England.

Encouraged by *Life* magazine photographer David E. Scherman (of whom she made a famous portrait posing with his photo equipment and wearing a gas mask), Miller was accredited as a U.S. forces war correspondent in 1942, although women were not allowed to photograph combat. Although the photographic assignments received from *Vogue* remained relatively benign immediately after her accreditation, including portrait assignments of *Life* magazine photographer Margaret Bourke-White and members of the Women's Royal Naval Service, the designation eventually allowed her the latitude to travel outside of the *Vogue* studios and to report on a number of dangerous wartime situations. In 1944, Miller traveled to Normandy, France six weeks after D-Day and photographed a U.S. Army evacuation hospital. These images were published in the September 1944 issue of *Vogue* alongside her written transcript outlining the subject. After publication of the story, Miller regularly served as both photographer and reporter for *Vogue*, as she followed the U.S. Army eastward during the waning months of the war.

Arriving in Paris shortly after the city's liberation from German occupation, Miller produced numerous fashion photographs, the most notable of which *Vogue* Magazine published in its October and November 1944 issues. After Paris, Miller continued into hostile territory with the U.S. Army, focusing exclusively on the destruction left in the

wake of World War II. Her most powerful photographs from this time period were taken in the German concentration camps of Dachau and Buchenwald. Although highly disturbing and graphic, Miller's images of prisoners and defeated SS guards were reproduced in the June 1945 edition of American *Vogue*, giving readers an unprecedented glimpse into the horrors that befell the citizens of Europe.

Miller continued to work for *Vogue* after the close of World War II, covering stories in Denmark, Austria, and Hungary. In February of 1946, she returned to London, where she married Roland Penrose one year later. After the birth of her only child, Antony, in September 1947, Miller worked for *Vogue* sporadically. Although she largely abandoned photography, she did continue to photograph the many notable visitors to the Penrose farm in Chiddingfold, East Sussex, including artists Max Ernst and Pablo Picasso. Her later years were spent dedicated to her new passion for cooking and traveling with Penrose until her death in 1977. Although recognized for her work as a photographer during the early stages of her career, Miller had become remembered primarily for her work as a model and muse to Man Ray until her son Antony published her biography, *The Lives of Lee Miller*, in 1985. He later edited the book *Lee Miller's War: Photographer and Correspondent with the Allies in Europe*, a 1989 publication that concentrated on her experiences with the U.S. Army during World War II. Antony Miller also established and directs the Lee Miller Archive in East Sussex, England, which conserves and publishes the Lee Miller photographic heritage.

JULIA DOLAN

**See also:** Bourke-White, Margaret; Fashion Photography; Gallery; Levy, Julien; Life Magazine; Man Ray; Solarization; Surrealism; War Photography

### Biography

Born in Poughkeepsie, New York, 23 April 1907. Attended L'Ecole Medgyes pour la Technique du Théâtre, Paris, France, 1925; The Art Students League, New York, 1926; first instructed in photography by Man Ray, Paris, France, 1929; studio photographer, 1930–1934; photographer and writer for British *Vogue* Magazine, 1940–1947; contributed occasional articles until 1959. Died in Chiddingfold, East Sussex, England, 27 July 1977.

### Individual Exhibition

1933 Julien Levy Gallery; New York, New York  
1978 Mayor Gallery; London, England

- 1984 *Lee Miller in Sussex*; The Gardner Centre, University of Sussex; Brighton, England, and traveling
- 1985 *The Lives of Lee Miller*; Staley-Wise Gallery; New York, New York
- 1986 Photographers' Gallery; London, England, and traveling
- 1989 *Lee Miller, Photographer*; Corcoran Gallery of Art; Washington, DC (traveled to New Orleans Museum of Art, New Orleans, Louisiana; Minneapolis Institute of Art, Minneapolis, Minnesota; San Francisco Museum of Modern Art, San Francisco; California, International Center of Photography Midtown, New York; Art Institute of Chicago, Chicago, Illinois; Santa Monica Museum of Art, Santa Monica, California; Yokohama Museum of Art, Yokohama, Japan; Fundacio Joan Miro, Barcelona, Spain)
- 1992 *Lee Miller's War Photographs, 1944–1945*; Institute of Contemporary Arts; London, England, and traveling
- 1998 *The Legendary Lee Miller New Zealand Tour*; Robert McDougall Art Gallery; Christchurch, New Zealand (traveled to Govett-Brewster Art Gallery, New Plymouth, New Zealand; City Gallery, Wellington, New Zealand; Waikato Museum of Art and History, Hamilton, New Zealand; Aotea Centre, Auckland, New Zealand)
- 1999 *The Legendary Lee Miller Tour*; Ivan Dougherty Gallery, College of Fine Arts; University of New South Wales, Sydney, Australia (traveled to Ian Potter Museum of Art, University of Melbourne; Melbourne, Australia)

### Selected Group Exhibitions

- 1931 *Group Annuel des Photographes*; Galerie de la Pleiade; Paris, France
- 1932 *Modern European Photography*; Julien Levy Gallery; New York, New York
- 1932 *Exhibition of Portrait Photography, Old and New*; Julien Levy Gallery; New York, New York
- 1955 *The Family of Man*; Museum of Modern Art; New York, New York, and traveling
- 1976 *Photographs from the Julien Levy Collection*; Art Institute of Chicago; Chicago, Illinois
- 1978 *Dada and Surrealism Reviewed*; Hayward Gallery; London, England
- 1982 *Atelier Man Ray, 1920–1935*; Centre Georges Pompidou; Paris, France
- 1985 *The Indelible Image*; Corcoran Gallery of Art; Washington, D.C., and traveling
- 1985 *L'Amour fou: Photography and Surrealism*; Corcoran Gallery of Art; Washington, D.C., and traveling
- 1987 *La Femme et le Surrealisme*; Musée Cantonal des Beaux Arts; Lausanne, Switzerland, and traveling

- 1991 *Vogue 75<sup>th</sup> Anniversary*; Royal College of Art; London, England (traveled to Redfern Gallery, London, England)
- 1994 *The Vital Link*; Royal Navy Museum; Portsmouth, England
- 1994 *Dachau Liberation 1945*; KZ-Gedenkstätte; Dachau, Germany
- 1995 *Cologne Liberation 1945*; Historisches Archiv der Stadt; Cologne, Germany
- 1995 *Ende und Aufgang, Photographen in Deutschland um 1945*; Deutsches Historisches Museum; Berlin, Germany
- 1996 *The Lost Bodies: Photography and Surrealists*; Centre Cultural; Barcelona, Spain
- 1996 *A History of Women Photographers*; The New York Public Library; New York, New York (traveled to The National Museum of Women in the Arts, Washington, DC; Santa Barbara Museum of Modern Art, Santa Barbara, California; Akron Art Museum, Akron, Ohio)
- 1997 *Forties Fashion and the New Look*; Imperial War Museum; London, England
- 2001 *The Surrealist and the Photographer: Roland Penrose and Lee Miller*; The Scottish National Gallery of Modern Art; Edinburgh, Scotland

### Selected Works

- Solarised portrait of a woman, Paris, 1930*
- Floating head (Portrait of Mary Taylor, New York), 1933*
- Monastery of Wadi Natrun, Egypt, 1935*
- Bloody But Unbowed: Pictures of Britain under Fire, 1941*
- David E. Scherman, London, England, 1943*
- Buchenwald, 1945*
- Dead German Guard in Canal, Dachau, 1945*

### Further Reading

- Apropos Lee Miller*. Frankfurt am Main: Verlag Neue Kritik, 1995.
- Hermann, Brigitte. *Atelier Man Ray: Berenice Abbott, Jacques-André Boiffard, Bill Brandt, Lee Miller: 1920–1935*. Paris: Le Centre, 1982.
- Livingston, Jane. *Lee Miller, Photographer*. New York: Thames and Hudson, 1989.
- Penrose, Antony, ed. *Lee Miller's War: Photographer and Correspondent with the Allies in Europe, 1944–1945*. Boston: Little, Brown and Co., 1992.
- Penrose, Antony. *The Lives of Lee Miller*. New York: Holt, Reinhart, and Winston, 1985.
- The Surrealist and the Photographer: Roland Penrose, Lee Miller*. Edinburgh: The Scottish National Gallery of Modern Art, 2001.

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# RICHARD MISRACH

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## American

Richard Misrach is popularly recognized as one of the foremost American landscape photographers working at the end of the twentieth century. The greater part of his oeuvre forms a comprehensive collection of images centered on an investigation of and response to the American desert; dynamic, large-format color photographs that capture the splendor and formal essence of a unique terrain, yet simultaneously highlight social and political concerns. Misrach views the desert as metaphor, where serene beauty exists alongside the conflict and violence of pollution and other aspects of environmental damage wrought of human agency.

Misrach's love of photography was kindled in the late 1960s when he was a psychology student at the University of California at Berkeley. In 1973, he received a National Endowment for the Arts Visual Artist's Fellowship, which enabled him to complete and publish his first book, a black-and-white portrait documentary series entitled *Telegraph 3 A.M.: The Street People of Telegraph Avenue, Berkeley, California* (1974). These nighttime images were taken in an effort to raise money for a food bank, but resulted in somewhat of a personal crisis for Misrach. He considered the production of a coffee-table book of people in poverty as problematic and questioned the role of the legitimacy of the photographer as political activist.

These concerns continued to percolate as Misrach began to engage the landscape of the American West as his subject in the latter part of the 1970s. At this time, his formal influences included Minor White and Edward Weston, and he later rediscovered the work of nineteenth-century expeditionary photographers Timothy O'Sullivan and William Henry Jackson. Yet the traditions in landscape photography formed by the legacy of such image-makers dictated that the American wilderness often served as mere scenery to human existence. Misrach veered from this approach and instead chose to highlight the effects of human encroachment on the environment. In addition, unlike his photographic predecessors, he began to use color. Working with an 8 × 10-inch Deardorff camera, Misrach found that he was able to capture a myriad of details in his subject, and the importance of light, and subsequently color, began to play a major role

in his working method. In anticipating the moment he wanted to arrest, Misrach learned to wait and watch all day for the perfect light.

The reward for Misrach's patience and his political desire to articulate the fragile balance between humans and nature can clearly be seen in numerous stunningly beautiful, minimalist landscape images from his epic *Desert Cantos* project and in his 1996 exhibition, *Crimes and Splendors: The Desert Cantos of Richard Misrach*. Now spanning decades in production, Misrach's *Cantos*—the titled is inspired by the long poems of Dante Alighieri and Ezra Pound—are a group of works that exist as individual photographic series with unique landscape subjects, but which are connected by aesthetic and metaphorical concerns.

Misrach's first four cantos (*The Terrain, The Event I, The Flood, The Fires*), produced from 1979 to 1985, focus on basic elements of the desert that he encountered where the landscape appears to be reclaiming or asserting itself, and also reveal evidence of past and continuing human activity. In these initial series, Misrach introduced significant themes, such as ecology, militarism, and tourism, which recur and overlap in later works. As curator Anne Wilkes Tucker has observed, Misrach successfully threads cultural and environmental violence through several cantos produced in the late 1980s (Tucker 1996). Silent scarred bombing range landscapes comprise *Canto V: The War (Bravo 20)*, where abandoned military installations and the rusty equipment of war litter the desert; these images formed the basis for Misrach's book *Bravo 20: The Bombing of the American West* (1990). By contrast, *Canto VI: The Pit*, focuses on mass burial piles of animal corpses. Here, the surreal detritus, while organic, ultimately bespeaks human intrusion, suggesting problems of disease, pollution, or possible nuclear toxicity. Similar metaphoric implications of destruction and violence can be understood from the defaced porn images of *Canto XI: The Playboys*, in which Misrach photographed bullet-hole riddled pages of two *Playboy* magazines he found at a Nevada test site.

Later cantos, such as *XVII: The Skies* and *XXI: Heavenly Bodies*, might, upon first glance, suggest less political impetus. Misrach focuses our attention

upwards, presenting distilled views of desert skies that are quietly beautiful in a way that potentially references traditions in abstract painting. The overwhelming sense of scale suggests the greater power of natural forces as opposed to human agency. Yet in *The Skies*, the individual titles of the photographs noting their location, such as “Mecca, California” or “Jerusalem Mountain, Arizona,” must surely be understood as topographical signifiers. Similarly, in the night sky images of *Heavenly Bodies*, where Misrach’s camera records the movement of stars, planet, and aircraft, location plays an important part in the formation of meaning. Arousal of the issue of cultural ownership comes when the viewer realizes these are skies over Native American desert lands. Even at his most subtle, Misrach maintains a connection to his political motivations.

Equally, when working in new landscapes outside of the western states, the photographer sustains a keen interest in the juxtaposition between humans and nature. In 1998, Misrach received a “Picturing the South” commission from the High Museum of Art, Atlanta. For this project, he photographed an area along the Mississippi River between Baton Rouge and New Orleans, popularly but distressingly known as Cancer Alley. While recognized as a seat of great antebellum cultural history, the natural resources of this area have also been ravaged by decades of pollution from the petro-chemical industry. Here again, in *Pictures from the South* (1998–2000), in images of vibrant green polluted swamps, Misrach’s seductive rich color photographs challenge the viewer to consider the often sickening results of human agency in the environment.

Works from Misrach’s recent series *On the Beach* (2003) are similarly unnerving. Inspired by Nevil Shute’s 1950s post-apocalyptic novel set in a world slowly dying from the effects of an atomic war, Misrach captures figures within a vast expanse of a beach or water. Often the view is unsettling and anonymous. Human subjects are dwarfed by their empty but exquisite surroundings. It is through such minimal and serene beauty that Richard Misrach’s social concerns are consistently and perhaps most cleverly revealed. And while he may not have been the first to bring politics into the discourse of landscape photography, he is certainly one of the most successful contemporary artists to use a strategy of juxtaposition between aesthetics and an informed ecocritical polemic.

SARA-JAYNE PARSONS

## Biography

Born in Los Angeles, California, 1949; University of California, Berkeley, B.A., Psychology, 1971; National Endowment for the Arts Visual Artist’s Fellowship, 1973; Western Book Award for *Telegraph 3 A.M.* (Cornucopia Press, 1974), 1975; Ferguson Grant, Friends of Photography, Carmel, California, 1976; National Endowment for the Arts Fellowship, 1977; John Simon Guggenheim Memorial Fellowship, 1979; International Center for Photography Infinity Award for *Desert Cantos*, 1988; Silver Medal Award at the International Book Design Exhibition for *Desert Cantos*, Leipzig, Germany, 1989; Eureka Fellowship, Fleishhacker Foundation, San Francisco, 1991; PEN Literary Award for *Bravo 20: The Bombing of the American West*, 1991; Media Alliance Meritorious Award for *Bravo 20: The Bombing of the American West*, 1991; Koret Israel Prize, 1992; National Endowment for the Arts Fellowship, 1992; Distinguished Career in Photography Award, Los Angeles Center for Photographic Studies, 1994; Golden Light Award, Best Retrospective Book for *Crimes and Splendors*, Maine Photographic Workshops, 1996; *Picturing the South*, a commission from the High Museum of Art, Atlanta, 1998; Photo-eye Books Best Contemporary Monograph for 2000, runner-up, for *The Sky Book*, 2000; Kulturpreis for Lifetime Achievement in Photography, German Society of Photography, 2002. Living in Berkeley, California.

## Individual Exhibitions

- 1977 *Richard Misrach: Night Work*; Oakland Museum; Oakland, California; ARCO Center for Visual Arts; Los Angeles, California
- 1979 *Richard Misrach: Night Desert Photographs*; Musée National d’Arte Moderne; Paris, France; Camera Obscura Gallery, Stockholm, Sweden; and Grapestake Gallery; San Francisco, California
- 1983 *Richard Misrach: Recent Desert Photographs*; Los Angeles County Museum of Art; Los Angeles, California;
- 1984 *Richard Misrach: Color Desert Landscapes*; Etherton Gallery, Tucson, Arizona; Blue Sky Gallery, Portland, Oregon; Elizabeth Leach Gallery; Portland, Oregon
- 1985 *Richard Misrach: Recent Work*; Fraenkel Gallery; San Francisco, California
- 1986 *Richard Misrach: Four Cantos*; Houston Center for Photography; Houston, Texas
- 1988 *Richard Misrach: Desert Cantos*; Art Institute of Chicago; Chicago, Illinois and National Gallery of Art; Wellington, New Zealand
- 1990 *Desert Canto VI: The Pit*; The Photographers’ Gallery, London and Parco Gallery, Tokyo, Japan
- 1991 *Bravo 20*; Ansel Adams Center, Friends of Photography; San Francisco; Blue Sky Gallery; Portland, Oregon; and California Museum of Photography; Riverside, California
- 1992 *Desert Canto XII: Clouds (non-equivalents)*; Jan Kesner Gallery; Los Angeles, California
- 1994 *Desert Canto XVIII: Skies*; Jan Kesner Gallery; Los Angeles, California
- 1995 *Pictures of Paintings*; Fraenkel Gallery; San Francisco, California

## MISRACH, RICHARD

- 1996 *Crimes and Splendors: The Desert Cantos of Richard Misrach*; Museum of Fine Arts; Houston, Texas and Center for Creative Photography, Tucson, Arizona
- 1997 *New Work (Heavenly Bodies)*; Fraenkel Gallery; San Francisco, California
- 1999 *Golden Gate Studies: The View from my Front Porch 1997–1999*; Robert Mann Gallery; New York, New York
- 2000 *Richard Misrach (Heavenly Bodies, Night Skies)*; Curt Marcus; New York; and Michael Hue Williams; London, England
- 2000 *Cancer Alley*; High Museum of Art; Atlanta, Georgia
- 2001 *Richard Misrach*; FIAC; Paris, France (Michael Hue-Williams Gallery)
- 2002 *Richard Misrach: Battleground Point*; Robert Mann Gallery; New York, New York
- 2003 *Richard Misrach: On the Beach*; Grant Selwyn Gallery; Los Angeles, California

### Group Exhibitions

- 1973 *Places*; San Francisco Art Institute; San Francisco, California
- 1977 *Night Landscape*; Oakland Museum; Oakland, California
- 1978 *Mirrors and Windows*; Museum of Modern Art; New York, New York
- 1979 *Beyond Color*; San Francisco Museum of Modern Art; San Francisco, California
- 1980 The Photographers' Gallery; London, England
- 1981 *Whitney Biennial*; Whitney Museum of American Art; New York, New York
- 1982 *Flash*; Rochester Institute of Technology; Rochester, New York
- 1985 *American Images: American Photography from 184–1980*; Barbican Art Gallery; London, England
- 1987 *American Independents: New Color*; Museum of Contemporary Photography; Columbia College, Chicago, Illinois
- 1989 *Decade by Decade*; Center for Creative Photography; Tucson, Arizona
- 1990 *Myth of the West*; Henry Art Gallery; Seattle, Washington
- 1991 *Whitney Biennial*; Whitney Museum of American Art; New York, New York
- 1992 *This Sporting Life, 187–1991*; High Museum of Art; Atlanta, Georgia
- 1993 *Between Heaven and Home*; National Museum of American Art, Smithsonian Institution; Washington, D.C.
- 1994 *Landscape as Metaphor*; Denver Art Museum; Denver, Colorado
- 1995 *Pulp Fact*; The Photographers' Gallery; London, England
- 1996 *Perpetual Mirage: The Desert West in Photographic Books and Prints*; Whitney Museum of American Art; New York, New York
- 1997 *Scene of the Crime*; UCLA at the Armand Hammer Museum of Art and Cultural Center; Los Angeles, California
- 1999 *More than Meets the Eye*; Photographic Society; Hamburg, Germany
- 2000 *100 al 2000: il Secolo della Fotoarte*; Photology, Milan, Italy

- 2001 *In Response to Place*; Corcoran Gallery of Art; Washington, D.C.
- 2003 *The Gray Area: Uncertain Images: Bay Area Photography 1970s to Now*; CCAC Wattis Institute for Contemporary Arts; San Francisco, California

### Selected Works

- Canto I: The Terrain*, 1979–1984
- Canto II: The Event I*, 1981–1985
- Canto III: The Flood*, 1983–1985
- Canto IV: The Fires*, 1983–1985
- Canto V: The War (Bravo 20)*, 1986
- Canto VI: The Pit*, 1987
- Canto XI: The Playboys*, 1990
- Canto XII: The Clouds*
- Canto XV: The Salt Flats*, 1999
- Canto XVI: The Paintings*, 1991–1995
- Canto XVIII: The Skies*, 1992–
- Canto XXI: Heavenly Bodies*, 1995–
- Canto XXII: Night Clouds*, 1994–
- Golden Gate Studies: The View from my Front Porch*, 1997–2000
- Pictures from the South*, 1998–2000
- On the Beach*, 2003

### Further Reading

- Berry, Jason. "Cancer Alley: the Poisoning of the American South." *Aperture* no. 162 (Winter 2001).
- Dyer, Geoff. "Photographs from "On the Beach: Richard Misrach." *Modern Painters* 17, no. 1, (Spring 2004).
- Foster, Hal. "Death in America." In *October, The Second Decade, 1986–1996*. Boston: MIT Press, 1998.
- Longmire, Stephen. "Back West: Reviewing American Landscape Photography." *Afterimage* 25 (September 1997).
- Misrach, Richard. *Telegraph 3 A.M.: The Street People of Telegraph Avenue, Berkeley*. California: Cornucopia Press, 1974.
- Misrach, Richard. *Bravo 20: The Bombing of the American West*. Baltimore: Johns Hopkins University Press, 1990.
- Misrach, Richard. *Violent Legacies: Three Cantos*. New York: Aperture, 1992.
- Misrach, Richard. *Desert Cantos del desierto*. Granada, Spain: Diputacion de Granada, 1999.
- Misrach, Richard. *The Sky Book*. Santa Fe, NM: Arena Editions, 2000.
- Misrach, Richard. *In Response to Place*. :Nature Conservancy, 2001.
- Misrach, Richard. *Desert Cantos*. Albuquerque, NM: University of New Mexico Press; Albuquerque, 1987.
- Misrach, Richard. *Pictures of Paintings*. New York: Blind Spot/Powerhouse Books, 2002.
- Misrach, Richard. *Richard Misrach: Golden Gate*. Santa Fe, NM: Arena Editions, 2001.
- Odom, Michael. "Richard Misrach: Museum of Fine Arts, Houston." *Artforum International*, 35 (February 1997).

Ritchie, Matthew. "Richard Misrach, Curt Marcus." *Flash Art* no. 183 (Summer 1995).  
Solnit, Rebecca. "Reclaiming History: Richard Misrach and the politics of landscape photography." *Aperture* no. 120 (Summer 1990).

Tucker, Anne Wilkes. *Crimes and Splendors: The Desert Cantos of Richard Misrach*. Houston: Museum of Fine Arts Houston, 1996.



Richard Misrach, *Outdoor Dining*, Bonneville Salt Flats, 1992, *Crimes and Splendor*, p. 159.  
Original in color.  
[Courtesy Fraenkel Gallery, San Francisco]

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# LISETTE MODEL

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## American

Lisette Model was born Elise Amelie Felicie Stern (the family name was later changed to Seybert) to a wealthy and cultured Jewish Viennese family. She enjoyed a privileged private education and early associations with Vienna's artistic and intellectual community. Model studied piano and later became a student of avant-garde composer Arnold Schönberg, a fellow iconoclast. Through their friendship, Model initially pursued a music career, beginning singing lessons in Paris in the early 1920s. From her initial days in Paris, Model associated with the artistic and intellectual community including the Surrealists and other free-spirited successful women in their circle. In 1926, her family left Vienna and moved to the south of France, following the death of Model's father.

During the early 1930s, Model abandoned music and singing altogether to study drawing and painting. She subsequently turned to photography, influenced in her career choice by her younger sister Olga, a photographer in her own right, from whom Model learned rudimentary darkroom procedures, camera application, and materials. Shortly, after being introduced to photography, she received a demonstration on the use of the Rolleiflex from Rogi André, André Kertész's first wife. The two women spent time together walking the streets of Paris while André pointed out photographic opportunities. Model's first photographs were of family and friends, including photographer Florence Henri and her future husband Evsa Model.

The photographer Ergy Landau, in whose studio Olga worked, played an equally important part in advancing Model's career. Through her association with Landau, Model met Charles Rado of the Rapho Agency, a photo distribution firm founded in 1933 by Landau in collaboration with Brassai and Rado. Charles Rado, who was in charge of photo distribution, acted as an agent to promote Model's work.

Model's French period (1926–1938) is largely shrouded in mystery. One of her first photography projects was done in the summer of 1934 while she was visiting her mother at their family home in Nice. On the Promenade des Anglais, Model found potential subjects for her scrutinizing gaze, an assortment of rich character types—wealthy French, American,

and Russian tourists. In February 1935, her photographic work of the materialist culture of the Côte d'Azur graced the cover of *Regards* magazine, an AIZ-like publication supported by the Communist Party. In addition to her *Promenade* series, Model's French work constitutes a poignant social documentary of marginal personages—street vendors and the homeless in Paris and Nice, old Nice, a few Parisian street scenes, and the zoo in Vincennes.

On September 6, 1937, she married painter Evsa Model; the couple immigrated to the United States the following fall. Once established in America, in 1940 Model began working as a laboratory technician for a Long Island weekly magazine, *PM*. The magazine's picture editor Ralph Steiner recognized the quality of Model's work and in January 1941, he published seven of her photographs, including some from the *Promenade* series in *PM's Weekly*, under the heading, "Why France Fell." Model worked for Steiner from 1940–1941.

Through her association with Steiner, Model met many of New York's creative forces—Sid Grossman, co-founder of the Photo League, and Alexey Brodovitch, art director of *Harper's Bazaar*; she enjoyed an intimate association with both of them. In 1941, Model began a 12-year freelance relationship with *Harper's*; her first assignment, to document people at leisure on Coney Island, became one of her iconic series. Model was an active contributor to *Harper's* during the 1940s and 1950s, preferring to work on a non-assignment basis creating her photographic narratives on speculation. In addition to her work at *Harper's*, Model took on freelance assignments between 1941–1953, working for popular magazine publications, *Look* and *Ladies Home Journal* among others. Model worked as an independent photographer in New York from 1953 until her death in 1983.

A regular member of the New York Photo League, whose leftist politics of the 1930s coincided with her own, Model participated in the group's exhibitions, newsletter, lectures, and symposia. Due to the conservative climate of America following World War II, Model was reticent to discuss her French period, in particular her association with the *Regards* publication. Even so, in 1947, the Photo League was investigated, and its members fell under the scrutiny of the McCarthy era and were black-

listed. Model was interrogated by the F.B.I. in 1954, as were many of her friends, employers, and neighbors. Additionally, she continued to be cautious about any current political affiliations that might be perceived as subversive and thus connecting her to far-leftist organizations. Perhaps as a result of this scrutiny during this period, Lisette and her husband experienced reduced employment opportunities; the couple was supported during the more difficult financial times through the generosity of friends Berenice Abbott, Ansel Adams, Edward Steichen, and Edward Weston.

Following closely the style she practiced in Europe, Model's American photographs—a sometimes ruthless indexing of human topology—received quick recognition with exposure in museums, galleries, and fashion magazines, and through the Photo League. Model's inspiration was drawn from American glamour, window displays, jazz clubs, and circus performers. Her subjects ranged from the sublime to the non-idealized even grotesque chosen from New York's leisure world of entertainment and shopping, including the Lower East Side and Coney Island, where she caught one of her most famous images—a rotund, exuberant bather standing in a sumo-wrestler pose (*Coney Island Bather*, New York, 1937–1941). Her lens focused on people in every station of life, and her photographs capture an eerie beauty with their intuitive and uncompromising honesty.

Model's portrait style features exaggerated "types" characterized by their high contrast, deep shadows, often drastic cropping, and unusual perspectives. In her *Running Legs* series of shoppers on New York's Fifth Avenue, Model objectifies and fragments the figure as she allows only legs and feet within the camera frame. In another series titled *Reflections*, Model photographed refractive images of New York store windows, a body of images that draws comparison to works by Eugène Atget. Other subjects capturing her attention included the blind realized in a 1944 series *Lighthouse*, *Blind Workshop* published by *Harper's*, and jazz musicians, although her intention to publish a book on jazz performers was never realized.

Much of Model's lasting contribution to the field of photography came in the form of her mentorship as an instructor. When her husband took a teaching assignment in Northern California in the late 1940s, Model likewise found an opportunity to teach photography at the San Francisco Institute of Fine Arts in 1947. During this time, Model met Ansel Adams, and the two photographed in Yosemite National Park together. In 1951, Model began teaching at the New York

School of Social Research, where she remained on staff for 30 years (1951–1982). Beginning in 1954, her teaching methods evolved into a more informal approach, but her notebooks outlining her principles point to her firm, if eccentric, opinions. Among her many students were Robert Frank and Diane Arbus. Model's influence on Arbus was especially strong in demonstrating how what might at first glance seem grotesque can be rendered beautifully and sympathetically. Model once described to her students the battle she waged against complacency and ambition for its own sake:

The thing that shocks me and which I really try to change is the lukewarmness, the indifference, the kind of taking pictures that really doesn't matter....This kind of looking for a good photograph or the *trying* to self-express oneself—you see self-expression but the motivation is not something irresistibly important. It is something [which is done] in order to make a career, to be proud of one's photographs, to become a great photographer, to become famous....The so-called great photographers or great artists...they don't think so much about themselves. It is what they have to say that is important.

(Thomas 1990)

MARGARET DENNY

*See also:* **Abbott, Berenice; Adams, Ansel; Florence Henri; Grossman, Sid; History of Photography: Post-war Era; Look; Photo League; Steichen Edward; Street Photography; Weston, Edward**

### Biography

Born in Vienna, Austria, November 10, 1901; naturalized American citizen. Educated privately in Vienna; studied music with Arnold Schönberg in Vienna; trained in voice and music in Paris, 1920s. Self-taught in photography from the early 1930s. Married painter Ersa Model in Paris September 6, 1937; the couple immigrated to America, fall of 1938; Lisette naturalized in 1944. Career in America: laboratory technician *PM* magazine, editor Ralph Steiner, 1940–1941; freelance photographer, New York 1941–1953, *Harper's Bazaar*, *Ladies Home Journal*, *Look*, among others; independent photographer 1953–1983. Recipient of awards: John Simon Guggenheim Memorial Fellowship, 1965; Honorary Member, American Society of Magazine Photographers, 1968; Honored Photographer, *Recontres Internationales de la Photographie*, Arles, France, 1978. D.F.A.; New School of Social Research, New York, 1981. Died in New York City, March 30, 1983.

### Individual Exhibitions

1941 Photo League; New York  
1943 Art Institute of Chicago; Chicago, Illinois

## MODEL, LISETTE

- 1946 California Palace of the Legion of Honor; San Francisco, California  
1949 Museum of Modern Art; New York and traveling  
1975 Focus Gallery; San Francisco, California  
1976 Sander Gallery; Washington, D. C.  
1977 Galerie Zabriskie; Paris (with Diane Arbus and Rosalind Solomon)  
1979 Vision Gallery; Boston  
Port Washington Public Library; New York (with August Sander)  
1980 Galerie Fiolet; Amsterdam, The Netherlands  
1981 Galerie Viviane Esders; Paris, France  
1984 *Homage à Lisette Model 1906–1983*; Galerie Viviane Esders; Paris, France  
1988 *Lisette Model/Vintage Photographs*; Germans Van Eck Gallery; New York

### Selected Group Exhibitions

- 1940 *60 Photographers: A Survey of Camera Aesthetics*; Museum of Modern Art; New York  
1943 *Action Photography*; Museum of Modern Art; New York  
1949 *4 Photographers: Model/Croner/Callahan/Brandt*; Museum of Modern Art; New York  
1954 *Great Photographs*; Limelight Gallery; New York  
1955 *The Family of Man*; Museum of Modern Art; New York and traveling  
1967 *Photography in the 20<sup>th</sup> Century*; National Gallery of Canada; Ottawa and traveling  
1975 *Women of Photography*; San Francisco Museum of Art and traveling  
1979 *Photographie als Kunst 1879–1979*; Tiroler Landesmuseum Ferdinandeum; Innsbruck, Austria and traveling  
1980 *Photography of the 50s*; International Centre of Photography; New York and traveling  
1985 *American Images 1945–1980*; Barbican Art Gallery; London and traveling

### Selected Works

- Promenade des Anglais*; Nice, 7 August 1934  
*Famous Gambler*; French Riviera, ca. 1934  
*Sleeping by the Seine*; Paris, between 1933 and 1938  
*Circus Man*; Nice, between 1933 and 1938  
*Man with Pamphlets*; Paris, between 1933 and 1938  
*Reflections* New York, between 1939 and 1945 [*Reflections* series]  
*Sammy's (Sailor and Girl, Sammy's Bar)*; New York, c. 1940  
*Albert-Alberta, Hubert's Forty-Second Street Flea Circus*; New York, c. 1945  
*Café Metropole*; New York, c. 1946  
*Coney Island Bather*; New York, between 1939 and July 1941  
*Wall Street*; New York, between 1939 and 10 of October 1941  
*Running Legs, Fifth Avenue*; New York, between 1940 and 1941 [*Running Legs* series]  
*Lower East Side*; New York, between 1939 and 1945 [series]  
*Woman with Veil*; San Francisco, 1949  
*Louis Armstrong*; between 1954 and 1956 [jazz series]

### Further Reading

- Abbott, Berenice. *Lisette Model*. Millerton, NY: Aperture, 1979.  
Misselbeck, Reinhold, and Ann Thomas, *Lisette Model: Photographien 1933–1983*. Heidelberg: Edition Braus; Köln: Museum Ludwig, 1992.  
Thomas, Ann. *Lisette Model*. Ottawa: National Gallery of Canada, 1990.  
Stourdézé, Sam, and Ann Thomas. *Lisette Model*. Paris: Baudouin Lebon: L. Scheer, 2002.

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# MODERN PHOTOGRAPHY

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*Modern Photography* began life as *Minicam* in September 1937, a magazine devoted towards the “miniature camera” of the day. The first issue hit the newsstands a few months after the launching of *Popular Photography* magazine, and the two magazines would stay rivals and competitors for over 50 years. The initial focus of *Minicam* was on the new 35-mm and twin-reflex cameras, as opposed to the medium- and large-format cameras that were the norm of the day (though the magazine featured articles on all

cameras, regardless of format). *Minicam* was published by Automobile Digest Publishing Company, Cincinnati, Ohio, and was printed in “digest” size (6½ × 9½ inches). Change was inevitable since the small format of the magazine made it a challenge to attract advertisers. Twelve years later, in August 1949, *Minicam* was purchased by the Photographic Publishing Company, New York. Not only did the publication now establish itself as an east coast publication, but beginning with the September 1949 issue,

the magazine became full-sized and its name was changed to *Modern Photography*, the name that would grace the front of the magazine until publication ceased in July 1989.

The competition between *Popular Photography* and *Modern Photography* was as much about circulation and ad space as it was about editorial coverage. Both magazines had rival technical staffs and equipment testing laboratories; if one magazine had an innovative piece of equipment to test cameras or lenses, the other was bound to try to get it. The rivalry extended into the publishing of annual issues as well. Both magazines tried to corner the market on annual specialty photographic magazines focused on specific equipment or picture-taking techniques; *Modern* publishing their Photo Buying Guide, Photo Information Almanac, How to Photograph Nudes, and Rock Photo (guide to photographing rock concerts), among others.

Thousands of readers turned to *Modern* each month for the latest advice about improving their picture-taking techniques or to view portfolios of talented photographers, (one highlight from the 1970s was a 32-page essay and portfolio on Leni Riefenstahl). Probably the most important aspect of the magazine for its loyal readers was its equipment testing (each month different equipment would be tested in “Modern Tests”) and technical features. It was vital for the editorial staff of *Modern* to be considered the authority in camera and lens testing, and to ensure that the magazine maintained a state-of-the-art laboratory, and strove to make the technical results as reader-accessible as possible. *Modern* also employed experts from the highly regarded Japan Camera Inspection Institute (JCII) as editorial correspondents to help make “Modern Tests” as technically accurate as possible. Other popular departments were “Hard Knocks,” in which editors would praise and/or pan reader photos; The Camera Collector; Keppler’s SLR

Notebook, a monthly column by the editorial director/publisher; and “Too Hot to Handle,” where the staff would answer readers’ probing questions.

Reader satisfaction was crucial to the success of *Modern Photography*. Equipment that passed “Modern Tests” would be given a *Modern Photography* “Seal of Approval” that guaranteed to readers that the equipment purchased by the consumer would perform as tested by the magazine, or it would be repaired or replaced until it did. *Modern* also had an extensive section of mail order advertisers in the back of the magazine, and to ensure customer satisfaction devoted a page in each magazine to explaining the vagaries of mail order practices.

The publishing imprint of *Modern* saw many changes over the years. In 1963, 14 years after Photographic Publishing brought it to New York, the magazine was sold to Billboard Publications, and four years later it was sold again to ABC Leisure Magazines, Inc., a division of ABC, which became ABC Consumer Magazines. In 1986, *Modern Photography* was purchased by Diamondis Communications, Inc., a subsidiary of Hachette Publications, Inc. After the publication of *Modern*’s July 1989 issue, it merged with its archrival of many years, *Popular Photography*. At the time of the merge, *Modern Photography* had a monthly circulation base of 500,000.

Though *Modern Photography* exists in name no more, in many ways the current *Popular Photography*, with the publisher, editor-in-chief, and managing editor all hailing from *Modern*, is a successful melding of the two giant American consumer photographic publications of the twentieth century.

BOB LAZAROFF

*See also: Popular Photography; Riefenstahl, Leni; Vernacular Photography*

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## MODERNA MUSEET

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The Fotografiska Museet, now incorporated into the Moderna Museet, began in 1964 when photography enthusiasts founded the *Fotografiska Museets Vänner* (Friends of the Photography Museum). Earlier, interest in Swedish photography first appeared when the

National Museum introduced *Modern svensk fotokonst* (Modern Swedish Photography) in 1944 and *Svensk fotografi av idag-svartvitt* (Swedish Photography today—black and white) in 1954. Meanwhile, Otte Skold, Director of the National Museum, suc-

cessfully persuaded the Swedish government to create a museum specifically dedicated to twentieth century art. At that time, an Association of Friends of Moderna Museet was formed. Its collection of 150 art works was transferred in 1958 from the National Museum to this new Museum of Modern Art (Moderna Museet), which was to be located in an empty naval drill hall on the island of Skeppsholmen in Stockholm. After Skold's death later that year, Pontus Hulten was appointed director and along with cutting-edge exhibitions of contemporary and kinetic art, he was responsible for an important photography exhibition in 1962, *Svenskarna sedda av 11 fotografer* (The Swedes as seen by 11 Photographers).

The decade of the 1960s brought great success to the new museum as concerts, poetry readings, and films drew large audiences. In 1964, a major exhibition introduced the Swedish public to American Pop Art followed in 1965 by the exhibition, "Helmut Gernsheim's Duplicate Collection Classic Camera." This internationally-recognized collection, along with Professor Helmer Bäckström's historical photographic collection acquired in 1964, became the foundation of the Fotografiska Museet, which was formally established in 1971 when the Fotografiska Museet's Friends Association gifted their collection of photographs to the National Museum. During the following years, numerous organizations, notably The Swedish Photographers Association, The Swedish Tourist Organization, The Photographic Society, Stockholm, The Swedish Tourist Traffic Association, the National Association of Swedish Photography, The Press Photographer's Club, *TIO Fotografer* (Studio Ten Photographers) as well as private individuals donated photographs, thus, establishing photography as a permanent fixture on Sweden's artistic scene.

Later in 1971, the entire collection of photographs and photographic literature was consolidated and transferred to the Modern Museum. As part of the reorganization of the National Museum's collections in 1973, the Fotografiska Museet became a department within the Modern Museum in 1976 and in December of that year, its activities moved into the Museum's west gallery. In 1978, curators Åke Sidwall and Leif Wigh contributed to the growing international debate on photography with *Tusen och en Bild* (Thousand and One Images), a wide-encompassing survey on the rise and development of photography. The Fotografiska Museet continued to organize exhibitions on a wide-encompassing diversity of subjects, including *Genom Svenska Ogon* (Through Swedish Eyes), 1978–1979; *Bäckströms Bilder!* (Backstroms Pictures), 1980; *Se dig om I glädje* (Look back in Joy), 1981; and *Bländande Bilder* (Dazzling Pic-

tures) 1981–1982. In 1983, a large retrospective of the photographs of Henri Cartier-Bresson took place. In 1984 *Fotografier från Bosporen och Konstantinopel* (Photographs from the Bosphoros and Constantinople) and in 1985, the first retrospective of Irving Penn expanded the Museum's exhibition activities on international photographic subjects.

Meanwhile, Moderna Museet was challenging the Swedish public with discussions of Postmodernism by highlighting such artists as painters Andy Warhol, Marcel Duchamp, Francis Picabia, the group of American and European sculptors known as the Minimalists, and photographer Cindy Sherman. Along with its collection of world-renowned photographers, including nineteenth-century master Julia Magaret Cameron and major twentieth-century figures August Sander, Diane Arbus, Bill Brandt, and Lotte Jacobi, there are significant Swedish photographers, such as Sune Jonsson (b. 1930) whose love and respect for Nordic nature is found in people and places in the sparsely populated regions of the countryside, and Christer Strömholm (b. 1918), founder of the Kursverksamheten's School of Photography, whose deeply moving works display the vulnerabilities of life. Other Swedish photographers are Lennart af Petersens, Karl Sandels, Walter Hirsch, Lennart Olson, Harald Lönnqvist, Annika von Hauswolff, Emma Schenson, and Monica Englund-Johansson.

In 1990–1991, with the need for more space and better conditions, an architectural competition was held for the construction of a new building for the Moderna Museet. Over 211 proposals were received with Rafael Moneo of Spain, winner of the 1996 Pritzker Architecture Prize, proclaimed the winner. In 1993, the old drill hall held its last exhibitions, a retrospective of the work of Gerhard Richter and the photographs of Chilean contemporary artist Alfredo Jaar, and closed after 35 years.

While Moneo's three-storey modernist building was rising, temporary premises in a former tram depot in the city center housed installations, including an exhibition of a gift of 100 Irving Penn photographs. The new Modern Museum opened in February 1998, the year in which Stockholm became the European Cultural Capital and with the new premises, the status of the photography collection with some 300,000 objects changed. In his introduction to the Moderna Museet's catalogue, then director David Elliott outlined what he recognized as the task of the modern museum and stating that "the art of the whole world must be considered," as he set a global outlook for the institution. The Fotografiska Museet lost both its name and its independent department status and is today housed in the Department of Exhibitions and Collections of the

Modern Museum. There is no permanent installation; however, temporary exhibitions take place on a regular basis. Recent interest in Nordic photography throughout Scandinavia has led to the founding of the Nordic Network for the History and Aesthetics of Photography in 2003 whose aim is to make Nordic history of photography more visible and to serve as a platform for discussions on international theoretic developments and literature.

### The Library

The Photography Library together with a Study Room for eight researchers provides a unique environment for the public to conduct photographic research. The Library began with several important book collections, namely that of Helmut Gernsheim and Professor Helmer Bäckström as

well as the collection of *Fotografiska Föreningen* (the Photographic Society, Stockholm). All give the collection its distinguishing strength in the historical development of Swedish photography and its relationship to the world photographic scene. Today the Moderna Museet houses the largest photographic library in northern Europe and contains literature on individual photographers, books on world photographic history, and exhibition catalogues as well as a pioneering collection of artists' films and videos. Its periodicals' section is unparalleled in Sweden, comprising press clippings from a selection of Swedish newspapers, some 200 magazines from around the world, and an extensive historical archive, including documents in 11,000 vertical files on Swedish and foreign photographers and photographic issues.

CYNTHIA ELYCE RUBIN



Sune Jonsson, *The Farmers Albert and Tea Johansson*, 1956, Collections of Moderna Museet, Stockholm.

[*Courtesy Moderna Museet, Stockholm*]

See also: **Museums: Europe**

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## MODERNISM

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The term “modernism” loosely describes a vast and dynamic field of cultural and aesthetic innovation that emerged in the first decades of the twentieth century. A response to the industrialization and mechanization that shaped Western culture in the eighteenth and nineteenth centuries, modernism first announced its innovations through painting and literature. James Joyce’s *Portrait of the Artist as a Young Man* (1916) slices the novel into distinct literary styles, experiments with the fluidity of language, and suspends narrative time to represent the vicissitudes of subjective experience and perception. Marcel Duchamp’s *Nude Descending a Staircase No. 2* (1912) (the Armory show’s *succès de scandale*) triumphantly culminates the fragmentation, analysis, and multiplication of perspectives variously explored by impressionist, post-impressionist, and Cubist painters.

Although photography was associated with modernity’s technological inventions and had become the defining feature of mass visual culture, it had a somewhat late and an unsettled place in modernism. And yet even though photography came late to the scene as a medium in which modernism was expressed, it had informed literature and painting’s innovations. Modern artists working in every medium were compelled by the camera’s capacity to represent what Walter Benjamin later described in “A Short History of Photography” (1931), as the “optical unconscious”—that which the physical eye cannot see. Duchamp’s *Nude Descending a Staircase No. 2*, which arrests and depicts motion’s minute fragments in painterly shards, could not have

appeared in a culture bereft of photography’s deepening and expanding of vision’s capacities.

While photographic vision informed Futurism, Surrealism, and Dada’s dismantling of aesthetic hierarchies, it was these fine arts movements that helped to break open photography’s experimental paths. It is particularly the Dadaist use of montage, which cuts photographs from their original contexts and then juxtaposes them with text and typography, that calls attention to the image as sign, and therefore undermines the assumption that the photograph renders a positivistic truth. The deconstruction of the photographic image is in tension with, but not wholly unrelated to, another impulse in modernist photography: exploring the photograph’s unique capacity to represent traces of the material real, what Rosalind Krauss describes as the photograph’s indexical relation to that which it depicts. Many modern photographs, particularly those that veer toward abstraction, are explorations of and meditations on the limits and possibilities of the photographic medium. Man Ray’s “rayographs” and László Moholy-Nagy’s “photograms,” cameraless images produced from placing and exposing objects on light-sensitive paper, as well as Alfred Langdon Coburn’s Vortographs, kaleidoscopic compositions of mirrored light and shadow, are just a few of modernist photographers’ attempts to discover the fundamental qualities of the photograph.

Reflecting on the unique capacities of the photograph and defamiliarizing perspectival form became two interrelated tropes for exploring photography’s visual language. Looking at her own image in a

vertical mirror that is held up against a bare wall by two mirrored balls, Florence Henri's austere and sexually suggestive *Self Portrait* (1928) stages photography's geometries of reiteration. In many of his photographs of young Parisian bohemians such as *Groupe joyeux au bal musette* (1932) Brassai depicted those in proximity to cafe mirrors, therefore presenting images of the photographed subjects as well as their reflections. Writing about Brassai's visual commentary on the photograph's capacity for "self reflection," Craig Owens argues in "*Photography en abyme*" (1978) that the mirror's doubling of the subjects "functions as a reduced, internal image of the photograph." Even more compelling for reading photography's interpretative play are the images of people only visible in the photograph through their mirrored reflection.

In 1936, when Walter Benjamin published "*The Work of Art in the Age of Mechanical Reproduction*," he theorized and contextualized many European and Russian photographers' enthusiasms about photography's revolutionary potential. In the 1920s and 1930s, photographers such as Alexandr Rodchenko and László Moholy-Nagy theorized and created a photographic practice called New Vision, and attempted to enliven viewers experiencing modern life through stagnant perceptual and aesthetic traditions. Using smaller format cameras and unencumbered by the need for tripods, Moholy-Nagy and Rodchenko explored the perspectives offered by the modern city—its high-rises and dramatic scales, its geometries of contrast, its industrial patterns and textures—and experimented with what Christopher Phillips describes as "the purposefully disorienting vantage point" (1989). Moholy-Nagy's *Berlin Radio Tower* (1928) is shot from far above ground such that the spaces, shadows, and objects below intersect into a dense and abstract pattern, implicitly celebrating the technological and industrial shaping of modern life. Rodchenko's *Sawmill, Piles of Wood* (1931) depicts, from far below, one moment in the process of carrying and stacking plywood. Dynamically askew, Rodchenko's photographs defamiliarized the habitual human-centered perspectives, "shooting from the belly button." Defending his work against critics who claimed his photographs indulged in distortion, in "*The Paths of Modern Photography*" (1928) Rodchenko declares: "Photography—the new, rapid, concrete reflector of the world—should surely undertake to show the world from all vantage points, and to develop people's capacity to see from all sides."

Modernism in photography can be rightly said to have emerged in Europe in the avant-garde circles of Berlin, Munich, Vienna, Paris, and Prague. In the United States, paradoxically, Alfred Stieglitz essen-

tially kept photography in the past to establish its "modern" value as a fine-arts medium. Distressed by the proliferation of photographs in mass culture and the rise of the Kodak amateur, Stieglitz worked to convince the world that photography's aesthetic stature could be raised to that of painting and drawing largely by mimicking the accepted aesthetic qualities of these mediums. Encouraged by an early correspondence with the late nineteenth-century naturalist photographer Peter Henry Emerson, and armed with a wealth of new technical knowledge, Stieglitz produced and promoted Pictorialist photographs—soft focus images of pastoral scenes thematically and compositionally derived from nineteenth century paintings. Between 1902 and 1907, Stieglitz became American photography's most influential figure and established America's first institutions for art photography. With the Munich and Vienna Secessions as its rebellious predecessors, Stieglitz founded the Photo-Secession in 1902 to mark modern American photography's break with its more conservative past, personified by the Camera Club of New York. His Gallery 291 displayed Pictorialist photographs, and came to be the first American venue to feature the drawings, paintings, and sculpture of European modernism. The journals *Camera Notes* (1897–1902), and then *Camera Work* (1902–1917) focused on the photograph's potential for artistry and established standards of eloquence in photographic reproduction. The work of Edward Steichen, Gertrude Käsebier, Clarence White, and Frank Eugene were regularly featured in these Stieglitz forums. These artists manipulated their photographs to Pictorialist perfection through attentive printing, cropping, and retouching. Their elegantly crafted platinum and gum bichromate prints dovetailed with the gauzy, soft, and reflective photographic effects and symbolist themes.

Around 1910, however, Stieglitz's photographic practice shifted from Pictorialist to so-called "straight" photography—images taken in the open air with a rapid exposure and presented with a minimum of cropping and other manipulation. Many of Stieglitz's straight photographs seem to formally and thematically embody the liminal space between the nineteenth and twentieth centuries. Photographs such as *From the Back Window* (1915) have the textured effects of weather and atmosphere—giving them hazy chiaroscuro nostalgia—but are also detached and compositionally abstract.

The abstract logic of Stieglitz's straight photography was developed in the late 1920s into the 1930s to pristine extremes by Edward Weston's sharp, incisive, close-up photographs of gleaming organic forms and Paul Strand's austere and attentive photo-

## MODERNISM

graphs of urban, mechanical, architectural geometries. Weston's style of modernism, however, relied on the large-format camera, but with the negatives precisely exposed so that the need for darkroom manipulation was limited and quickly became a sort of classicism of freezing beautiful, awe-inspiring images in lush blacks and whites, mimicked by a large contingency of west-coast based photographers including Ruth Bernhard and Ansel Adams.

But as much as Stieglitz secured photography's place in modernism, he limited its meaning and scope, particularly in terms of its political engagement. In *Reading American Photographs* (1989) Alan Trachtenberg argues that Stieglitz's definitions of modern photography occluded and narrowly defined Lewis Hine's "radically reformative achievement"—his portrayals of the workers, immigrants, and children forced to the impoverished edge of New York's industrial economy around the turn of the twentieth century. However, the two poles that Stieglitz's and Hine's work represents—portraying the aesthetics of repetition, perception, and abstraction and critiquing capitalism's effects—were unpredictably debated and synthesized in postmodern photographic practice.

KIMBERLY LAMM

*See also:* Bernhard, Ruth; Brassai; Dada; Deconstruction; Futurism; Henri, Florence; Hine, Lewis; History of Photography: Interwar Years; History of Photography: Twentieth-Century Developments; History of Photography: Twentieth-Century Pioneers; Käsebier, Gertrude; Krauss, Rosalind; Langdon Coburn, Alfred; Man Ray; Moholy-Nagy, László; Montage; Photogram; Photo-Secession; Pictorialism; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; Surrealism; Weston, Edward; White, Clarence

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Alexandr Rodchenko, *At the Telephone Na telefone*, From a series on the production of a newspaper, 1928, Gelatin-silver print, 15½ × 11½", Mr. and Mrs. John Spencer Fund.

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# TINA MODOTTI

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## Italian

Italian-born Tina Modotti worked predominantly in Mexico from 1923 until 1930, and produced a body of work that initiated a Modernist photographic aesthetic in that country. She was one among a number of artists and intellectual expatriates who traveled to Mexico between the wars, and who contributed to the flowering of the Mexican Renaissance. Modotti's signature style integrated precise formal clarity with incisive social content, and her work may be seen in the context of other modernists of the period who worked in what is known as the New Vision style. In contrast to European photographers situated in post-war metropolises, however, Modotti tailored her vision to the conditions she found in Mexico: a country—in flux following 10 years of unrest—attempting to transform its agrarian economy to reflect the modernization that had been accomplished abroad. The subject of her photographs often depicted the back-breaking labor necessary to achieve the mechanized changes sought by the post-Revolutionary government. Her legendary life and love affairs, early death, and a photographic career that was initially in the shadow of the great master Edward Weston made Modotti for many years an underrecognized figure in twentieth-century photography.

Modotti arrived in Mexico City from California in August, 1923 with Weston; together, they established an important photography studio that flourished until Modotti left in 1930 (Weston returned to the United States in 1926). Modotti had immigrated to America from her birthplace of Udine, Italy in 1913, joining her father and a sister who had settled in San Francisco. There she worked in the textile industry and began acting in the amateur theatre of the vibrant Italian Colony. In 1918, she moved to Los Angeles with Roubaix de l'Abrie Richey (known as Robo), and they lived together as a married couple. He was a poet, writer, and artist who had refashioned himself from a Oregon farm boy into a sophisticated California bohemian. A great beauty, Modotti quickly found work in Hollywood's burgeoning film industry, starring in the 1920 production *A Tiger's Coat*, and finding roles in two other movies.

In addition to acting, Modotti earned a living modeling for a number of artists, including photographers Jane Reece, Arnold Schröder, Wallace Frederick Seely, Johan Hagemeyer, and, most importantly, Weston. Some of Weston's most sensual nudes are of Modotti, and they began a liaison sometime around 1921.

In 1922, after the death of Robo and of her father, Modotti decided to become a photographer. Although she acknowledged that Weston had been crucial to that decision, a number of factors may have contributed. Her uncle, Pietro Modotti, operated a successful photography studio in Udine, turning out portraiture, still lifes, and landscape photographs, and running an influential school of photography in the north of Italy. In addition, when her father first arrived in San Francisco, he opened a short-lived photography studio. Most significantly, however, Modotti's experience as an actor and model came into play: working on the "other" side of the camera gave her insight to the mechanics of picture making and the aesthetic issues such as composition. In short, becoming a photographer allowed her to "seize control of the gaze."

In Mexico, Modotti managed their studio, and in exchange, Weston instructed her about the techniques of photography. Both artists used a large-format camera, which required careful composition on the ground glass. Her first camera was a 4 × 5-inch Corona, a stationary view camera that required a tripod, but she later bought a hand-held 3¼ × 4¼-inch Graflex. She used the Corona for formal portraiture and to document the murals created by the artists of the Mexican Renaissance (Diego Rivera, Clemente Orozco, David Alfaro Siqueiros), supporting herself by both activities. She used the Graflex for more spontaneous images that she made on the streets of Mexico. Like Weston, Modotti subscribed to precise composition on the ground glass, and both used the contact method of printing by placing their negative directly on sensitized paper and exposing it in the sun.

Modotti's oeuvre can be divided into two periods: 1923–1924 and 1925–1930. Her earliest subjects were still-lives, a genre she used to study formal issues such as light, pattern, composition, and tone. But unlike her teacher, Modotti usually

sought to imbue her subject with symbolic content. *Roses* (1924), for example, is a tightly constructed near abstraction of four white roses that also functions as a *momento mori*, suggesting the transitory nature of life. Modotti's architectural studies from this period are marked for their complicated spatial configurations and delicate tonal gradations. In 1925, Modotti began to photograph outdoors, and her *Telephone Wires* (1925) marks a change in her work, in which now distinctive modernist elements are evident. In keeping with New Vision aesthetic, she often approached her subjects from novel, extreme vantage points and photographed machine-age subject matter, the result being an abstracting of space and form. And like many political artists of the day, Modotti consciously brought a social element to her work.

In 1927, Modotti officially joined the Communist Party, already populated by many of her Mexican friends and colleagues, among them, Frida Kahlo, Rivera, Orozco, and Siqueiros, who contributed their artistic skills in the service of the cause, believing that art could be the catalyst for social and political change. Modotti's strongest images from this period include *campesinos* (peasant farmers) and *obreros* (workers) engaged in protest or in manual labor, as in *Workers Parade* (1926) and *Tank No. 1* (1927). For her, images of workers expressed both the humanity of the people and the heart of the Communist movement. She also returned to still life in 1927, and she made a series of "revolutionary icons," careful arrangements of a guitar, a bandolier, a dried ear of corn, and a sickle, for example, *Bandolier, Guitar, Sickle* (1927).

The receptivity to public art fostered in post-Revolutionary Mexico in the early 1920s began to diminish toward the end of the decade as government policies turned more conservative. Modotti's subject matter was seen as provocative, if not inflammatory. *Workers Reading El Machete* (1927), for example, was a potent reminder that the Revolution's promise of universal literacy for the lower and working classes, many of whom were of Indian descent, was as yet unfulfilled. In this tightly composed image of two young *obreros* reading the Communist organ, Modotti adroitly illustrates the strategy of activist participation in changing the conditions of the underprivileged.

But while Modotti herself was conscious of photographing with a "class eye," she was equally concerned about making photographs that met the criteria she learned from Weston. She made two series in 1929 that demonstrate this point: *Woman from Tehuantepec*, (1929) and *Hands of the Puppeteer*, (1929). Her heroic heads of the women of

Tehuantepec, who control the political life of the region, are emblematic without being ethnographic. And when she made images of a puppeteer's hands, the tight cropping and straight-on frontality contribute to the powerful metaphor: those in power control and manipulate those without.

In December 1929, Modotti's work was exhibited in a solo exhibition that was well received. Her love affair with Julio Antonio Mella, founder of Cuban Communist Party who was gunned down in her company, and her involvement with radical politics (she was accused of plotting the assassination of President Pascual Ortiz Rubio) caused her to be deported from Mexico as an undesirable alien in 1930. Her photography career ended, and over the next 12 years she traveled to Moscow, Paris, and Spain in the service of the International Red Aid. Modotti returned to Mexico in 1939 and died at the age of 45 three years later.

SARAH M. LOWE

*See also:* **History of Photography: Interwar Years; Modernism; Photography in Mexico; Weston, Edward; Worker Photography**

### Biography

Born Assunta Adelaide Luigia Modotti Mondini in Udine, Italy 16 August 1896. Minimal formal education as a child; emigrated to San Francisco, California to join her father in 1913. Moved to Los Angeles with common-law husband, artist Roubaix (Robo) de l'Abrie Richey, in 1918; he died in 1922. Moved to Mexico City with Edward Weston, who taught her photography, 1923. Exhibited with Weston in Mexico until his departure, 1926. Produced hundreds of copy prints of the Mexican Mural movement; published photographs in dozens of international journals, magazines, and periodicals. Joined the Mexican Communist Party, 1927. Romantically involved with Julio Antonio Mella, founder of Cuban Communist Party, 1928. Accused of his murder and acquitted, 1929; expelled from Mexico as an undesirable alien, 1930. Moved to Germany, 1930 and then Moscow, 1931. Gave up photography and worked for the International Red Aid in Russia 1931–1934, in France, and in Spain during the Spanish Civil War, 1935–1939. Returned to Mexico with Italian Communist Vittorio Vidali, 1939. Died Mexico City, 6 January 1942.

### Selected Individual and Two-Person Exhibition

- 1924 Aztec Land Shop; Mexico City, (with Edward Weston)
- 1925 Museo del Estado; Guadalajara, Mexico, (with Edward Weston)
- 1926 Sal de Arte; Mexico City, (with Edward Weston)
- 1929 Universidad Nacional Automoma de México, Biblioteca Nacional; Mexico City
- 1942 *Exposition de fotografia: Tina Modotti, (Memorial exhibition)*; Galeria de Arte Mexicana; Mexico City

1977 *Tina Modotti*; Museum of Modern Art; New York  
 1982 *Frida Kahlo and Tina Modotti*; Whitechapel Art Gallery; London, England (traveled to Grey Art Gallery; New York, New York)

1995 *Tina Modotti: Photographs*; Philadelphia Museum of Art; Philadelphia, Pennsylvania (traveled to Houston Museum of Fine Art; Houston, Texas and San Francisco Museum of Modern Art; San Francisco, California)

2004 *Tina Modotti & Edward Weston: The Mexico Years*; Barbican Art Galleries, Barbican Centre; London, England

1975 *Women of Photography*; San Francisco Museum of Modern Art; San Francisco, California

1978 *Photographs of Mexico: Modotti/Strand/Weston*; Corcoran Gallery of Art; Washington, D.C. (traveled to El Museo del Barrio; New York, NY)

1981 *Cubism and American Photography, 1910–1930*; Sterling & Francine Clark Art Institute; Williamstown, Massachusetts

2000 *Mexican Modern Art: 1900–1950*; National Gallery of Canada; Ottawa, Canada

### Selected Group Exhibitions

1929 Group Show, Berkeley Art Museum; Berkeley, California

1930 *Photography 1930*; Harvard Society for Contemporary Art; Cambridge, Massachusetts

1930 *International Photographers*; Brooklyn Museum; Brooklyn, New York

### Selected Works

*Roses*, 1924

*Telephone Wires*, 1925

*Worker's Parade*, 1926

*Bandolier, Guitar, Sickle*, 1927

*Tank No. 1*, 1927

*Campeños reading "El Machete,"* 1927



Tina Modotti, *Hands Washing*, ca. 1927, Gelatin-silver print,  $7\frac{3}{8} \times 8\frac{15}{16}$ " , anonymous gift.  
 [Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

## MODOTTI, TINA

*Hands Washing*, ca. 1927  
*Woman with a Flag*, 1928  
*Mella's Typewriter* or *La Técnica*, 1928  
*Hands of the Puppeteer*, 1929  
*Woman from Tehuantepec*, 1929

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# LÁSZLÓ MOHOLY-NAGY

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## Hungarian-American

László Moholy-Nagy's reputation as one of the most influential figures in twentieth-century photography has withstood the vagaries of fashion and the advance of thought about the medium of the post-war era, a dialogue that his ideas were instrumental in nourishing. A painter, sculptor, designer, film maker, theorist, and teacher, as well as a pioneering experimental photographer, Moholy-Nagy seemed the embodiment of a twentieth-century Renaissance man, equally at home in the classroom, studio, experimental laboratory, and the realm of ideas.

László Moholy-Nagy was born in 1895 into a farming family in the village of Bácsborsod in an agricultural area of southern Hungary, where he grew up and attended elementary school. For his secondary education, he attended the gymnasium in Szeged, where he studied law. In Szeged, he first came into contact with the intellectual elite that was to shape modern Europe. Poet Gyula Juhász was a mentor, as Moholy-Nagy also nurtured ambitions to be a writer. Drafted into service in 1914 during World War I, he served on the Russian front in the artillery. Wounded and hospitalized twice during the war, Moholy spent his recovery drawing, a childhood interest. Upon his discharge after suffering a hand wound, he returned to the study of law after the war in Budapest, but around the time of the bloodless bourgeois revolution in 1918 and the

subsequent rise of Communism with the proletarian takeover, Moholy-Nagy abandoned further study to return to Szeged and take up the life of an artist. Although active in the intelligentsia, Moholy was not essentially political; he moved first to Vienna, then to Berlin in 1920, where he met the Czech-born Lucia Schultz, his future wife and collaborator. Moholy-Nagy became a member of the organization of vanguard Marxist Hungarian artists then actively shaping the new regime; they issued a manifesto in 1922 titled "Constructivism and the Proletariat," published in their periodical *MA (Today)*. Early artistic efforts included coediting and designing the *Buch neuer Künstler (Book of New Artists)* with Lajos Kassák, a leader of the Hungarian artistic and political avant-garde.

A turning point in his life, however, came in 1923 when the architect Walter Gropius, who had been impressed by an exhibition he had seen, invited Moholy-Nagy to teach at the Bauhaus, founded in Weimer four years earlier. Asked to teach the foundation course, replacing the painter Johann Itten, Moholy remained at the school for five years, first in Weimar and then when the school moved to Dessau. The Bauhaus was a radical new idea in pedagogy. Unlike traditional arts training, which was based on mastering accepted forms, often through copying masterworks, the Bauhaus had a hands-on approach combined with the philosophy that art was integral to the fabric of daily life; it aimed to train the

whole human being and to combine art and technology in the service of society. Photography, however, did not yet play a role of any significance at the Bauhaus. Although Lucia was a trained photographer, Moholy-Nagy was self-taught, yet it was his concern with the medium that brought it to the fore in the Bauhaus curriculum, with such figures as Erich Consemüller, the brothers Andreas Feininger and T. Lux Feininger, and Walter Peterhans making significant contributions.

Moholy-Nagy's vision of art was idealistic, yet practical. Concerning the function of the artist, he wrote:

Art is the senses' grindstone, sharpening the eyes, the mind and the feelings. Art has an educational and formative ideological function, since not only the conscious but also the subconscious mind absorbs the social atmosphere which can be translated into art... What art contains is not basically different from the content of our other utterances, but art attains its effect mainly by subconscious organization of its own means. If that were not so, all problems could be solved successfully through intellectual or verbal discourse alone.

(*Moholy-Nagy*, Passuth, 363–364)

Photography was, in Moholy-Nagy's mind, the ideal creative medium for the times, able to construct a "New Vision" (*Neue Sehen*), which in 1927 became the title of his highly influential book. In the new world, transformed so fundamentally by the modern technology emerging in Europe, he sought new possibilities for perceiving and interpreting modern life, and found them in what he termed the "pure design of light." Together with Lucia Moholy, he developed the camera-less technique of the photogram, which had been independently developed by others, including Man Ray. He delighted in all manner of technical imagery, including X-rays, photomicrographs, and motion photography. Exploring Constructivist ideas, he shot from radical angles, including the bird's-eye and worm's-eye views advocated by Alexandr Rodchenko and El Lissitzky, whom he had met in 1921 during a sojourn in Dusseldorf. A notable example is *Bauhaus Balconies* of 1926 (also known as *Dessau*, 1926). Part of his duties at Bauhaus was to plan, edit, and design publications, and he produced 14 *Bauhausbücher* including his influential text, *Malerei, Fotografie, Film* (*Painting, Photography, Film*; 1925) as Number 8 in the series. Through his teaching and writing, Moholy extended his conviction that photography was an essential part of the modern sensibility.

Political pressures at the Bauhaus effected Moholy-Nagy's (as well as Walter Gropius's) departure

and return to Berlin in 1928. His marriage to Lucia ended in 1929, and he remarried in 1931 to Sybil Pietzsch. In Berlin, Moholy worked as a designer, including stage set designs for *Tales of Hoffman* and *Madame Butterfly*, and he painted and experimented relentlessly with the new materials of modernity, such as plastics. He was particularly fascinated by the play of light on and through these materials, and soon had fashioned what he called "Light-Space Modulators" to demonstrate the interaction of light as a dynamic element in sculpture. With his abstract light-pictures or photograms, manipulated images, including multiple exposures, and montage and collage techniques, Moholy-Nagy was a pioneer of experimental photography. His graphic design was similarly experimental and advanced, combining photography, text, and formal "fine arts" elements, and he was one of the first to recognize the value of photography as an instrument for commercial art and advertising. The "Typofoto," a combination of image and text, played a central role in his own publications, and then was taken up and continued by Herbert Bayer. He also made films.

Along with dozens of other modern artists, Moholy-Nagy was forced to flee before the increasing tyranny of the Nazi regime as it took hold of Germany in the mid-1930s. He first made his way to Amsterdam and then to London in 1935, where he continued to actively photograph, completing commercial assignments including photographic illustrations for the book *The Street Markets of London* and a book on Eton College. He also continued to experiment, particularly with sandwiching multiple negatives, which he called "superimpositions," and with forays into the use of color.

For his fellow Hungarian refugee and director Alexander Korda, he created special effects for Korda's adaptation of H.G. Wells's *The Shape of Things to Come* in 1936, although they were not used in the final film. He also worked on a documentary film about the London Zoo with writer and social theorist Julian Huxley. In 1937, there was another turning point—he was invited to America to set up a new school of industrial arts training.

In Chicago, a center of industry and mercantilism, an effort to find a director for a proposed school for industrial art had resulted in an offer to the architect Walter Gropius. Gropius, however, had only recently accepted the offer of a professorship at Harvard, and he recommended his close friend for the position. In May of 1937, Moholy-Nagy traveled to Chicago and agreed to head the New Bauhaus—American School of Design, as it was initially known, to be housed in the mercantile baron Marshall Field's former mansion. The prospectus he

prepared to demonstrate his curriculum was in the form of a chart fashioned of concentric circles. It outlined a five-year program of study, with general first-year courses on the outermost layer. "Light, Photography, Film, and Publicity" are grouped together in one block in the third year of study, after students have completed its prerequisite, "Science." In short order, Moholy appointed a faculty, drawing on his former Bauhaus associates, including Hin Bredendieck, who had been one of his students, and Gyorgy Kepes, who was to teach the Light Workshop, as the photography department was initially known. Early students in the Light Workshop, including Nathan Lerner and Arthur Siegel, eventually became photography instructors at the New Bauhaus as well.

Moholy's teaching method, so admired by his students and associates, largely bewildered the industrialists funding the school. They complained of seeing strange and inexplicable models and objects (surely Light-Space Modulators) lying about the school's classrooms and were distressed by the collegial nature of the instruction, which promoted collaboration and interaction between instructor and student and the students themselves. After only a year, the school's governing board, the Association of Arts and Industries, attempted to fire Moholy on the grounds he lacked "teaching experience," among other flaws. When faced with overwhelming support for Moholy from his students and faculty, the AAI board, claiming financial difficulties as a continuing effect of the Great Depression, closed the school, in spite of Moholy's five-year contract. It was this contract which in fact brought into being the School of Design. Moholy successfully sued the AAI and immediately set up a new school in an abandoned bakery on Chicago's near north side. Classes at the School of Design commenced in February of 1939. Moholy had taken a position as a designer for the Parker Pen Company as well as for Spiegel's mail order department store, and he plowed some of his earnings back into the school. He had also found an enlightened patron, Walter C. Paepcke, the executive who ran the progressive Container Corporation. Under Paepcke's patronage, Moholy was finally able to realize the school he had envisioned. He appointed a Board of Advisors that included New York curator Alfred Barr of the Museum of Modern Art, educator John Dewey of the University of Chicago, and his friends Walter Gropius, and Julian Huxley, among others. In 1944, the name of the school was changed to the Institute of Design.

In his own work, during the Chicago years, Moholy-Nagy worked extensively with a Leica

camera, including experimenting with color slide photography. At the Institute of Design, he worked with students to help with the war effort, including designing camouflage.

Diagnosed with leukemia in 1945, Moholy returned to his first love, painting, creating among other works, a series of abstract canvases titled *Leuk* after the disease that would kill him in the fall of 1946. His widow, Sybil Moholy-Nagy, pulled together his many various writings into a posthumously published book, *Vision in Motion*. Moholy-Nagy's legacy lived on, however, at the Institute of Design, which thrived, attracting such teachers as Harry Callahan (whom Moholy hired just a few months before his death) and Aaron Siskind, and graduating such talents as Kenneth Josephson, Art Sinsabaugh, and Barbara Crane. The International Museum of Photography and Film, George Eastman House, Rochester, New York has an in-depth collection of Moholy's photographic works, from the private collection of his widow. Moholy-Nagy's daughter, Hattula, has continued to promote Moholy-Nagy's work. Materials are archived primarily in the Archives of the Illinois Institute of Technology (which subsumed ID in 1949), which hold original manuscripts documenting the early years of the Institute of Design and at the Bauhaus-Archiv in Berlin.

LYNNE WARREN

*See also:* **Bauhaus; Feininger, Andreas; History of Photography: Interwar Years; History of Photography: Twentieth-Century Pioneers; Institute of Design; Peterhans, Walter; Photography in Germany and Austria**

### Biography

Born, Borsód (present-day Bácsborsód), Mohol Puszta, Hungary, 20 July 1895. Drafted into Austro-Hungarian Army and sent to Russian front, 1914. Wounded and recuperated in Odessa, Russia, military hospital, 1914, Galicia, Italy, 1917; discharged and returned to study of law, at the Royal University in Budapest. Co-founder *MA* group of avant-garde artists, 1917. Left university and Hungary, 1918. Briefly stayed in Vienna, then Dusseldorf, then resided in Berlin, 1920. Married to Lucia Schulz, 1921. Invited by Walter Gropius to head up Metal Workshop and Foundation Course at Weimar Bauhaus, 1923; published *Malerei, Fotografie, Film*, 1925. Moved to Dessau when Bauhaus relocated, 1925. Left Bauhaus in 1928. Experimented with camera-less photography, Constructivist principles. Moved to Berlin, worked as stage and set designer, and operated commercial design studio, 1928–1934. Built first "Light-Space Modulator," 1930. Married Sybil Pietzsch, 1931. Fled Nazi Germany, 1934 to Amsterdam, then London, 1935. Documentary photography and films, commercial work, 1935–1937. Invited

to head new school of industrial design in Chicago, 1937, established “New Bauhaus–American School of Design.” Reorganized and renamed School of Design, February of 1939 (later Institute of Design). Succumbed to leukemia, in Chicago, 24 November 1946.

### Selected Works

*Jealousy*, 1925  
*Leda und der Schwan*, 1925  
*Self-Portrait, Berlin* (also known as *Mondegesicht*; photograph), 1926  
*Two nudes*, ca. 1925  
*Sailing*, 1926  
*Massenpsychose*, 1927  
*Pont Transbordeur in the Rain, Marseille*, ca. 1929  
*Fotogramm III*, ca. 1929  
*Light Space Modulator* (gelatin silver print), 1930  
*Superimposition*, ca. 1935  
*Study with Pins and Ribbons*, 1937–1938  
*Laboratory*, 1938  
*Plexiglas mobile sculpture in repose and in motion* (gelatin silver print), 1943  
*Sculpture, Plexiglas* (gelatin silver print), 1945

### Individual Exhibitions

1922 Galerie der Sturm; Berlin, Germany  
 1931 Delphic Studios; New York, New York  
 1934 Stedelijk Museum; Amsterdam, Netherlands  
 1935 Royal Photographic Society; London, England  
 1947 Museum of Non-Objective Paintings (now Solomon R. Guggenheim Museum); New York, New York  
 1953 Kunsthau Zurich; Zurich, Switzerland  
 1969 *Moholy-Nagy Retrospective*; Museum of Contemporary Art; Chicago, Illinois and traveling to Santa Barbara Museum of Art, Santa Barbara, California; University Art Museum, Berkeley, California; Seattle Art Museum, Seattle, Washington, and Solomon R. Guggenheim Museum, New York, New York  
 1975 *Photographs of Moholy-Nagy from the William Larson Collection*; Claremont College, Claremont, California and traveling  
 1978 *Photographs and Paintings by Moholy-Nagy*; Rochester Memorial Art Gallery; Rochester, New York  
 1982 *Moholy-Nagy*; Center for Creative Photography, University of Arizona; Tucson, Arizona  
 1983 *Moholy-Nagy: Fotoplastiks: The Bauhaus Years*; Bronx Museum of the Arts, Bronx, New York  
 1985 *Moholy-Nagy, Photography, and film in Weimar Germany* (also known as “*László Moholy Nagy: the Evolution of a Photographic Vision*”); Wellesley College Art Museum, Jewett Arts Center; Wellesley, Massachusetts and traveling to the Museum of Fine Arts, Houston, Texas and Art Institute of Chicago, Chicago, Illinois  
 1990 *Moholy-Nagy: A New Vision for Chicago*; Illinois State Museum; Springfield, Illinois  
 1991 *Moholy-Nagy, Werke von 1917–1946*; Museum Fridericianum; Kassel, Germany  
 1996 *László Moholy Nagy: From Budapest to Berlin, 1914–23*; Illinois Art Gallery; Chicago, Illinois  
 2002 *László Moholy-Nagy: The Late Photographs*; Andrea Rosen Gallery; New York, New York and traveling to Galerie de France, Paris, France, and University of

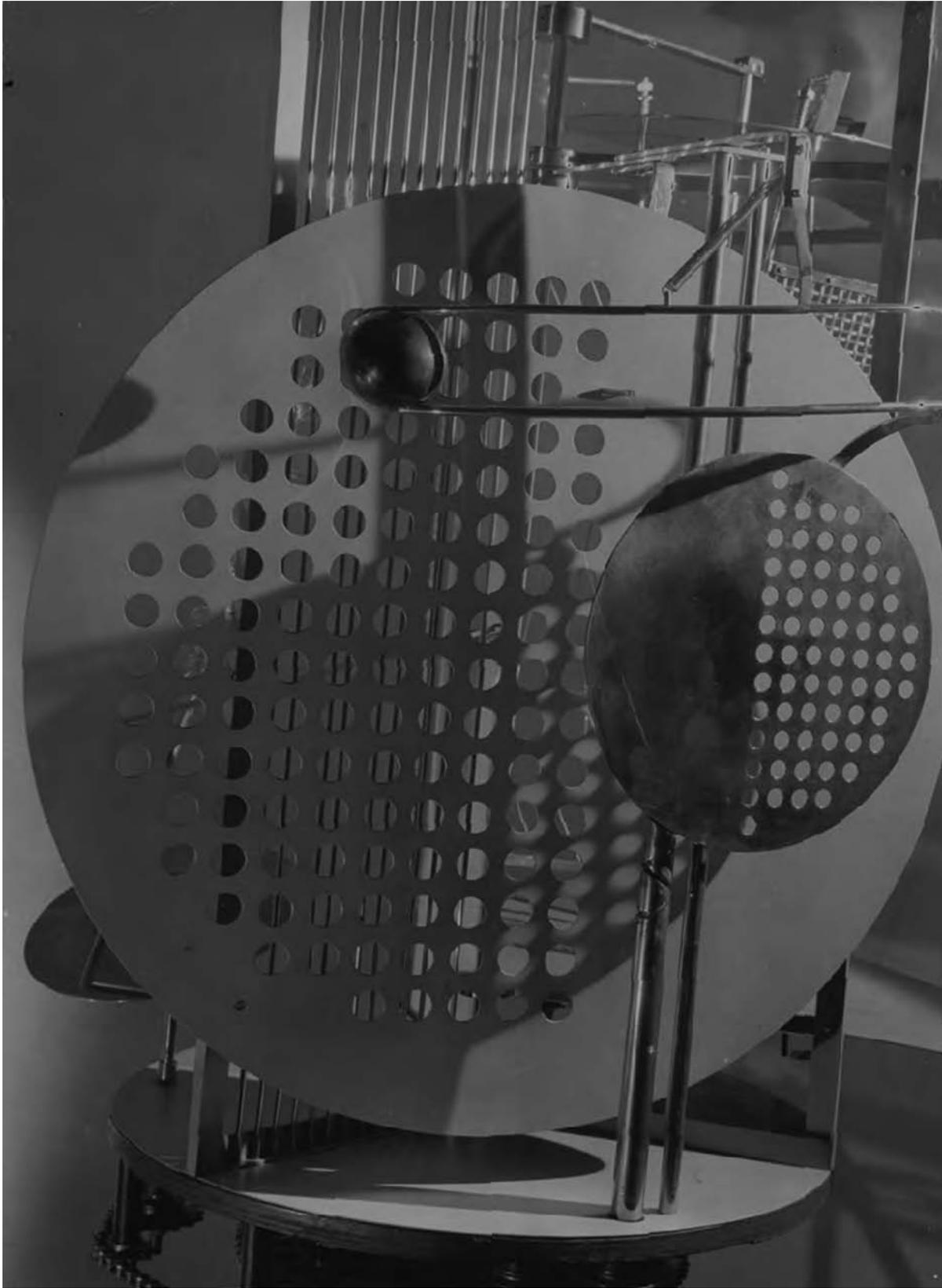
Michigan Museum of Art Museum, Ann Arbor, Michigan

### Group Exhibitions

1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes, Ausstellungshallen und Königsbaulichtspiele*; Stuttgart, Germany  
 1932 *Modern European Photography*; Julien Levy Gallery; New York, New York  
 1938 *Bauhaus 1919–1938*; Museum of Modern Art; New York, New York  
 1971 *Photo Eye of the 20's*; George Eastman House; Rochester, New York  
 1979 *Photographie als Kunst 1879–1979/Kunst als Photographie 1949–1979*; Tiroler Landesmuseum; Innsbruck, Austria, and traveling  
 1980 *Avant-Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art; San Francisco, California  
 1982 *Color As Form: A History of Color Photography*; George Eastman House; Rochester, New York and traveling  
*Repeated Exposure: Photographic Imagery in the Print Media*; Nelson-Atkins Museum of Art; Kansas City, Missouri  
 1986 *Self-Portrait: The Photographer's Persona 1840–1985*; Museum of Modern Art; New York, New York  
 1989 *The Art of Persuasion: A History of Advertising Photography*; International Museum of Photography, George Eastman House; Rochester, New York and traveling  
*The Art of Photography: 1839–1989*; Museum of Fine Arts; Houston, Texas and traveling  
*On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington D.C. and Art Institute of Chicago, Chicago, Illinois and traveling to Los Angeles County Museum of Art, Los Angeles, California  
*Stationen Der Moderne*; Berlinische Galerie im Gropiusbau; Berlin, Germany  
 1990 *L'Invention d'un Art*; Centre Georges Pompidou; Paris, France  
*The Past and Present of Photography-When Photographs Enter the Museum*; National Museum of Modern Art; Tokyo, Japan and traveling  
 1993 *The New Bauhaus School of Design in Chicago. Photographs 1937–1944*; Illinois Art Gallery; Chicago, Illinois and traveling to Ansel Adams Center for Photography; San Francisco, California, and Banning + Associates; New York, New York  
 1994 *Experimental Vision: Evolution of the Photogram Since 1919*; Denver Art Museum; Denver, Colorado  
 1996 *Moscow-Berlin, Berlin-Moscow 1900–1950*; Berlinische Galerie, Museum für Moderne Kunst; Berlin, Germany  
 2002 *Taken by Design: Photographs from the Institute of Design, 1937–1971*; Art Institute of Chicago; Chicago, Illinois and traveling

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László Moholy-Nagy, *Lightplay: Black/White/Gray* (Ein Lichtspiel: Schwarz/Weiss/Grau), c. 1926, Gelatin silver print, 14 $\frac{3}{4}$  × 10 $\frac{3}{4}$  (37.4 × 27.4 cm) Gift of the photographer.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

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## MONTAGE

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Montage refers to a variety of related artistic techniques developed during the early part of the twentieth century in photography, film, literature, and the plastic arts, whereby parts of separate works are appropriated and juxtaposed to make a new artwork. Usually, the heterogeneity of the components is foregrounded by leaving visible the seams where the pieces were put together; often too, a break in visual, temporal, or narrative continuity foregrounds the technique. The terms collage, assemblage, and photomontage have at times been used interchangeably with montage, but they may be used with slightly different valences as well. Collage is often favored as a term to describe still, non-photographic images that have been "cut and pasted" together; assemblage often refers to three-dimensional, sculptural works that are created from other pre-existing objects. Since the term "montage" was made famous by Sergei Eisenstein in conjunction with his film, *Battleship Potemkin* (1925), this term is more often associated with film than with other media, while photomontage is the term often used to describe a montage made from still photographs.

The origins of montage techniques (as a form of artistic practice) is generally acknowledged to be in 1912 with Cubism, when Pablo Picasso and Georges Braque began integrating materials such as newspaper scraps or waxed paper into their paintings. Though similar techniques had been used in advertising for some time previous, it was not done with

any apparent theory or organized practice. It is with Cubism that montage techniques enter the artistic vocabulary. Photomontage began as an avant-garde practice with the Berlin Dada group. Two sets of artists have claimed to be its originators: Raoul Hausmann and Hannah Höch on the one hand; John Heartfield (Helmut Herzfeld) and George Grosz on the other. Whomever the innovators may have been, photomontage seems to have been fully assimilated as an aesthetic practice by 1919. The impetus was to create a sense of shock and distance in the viewer. This often was accomplished by using images that were familiar (or of a familiar type), but combining, cutting, or manipulating them in a way that placed them in an entirely new context. In Höch's *Cut with a Kitchen Knife* (1919), for example, images taken from mass media periodicals are combined to make a statement, however elliptical, about the position of the recently enfranchised "New Woman" of Weimar Germany. Images of the establishment are juxtaposed with those of a female form who seems to "cut" through what stands in her way. This is typical of Dada photomontage: images are taken from one context (magazines or newspapers), manipulated, and given a new context in order to impart a new message, often counter to the originally intended one.

The Surrealists, working in the period between World Wars I and II, used similar ideas in a different way. Rather than revealing their manipulation

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of the images, the Surrealist artists hid them. Instead of cutting and pasting images, they manipulated their photographs in the darkroom before printing them, or they used tricks of light and shadow to present fantasy as reality. Both André Kertész, in his *Distortion* series (1933), and Man Ray, in his numerous photographs of the nude female torso, used the photograph to transform the nude female form into something else. Man Ray's famous *Untitled* (1927) endows his model with tiger stripes by way of the shadows cast by a gauze curtain. Their artworks present a manipulated world as if it were a real one. The intention here is similar to that of Dada photomontage, to induce an estrangement in the viewer regarding his own world and his certainty about it. However, the Surrealists' interest in the interior life, in dreams and nightmares, and in psychoanalysis led them to favor these techniques over the more direct ones that had been used by the Berlin Dadaists.

Both of these avant-garde groups used montage techniques in their art to produce a sense of shock and estrangement in their viewers in an attempt to make art into a form of social praxis—that is, to fuse art with everyday life. Yet when works from the two groups are compared, there is little chance that they will be confused. Montage techniques remained an enduring feature of art for nearly a century precisely because of their great flexibility. They allow the artist to create an artwork that has a clear and effective message and to do so in a highly individual way. Montage has often, for these reasons and others, been used by those who make political or social statements with their art. Montage was used by the avant-gardes of the left. Many in both the Dada and Surrealist groups had ties—though often tenuous ones—to the Communist party. However, montage is by no means the exclusive province of those on the left. It has also been used quite effectively by avant-gardists of the right, such as the Italian Futurists, whose interest in collage and montage strategies following Cubism stemmed from their advocacy of speed and technology.

Soon after its acceptance by the avant-gardes as a legitimate artistic practice, montage's flexibility and power was redirected with new vigor toward non-artistic purposes, particularly in advertising and propaganda. In the United States, montage has been used in these arenas in a much more overt way than it has been in art or literature. The appeal is nearly identical: montage provides a way for a message—whether commercial or ideological—to be presented in a way that makes a strong impression while giving the appearance that the viewer is making independent connections between

disparate images rather than having a viewpoint or opinion forced upon her. When discussing propaganda, it is often difficult to separate it from works that would be considered “art,” since many montages that were designed as works of art have also had a propagandistic impulse behind them.

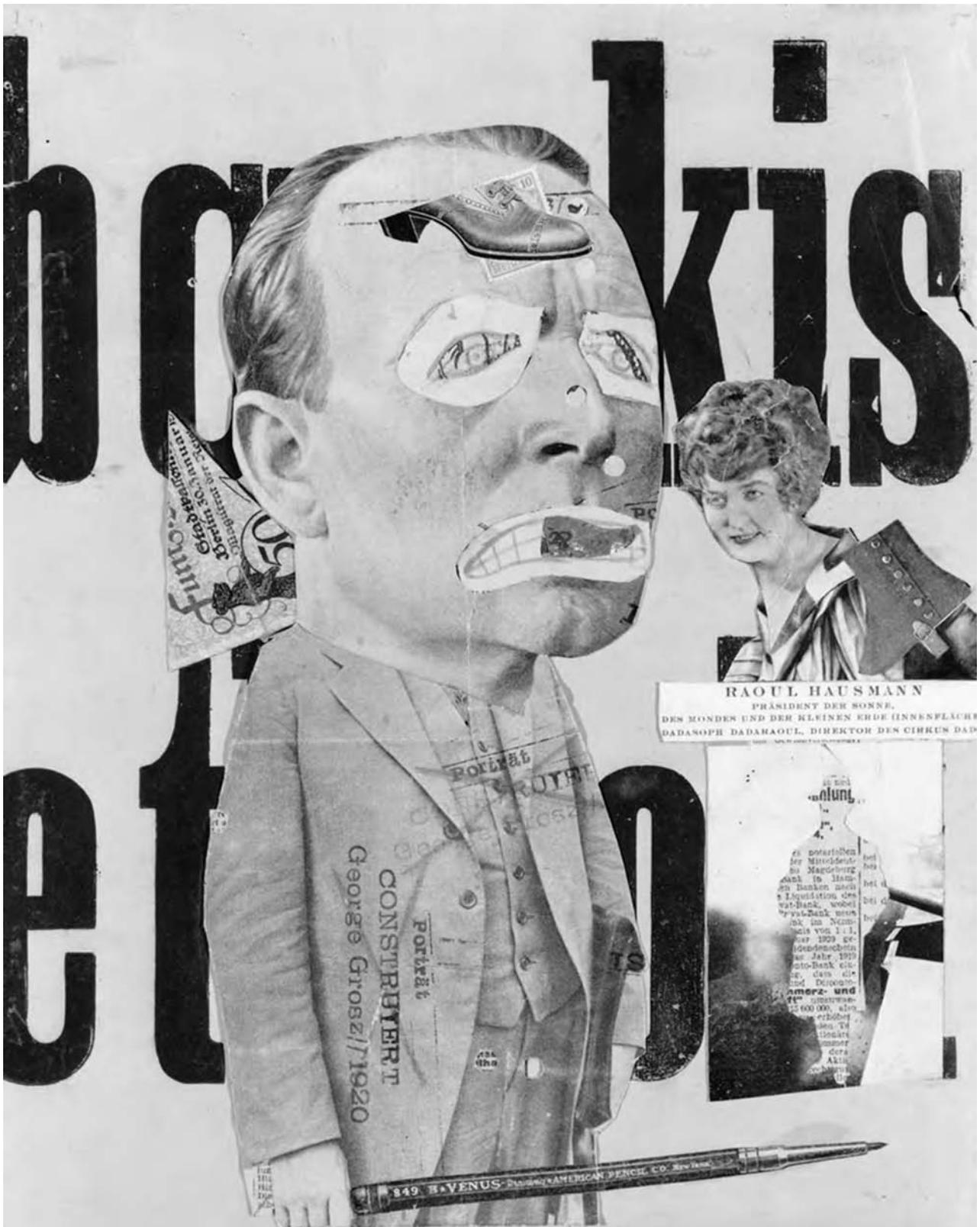
A significant part of the appeal of montage throughout its history has been the ease with which artists are able to use it to combine avant-garde and mass cultures. It breaks down the barriers between high and low art, as well as those between art and commerce and/or propaganda. There was a rich tradition of this kind of artwork in the former Soviet Union, where many artists affiliated with the Communist party used montage to political effect. For instance, in the poster by El Lissitzky, *The Current is Switched On* (1932), photomontage is used to convey the industrial power of the Soviet Union as it provides literal (electric) power to its citizens. At the same time, scope and scale are manipulated to attribute a mythological largeness to the figure of Stalin, whose head and shoulders loom large in the right half of the image. The left upper quadrant of the poster shows an enormous hand switching on electric power. Both of these unnaturally large human figures are juxtaposed against a background of a nighttime cityscape, lit with an abundance of lights, including spotlights. The effect is not a romanticized one, but rather one of practical force. This is a city for workers.

In the United States, similarly, montage has been used as a form of propaganda. One well-known example is the large photomontage that was a part of the *Road to Victory* exhibition, organized for the Museum of Modern Art from 21 May to 4 October, 1942. This exhibit featured one large wall of photomontage, where an enlarged photograph of soldiers marching to battle is juxtaposed with photographs of “typical” American couples, young and old, in the city and the country. The message seems fairly clear: the thousands of anonymous soldiers marching into battle during World War II are ensuring America's victory, and thus the continuation of the American way of life. Subtlety is not a common feature of montage.

The interaction between advertising and montage has also been an enduring and fruitful one. Many of photomontages of the historical avant-gardes—Dada, Futurism, and Surrealism—were born from this exchange. Not only did artists like Höch use materials from mass culture, but many of them, such as Heartfield worked as commercial artists and turned their montages into posters or post cards rather than exhibiting them in traditional



John Heartfield, Hitler erzählt Märchen II (Hitler tells fairy tales II), from "AIZ, Das Illustrierte Volksblatt," March 5, 1936, p. 160, rotogravure print, rephotographed montage with typography, 37.5 × 26.5 cm, Museum Purchase, ex-collection Barbara Morgan. [Photograph courtesy of George Eastman House]



Raoul Hausmann, The Art Critic, 1919–1920, Lithograph and photographic collage on paper, 31.8 × 25.4 cm.  
[Tate Gallery, London/Art Resource, New York]

means. More recent artists have tended to follow a similar pattern. The German artist Klaus Staeck, for instance, produced a book of photomontages that used famous images and slogans from advertising but manipulated the images to give them new meaning. Barbara Kruger, an American artist, takes images from magazines (many from the post-World War II period) and gives them new captions. *You Are Not Yourself* (1984) shows a woman's crying face reflected in a shattered mirror. The words of the caption appear to be pasted on the image, as if in a ransom note. Kruger's technique is quite similar to Heartfield's, particularly in the use of the caption. Here, the image and caption reflect on the reification of the image of the woman in American advertising. Tibor Kalman, a Hungarian-born American graphic designer, used montage techniques in advertising, but also in advertising-like works that held political and social messages. Kalman's design firm was responsible for a highly controversial series of advertisements for the Italian clothing company, Bennetton, which contained images such as a priest and a nun kissing, or a Black woman nursing a White baby. Kalman was also the editor of the magazine, *Colors*, which utilized remarkably similar images and graphics in articles on social issues such as racism and homophobia. Kalman, unlike many montage artists, was fully immersed in the advertising world. His graphic design firm, M&Co. was extremely successful financially, designing corporate annual reports, commercial packaging, and mainstream advertising campaigns; yet the political message behind much of his work and his statements are not easily reconciled with the corporate work. As media technology has advanced and sped up over the past 50 years, it has increasingly borrowed and assimilated both the techniques and the visual arsenal of the montage artist. Whether or not there is sufficient visual power in montage to continue as an artistic technique and a political weapon remains to be seen.

SCARLETT HIGGINS

*See also:* **Dada; Futurism; Heartfield, John; History of Photography: Twentieth-Century Developments; History of Photography: Twentieth-Century Pioneers; Höch, Hannah; Image Construction; Kertész, André; Kruger, Barbara; Man Ray; Manipulation; Photographic "Truth"; Propaganda; Surrealism**

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- Waldman, Diane. *Collage, Assemblage, and the Found Object*. New York: Harry N. Abrams, 1992.

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# INGE MORATH

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## German

Inge Morath's life and work revolve around two poles: literature and photography. She began as a writer, photographed numerous authors, married the playwright Arthur Miller, and for 25 years, she has been a popular lecturer on her own achievements in photography. She considers herself a photo journalist in the widest sense of the word, and she clearly describes why photography is settled in the vicinity of literature as her own personal contribution to the world: "The power of photography resides no doubt partly in the tenacity with which it pushes whoever gets seriously involved with it to contribute in an immeasurable number of forms his own vision to enrich the sensibility and perception of the world around him" (Kunsthalle Wien 1999).

Inge Morath was born in Graz, Austria in 1923 and grew up in Germany. She belongs to the so-called *Lost Generation* who were robbed of their youth, future, and perspectives by the national-socialist regime. As a twenty-year-old, she started to study interpreting under war-time conditions, looking for the only legal way to develop her early-discovered linguistic ability. In her autobiography, she gives an impressive description of meeting foreigners immediately after the end of the war, receiving help from them, and her surprise at how trustworthy they were after everything that she had learned to the contrary through propaganda.

Inge Morath's road to the renowned press bureau Magnum Photos was shorter than her road to photography. She accompanied Ernst Haas, with whom she had worked in Vienna on his assignments, but she was independent enough to take on her own jobs, quickly advancing from translator to critic, from interpreter to author. As picture editor of the magazine *Heute*, she was able to provide Ernst Haas with commissions and ideas for series for over half a year. In 1947, she accompanied him on further assignments at distinguished photo-journalist Robert Capa's invitation but soon relocated to London.

According to her own account, Inge Morath learned photography like writing in a foreign language. In London, she was an unpaid assistant of Simon Guttman, who had pioneered the idea of

photo agencies in the 1920s, and she learned the basics of daily shooting and work in the darkroom under difficult conditions. When she returned to Paris in 1953, Robert Capa gave her the status of an associate with Magnum. Henri Cartier-Bresson provided her with expert advice on her early work and tips on how to improve it. It is his transition to irony and measured distance that impressed Inge Morath in him above all others. In this way, he handed her the key to emancipate herself from the social roles of woman and the professional role of caption-writer by using abstract picture compositions. The principle of this technique can be seen in her early photographs.

In a 1955 image, Mercedes Formica stands on a narrow balcony, looking past observers and photographer into the vague distance, while behind her several Madrid streets are stacked up on top of each other. The photograph is upright and, due to the positioning of the woman on the extreme left-hand edge, seems so narrow that it is only the car in the lower third of the picture that stops one thinking it is an anamorphic projection. A technique of photographic abstraction becomes an iconological sign; the distortion characterizes a member of bygone classes just as the emphasis on the vertical characterizes the slightly nervous tension of feminine self-determination in Spain's masculine society.

Inge Morath's operational base moved to the United States. With increasing distance from the Magnum offices, her working methods changed: the lonely journeys and series as direct commission from the agency became rarer. Inge Morath became more and more like a simultaneous translator of actual events. The most important expression of this new, original development is a series of staged single and group portraits which Inge Morath began in New York; she shows the artist Saul Steinberg and his personal circle of friends, all of whose faces are hidden behind paper masks. Another series of this type was taken at the shooting of the film *The Misfits*, showing Marilyn Monroe as an "ecstatic" but unpretentious dancer.

Morath's career was interrupted, however, by her marriage to Arthur Miller and the birth of her daughter Rebecca Miller. She took up projects again in the late 1960s. As her projects became bigger and more complex and could no longer be

squeezed into the confines of a magazine, she undertook books. Many of these projects were closely connected to Arthur Miller's literary and political activities. During this period, Morath also proved herself to be an adept portraitist. Her method was to talk to people, alone and in groups, get close to them, then distance herself again to bring her camera into the situation, camouflaging it with talk and other distractions. Only then would she begin to shoot, studying the first results, rejecting them, starting the process a second, a third, countless times—and often returning in the end to the very first shot.

The difference between her photographic process and the resulting photographs is significant, and it corresponds to the difference between talking and writing: photographing is the performative act; photos are written, corrected, and edited products of lengthy preparation. Inge Morath's mastery developed fully when she employed her communicative competence to this process, and she achieved this at the side of that gifted communicator Arthur Miller. She accompanied him on trips to Russia, China, Latin America, Asia, and Europe. One of her most important photographs of this period is of

Joseph Brodsky whom she persuaded to take a walk on the roof of the Peter and Paul Fortress in Leningrad in 1967. On one hand, the shock of the bright light is clearly felt as they step out onto the roof after climbing up through the protective darkness; on the other hand, she cleverly adapts the perspective of the spy from the Soviet government who was certainly present to monitor their actions.

Inge Morath's pictures demonstrate how linguistic competence and artistic activity can be combined. And they also show qualities that photography as a medium and genre still has in the age of motion and electronic media. Inge Morath has added her photographic skill to her linguistic competence, and that has enabled her to achieve extraordinary things—not only in the act of talking and photographing, but more in the resulting pictures and texts.

ROLF SACHSSE

### Biography

Born in Graz, Austria, 27 May 1923. Studied in literature and Romance languages, Berlin and Bucharest, 1942–1945. Translator for the *United States Information Services* and



Inge Morath, Joseph Brodsky takes a walk in Leningrad, Leningrad, Russia, 1967.  
[© Inge Morath/Magnum Photos]

contributor to *Heute* magazine in Vienna, 1946–1949. Cooperation with the photographer Ernst Haas and freelance author in Vienna and Paris, 1949–1950. Freelance author, began own photography and internship with Simon Guttmann in London, 1951–1953. Associate Membership with Magnum Photos and first assignments in photography, Paris, 1953. Assistant to Henri Cartier-Bresson, Paris and Spain, 1953–1954. Magnum commission by Robert Capa for portraying women in Spain, 1954–1955. Full membership with Magnum since 1955. Journeyed to Iran, 1956. Has lived in U. S. since 1959. Married to Arthur Miller, 1962; one daughter, Rebecca. Journeyed to the USSR, 1965, to China, 1978. Grand Austrian State Award for Photography, 1991. Honory Gold Medal of the Federal Capital Vienna, 1999. Lives in Roxbury, CT.

### Individual Exhibitions

1956 Galerie Wuerthle; Vienna  
1958 Leitz Gallery; New York  
1964 Art Institute of Chicago; Chicago, IL  
1969 Oliver Woolcott Memorial Library; Litchfield, CT  
1971 Art Museum Andover; Andover, MA  
1972 University of Miami; Miami, FL  
1974 University of Michigan; Ann Arbor, MI  
1979 Grand Rapids Art Museum; Grand Rapids, MI  
1980 *Photographien aus China*; Kunsthaus; Zürich, Switzerland  
1982 Galerie Fotohof; Salzburg, Germany  
1986 *Portraits*; Gotham Bookmart Gallery; New York, traveling through the U.S. and Germany  
1991 *Russian Journe*; Berman Gallery; New York  
1992 *Fotografien 1952–1992*; Neue Galerie der Stadt Linz; Linz, traveling through Austria, Germany, Czechia, the U.K., Tokyo  
1995 *Spain in the Fifties*; Museo de Arte Contemporáneo; Madrid, traveling through Spain and Latin America  
1996 *The Danub*; Neues Schauspielhaus; Berlin, traveling through the U.S., Hungary, The Netherlands, France, and Germany  
1999 *Life As A Photographer*; Kunsthalle; Vienna

### Group Exhibitions

1976 *Women see Women*; First Women's Bank; New York  
1988 Photojournalists' Union; Moscow  
1998 *Celebrating 75 Years*; Leica Gallery; New York

### Selected Works

*Mrs. Eveleigh Nash*; The Mall; London, 1953  
*Doña Mercedes Formica on Her Balcon*; Calle de Recoletos; Madrid, 1955  
*Window Washers*; Rockefeller Center; New York  
*Alberto Giacometti in his Studio*; Paris, 1958  
*Saul Steinberg with Mask in his Yard*; New York, 1959  
*Marilyn Monroe in Ecstatic "Dance"*; The Misfits; Reno, Nevada, 1960  
*Joseph Brodsky on the Roof of the Peter and Paul Fortress*; Leningrad, 1967  
*Joseph Brodsky takes a walk in Leningrad*; Leningrad, Russia  
*Bikers*; Beijing, 1978

### Further Reading

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Miller, Arthur, and Inge Morath. *In Russia*. New York : A Studio Book, Viking Press 1969.  
Andreyev, Olga Carlisle, and Inge Morath. *Grosse Photographen unserer Zeit*. Luzern: Bucher 1975.  
Kaindl, Kurt, ed. *Inge Morath Fotografien 1952–1992*. Salzburg: Edition Fotohof, Otto Müller, 1992.  
Wein, Kunsthalle, Gerald Matt, and Sabine Folie, ed. *Inge Morath: Life As A Photographer*. Munich: Kehayoff, 1999.  
Morath, Inge. *Spanien in den Fünfziger Jahren*. Altzella: Internationales Fotomuseum Inge Morath Batuz Foundation, 2000.

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## YASUMASA MORIMURA

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### Japanese

Born in the port city of Osaka in 1951, Morimura grew up in the unfashionable heartland of Japan. The economic hub of the Kansai region of Japan, Osaka lacks the illustrious history of nearby Kyoto or the cosmopolitanism of neighboring Kobe. Despite this starting point, Morimura became one of the most provocative and cosmopolitan photographers of the late twentieth century. He is best

known for taking photographs which copy icons of western culture but include his own face or body in the place of the central character. This is especially disconcerting for the viewing audience, as the characters he replaces are often women such as Madonna, Marilyn Monroe, and the Mona Lisa.

Brought to prominence by having his pictures displayed at the 1988 Venice Biennale and by the inclusion of his work in several touring shows of Japanese photographers in the late 1980s, he sealed

his arrival with his 1990 *Daughter of Art History* exhibition in Tokyo. Morimura's photographs are large, glamorous, and playful, but they also have a serious intent. Whereas modernist art is often iconoclastic, Morimura's postmodernism can best be described as *iconoplastic*. He manipulates some of the most celebrated images from the history of western painting, twentieth-century poster art, and contemporary culture to make accepted images provocative once again. He achieves this primarily by using the crafts and techniques associated with movie-making: building sets, creating costumes and makeup, carefully controlling the lighting, and using himself as model. He works primarily in sequences such as *Marilyn*, *Mona Lisa*, or *Judith* (after Cranach the Elder's *Judith with the Head of Holofernes*) in which the settings of the pictures, the relationships of the elements of the picture, and its tone are changed from one photograph to the next, tracing a narrative of the image's deconstruction.

Morimura is often compared to the American Cindy Sherman because of their shared penchant for tongue-in-cheek tableaux and sexually subversive self-portraits. Morimura acknowledges her influence in his photograph "To My Little Sister: for Cindy Sherman" (1998)—which reprises Sherman's "Untitled #96" (1981)—with himself as the subject. Sherman's main influence comes through her *Untitled Film Stills* (1977–1980) and *History Portraits* (1989–1990) in which her self-portraits are at their most iconic and most disruptive of gender stereotypes.

Three crucial differences exist, however, in Morimura's work that set him apart from Sherman. First, whereas Sherman is a woman dressing as a woman for her pictures, Morimura often, but not exclusively, cross-dresses as a woman, changing the nature of the challenge to essentialist views of art and gender in the photographs. Second, Morimura is Japanese and thus ethnically different from the western celebrities whose images he emulates, his work alluding to such aspects of contemporary life as cultural colonialism and racial stereotyping. Finally, Morimura uses specific images rather than generic ones, dealing with cultural icons as a genre rather than exploring the genres that an iconic image might represent. For example, he made a number of Marilyn Monroe pictures based on several of the most famous images of the actress, whereas Sherman's *Untitled Film Stills* are original, anonymous pictures based on the genre that the Monroe pictures embody.

By inscribing himself into pictures where the central character often is neither male, Japanese, nor an artist, Morimura destabilizes assumptions

about gender, nationality, or race, and the function of the artist. Morimura's best-known and difficult images are those in which he appears in the place of an alluring icon of femininity, often making little attempt to disguise that he is male and very unlike the original subject. By doing so, Morimura deflects the prurient heterosexual male gaze which he feels determined the "originals," and he can be understood as a cross-dressing male artist in the western tradition or as an *onnagata*, (men who play women characters) in the Japanese *kabuki* tradition. Whether understood within one or both of these traditions, he reminds us that the object of desire is always determined by convention. This is best exemplified by his *Self-Portrait (Actress)/Black Marilyn* (1996), in which he reprises Marilyn Monroe's famous skirt-blown-up pose, except that in this picture Morimura, rather than Marilyn, has let the black skirt blow up to reveal a large, fake semi-erect phallus complete with bushy black pubic hair. The photograph trumps the coy concealment of conventional desire through three "revelations": Morimura is pretending to be Marilyn Monroe "revealing" the epitome of male desire as male; Marilyn's famous holding down of the skirt is "revealed" as an attempt to hide a prosthetic penis; the black pubic hair (of *Black Marilyn*) "reveals" that this most famous of blonde models is a bottle blonde.

In the late twentieth century, the flow of transnational capital was marked in the public consciousness by the more visible flow of images across national borders. With a picture like *Self-Portrait (Actress)/After Catherine Deneuve 3* (1996), Morimura highlights the orientalist bias of the original picture. In the original poster, the exotic Japanese setting sells the star to the western audience for her films after whom eastern audiences are encouraged to model themselves. By replacing Deneuve with a Japanese face, the image that had first arrived in Japan as a western image selling the Japanese an orientalized western view of themselves is re-appropriated as an ironic Japanese view of orientalism.

Morimura provokes a similar reappraisal of Manet's *Olympia*, redone as *Portrait* (Futago) (1988–1990). By making *Olympia* a Japanese model, Morimura highlights the racially motivated demotion of the Black figure who stands behind her, a character neglected not only by Manet but also by the feminist critics that had argued on behalf of *Olympia* in the 1980s.

Morimura was trained as a painter at the Kyoto City University of Arts, and in his early work, he often used his skills in this area to create his images. At the end of the century, he moved more towards

digital means to create his tableaux. He also used digital technology to create such works as *Yen Mountain*, in which he substituted the portraits on Yen notes with his own face, or to design on his self-promotional website modelled after that of a department store.

DAN FRIEDMAN

**See also: Constructed Reality; Photography in Japan; Postmodernism; Representation and Gender; Representation and Race; Sherman, Cindy**

### Biography

Born in Osaka, Japan 1951. Educated in Osaka. 1974–1978 Kyoto City University of Arts. 1978 Graduated with BA in Fine Art. First exhibition in Kyoto in 1983. First self-portrait in 1985 as Vincent Van Gogh. Featured in Venice Biennale, 1988. Critical acclaim for his *Daughter of Art History* exhibition in Tokyo brings him to international notice, 1990. International exhibitions and collaborations in New York, London, and Milan plus touring shows across Europe and Australia throughout the mid-1990s. New work involving sculpture, live performance, and web design in the latter part of the decade. Lives and works in Osaka.

### Individual Exhibitions

- 1983 Galerie Marronnier; Kyoto, Japan  
1984 Hiramatsu Gallery; Osaka, Japan  
1986 *Mon amour violet et autres*; Gallery Haku; Osaka  
1988 On Gallery; Osaka, Japan  
Gallery NW House; Tokyo  
1989 *Criticism and the Lover*; Mohly Gallery; Osaka, Japan  
1990 *Daughter of Art History*; Sagacho Exhibit Space; Tokyo  
Nicola Jacobs Gallery; London  
1991 Thomas Segal Gallery; Boston, Massachusetts  
Luhring Augustine Gallery; New York, New York  
1992 Museum of Contemporary Art; Chicago, Illinois  
1993 *9 visages*; Fondation Cartier pour l'art contemporain; Jouy-en-Josas, France  
*Visions of Beauty*; Nishida Gallery; Nara, Japan  
1994 *Psychoborg*; The Ginza Art Space; Shiseido, Tokyo  
*Psychoborg*; The Power Plant, Toronto; Walter Philips Gallery, The Banff Center for the Arts, Alberta, Canada  
*Rembrandt Room*; Hara Museum of Contemporary Art; Tokyo  
1996 *Morimura Yasumasa: The Sickness unto Beauty, Self Portrait as Actress*; Yokohama Museum of Art; Yokohama, Japan  
*Actress and Art History*; Center for Contemporary Photography; Melbourne, Australia  
1997 *Actors and Actresses*; Contemporary Arts Museum; Houston, Texas  
ART & PUBLIC; Geneva, Switzerland  
1998 *Self-portrait as Art History Morimura Yasumasa*; Museum of Contemporary Art, Tokyo; The National Museum of Modern Art, Kyoto; Marugame Genichiro Inokuma Museum of Contemporary Art

### Group Exhibitions

- 1984 *Can't You See We Are Not Reticent?* Gallery [vju.], Osaka  
1985 *Smile with Radical Will*; Gallery 16; Kyoto  
1987 *Yes Art deluxe*; Sagacho Exhibit Space, Tokyo; Gallery Haku, Osaka, Japan  
*November East Wind*; ON Gallery, Osaka, Japan;  
P&P Gallery, Seoul, Korea  
*Photographic Aspect of Japanese Art Today*; Tochigi Prefectural Museum of Fine Arts; Utsunomiya, Japan  
1988 XLIV La Biennale di Venezia, Aperto '88; Venice, Italy  
*Art Now '88*; Hyogo Prefectural Museum of Modern Art; Kobe, Japan  
1989 *Against Nature: Japanese Art in the Eighties*; San Francisco Museum of Modern Art, San Francisco; Akron Art Museum, Ohio; List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts; Seattle Art Museum, Seattle, Washington; The Contemporary Arts Center, Cincinnati, Ohio; Grey Art Gallery and Study Center; New York University, New York; Contemporary Arts Museum, Houston, Texas; ICA Nagoya, Japan  
*Art Exciting '89: Beyond the Present*; The Museum of Modern Art, Saitama, Japan; Queensland Art Gallery, Brisbane, Australia  
*Europalia '89 Japan: Japanese Contemporary Art 1989*; Museum of Contemporary Art; Ghent, Belgium  
1990 *Reorienting: Looking East*; Third Eye Centre; Glasgow, United Kingdom  
*Culture and Commentary: An Eighties Perspective*; Hirshhorn Museum and Sculpture Garden; Washington, D.C.  
*Japanese Contemporary Photography: Twelve Viewpoints*; Tokyo Metropolitan Museum of Photography-Tokyo à Paris; Pavillon des Arts; Paris, France  
*Japanische Kunst der 80er Jahre*; Frankfurter Kunstverein, Frankfurt am Main; Bonner Kunstverein, Bonn; Hamburger Kunstverein, Hamburg; Künstlerhaus Bethanien, Berlin; Museum Moderner Kunst, Wien  
*Japan Art Today: Elusive Perspectives/Changing Visions*; The Cultural Center of Stockholm, Stockholm, Sweden; The Exhibition Hall Charlottenborg, Copenhagen, Denmark; Helsingin Kaupungin Taidemuseo, Helsinki, Finland; The Reykjavik Municipal Museum, Reykjavik, Iceland; Museum of Modern Art, Seibu Takanawa, Karuizawa  
1991 *Metropolis*; Martin-Gropius-Bau; Berlin, Germany-*Trans/Mission- Art in Intercultural Imbo*; Roseum Center for Contemporary Art; Malmö, Sweden  
*Zones of Love: Contemporary Art from Japan*; Toyko Museum of Contemporary Art, Tokyo; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Waikato Museum of Art and History, Hamilton, New Zealand; Dunedin Public Art Gallery, Dunedin, New Zealand; Museum of Contemporary Art, Sydney, Australia  
*A Cabinet of Signs: Contemporary Art from Post-Modern Japan*; Tate Gallery Liverpool; Whitechapel Art Gallery, London; Malmö Konsthall, Sweden  
1993 *Post Human*, FAE Musée d'Art Contemporain, Lausanne, Switzerland; Castello di Rivoli, Museo d'Arte Contemporanea, Torino, Italy; Deste Foundation for Contemporary Art, Athens, Greece; Deichtorhallen Hamburg, Germany

*Homage to Spanish Still Life by Yasumasa Morimura & Miran Fukuda*, Nagoya City Art Museum; Nagoya, Japan  
 1994 *Japanese Art After 1945: Scream Against the Sky*; Yokohama Museum of Art, Yokohama, Japan; Guggenheim Museum SoHo, New York

*Inside Out: Contemporary Japanese Photography*; The Light Factory Photographic Arts Center, Charlotte, North Carolina; Kemper Museum of Contemporary Art, Kansas City, Missouri

1995 *Cocido y Crudo*; Museo Nacional Centro de Arte Reina Sofia; Madrid

*Objects, Faces and Anti-Narratives—Rethinking Modernism*; Tokyo Metropolitan Museum of Photography; Tokyo, Japan

*Japan Art Today*; Louisiana Museum for Moderne Kunst, Humlebaek, Denmark, Kunstnernes Hus, Oslo, Norway; Wäinö Aaltonen Museo, Turku, Finland; Liljevalchs Konsthall, Stockholm; Österreichisches Museum für Angewandte Kunst, Vienna; Deichtorhallen in Hamburg

*Duchamp's Leg*; Walker Art Center, Minneapolis, Minnesota; Center for the Fine Arts, Miami, Florida

1997 *Images of Women in Japanese Contemporary Art 1930's–1990's*; Shoto Museum; Tokyo

*Rose is a Rose is a Rose: Gender Performance in Photography*; Solomon R. Guggenheim Museum; New York, New York

1998 *Tastes and Pursuits: Japanese Art in the 1990s*; New Delhi National Modern Museum; New Delhi, India

### Selected Works

*Self-Portrait, Gogh*, 1985

*Portrait (Futago)*, 1988–1990

*Yen Mountain*, 1991

*Self-Portrait (Actress)/Black Marilyn*, 1996

*Self-Portrait (Actress)/After Catherine Deneuve 3*, 1996

*To My Little Sister: for Cindy Sherman*, 1998

*Judith* (1991)

*Monna Lisa: In its Origin/In Pregnancy/In The Third Place*, 1998

### Further Reading

Annear, Judy. "Mirrors in the Water: The Work of Yasumasa Morimura." *Binocular* (November 1992): 149–157.



Yasumasa Morimura, *Portrait (Futago)*, 1988.  
 [© Courtesy of the artist and Luhring Augustine, New York]

Francis, Richard. "Your Bag of Thrills." In *A Cabinet of signs: contemporary art from post-modern Japan*. Liverpool: Tate Gallery Liverpool, 1991.

Friis-Hansen, Dana. "Miran Fukuda and Yasumasa Morimura." *Flash Art* (Summer 1992): 128.

Monroe, Alexandra. *Japanese Art after 1945: scream against the sky*. New York: Harry N. Abrams, 1994.

Morimura, Yasumasa. *Daughter of Art History: Photographs by Yasumasa Morimura*. Millerton, New York: Aperture, 2003.

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## WRIGHT MORRIS

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### American

In 1933, Wright Morris left college for a year of travel in Europe and bought his first camera, a Zeiss Kolibri, in Vienna. Although he returned to California in 1934 hoping to become a writer, Morris remained intrigued by photography. In 1935, he began with cloud studies captured on his Rolleiflex; he then turned to photographing alleys, structures, and artifacts. By 1936, Morris began writing short prose paragraphs that anticipate the style of his 1946 publication *The Inhabitants*.

Moving east to Middlebury, Connecticut, Wright traveled to Cape Cod and other parts of New England, where he worked with his first view camera, a 3¼ × 4¼-inch Graphic. It was in 1938 that he first encountered photographs by Walker Evans, who became one of Morris's most important photographic influences. By 1939, he had conceived of a photo-text project; it was approved for publication by James Laughlin at New Directions. Morris also interviewed with Roy Stryker of the Farm Security Administration photography project, although Stryker was confused by and ultimately not impressed with the lack of people in Morris's photographs, and thus he was not hired by this now-legendary government make-work program.

The 1940s represent Morris's most important period. He sold two photographs submitted in a photography contest to the Museum of Modern Art in 1940 and published his first photo-text essay. His photographic mission had crystallized: he sought to capture icons of the American landscape in order to preserve the past as well as to celebrate the beauty conveyed by utilitarian structures that had often fallen into disrepair. A large proportion of photographs from the 1940s depict barns, houses (interiors and exteriors), barbershops, churches, and grain elevators. Morris believed that the absence of people in

these photographs paradoxically "enhanced" their presence: the structures and objects, he argued, strongly suggested the "appropriate inhabitant."

Wright's working method was the photographic expedition, which culminated in his first and defining experiments in photo-texts—*The Inhabitants*, published in 1946, and *The Home Place*, published in 1948. His first photographic tour lasted nine months: in 1940 and 1941 he traveled through the south, midwest, and southwest to California then back to New York. His first Guggenheim Fellowship allowed Morris to travel to the West Coast again in 1942, returning to New York via Nebraska, his birth state.

In 1943, he undertook yet another photo-safari that began in California and culminated with his relocation in Bryn Mawr, Pennsylvania, but included travel through Colorado and Nebraska. His second Guggenheim Fellowship permitted Morris to embark on a photographic trip to Nebraska in May and June of 1947, by which time he was using a 4 × 5-inch view camera.

In *The Inhabitants*, Morris juxtaposes a photograph on the right with text on the left in each spread. Images of buildings predominate; not one person appears. Instead of short, descriptive, or factual captions that were by then traditional in the photographic series, the text combines what seems to be part of a running narrative by the author with self-contained paragraphs that employ varying personae. The former reads like an essay or non-fiction; the latter like an excerpt from a short story or novel. Conceptually, this was a daring experiment on Morris's part, for instead of recording the inhabitants of these buildings and locales through his camera, he provides for their existence through his imagination in the form of words.

These texts, however, do not function as prose poems that describe the photographic content or offer a symbolic equivalent. Rather, they are echoes

that hover within the visual traces that the camera has set down. Part of what makes Morris's method unique is that the photographs and texts do not create a sequential narrative. He utilized a boldface headline to establish a linear, progressive unfolding over the course of the book. At times the headlines interact with or refer to the text that follows, especially in those which give voice to people Morris had met and sometimes knew well, such as family members. *The Inhabitants*, as unique as it is, however, might be considered the raw material or draft for what is arguably a more radical experiment in photo-text—*The Home Place*, published two years later in 1948.

The text of *The Home Place* is a novel, a consciously crafted narrative with characters, plot, and setting. Interwoven with the text are photographs without captions. These images are paired on each spread of the book with the ongoing text. The first photograph and first sentence of the novel give a false impression that the pairs of images and texts will directly connect throughout the work. Subsequent spreads, however, diverge from a direct connection. For many spreads, there is no mention in the text of what is displayed in the facing photograph; sometimes there is not even any concrete reference to an image within the entire novel. *The Home Place* was unprecedented in its design and concept and might be said to anticipate artists' books that emerged in the 1960s.

Because Morris had published two novels, his theory and execution of the photo-text, particularly in *The Home Place*, were confusing to reviewers (who considered him a novelist first) as well as to his readers. In an interview from the 1970s, Morris indicates that although *The Home Place* was well received, it pointed out a dilemma: he was losing readers and picking up lookers. By the 1950s, Morris abandoned his photo-text experiments and concentrated on a career exclusively in words. His publisher declined to include photographs in Morris's 1949 novel, *The World in the Attic*, and although he intended his third Guggenheim Fellowship in 1954—a trip to Mexico—to include photography, he abandoned his photographic ambitions as he became deeply immersed in the novel that he was writing.

By 1967, Morris had returned to photography and photo-texts. Over the next 20 years, he produced two new photo-texts, *God's Country and My People* and *Love Affair—A Venetian Journal*, and provided the words to a third, *Picture America*. He also published several essays and books on photography, including *Photographs & Words* and *Time Pieces: Photographs, Writing, and Memory*. Before his death in 1998, Morris lived to see a renewed interest in his photographs and his photo-texts; a major retrospective exhibition was held at the San

Francisco Museum of Modern Art in 1992. His legacy relates not just to the photographs that he took but even more significantly to his ideas on and experimentation with the creative (as opposed to documentary) use of photography and text.

NANCY M. SHAWCROSS

*See also:* **Artists' Books**

### Biography

Born in Central City, Nebraska, 6 January 1910. Attended Pomona College (1930–1933). Three John Simon Guggenheim Memorial Fellowships (1942 and 1946 in photography, 1954 in literature). National Book Award (1957 for *The Field of Vision*). National Institute Grant in Literature (1960). Professor of Creative Writing, California State University, San Francisco (1962–1975). Honorary degrees from Westminster College and University of Nebraska (1968) and from Pomona College (1973). Mari Sandoz Award (1975). Senior Fellowship, National Endowment for the Humanities (1976). Distinguished Achievement Award, Honorary Life Membership, Western Literature Association (1979). Robert Kirsch Award, Los Angeles Times (1981). American Book Award (1981 for *Plains Song*). Commonwealth Award for Distinguished Service in Literature, Modern Language Association (1982). Mark Twain Award (1982). Whiting Writers Award, The Whiting Foundation (1985). Life Achievement Award, National Endowment for the Arts (1986). Died 25 April 1998.

### Individual Exhibitions

- 1975 *Wright Morris: Structures and Artifacts, Photographs 1933–1954*; Sheldon Memorial Art Gallery, University of Nebraska; Lincoln, Nebraska, and traveling
- 1979 *Wright Morris*; University Art Museum, University of California; Berkeley, California
- 1983 *Time Pieces: The Photographs and Words of Wright Morris*; Corcoran Gallery of Art; Washington, D.C.
- 1992 *Wright Morris: Origin of a Species*; San Francisco Museum of Modern Art; San Francisco, California
- 2001 *At Home with Wright Morris: Photographs and Books by Wright Morris*; Sheldon Memorial Art Gallery, University of Nebraska; Lincoln, Nebraska

### Selected Works

- Picture America*, with James Alinder, 1982
- Photographs & Words*, 1982
- Wright Morris: Structure and Artifacts, Photographs, 1933–1954*, 1976
- Time Pieces: Photographs, Writing, and Memory*, 1989
- Writing My Life: An Autobiography*, 1993 (comprising *Will's Boy: A Memoir*, 1981; *Solo: An American Dreamer in Europe: 1933–1934*, 1983; *A Cloak of Light: Writing My Life*, 1985)

### Further Reading

- Morris, Wright. *The Inhabitants*. New York: Charles Scribner's Sons, 1946.



Wright Morris, Uncle Harry with Inner Tube, from *The Home Place* by Wright Morris, 1948.  
[Reproduced from *The Home Place* by Wright Morris by permission of the University of  
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## STEFAN MOSES

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### German

Born in 1928 in the Silesian town of Liegnitz, Stefan Moses is one of the most important German photographers of the second half of the twentieth century. In addition to his photographic features for magazines, including *Neue Zeitung*, *Das Schönste*, *Revue*, *magnum*, and starting in 1960, also for *Stern*, his success was particularly due to his independent projects, in which he brought together concept and candid photography and created an innovative visual language with a unique personal character. Starting in the 1960s, he compiled books of portraits and photo series, which had a broad influence, including *Manuel* (1967), *Transsibirische Eisenbahn* (Trans Siberian Railroad, 1979), *Deutsche* (Germans, 1980), *Abschied und Anfang—Ostdeutsche Porträts* (A Farwell and a Beginning—East German Portraits 1991), *Jeder Mensch ist eine kleine Gesellschaft* (Each Person is a Small Society, 1998) and *DDR—ende mit wende* (GDR—back from the turning point, 1999).

Through today, he has remained true to the portrait as both a photographic genre and manifold psychological portrait of German society. "Germany and the Germans" has been at the core of his lifelong work. His extensive series reflect the social and cultural development of the Bundesrepublik. The project, *East German Portraits* from 1989 and 1990 could be considered the most important photographic work about the process of German reunification. His oeuvre, a "synonym for photography in Germany," as one critic described, constitutes a significant contribution to the discussion surrounding the issue of German identity.

For over five decades, Moses has been creating portraits of the Germans in the stylistic tradition of the "roving photographer." His images—of old and young, artists and intellectuals, poor and rich, their homes and celebrations, organizations and schools—have garnered him the role of the chronicler and portrait photographer of German post-war society. His approach is understandably simple. Ordinary and prominent citizens in Cologne, Berlin, or Munich are depicted in front of a gray felt cloth that he carries with him. The neutral background functions like a stage, and the poses take on an emblematic quality. The individual is removed from a familiar environment, and this relativizes his or her social standing. These typological portraits are individualized studies of universal relevance—"the shortest of all operas ever written," according to the German art historian, Wolfgang Kemp.

Moses approaches his countrymen from both East and West with analytical intuition and affectionate warmth. His photographs demonstrate a sensitive, curious, and inquisitive view of his contemporaries. With a profound understanding of human nature, he studies the people he encounters with great psychological sensibility, and he penetrates physiognomies in a way that builds on a dialogue with the earlier systematic photo series of August Sander and Irving Penn.

The list of people Moses has photographed reads like a *who's who* of the German-speaking intellectual and cultural elite: Theodor W. Adorno, Ingeborg Bachmann, Ernst Bloch, Heinrich Böll, Willy Brandt, Hans Magnus Enzensberger, Max Frisch, Günter Grass, Walter Jens, Erich Kästner, Thomas Mann, Ludwig Meidner, Bernhard Minetti, Alex-

ander Mitscherlich, Carl Orff, Botho Strauß, Martin Walser and Peter Zadek—major figures of twentieth-century Germany.

The contemporary events he documented and the German cultural personalities he photographed are of unparalleled breadth. His colleagues at the magazine *Stern*, for example, Robert Lebeck, Thomas Höpker, and Max Scheler, primarily worked in foreign photographic journalism—particularly in the 1960s. In contrast, Moses preferred to travel in Germany, which he describes as “the most interesting country in the world”.

Following in the footsteps of his father, a passionate hobby photographer who died at a young age, Moses took his first photographs in 1936 with a large-format Steinheil camera that had belonged to his father. From then on, photography “had taken hold of him.” At 15, while forced to work for a Breslau photo company, he began his professional training with Grete Bodlée, a photographer of children. Stefan Moses learned how to use the small-format Leica and how to compose a photographic portrait. Due to his Jewish ancestry, he was sent to the Ostlinde work camp, from which he managed to escape in 1945. Late that same year, he continued his training in Erfurt. After completing his apprenticeship, he was engaged as a theater photographer for the Weimar Nationaltheater in 1947. This was the initial source of his great enthusiasm for the theater, which remains with him today.

In 1950, shortly after the founding of the GDR, he moved to the Schwabing section of Munich—renowned as a bohemian neighborhood since the turn of the century. His colleagues and friends, Jo von Kalckreuth and Herbert List, lived next door. Moses worked as a photojournalist for newspapers and magazines. Today, he still sees no difference between journalistic and artistic photography.

A few of his series are particularly outstanding. *Manuel*, the first publication as photo series in post-war Germany, soon became a cult book of the 1960s generation of parents. Here, Moses depicts his son Manuel’s first year of childhood as a poetic story told in images. For his series *Die großen Alten* (The Great Elders), Stefan Moses chose the German forest as his backdrop. Since the 1960s, he has created his unmistakable portraits of German politicians, authors, and artists in this mythical and magical setting.

For over four decades, the photographer has asked painters, sculptors, and even some colleagues to create a mask out of materials from their immediate surroundings. This series, *Künstler machen Masken* (Artists Make Masks), which is still being continued today, was initiated in 1964 with portraits of the sculptor Gerhard Marck and the painter Ernst Wilhelm Nay.

Moses has German philosophers and thinkers photograph themselves in a standing mirror that he provides, so that the photographer appears in the background of this conceptual series, called *Spiegelbilder* (Mirror Images), as the inspirational director of the scene.

Since the 1970s, Moses has consistently compiled and published photo essays. In 1979, this approach took the form of the trend-setting publication, *Transsibirische Eisenbahn* (Trans Siberian Railroad), with 26 photo narratives, evocative and metaphoric images of human encounters.

Since 1953, he has been hot on the heels of photographic subjects from throughout the world and has researched his reports through different trips to regions of North and South America and Asia, but largely in numerous European countries, Israel, Italy, Austria and also Hungary, where he documented the Hungarian Revolution of 1956. With its numerous awards, exhibitions, and publications, this consistent and continuously expanding body of work has also been internationally recognized as one of the most outstanding German contributions to photography in the second half of the twentieth century. In 1990, Moses was awarded the David-Octavius-Hill Medal of the Gesellschaft Deutscher Lichtbildner (GDL), and the following year he received the “Honors Award of the City of Munich,” awarded to a photographer for the first time. In 1994, Moses was the first photographer to be named a proper member of the Academy of the Fine Arts in Munich. The photographer’s archive (negatives, slides, original prints, records) is in the collection of the Photography Museum within the Munich City Museum, which featured the first international retrospective of his work in 2002. An accompanying monograph has been published in order to do justice to the exhaustive scope of this photographer’s work.

MATTHIAS HARDER

## Biography

Born in 1928 in Liegnitz in Lower Silesia. 1936, first photographs with his father’s large-format Steinheil camera. 1943, beginning of his professional training as an assistant to the children’s photographer, Grete Bodlée. Training continued after the end of the war as an apprentice in Erfurt. 1944–1945, interned in the Ostlinde labor camp 1947–1950, first employment as a theater photographer in the Nationaltheater in Weimar. 1950, moved to Munich, where he worked as a photojournalist for magazines, such as the *Neue Zeitung*, *Revue*, *Das Schönste*, and *magnum*. Traveled to New York, South America, Israel, and Asia in the 1950s and 1960s. 1960–1968, features for the magazine *Stern*; began his long-term photographic projects about

Germany and the Germans, which ultimately became his central themes. Independent projects, including books like *Manuel* (1967), *Transsibirische Eisenbahn* (1979), *Deutsche* (1980), *München* (1980) and *FlicFlac* (1981) 1989–1990, Photo series *Abschied und Anfang—Ostdeutsche Porträts* commissioned by the Deutsches Historisches Museum in Berlin. 1990, awarded the David-Octavius-Hill Medal of the photographic society, Gesellschaft Deutscher Lichtbildner (GDL) 1991, honored with the cultural recognition award of the city of Munich. 1994, named a proper member of the Akademie der schönen Künste in Munich. 1995, the Photography Museum of the Munich Stadtmuseum purchased the photographer's archives. 2001, Honorary Award of the Stankowski Foundation, Stuttgart.

### Individual Exhibitions

- 1988 *Transsibirische Eisenbahn*; Holbeinhaus, Kunstverein; Augsburg, Germany  
 1990 *Stefan Moses*; Städtische Galerie Filderhalle; Leinfelden-Echterdingen, Germany  
 1991 *Abschied und Anfang. Ostdeutsche Porträts*; Deutsches Historisches Museum; Berlin, Germany, traveling through Germany and abroad

- 1998 *Selbst im Spiegel—Jeder Mensch ist eine kleine Gesellschaft*; Bayerische Akademie der Schönen Künste; München, Germany  
 1999/2000 *ende mit wende—DDR*; Schillermuseum; Weimar, Germany (traveling through Germany: Galerie der Stadt Stuttgart, and Stadtmuseum Hofheim)  
 2000 *Manuel*; Argus Fotokunst; Berlin, Germany  
 2001 Ernst Bloch-Zentrum; Tübingen, Germany  
 2002/3 *Deutsche Vita—Retrospektive*; Fotomuseum im Münchner Stadtmuseum, traveling through Germany and abroad

### Group Exhibitions

- 1965/66 *Ost und West—Fotoreportagen* (Thomas Höpker, Stefan Moses, Max Scheler, Eberhard Seeliger); Museum für Kunst und Gewerbe; Hamburg, Germany (traveling through Germany: Stadtmuseum München, Kunstverein Bremerhaven, Bezirksamt Berlin-Reinickendorf)  
 1979 *Fotografie 1919–1979 Made in Germany—Die GDL-Fotografen*; Fotomuseum im Münchner Stadtmuseum; München, Germany  
*Deutsche Fotografie nach 1945*; Kasseler Kunstverein; Kassel, Germany



Stefan Moses, Hans Mayer and Ernst Bloch, Tübingen, 1963.  
 [© Fotomuseum im Münchner Stadtmuseum]

## MOSES, STEFAN

- 1980 *Deutsche Fotografie nach 1945*; Kunstverein; Wolfsburg, Germany
- 1993 *Denk ich an Deutschland*; Kupferstich-Kabinett, Staatliche Kunstsammlungen; Dresden, Germany; National Portrait Gallery, London, GB
- 1996 *Das deutsche Auge. 33 Photographen und ihre Reportagen—33 Blicke auf unser Jahrhundert*; Deichtorhallen; Hamburg, Germany
- 1997 *Deutsche Fotografie. Macht eines Mediums 1870–1970*; Kunst und Ausstellungshalle der Bundesrepublik Deutschland; Bonn, Germany
- 1998 *Die Macht des Alters*; Deutsches Historisches Museum/Kronprinzenpalais; Berlin, Germany (traveling through Germany)
- *Künstlerporträts*; Vereinte Versicherungen; München, Germany
- *Signaturen des Sichtbaren—Ein Jahrhundert Fotografie in Deutschland*; Galerie am Fischmarkt Erfurt; Germany
- *Somewhere Else with My Fingerprints/Die Nerven enden an den Fingerspitzen*; SK Stiftung Kultur; Köln, Germany (traveling through Germany: Kunstverein München und Kunsthaus Hamburg)

### Selected Works

- Pensionierter Kellermeister, Hofbräuhaus München*, 1960s (Serie: Deutsche)
- Agrotechniker—Mechanisatoren, Neukirchen-Wyhra*, 1990 (Serie: Ostdeutsche Porträts)
- Ernst Bloch und Hans Meyer*, Tübingen 1963 (Serie: Spiegelbilder)
- Manuel und Katze mit chinesischen Tiermasken, Ammersee* 1965 (Serie Manuel)
- Willi Brandt, Siebengebirge*, 1983 (Serie: Die großen Alten)

*Joseph Beuys beim Ausstellungsaufbau, München*, 1968 (Serie: Sequenzen)

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- *Abschied und Anfang. Ostdeutsche Porträts 1989–1990*, hg. v. Christoph Stölzl, Ostfildern: Cantz, 1991.
- *Jeder Mensch ist eine kleine Gesellschaft*, Katalogbuch zur Ausstellung in der Bayerischen Akademie der Schönen Künste, München: Prestel, 1998.
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## UGO MULAS

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### Italian

Ugo Mulas is an Italian photographer perhaps best known for documenting the art and artists participating in the prestigious international art exhibition, the *Venice Biennale*. As such, his photographic work captured a panorama of artists, painters, and sculptors of American and European avant-garde of the 1950s and 1960s. Working in black-and-white and Polaroid formats, his work is not limited to the production of documents about artists. During his career, Mulas has elaborated a unique sensibility that explores and questions the photographic act.

Born in Hugo Mulas in Pozzolengo, Italy in 1928, as a young man he studied law and took evening classes at the Academy of Fine Arts in Brera in 1951–1952. Mulas was largely self-taught, and for him the camera became an instrument used to relate his experiences on the streets of Milan and in its periphery. Some of his earliest work offers night views seemingly void of human beings. He also photographed at the Giamaica Bar, a gathering place for Milanese intelligentsia, where Mulas began doing photographic portraits and formed friendships with many artists, sculptors, theater artists, novelists, and journalists.

Through the efforts of a journalist friend, Mulas became, from 1954 to 1968, the official photographer of the *Venice Biennale*. As such, he was able to document meetings between artists, art dealers, curators, exhibition designers, and he captured the “behind the scenes” story while the huge exhibition was being set up in numerous different halls and buildings. But these pictures oscillate between two poles: the documenting of events considered fashionable, such as parties, gatherings in bars (as in the photograph of the French sculptor César in discussion with a Japanese couple) and capturing events related to the artistic life of the *Biennale* (i.e., the 1962 work showing Alberto Giacometti receiving the Biennale’s Grand Prize in which Mulas focused on the emotion on the face of the Italian sculptor as he attempts to hide his sentiment with his hands, or the 1964 pictures of Robert Rauschenberg in a gondola on the Grand Canal).

In 1962, Mulas went to the Italian city of Spoleto, which hosts a yearly municipal arts festival, to photograph an outdoor sculpture exhibition that had been mounted that year. In these works, Spoleto is transformed into a night space where urban architecture and contemporary sculptures are intermingled. In the early 1960s, with his pictures of the American abstract sculptor David Smith in the foundry where he forged his monumental sculptures, Ugo Mulas conceived a dialogue between the artworks and their environment, capturing another behind-the-scenes artistic activity that had to that point rarely been seen in photographs. This dialogue and play between artists and their works appear as well in the memorable pictures Mulas captured of Alexander Calder, renowned for his mobiles, in Saché, France, in 1961, and in Calder’s studio in Roxbury, Massachusetts. Mulas’s work in this area became a model for other pictures featuring sculptors with their works in the studio or situated in specific places.

From 1964 to 1969, Ugo Mulas, with the help of gallery owner Leo Castelli and writer Alan Solomon, undertook several stays in New York, where he embarked on an important series of pictures of leading American artists of the era. Most show the artists in various environments, and they include sculptors John Chamberlain, Claes Oldenburg, George Segal, Marcel Duchamp (of whom Mulas took a photograph studying the famous picture showing him playing chess with a nude woman); and painters Jim Dine, Jasper Johns, Roy Lichtenstein, Barnett Newman, Larry Poons, Robert Rauschenberg, James Rosenquist, Frank Stella, Andy Warhol, and Tom Wesselmann. These photographic series were

collected for the publication *New York, Arte e persone*, in 1967, published in English as *New York: The New Art Scene*. In that same year, Ugo Mulas had his first solo exhibition at the Galleria Il Diaframma in Milan.

The avant-garde Italian painter Lucio Fontana has been one of Mulas’s primary artist subjects. Fontana, known for violently slashing the canvases of his paintings to create a clear space where everything—action, time, and light—converge in a point of violent paroxysm, is featured in a 1964 photographic series which is indicative of a transition in Mulas’s career. These photos describe moments, suspended in time, before Fontana employed a knife to make cuts in the canvas. Mulas amplifies the artist’s action by emphasizing contrasts and by focusing on the artist’s body movements.

After this series, Mulas’s work becomes more poetic as well as becoming illustrations for poetry. He began to photograph Monterosso in Liguria, where his sea scapes might be said to have become part of a four-hand opus *Allegria di Ungarelli* on which Mulas and the poet Eugenio Montale collaborated in 1969.

In the late 1960s, as Mulas began rethinking his photographic aims, he worked on a number of theatrical productions, particularly with the director Virginio Puecher in *Wozzeck*, an Alban Berg opera, in 1969–1970, and Benjamin Britten’s opera *The Turn of the Screw*, in 1969. Mulas had previously worked as a theatrical photographer with Giorgio Strehler for Carlo Bertolazzi’s *El nost Milan* in 1955–1956, for Bertold Brecht’s *Threepenny Opera*, in 1955–1956, and for Bertold Brecht’s *Life of Galileo*. But the works of the late sixties first brought together projections of architecture images and landscapes brought to the egde of abstraction through use of solarization.

During the last two years of his life, Mulas conceived a final work, which can be seen as a theoretical and photographic legacy. This series entitled *La Verifiches* (The Verifications) of 1971–1972, condenses, in some ten pictures that are accompanied by texts relating his reflections upon photography, his lifetime of photographic experience. The titles evoke the various aspects of photographic practice and include: *Tribute to Niépce; Photographic operation; self-portrait for Lee Friedlander; Time in photography, to J. Kounellis; The blow-up, the sky for Nini; The laboratory, one hand developed, the other one fixed, to Sir John Frederick William Herschel; Lenses, to Davide Mosconi, photographer; Sunlight, diaphragm, exposure time; Optics and space, to A. Pomodoro; The legend, to Man Ray.*

## MULAS, UGO

Ugo Mulas wrote about the late series: "I have given this name to this series of photographs because my intention is to understand the sense of the activities I have never ceased to accomplish, at times up to 100 times a day for years, without ever questioning them in themselves apart from their utilitarian function."

THOMAS CYRIL

See also: **Portraiture**

## Biography

Born Pozzolengo near Desenzano del Garda, Italy, 1928. Service in the Italian Army, 1945–1948; studied law, 1948–1952. Night school at the Fine Arts Academy in Brera, and developed in interest in photography, 1951–1952. Worked as caption writer in a photographic agency in Milan, 1952–1953. Showed his first professional photographic work at the Venice Biennale, 1954–1955, Official photographer of the Venice Biennale, 1954–1968, Traveled to New York to document artistic scene, 1964–1967. Photographed Benjamin Britten's opera, *The Turn*



Ugo Mulas, Bar Giamaica, Milan, 1953–1954.  
[Photo Ugo Mulas. © Ugo Mulas Estate. All rights reserved]

## MULTIPLE EXPOSURES AND PRINTING

of the Screw at the Piccola Scala at Milan; photographed jewelry for Arnaldo Pomodoro, 1969–1970. Fell ill, 1970 and undertook last series titled *la Verifiche*. Died 2 March 1973 in Milan, Italy.

### Individual Exhibitions

- 1960 *XII triennale di Milano*; Piccolo Teatro; Milan, Italy  
1967 *New York: The New Art Scene*; Galleria II Diamframma; Milan, Italy  
1969 *Campo Urbano*; Como, Italy  
1971 *Kunstler in New York, 1964*; Kunsthalle; Basel, Switzerland  
*Verifiche*; Galleria dell'Ariete; Milan, Italy  
1972 *Marcel Duchamp*; Galleria Multicenter; Milan, Italy  
1973 *Ugo Mulas Immagini e Testi*; Palazzo della Pillota; Parma, Italy  
1974 *Ugo Mulas fotografo*; Kunsthalle; Basel, Switzerland  
1978 *L'avanguardia Americana, fotografie di Ugo Mulas*; Villa Panza di Biumo; Varese, Italy  
1982 *Ugo Mulas, Alexander Calder a Saché e a Roxbury, 196–1965*; Galleria dell'Immagine; Rimini, Italy  
1983 *Ugo Mulas, David Smith working in Italy*; Accademia Americana; Rome, Italy  
1984 *Ugo Mulas, Fotografos 1928–1973*; Musée Rath; Geneva, Switzerland  
1986 *Ugo Mulas Photographs New York Art Scene '60s*; M. Gallery; Tokyo, Japan  
1988 *Ugo e gli scultori Fotografie di Ugo Mulas dal 1960 al 1970*; Galleria L'Isola; Rome, Italy

### Group Exhibitions

- 1971 *Castellini, Ugo Mulas, Pistolletto*; L'Ariete Grafica; Milan, Italy  
1973 *Combattimento per un'immagine, fotografie e pittori*; Galleria Civica d'Arte Moderna; Turin, Italy

- 1974 *Contemporanea*; Parcheggio di Villa Borghese; Rome, Italy  
1977 *Documenta 6*; Museum Fridericianum; Kassel, Germany  
*L'occhio di Milano, 48 fotografi 1945–1977*, Rotonda di Via Besana; Milan, Italy  
1983 *La sperimentazione negli anni 1930/1970*; Galleria Comunale d'Arte Moderna; Bologna, Italy  
1987 *La Fotografia vista da Leonardo Sciascia Ignoto a me stesso*; Mole Antonelliana; Turin, Italy  
1988 *Storie dell'occhio/Fotografi ed eventi artistici in Italia dal '60 all'80*; Galleria Civica & Palazzina dei Giardini Pubblici; Modena, Italy  
1989 *150 anni di fotografia in Italia: un itinerario*; Palazzo Rondanini alla Rotonda; Rome, Italy  
*L'insistenza dello sguardo. Fotografie italiane 1839–1989*; Palazzo Fortuny; Venice, Italy

### Selected Works

- Bar Giamaica, Milan*, 1953–1954  
*David Smith*, 1962  
*Andy Warhol*, 1964  
*Lucio Fontana*, 1965  
*Marcel Duchamp*, 1965  
*Verifica*, 1971

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Lodi, Mario, and Palmira Maccarini. *Trenta bambini Mulas una città*. Venezia: La Biennale, 1976.  
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# MULTIPLE EXPOSURES AND PRINTING

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Multiple images in photographic prints are created through a number of methods: multiple exposures with or without a flash in the camera, sandwiching negatives in the darkroom, printing from multiple negatives and enlargers in the darkroom, and digital manipulation. These techniques have been used through most of photography's history for creative and technical control over images.

*Multiple exposures* consist of exposing one piece of film more than once in the camera. This is achieved through a variety of techniques, depending on the film format and camera specifications. Medium and large format film (as used in view cameras) can be easily exposed multiple times by not changing or forwarding the film inside the camera. Some point-and-shoot and 35-mm cam-

## MULTIPLE EXPOSURES AND PRINTING

eras are more difficult tools for multiple exposures because of the mechanism that forwards the film within the camera; an interlock between the shutter release and film advance may only allow one exposure per frame. This function may be manually overridden by rewinding the film either fully or partially, or by triggering the film release button on the camera body to rewind the film. The bulb (B or T setting) shutter mode may also be used and a dark slide placed over the lens, allowing the photographer to control the shutter and exposure of each individual light imprint on the film by using the time-exposure function.

Multiple images on one frame of film may take the form of two (or more) different scenes, or the same scene shot more than once, or of a partial image. This latter technique may be achieved by using a black piece of cardboard or dark slide to block out part of the image area in each multiple exposure. Also, one scene shot and recorded in exactly the same manner will allow for effects that cannot be achieved in a single exposure, such as a large amount of depth of field, to be created in the composite shot. Using an electronic flash or a strobe light in a darkened room can also result in the same effect as manually exposing a frame of film more than once in the camera under more conventional conditions. While the shutter is kept open, the flash or strobe light is used to create a quick burst of illumination, and may be repeated numerous times to fully illuminate an image or portray motion.

Exposing the film multiple times will create overlapping images and have an impact on the exposure time, and thus overall density of the film. To ensure an intelligible exposure, each individual exposure or shot must be metered and the combined exposure time should approximately equal that shown by the light meter reading in the camera for a single exposure. For example, if an image is created by two exposures, each shot must be half of the total exposure that would be required for a proper exposure of one image of the scene. Dividing the meter reading given by the shutter speed and aperture setting by the number of images taken is generally accurate for most multiple exposures, but excessive multiple images placed on one sheet of film may produce what is known as reciprocity failure. Reciprocity failure occurs because film's sensitivity to light as it is exposed may be altered during the process of exposing multiple times, and unpredictable overexposure, underexposure, or color shifts may result.

Darkroom techniques for multiple exposures include sandwiching negatives and multiple printing. Sandwiching negatives places two or more

images on top of each other in the enlarger's negative holder with the composite image created by exposing the negatives during printing on photographic paper. Placing more than one negative in the enlarger increases the overall image density and this must be compensated with increased intensity of the enlarger's light source or with a longer exposure, or a combination of the two. Increased density may also alter the image contrast and necessitate additional burning and dodging in selected areas.

*Multiple printing* is a darkroom technique that exposes individual negatives onto one sheet of photographic paper to form a composite image. This technique can be achieved in one of two ways: by using multiple enlargers to print individual negatives, or using the same enlarger to print multiple negatives that are changed with each image exposure. The unexposed areas of photographic paper for composite printing must be covered as each individual image element is printed, and multiple test strips for exposure, contrast, and color balance (if printing color) must be utilized to master this technique. Areas where individual negative areas overlap may also be problematic, and advanced burning and dodging of these areas will provide a more finessed transition from one negative element to another. During multiple printing, registration of the print in the easel or registration of the negative carrier in the enlarger is necessary to form matching edges in the print and exact overlapping of the individual negative exposures. Advanced darkroom manipulation techniques such as flashing, masking, and split filtration printing may also be integrated into the multiple printing processes.

Digital darkroom programs such as Adobe Photoshop have widened the range of tools and processes available for photographers. Scanning of traditional film images and importing of digital documents creates a compositing tool in the computer, and each image element can be added to a complex composition. The tools used in this process are different from the traditional darkroom and film exposure methods, but achieve similar creative results. Cutting and pasting of individual image elements allow a composite to be created on layers in the imaging program, and blending of these elements is achieved through digital effects such as feathering the edges, changing opacity, and masking of image elements. The digital tools can also be integrated back into the traditional darkroom process, and an inter-negative or transparency can be printed from the composite created in Adobe Photoshop on most conventional inkjet printers. This document can in turn be utilized in

the traditional darkroom for singular and multiple printing techniques.

Multiple exposures and printing are techniques that have been used by fine art photographers since the invention of the medium. Nineteenth-century master Henry Peach Robinson incorporated many individual negatives into his fine art montage pieces, and multiple exposure was a hallmark of the photographic avant-garde in Paris, Vienna, Munich, and Berlin between the world wars. Edmund Kesting and Bauhaus master László Moholy-Nagy were notable practitioners of multiple exposure and printing techniques. More recently, in the 1950s multiple exposures in the camera were practiced by Harry Callahan and encouraged in his many students at Chicago's Institute of Design as well as Louis Fauer in his nighttime photographs of New York City. Jerry Uelsmann and John Paul Caponigro are two late-twentieth century masters of multiple printing, Uelsmann utilizing up to 20 enlargers in his traditional darkroom and Caponigro a master of digital compositing with tools such as Adobe Photoshop.

JENNIFER HEADLEY

*See also:* **Burning-In; Callahan, Harry; Camera: 35 mm; Camera: An Overview; Camera: Digital; Cam-**

**era: Point and Shoot; Dodging; Enlarger; Institute of Design; Kesting, Edmund; Manipulation; Moholy-Nagy, László; Sandwiched Negatives; Uelsmann, Jerry**

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## VIK MUNIZ

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### Brazilian

The career of Vik Muniz echoes what nineteenth-century critic Charles Baudelaire called the photographer during his own era: "operator." Muniz's artistic strategies connect him with this description in that he uses photography as a means to an end that is not strictly photographic. The pictures for which Muniz is known in fact consist of images made from chocolate, sugar, dust, ink, wire, cotton, urban detritus, and other materials that are then photographed.

This *modus operandi* places Muniz's photography within a lineage of early twentieth-century photographers and artists such as Man Ray and his photographs of dust, and Salvador Dalí's and Brassai's pictures of found objects that they called involuntary sculptures. Muniz is also linked to conceptual artists

who used photography as documentation of an event, performance, and as supplement to an idea. Yet Muniz's work is as emphatically about photography's ability to mimetically reproduce the world as it is about its power of illusion. This dichotomy is one of the impulses that drive Muniz's art, though to construe it as being solely about perception is to undermine its formal and conceptual rigor. Muniz has emphasized that his work is more than visual sleight of hand: "I like illusions that say something about reality or, at least, our ability to cope with it" (Muniz, *Seeing is Believing* 1998).

Beginning his artistic career as a sculptor, Muniz's focus was on creating objects. As his sculptures became more like visual puns imbued with double meanings, Muniz progressively reconfigured sculpture from its three-dimensional format into a two-

dimensional one. The paradox was that these early three-dimensional works incorporating photography began to increasingly privilege the picture and its capacity for illusion rather than sculpture's material presence. This was slowly arrived at by combining photography with found objects that enabled the art work to both literally and figuratively address the world outside of it. Exemplary of this early work are *Tug of War* and *Two Nails* of 1989. In *Tug of War*, a real "rope" is the link between two photographs of individuals each tugging the end of a rope. In "Two Nails," Muniz exploits the historical illusory device of *tromp l'oeil* through the interplay of a photograph of a piece of paper nailed to a wall that, in turn, is itself nailed onto the wall by a real nail. This work demonstrates what would remain a leitmotif in Muniz's later work: photography's slippage between its indexical quality, that is, its ability to record the world, and its antithesis when it is embodied as a real, tangible object. These early works also explore the image as it shifts from perception to identification within the viewer.

*The Best of Life* (1988–1990) is a group of pictures of news events taken from the magazine that gives the series its name. Muniz drew famous photographs that recorded events such as the lone Chinese man stopping tanks in Tiananmen Square and Neil Armstrong walking on the moon from memory and then photographed these drawings. By reconfiguring these images through his personal recollection, Muniz explores the relationship between our collective understanding of history via images provided to us by the news media, and our individual engagement with these images. *The Best of Life* series marks Muniz's practice of conceptual photography in which the idea that structures the work and resonates from it takes precedent over the work's formal qualities. However, by presenting his pictures as gelatin silver prints that imbue them with the aesthetic of a traditional photographic medium, Muniz becomes concerned with the convergence of forms and images that produce multi-layered narratives.

*The Sugar Children* (1996) further conveys Muniz's coupling of materials and meaning. *The Sugar Children* features images of the sons and daughters of impoverished sugar mill workers; these images are rendered by Muniz with sugar on black paper and then photographed. Although it is a sweetener, within the context of *The Sugar Children*, sugar becomes a bitter pill to swallow, producing a scathing social commentary. This could also be said of Muniz's *Pictures of Chocolate* (1997–1998), most notably his photograph of Freud titled *Sigmund*.

This photograph and others in the series—such as (*Milan*) *Last Supper*—produce a visually poetic work that powerfully evinces the marriage of form and image. In (*Milan*) *Last Supper*, chocolate is an analogue of the food pictured as being served during Jesus Christ's last supper that pushes the limits of the visual experience of art through indexical associations. That is, in the same way that a photograph is traditionally a recording of an event in the real world, in (*Milan*) *Last Supper*, it serves as an index of something not usually the experiential province of art: the sense of taste. Taste is also an element with *Sigmund*, albeit couched in Freud's own ideas about psychosexual development. For chocolate now alludes to both Freudian oral gratification or the oral stage, and to the anal stage by way of the picture's viscosity alluding to excrement.

Muniz has also looked at photography's own history, producing the series *Equivalents*, a reference to Alfred Stieglitz's famous series of skies and clouds, as well as works in which he drew with dust photographic documentations of installations by famous Minimalist sculptors such as Donald Judd.

Muniz exploits the conceptual coupling of materiality with narrative, or meaning and its vehicle of articulation—be it drawing or photography or pictures made with sugar, chocolate, thread, wire, or dust—like no other contemporary photographer. Muniz's practice continues to engage formal and conceptual arenas that push the boundaries of photography in myriad directions, and his interest in emerging technology and image-producing media will surely secure his importance not only for twentieth-century photography, but for twenty-first as well.

RAÚL ZAMUDIO

**See also:** Appropriation; Brassai; Conceptual Photography; Discursive Spaces; Formalism; Image Theory; Man Ray; Postmodernism; Representation; Semiotics; Stieglitz, Alfred

### Biography

Born in 1961, Sao Paulo, Brazil; lives and works in New York City. Attended the FAAP (Fundação Armando Álvares Penteado), where he studied advertising and moved to New York in 1983. Began working in photography in 1998 and shows his first photographs at Stux Gallery in New York City under the title of *Individuals* in 1991. Since then, has had numerous international exhibitions in galleries, museums, fairs, and biennials.

### Individual Exhibitions

1989 Stux Gallery; New York  
1991 Meyers/Bloom Gallery; Santa Monica

- Stephen Wirtz Gallery; San Francisco  
 1991 Gabinete De Arte Rachel Arnaud; São Paulo, Brazil  
 Galerie Claudine Papillon; Paris, France  
 1992 *Individuals*; Stux Gallery; New York  
 Claudio Botello Arte; Turin, Italy  
 1993 *Equivalents*; Ponte Pietra Gallery; Verona, Italy (traveled to Tricia Collins Contemporary Art; New York)  
 1994 *Representations*; Wooster Gardens; New York  
 1995 *The Wire Pictures*; Galeria Camargo Vilaça; São Paulo, Brazil  
 1997 *The Sugar Children*; Tricia Collins Contemporary Art; New York  
*The Best of Life*; Wooster Gardens; New York  
 1998 *Pictures of Thread*; Wooster Gardens; New York  
 1999 Centre national de la photographie; Paris, France  
 Galeri Lars Bohman; Stockholm, Sweden  
 Gian Enzo Sperone Gallery; Rome, Italy  
 Galeria Módulo; Lisbon, Portugal  
 2001 Museu de Arte Moderna; Rio de Janeiro, Brazil  
 Museu de Arte Moderna; Sao Paulo, Brazil  
 Whitney Museum of American Art; New York  
*Reparté*; Woodruff Art Center; Atlanta, Georgia  
 Fondation Huis Marseille; Amsterdam, The Netherlands  
 Galeria Camargo Vilaça; Sao Paulo, Brazil  
 Musée de l'Élisée Lausanne, Switzerland  
*Seeing is Believing*; Tang Teaching Museum and Art Gallery; Saratoga Springs, New York (traveled to Museum of Contemporary Photography, Chicago; International Center of Photography, New York)

### Group Exhibitions

- 1992 *Life Size: Small, Medium, Large*; Museo D'Arte Contemporaneo Luigi Pecci; Prato, Italy  
 1994 *Single Cell Creatures*; Katonah Museum of Art; Katonah, New York  
*Time to Time*; Castello de Rivera; Torino, Italy  
*Sound*; Museo D'Arte Moderna Boizano; Itlay  
 1997 *Photography XIII*; Museum of Modern Art; New York  
*Asi esta a cosa*; Centro Cultural Arte Contemporaneo; Mexico City, Mexico  
*Colección Ordóñez Falcón de fotografia*; IVAM Centre Julio Gonzalez; Valencia, Spain  
*Shadow Pla*; San Jose Institute of Contemporary Art; San Jose, California  
*Some Assembly Required*; Art Institute of Chicago; Chicago, Illinois  
*Changing Perspective*; Contemporary Arts Museum; Houston, Texas  
*Mostra America*; Fundação Cultural de Curitiba; Curitiba, Brazil  
*Garbage*; *Thread Waxing Space*; New York  
*The Photographic Condition*; San Francisco Museum of Modern Art; San Francisco, California  
 1998 XXIV Bienal Internacional de São Paulo; São Paulo, Brazil  
*Le Donné, le fictive*; Centre national de la photographie; Paris, France  
*Urban Canibal*; Paço das Artes; São Paulo, Brazil  
 1999 *Museum as Muse*; The Museum of Modern Art, New York City, United States

- Abacadabra*; The Tate Gallery; London, United Kingdom  
 2000 Biennial Exhibition; Whitney Museum of American Art; New York  
*Photography Now*; Contemporary Arts Center; New Orleans, United States  
 The Corcoran Biennial; Corcoran Gallery of Art; Washington, D.C., United States  
 2001 *Projecto Mnemosyne*; Coimbra, Portugal

### Selected Works

- Cogito Ergo Sum*, 1989  
*Individuals*, 1992–1993  
*Faucet*, 1994  
*Paper and Wire*, 1995  
*Little Calist Can't Swim*, 1996  
*Sigmund*, 1997  
*Torso (After Frantisek Drtikol)*, 1997–1998  
*12,000 Yards (Etretat, After Courbet)*, 1998  
*Still, After Cindy Sherman*, 2000  
*After Richter*, 2001



Vik Muniz, *Big James Sweats Buckets*, from the series *Sugar Children*, 1996, Gelatin silver print on paper, 14 × 11", Museum purchase made possible by the Horace W. Goldsmith Foundation.

[*Smithsonian American Art Museum, Washington, DC/Art Resource, New York; Photo © Vik Muniz/Licensed by VAGA, New York, New York*]

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## MARTIN MUNKACSI

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### Hungarian

Martin Munkacsi, New York's leading fashion photographer during the 1930s and 1940s, was born on May 18, 1896 in Koloszsvar, Hungary, near the town of Munkasc (now Cluj Napoca, Romania), the historic capital of Transylvania. The fourth of seven children in a working-class Jewish family his original surname—either Mermelstein or Marmorstein—was changed, by the family to Munkacsi upon moving to Disco-Szent-Marton, Hungary (now Tirnavani, Romania); the new name, invented during this era of pogroms, was distinctly Hungarian and not identifiably Jewish.

At 16, Munkacsi left home and settled, on his own, in cosmopolitan Budapest. Bright and energetic, he started his professional life as a writer, contributing reports on soccer matches and automobile races to *Az Est*, a sports daily. By 1921, as a self-taught photographer working with a home-made camera, Munkacsi was regularly providing sports photographs for *Az Est* and documenting performances for *Theatre Life*, a weekly review. Munkacsi's natural métier was as a sports photographer; he displayed a virtuosic talent for capturing, in a still image, the pure exhilaration of movement.

Munkacsi relocated to Berlin in 1927 and signed a three-year contract with Ullstein Verlag, the city's major publishing house. His first credited story appeared in the October 14<sup>th</sup> issue of *Berliner Illustrierte Zeitung*, Ullstein's weekly picture magazine. With a circulation of two million, *Berliner Illustrierte Zeitung* was the most widely read magazine of its kind in the world and, in the United States, is best remembered as the template for *Life* magazine.

Munkacsi's work appeared in other Ullstein publications: *Die Dame*, the German equivalent of *Vogue*; *Uhu*, an "arty" monthly featuring essays and photographs of nudes; and *Knipsen*, a book for amateur photographers. Occasionally, he worked for Ullstein's competitors, *Die Woche* and *The Studio*.

Throughout this period (1930–1934), Munkacsi claimed—with characteristic bravado and somewhat questionable credibility—that he was the highest-paid photographer in Berlin. He did, undeniably, enjoy great success and traveled extensively on assignment throughout Europe, Africa, and the Americas. As Henri Cartier-Bresson later recalled: "In 1932, I saw a photograph by Martin Munkacsi of three black children running in to the sea ["Liberia, c. 1930," published in *Das Deutsche Lichtbild*, 1932], and I must say that it is that very photograph which was for me the spark that set fire to the fireworks... and made me realize that photography could reach eternity through the moment. There is in that image such intensity, spontaneity, such joy of life, such a prodigy, that I am still dazzled by it even today."

During a brief 1933 visit to New York, Munkacsi was hired by *Harper Bazaar*'s legendary editor Carmel Snow to shoot his first fashion layout. Snow had been introduced to Munkacsi's photojournalism by Frederic Varady, a Hungarian artist, and Edward Steichen, then employed as the chief photographer for Condé Nast. In her memoir, Snow wrote about that initial shoot, the revolutionary turning point in fashion photography when Munkacsi took the model out of the confines of the studio:

The resulting picture of a typical American girl in action, with her cape billowing out behind her, made fashion history. Munkacsi's was the first action photograph

made for fashion, and it started the trend that climaxed in the work of Avedon today.

As life in Germany grew increasingly untenable, the Berlin-based publishers Ullstein Verlag capitulated to anti-Semitic pressure by firing Jewish employees and hiring Nazi editors. When Munkacsi turned in a rather straightforward assignment, photographing fruit for one of Ullstein's women's magazines, five of his prints were rejected by one of the new editors. "These are bananas," was the explanation. "Bananas are not an Aryan fruit!" Munkacsi left Germany and emigrated to the United States, arriving in New York in May, 1934. That year, he signed an exclusive contract with *Harper's Bazaar*. Munkacsi's photographs (and occasional writing) appeared regularly in the magazine; under Carmel Snow's editorship and Alexey Brodovitch's art direction, *Harper's Bazaar* established itself as the most sophisticated fashion magazine of the time.

In 1934, working with Kurt Safranski, the former managing editor of Ullstein, Munkacsi helped develop a dummy for a new picture magazine. Their project, rejected by the Hearst Publishing Corporation, was eventually sold to Henry Luce and was eventually realized as *Life* magazine—with Safranski as managing editor and Munkacsi contributing photographs.

In 1940, Munkacsi received a \$4,000 per month contract from *Ladies' Home Journal* to photograph their popular feature "How America Lives." He was said to be earning more than \$100,000 a year and liked to quip, "A photograph isn't worth a thousand words, it's worth a thousand bucks!" Munkacsi's contract with *Ladies' Home Journal*, however, ended in 1946, when the magazine pages were taken over almost entirely by color photography. Unable to make the transition from black-and-white to color photography, Munkacsi received fewer major magazine assignments and worked as a freelance photographer for the Reynolds Company, King Features, and the Ford Motor Company. He also worked as a lighting director and cameraman on the stop-action animation puppet feature of *Hansel and Gretel*.

Although Munkacsi continued to take photographs and write (his autobiographical novel, *Fool's Apprentice*, was published in 1945), his once radical vision had moved firmly into the mainstream, and he found himself out of touch with the changing times. In 1963, while attending a Hungarian team's soccer game at Randall's Island, New York, Munkacsi suffered a fatal heart attack.

In a memorial to Munkacsi published in *Harper's Bazaar* (June, 1964), Richard Avedon wrote:

He wanted his world a certain way, and what a way! He saw what was free in it, happy in it, and however much he suffered, and he did suffer, his pain never destroyed his dream. Without illusions there would be no art and possibly no life in the world. The art of Munkacsi lay in what he wanted life to be, and he wanted it to be splendid. And it was.

SUSAN MORGAN

*See also: Fashion Photography; History of Photography: Interwar Years*

### Biography

Martin Munkacsi born May 18, 1896, Koloszvar, Hungary. Active in Budapest, Hungary as sports photographer for *Az Est*, 1921–1922; relocated to Berlin, Germany and active as sports photographer and photojournalist, primarily for *Berliner Illustrierte*, 1927–1934. Immigrates to New York City, 1934; worked as fashion and features photographer closely associated with *Harper's Bazaar* until 1946; his work also appeared frequently in *Ladies' Home Journal*, *Life*, and other popular American publications. Died July 14, 1963, in New York City.

### Exhibitions

- 1937 *Photography 1839–1937*; Museum of Modern Art; New York, New York
- 1940 *Tudor City Artists and Photographers*; New York, New York
- 1965 *Glamour Portraits*; Museum of Modern Art; New York, New York
- The Photo Essay*; Museum of Modern Art; New York, New York
- 1975 *Fashion Photography: Six Decades*; Emily Lowe Gallery; Hofstra University, Hempstead, New York, and Kornblee Gallery, New York, New York
- 1977 *The History of Fashion Photography*; International Museum of Photography; Rochester, New York
- 1978 *Spontaneity and Style: Munkacsi, A Retrospective*; International Center of Photography; New York, New York
- 1979 *Life: The First Decade*; Grey Art Gallery, New York University; New York, New York
- Fleeting Gestures: Dance Photographs*; International Center of Photography; New York
- 1980 *Avant Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art; San Francisco, California
- 1981 *Lichtbildnisse: das Portrat in der Fotografie*; Rheinisches Landesmuseum; Bonn, Germany
- 1985 *Martin Munkacsi*; Photofind Gallery; Woodstock, New York
- Shots of Style*; Victoria and Albert Museum; London
- Self-Portrait: The Photographer's Persona 1840–1985*; Museum of Modern Art; New York, New York

## MUNKACSI, MARTIN

- 1989 *The New Vision: Photograph between the Wars*; Metropolitan Museum of Art; New York, New York
- 1990 *German Photography*; Metropolitan Museum of Art; New York, New York
- Martin Munkacsi*; Fashion Institute of Technology; New York, New York
- 2003 *As It Happened: Photographs from the Gilman Paper Company Collection*; Metropolitan Museum of Art; New York
- Henri Cartier-Bresson's Choice*; Cartier-Bresson Foundation; Paris
- Frida Kahlo: Portraits of an Icon*; Flint Institute of Arts; Flint, Michigan

### Selected Works

- Soccer Player, Hungary*, c. 1923
- Car Racing, Europe*, c. 1929
- Summer Camp, near Bad-Kissingen, Germany*, 1929
- On the Beach, Germany*, 1929
- Madrid*, 1930
- Liberia*, (also known as *Black Boys on the Shore of Tanganyika*) c. 1930
- Das Deutsche Lichtbild*, 1932
- Having Fun at Breakfast*, Berlin, c. 1933
- Louis Brokaw*, (*Harper's Bazaar*), December, 1933
- Frida Kahlo and Diego Rivera, Mexico*, 1934
- Jumping A Puddle* (*Harper's Bazaar*), April, 1934
- Katharine Hepburn standing by Howard Hughes's plane* (*Harper's Bazaar*), February, 1935
- Fred Astaire*, (*Life*), 1936
- New York World's Fair* (*Harper's Bazaar*), September, 1938
- Roof Baby, New York*, 1940

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# MUSEUM FOLKWANG

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The photography collection in the Museum Folkwang, Essen, Germany, is a division of the Museum of Modern Art, and considered one of Germany's most important collections of photographs. Although the collecting of photography has been ongoing, in 1978 the photography collection of the city of Essen was integrated into the museum, greatly expanding the number and scope of the holdings.

At the end of the century, the collection held roughly 50,000 photographs, most of which are vintage prints. Though it has a rich collection of nineteenth century photographs, the main focus is on the twentieth century. Areas of special empha-

sis include the photography of 1920s, photojournalism of the 1950s and 1960s, the Subjective Photography of Otto Steinert and his circle, and international contemporary photography from the 1980s to the end of the century. The museum also has strong thematic holdings in portraiture and architectural photography. With its comprehensive program of exhibitions and its collecting initiatives, the museum is unique in that it combines an interest in historical archiving with the promotion of the most up-to-date developments in contemporary photography. Two areas are important to consider. One is the history of the holdings

assembled by Otto Steinert, which comprise the cornerstone of the museum's collection, and the other is the long tradition of photography archiving and mounting exhibitions in the Museum Folkwang in general.

When Otto Steinert was made a professor of photography at the *Folkwangschule für Gestaltung* in 1959, he began to build the collection as a photo-historical archive for the school. It was a teacher's collection that would allow one to use original prints in the classroom. From the very beginning Steinert united teaching, collecting, and exhibiting, and in recognition of this historical usage, since 1959 the museum has sponsored a yearly exhibition on the history of photography.

The first exhibition of photographs mounted by the museum, however, was the presentation of another collector's holdings, the famous historian of photography Helmut Gernsheim, whose collection provided an overview of over 100 years of photography, from its beginnings to the 1930s. (This collection, however, was purchased by Harry Hunt Ransom and became the centerpiece of the Harry Ransom Humanities Research Center at the University of Texas, Austin.) Following this exhibition, the school purchased the omnibus volume of photographs made by the portrait photographer Hugo Erfurth and the *Neue Sachlichkeit* (New Objectivity) photographs of Albert Renger-Patzsch. But in the early years, the collection grew sporadically rather than systematically. In 1961, at the first European photography auction, Steinert acquired another cadre of photographs, among them a portfolio of 144 images from the pioneers of photography David Octavius Hill and Robert Adamson. In the 1960s, Steinert was interested in the work of Heinrich Kühn, a turn of the century art photographer, and in photographs from the 1920s, which shaped acquisitions. In the mid-1960s, as interest in photojournalism increased, Steinert began collecting works of Felix H. Man, Erich Salomon, and Robert Lebeck. By 1978, the collection contained around 3,800 photographs.

The integration of the photography collection into a museum of modern art was an important recognition of photography as art within a museum context in West Germany. This path-breaking move can be traced back to the 1920s and the Museum Folkwang's long-standing relationship with the medium of photography. Under the influence of the then curator Kurt-Wilhelm Kästner and the photographer and Folkwang instructor Max Buchartz there arose in Essen in the late 1920s and 1930s a forum for photography. In 1929, even before *Film und Foto*, the well attended and influential photography exhibition in Stuttgart, Kästner

created the exhibition *Fotografie der Gegenwart*. Following this, he presented *Das Lichtbild* (1931), an exhibition from Munich that he and Max Buchartz enlarged with works from students in Essen. The first individual exhibition of photographs by Florence Henri (1933) was the last exhibition Kästner curated before the Nazis removed him from his position. After the war, Steinert reconnected to what Kästner had begun by establishing a yearly exhibition series "*Beiträge zur Geschichte der Fotografie*," held from 1959 to 1978.

In 1979, Ute Eskildsen, a student of Otto Steinert, took over the photography division and continues to guide it into the twenty-first century, continuing the interweaving of the historical and the contemporary. The museum expanded its holdings in the areas that Steinert had focused on in his collecting, architectural photography and human representation. It has also filled gaps in its special collection of photography from the 1920s so that the holdings range from the experimental Bauhaus photography to New Objectivity, and include the estates of Helmar Lerski, Germaine Krull, and numerous collections from German-Jewish emigrants, such as Lotte Erell and ringel+pit, the studio of Ellen Auerbach and Grete Stern. There is also a reprint of August Sander's epic work, *Menschen des 20. Jahrhunderts*, which Steinert himself never could procure for his collection. Another area of considerable attention is the 1950s, with holdings from the members of the photography group "fotoform" and from the exhibition series *Subjektive Fotografie* organized by Otto Steinert, an area enlarged by the purchase of Steinert's private collection.

A strong interest in contemporary photography also motivates the museum's purchases. Among them are collections by the Americans William Klein and William Eggleston, and Michael Schmidt. In addition the museum secured the estates and archives of Helmuth Kurth, Walter Peterhans, Fee Schlapper, Wolfgang Weber, and the archives of Peter Keetman.

When they transferred the school's collection to the public museum, staff took inventory of the holdings over the following years. Now the public can access the collection with a filing system ordered by author and a slide library ordered by keyword. Once a week anyone can view original prints. Unknown works are conserved and restored to public attention by means of the numerous exhibitions and their accompanying catalogues that are grouped around the central areas of the collection. Robert Knodt has been responsible for the scientific handling and conservation of the collection since 1985.

As a further resource the museum offers pedagogical guides to its exhibitions, as well as courses on the key areas of the collections and on the themes of the exhibitions using original prints from the museum's holdings.

The exhibition program features six to eight projects per year. Exhibitions with historical themes are interchanged with exhibitions of contemporary photography. Among historical exhibitions, the focus has been on the photography of the *Neues Sehens* movement. In 1979, to honor its 50th anniversary, the museum reconstructed the *Film und Foto* exhibition, one of the most important for experimental photography of the 1920s. In 1982, the museum presented the works of the photographer Helmar Lerski. In the following years there were important individual exhibitions and catalogues for photographers of the 1920s, such as Anne Biermann, Sasha Stone, and Walter Peterhans. In 1994–1995, a large group exhibit took place of female photographers from the interwar period, “*Fotografieren hieß teilnehmen—Fotografinnen der Weimarer Republik.*” In 1999, the collection featured a retrospective of the works of the photographer Germaine Krull. Since the 1980s a great number of young photographers have had their first museum exhibition within the photography collections—Michael Schmidt is an example. Internationally renowned photographers such as Lee Friedlander, William Klein, and Robert Frank have had individual exhibitions at the Museum Folkwang.

In 1982, when artistic photography was still rarely in high demand, the museum began sponsoring a scholarship for contemporary German photography in collaboration with the Alfred Krupp von Bohlen und Halbach-Stiftung. In 2000, the Krupp Stiftung also began sponsoring a program

for young curators. In addition, with support from the Dietrich Oppenberg Stiftung, the museum initiated the Albert Renger-Patzsch Prize to support European photography book production.

ESTHER RUELFIS

*See also:* **Auerbach, Ellen; Erfurth, Hugo; History of Photography: Interwar Years; Lerski, Helmar; Man, Felix H.; Museums: Europe; Photography in Germany and Austria; Renger-Patzsch, Albert; Peterhans, Walter; Salomon, Erich; Sander, August**

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## THE MUSEUM OF MODERN ART OF NEW YORK

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The Museum of Modern Art of New York (MoMA) did more than any other institution to shape the art of photography in the twentieth century. Over the course of the century it played a crucial role in enhancing the aesthetic and financial importance of photography as well as helping

to define the scope of photography as an art form. The museum achieved this through the exhibitions it organized, through its collecting policies, and through the activities of its now-legendary curators of photography: their choices, catalogue notes, and books.

Since its foundation in 1929 MoMA has consistently led the way in the display and collection of photographs. Initially these photographs were included in traveling exhibitions or exhibitions of other art forms—most notably architecture. With the formal creation of a Department of Photography, in 1940, the Museum consolidated its presence as the leading champion of photography as a form of art rather than as primarily a scientific, marketing, or educational tool. Since then the Museum has expanded the art of photography to incorporate those other, more functional, aspects of the form.

The following account of the Museum's involvement with photography is in two sections. The first section provides a historical overview of photography at MoMA. This includes a brief account of the relationship to photography of the founders and early officers of the Museum, as well as a description of MoMA before there was an official Department of Photography, followed by an account of the trends and key exhibitions under each of the four heads of the Department. The second, shorter section will deal with the effect that photography had on MoMA and the influence that MoMA exerted upon photography during the course of the twentieth century.

### **Before MoMA**

The history of photography at MoMA does not start *ex nihilo* with the foundation of the Museum but rather, as with the other departments of that now august institution, it begins with a scattered interest that predated the Museum and which existed independently of the Museum in its early years. The most important forum for photography was the Photo Secession group (1902–1917) which included, among others, the work and participation of Edward Steichen and Alfred Stieglitz. In the United States early aesthetic guidelines for the newly-possible art of photography grew up around a number of galleries in New York that displayed and sold photographs and around the Photo-Secession group which, along with its journal—*Camera Work*, promoted the idea of photography as art and inspired a generation of photographers and photography collectors.

### **MoMA before the Department of Photography**

From its inception the MoMA was open to new ideas. One of the major reasons that its wealthy founders brought it into being was to supersede the stuffiness and institutional inertia of the existing galleries and museums. Likewise, the reason that they brought Alfred H. Barr to direct it was his fearless exuberance about the “new.” Barr was the

Director and guiding light for the first few decades of MoMA. Originally recommended to the founders by Paul J. Sachs of the Fogg Museum at Harvard, Barr—an art history professor at Wellesley—came to MoMA as a young man and was largely responsible for museum staff appointments and artistic direction.

Shortly before he arrived at the Museum, in 1929, Barr had been to Europe and the new art he had seen during his travels was the European avant-garde—a movement which had many photographer practitioners (most notably expatriate American Man Ray). In his course on modern art at Wellesley, Barr included not only photography but architecture and machine-made products, which provided an indication of his views on the possibilities of art and of the direction he intended for MoMA. Indeed, in a comment in the Museum's inaugural *Bulletin* celebrating the Museum's opening in 1929 Barr noted that the Museum would probably expand in time to include departments such as film and photography.

Barr drew, and periodically updated, a genealogical flow chart of modern art, placing a version on the cover of his 1936 book *Cubism and Abstract Art* from the exhibition of the same name. This highly influential chart gave ample scope for entirely new genres or, in the case of photography, for the collation of a series of existing practices into a single genre. Despite, or because of, this openness the Museum's first acquisition of a photograph—*Lehmbruck: Head of a Man* by Walker Evans (given by Lincoln Kirstein in 1930)—was not a deliberate departure from previous types of museum acquisition but a pragmatic move to accept a donation. It was only the 23rd work of art that MoMA had acquired. In 1931, with the death of Lillie P. Bliss (one of the Museum's founders), the fledgling Museum acquired a substantial art collection including several photographs. Although it was not until the founding of the Department that it was actively enlarged, the photograph collection had now properly begun.

The Museum began in rented space in the Heckscher Building (on Fifth Avenue and 57th Street) but quickly moved around the corner to bigger premises on 53rd street owned (and later donated) by the Rockefellers. The first two exhibitions at the new location of the Museum on 53rd Street relied upon photography. The first—*Modern Architecture: International Exhibition* in 1932—coined the name of the pre-eminent architectural style of the next 30 years and relied for its argument on 75 or more large photographs illustrating the new building and design practices coming out of

Europe. The second exhibition on 53rd Street was the first to include photography explicitly. The Advisory Committee wanted to show domestic artwork alongside the new art that was coming in from Europe, and Barr wanted a chance to display photography as an independent art. *Murals By American Painters and Photographers* (1932) gave exactly that opportunity and he turned to Lincoln Kirstein for help.

Kirstein, a friend of architect and MoMA Architecture Curator Philip Johnson and one of the founding members of the Harvard Society for Contemporary Art, went on to serve on the Junior Advisory Committee of MoMA. Kirstein turned to his friend and New York gallery owner Julien Levy for help, and between them they procured the photographs that were displayed. Kirstein was also the director of the 1933 exhibition of Walker Evans prints (which he later donated) of nineteenth century homes—the first one-man photography show at MoMA. Kirstein was one of three especially generous donors who gave time, money, and photographs to the Museum and later to the Department. Over an extended period of time the second of the three donors, James Thrall Soby, gave over 100 Man Ray prints, served as trustee, curator, administrator, collector, organizer of exhibitions, and author of publications that accompanied them. The third, David McAlpin (an investment banker and amateur photographer), was related to the Rockefellers who were so instrumental in creating the Museum. He was friendly with painter Georgia O’Keeffe, Alfred Stieglitz’s wife, and secured gifts of her husband’s prints; he acquired a handful of Edward Weston and Man Ray photographs, and, among other things, provided \$1,000 to fund the first (and only) Photographer’s Fellowship in 1946.

Before there was a Department of Photography, there existed a department that dealt specifically with a photomechanical art. Although with hindsight it appears obvious that there should be separate departments for “Film” and “Photography” there is no intrinsic rationale for separating the art of these two photographic processes. It was little more than chance that Iris Barry, a former film critic, should move (via the MoMA library) from London’s *Daily Mail*, to set up the Film Library in 1935 (re-named the “Department of Film” in 1966). A film library was anything but a foregone conclusion since, although it realized the “filmotek” of the original plans, it only came about after two years of committee work had been spent exploring the possibility. Indeed, “Photography” and “Film” might easily have been two parts of a larger “Department

of Machine Art” suggested by Philip Johnson’s 1934 *Machine Art* exhibition, on display during the committee’s deliberations.

When Iris Barry moved from the library to take charge of the Film Library she was replaced as librarian by the photographer and historian Beaumont Newhall. This placed him in an ideal position to advance the cause of photography within the institution. In 1936, he was invited to curate the exhibition that would become the 1937 exhibition *Photography 1839–1937*. Sam Hunter quotes the then President of MoMA, A. Conger Goodyear, describing it as “one of the most complete and satisfying exhibitions in the Museum’s history.” It was the first comprehensive photography exhibition ever attempted in the United States: In it, Newhall introduced photography as a museum art, presented the museum as an educational institution, and paved the way for a Department of Photography with himself at its helm.

### **The Department of Photography under Beaumont Newhall, 1940–1946**

Funded by a \$5,000 grant from David McAlpin, Beaumont Newhall’s researches for the 1937 exhibition had been extensive, and they culminated in his publication of the catalogue for the 1937 exhibition as *Photography: A Short Critical History* (1938). This was subsequently expanded into the standard history book of photography. With frequent revisions through the decades *A History of Photography from 1839 to the Present Day* remains one of the most important English language books on photography.

The opening at the new building on 53rd Street in May 1939, meant that there was more space, among other things, to display photographs. With celebration and its own special issue of the Museum’s *Bulletin*, the Department of Photography at the Museum of Modern Art was formally established in 1940. Although the Brooklyn Museum had a Department of Photography (the only one in the country), MoMA boasted the first curatorial department in any museum to be devoted exclusively to photography. In the bulletin, Newhall announced his intention for the Department to

function as a focal center where the aesthetic problems of photography can be evaluated, where the artist who has chosen the camera as his medium can find guidance by example and encouragement and where the [public can study] the classics and the most recent and significant developments in photography.

Its opening exhibition was *Sixty Photographs*—curated by Newhall along with the prominent photographer Ansel Adams who had been lured away from California by McAlpin. Although small compared to the century-spanning 1839–1937 exhibition, *Sixty Photographs* sent a clear message that the new department would not limit itself stylistically but, as it said in the bulletin, would rather be guided by the principle that quality in photography works best through the evocation of “an epoch by preserving a moment in the passage of time.”

Newhall put on an Edward Weston retrospective in 1946 and a Henri Cartier-Bresson exhibition in 1947 with the help of Levy and Kirstein but there was little he could do that would have surpassed the founding of the Department or his seminal 1937 exhibition. His job was made more difficult by the entry of the United States into World War II and his subsequent call up. While he was on active duty his wife Nancy kept the Department going, continuing to raise funds and to put on exhibitions. Towards the end of the war there was an attempt to change the focus of photography at MoMA by setting up a Center of Photography. This was based in a Quonset hut in the Museum garden and Willard Morgan, a close friend of the Newhalls, was brought in as Director. Overly ambitious, the Center achieved little apart from an unsuccessful national snapshot competition sponsored by Kodak. Morgan soon departed, leaving Newhall in charge again.

Under Newhall MoMA's library had been carefully systematized. He brought the same care to the newly-formed Department, which he established as an independent entity within the Museum. It acquired holdings and published them, it developed an unrivalled institutional presence in world photography and, for better or for worse, it turned photography into a museum art. The 229 prints that the Department began with had already multiplied almost ten-fold to over 2,000 by the time Newhall left. Some of these were gifts from donors such as Soby, Kirstein, and McAlpin, and the rest had come through thoughtful accumulation. A careful curator and expositor, Newhall set consistently high standards over more than 30 exhibitions. A victim of internal politics, he presided over the Department for a shorter time than any other person of the twentieth century.

### **The Department of Photography Under Edward Steichen, 1947–1962**

In 1942, the flamboyant photographer, patriot, and showman, Edward Steichen, had been asked to

guest-curate an exhibition that became the 1942 *Road to War* exhibition. It was a collection of photographs from many sources explaining the entry of the United States into the War, with texts by Steichen's brother-in-law, the poet Carl Sandburg. It was a resounding success for the middle-aged U.S. Lieutenant Commander. After the death of Alfred Stieglitz in 1946, Steichen was the most eminent photographer in the nation and one with a flair for marketing. With the failure of Willard Morgan and his Center for Photography, Steichen was linked with another ambitious plan. Without the Committee on Photography or Newhall having been consulted, Steichen was asked to take over as director of photography at MoMA. It was assumed that Newhall would stay on as a glorified archivist and historian but instead he immediately stepped down. Steichen was not able to take up his post for more than a year, and when he eventually arrived at MoMA, the activities of the Photography Department had sputtered to a halt.

During his 15 year tenure Steichen swept the Department up in his undimmed enthusiasm for the changing face of photography. The exhibitions moved from the “classical-historical” tendencies of Newhall to a broader, more populist vision influenced by the burgeoning field of photojournalism. He presided over the first important bequest of a collection of photographs to the Department—51 Stieglitz photos donated in 1950 by Georgia O'Keeffe—as well as devising and curating the most popular photography exhibition in history—*The Family of Man* (1955).

In the aftermath of the war Steichen put together a series of international portraits to show the diversity and beauty in what he called, in the catalogue, the “essential oneness of mankind through the world.” He sifted through 2 million photographs before making the final selection of 503 prints that demonstrated a shared humanity scattered through numerous genres and locales. In the end the prints came from 68 countries and from 273 different photographers. The exhibition itself was seen by over 7 million people worldwide and the catalogue sold well into the millions. Along with Newhall's *History of Photography* it was still selling well at the century's close.

Steichen had been a founding member of Photo-Secession and identified with its refined aesthetic but before he took over the Department of Photography he had been Chief Photographer at Condé Nast as well as having worked for the Navy and the Army during the World Wars. His changed sensibility and relative breadth of interest was reflected in the 1951 exhibition *Forgotten Photographers*, which reflected

the less self-conscious tradition of photography carried out daily in the practical, commercial, and amateur spheres. As well as an ideological action, the exhibition further helped Steichen broaden the still narrow audience of people who would come to see photographs in a museum. Although radically different, *The Family of Man* and *Forgotten Photographers* shared the photojournalistic notion of prioritizing the message of the exhibition over that of any individual's photographs.

Although a photographer of note, Steichen did not display his work at MoMA until he had already announced his retirement. His own retrospective—*Steichen the Photographer*—in 1961 provided a lively insight into his work and was no exception to his self-professed aim to promote the “aliveness of the melting pot of American photography.” MoMA had long since reneged on its plan to divest itself of earlier work as time passed, meaning that expanding and shaping the collection was of paramount importance. Despite his belief in the domestic product Steichen also made important acquisitions from Europe and Latin America, giving the collection an international breadth in keeping with the world view of the curator of *The Family of Man*.

While his successor, John Szarkowski, would achieve the reputation as a nurturer of young talent, Steichen was responsible for inspiring and recognizing the generation coming up in the 1950s. Steichen enjoyed capturing the tone of the moment rather than delving into the past: There were few historical exhibitions and only two books published by the Department during his tenure (*The Family of Man*, and *Steichen the Photographer*). He worked with Robert Frank before his groundbreaking series *The Americans* was published; he exhibited Harry Callahan and Aaron Siskind early in their careers; and he bought two Rauschenberg prints in 1952—before any other work by Rauschenberg had entered any other Museum collection.

### **The Department of Photography Under John Szarkowski, 1962–1992**

John Szarkowski, who was picked by Steichen to succeed him in 1962, went on to have such an impact on photography that *US News and World Report* could claim with little exaggeration in 1990 that “Szarkowski's thinking, whether Americans know it or not, has become our thinking about photography.” During his directorship photography went from being barely accepted in the art world to being an established, respected, and highly sought after museum art. This change went hand-

in-hand with the rocketing market value of photographic prints of the 1970s and 1980s. The sudden appreciation in value of photographic prints meant that the Museum's collection, as well as growing in size to over 20,000 prints by Szarkowski's departure, had also grown exponentially in value.

At pains to distinguish himself from Steichen, Szarkowski's first show, *Five Unrelated Photographers* (1963), moved away from Steichen's category-based exhibitions and displayed five photographers (Garry Winogrand, Ken Heyman, George Krause, Jerome Liebling, and Minor White) who were distinctly different from one another. Steichen had steered clear of one-person shows; in an eight year span Szarkowski exhibited André Kertész (1964), Dorothea Lange (1966), Henri Cartier-Bresson (1968), Brassai (1968), Bill Brandt (1969), Eugène Atget (1969), Walker Evans (1971), and Clarence H. White in major one-person exhibitions. Berenice Abbott, Bruce Davidson, Duane Michals, and August Sander were among many others who received smaller, yet important, treatments.

Szarkowski also successfully mounted thematic exhibitions, curating *The Photographer and the American Landscape* (1963), before moving to the first of his two important theoretical exhibitions. His directorship was bookended by these epic theoretical exhibitions: *The Photographer's Eye*, at the beginning of 1964, brought Szarkowski's vision of photography to the forefront of public attention; *Photography Until Now* at the end of his tenure (1989) established his view of the approved history of photography.

*The Photographer's Eye* revolutionized the field of photography by displaying works of acknowledged masters side by side with magazine spreads and anonymous documentary photographs. Diverging markedly from his predecessors he brought together a wide array of photography including anthropological collections, industrial prints, and photographs by artists of their own paintings or sculptures to celebrate the newly enlarged display space available to the Department. Between his two epics Szarkowski put together other “study” exhibitions to investigate issues in photography, such as narrative in *The Photo Essay* (1965) and the expanding scope of the camera's eye in *Once Invisible* (1967) but his swansong was the ambitious *Photography Until Now*, which still lives on in the eponymous book. In that show Szarkowski cemented his position as the eclectic champion of the photographic art in its vitality no matter where it is found.

Between the two huge Museum building projects that took place in 1964 and 1984, Szarkowski built up

the Department with a number of acquisitions and exhibitions. The *New Documents* show in 1967 ushered in a new generation of American artists (Lee Friedlander, Winogrand, and Diane Arbus among others) many of whose prints MoMA bought. His energy for publication seemed limitless as the Department published a vast number of its own catalogues espousing quality work by such photographers as Harry Callahan (*Callahan*, 1976), Lee Friedlander (in *New Documents*, 1967), Garry Winogrand (*Public Relations*, 1977), and Diane Arbus (in *New Documents*, 1967, and her retrospective in 1972) as well as managing the influential survey of American photography since 1960, *Mirrors and Windows* (1978).

While Szarkowski concentrated on emerging and contemporary photographers who were quickly recognized as modern masters, the Department also occasionally looked back to earlier photographers. In 1971, an important Walker Evans retrospective was mounted that harked back not only to the first photograph acquired by the Museum in 1930, but to the first photography book that Szarkowski himself bought, as he recalled fondly in an interview in the art and literary magazine *Grand Street*. In 1975, Szarkowski organized MoMA's second major retrospective of Edward Weston, (the first had been in 1946) confirming him as a major influence on twentieth century photography.

Ironically, for a forward-looking director, one of the most important undertakings of the Department under Szarkowski was a historical project. In 1968, the Museum finally acquired the funds to buy a vast collection of work by Eugène Atget (1856–1927) from Julien Levy and Berenice Abbott. The cataloguing, preservation, and display of over 5,000 prints, duplicates, and negatives from the collection took over a decade, led to four exhibitions and to four volumes of *The Work of Atget*. As well as having documentary value about historical Paris and technical value in showing what equipment was available around the turn of the century, Atget's work is simply beautiful.

The selling of the Museum's air rights and subsequent redevelopment project in the early 1980s expanded the Museum's exhibition space. Szarkowski used his seniority and stature to obtain increased storage and display space for the Photography Department. Szarkowski hired Susan Kismaric as an assistant curator during this period, and she brought the new space into play with shows such as *British Photography from the Thatcher Years* (1990) and Barbara Kruger's 1988 *Picturing Greatness*.

Szarkowski's achievements at MoMA were manifold. They included rethinking exhibitions to

allow for heterogeneity and re-shaping the boundaries of the art of photography to include industrial, scientific, journalistic, or advertising prints, with more traditional "art" photography. In taking this broader view of photography he was steering away from the narrower artistic and aesthetic qualities of the Photo-Secession tradition or of Steichen's later years. Szarkowski's move towards a more Catholic understanding of photography was in no way intended to dilute the seriousness of the field, but rather to include previously overlooked genres and fields of photography in the gaze of the collector and the purview of the scholar.

### **The Department of Photography Under Peter Galassi, 1992–Present Day**

In 1992, John Szarkowski stepped down after 30 years of service. In his place he appointed Peter Galassi, a curator in the Department since 1974 who had been responsible for the influential 1981 exhibition *Before Photography*. In this exhibition Galassi suggested that photography was not the product of an arbitrary confluence of cultural and technological developments but rather a legitimate inheritor of a particular, albeit minor, pictorial tradition that predated photography and was evident in certain late eighteenth century paintings. As director Galassi has continued to view photography as part of an interwoven, organic continuum of artistic production. As part of "MoMA2000"—the Museum's millennial review of itself and its subjects—he organized, along with the Director of the Museum and the other departmental directors, several interdisciplinary exhibitions and wrote about their content and conceptualization.

Galassi wasted no time in stamping his imprimatur on the Department. He used the occasion of the exhibition *American Photography 1890–1965* (1997) to write his own history of both U.S. photography and photography at MoMA. As well as providing an invaluable overview to both of these subjects it explains the tradition that Galassi saw himself following. In 2000, Galassi continued this engagement with tradition in *Walker Evans and Company*, an exhibition that was not simply a Walker Evans retrospective like Szarkowski's 1971 show, nor a nostalgic review of the photographer whose print was the first to be acquired by MoMA (although it was symbolically tied to both of those things) but also a way of showing how views on Evans' photography and its context had changed over the years.

Concentrating on the interconnectedness of art forms has not deterred Galassi from holding impor-

tant exhibitions devoted exclusively to photography. In his first year as Director of the Department he curated Philip-Lorca diCorcia's show *Strangers* (1993) an exhibition that defamiliarized the types of photography that Szarkowski had brought into the Museum, opening or re-opening them for enjoyment and analysis. In the catalogue that accompanied the exhibition Galassi quotes with approval diCorcia's observation that "photography is a foreign language that everyone thinks they speak." The last major show before the Museum again closed down—for its second set of major renovations and expansions in 20 years—was the first, and eagerly awaited, show of Andreas Gursky in the United States (*Andreas Gursky* (2001)). The show was a major critical and popular success and Galassi's fluent and scholarly catalogue was in the best of MoMA's educational traditions.

### **Influence of Photography on MoMA**

Written into the mission statement of MoMA is the central principle of education. As well being a legal requirement for the Museum's foundation in the city of New York, Barr, Goodyear, and the founders had a burning desire to spread the message of modern art. Photography enabled the spread of this message: bringing the inaccessible to the public in three separate ways. First, the Museum used photography as a marketing device to attract visitors. Second, it allowed the Museum to arrange exhibitions where the original work could not be viewed. The Museum often displayed architecture—an inconceivable undertaking without the ability to photograph and collate pictures of buildings in one gallery. Likewise the site installations of the conceptual art movements would have been substantially different had photography not existed or had museums such as MoMA not taken photographs seriously as a mode of display. Third, photography allowed exhibitions to extend beyond the Museum. Starting in 1933, Elodie Courter was taking "Circulating Exhibitions" around the city and the country for those who could not get to MoMA itself. The success of these touring exhibitions depended on their use of photographs to illustrate the art that could be seen at the Museum. Both the architectural displays and the Circulating Exhibitions pre-dated the Department of Photography, but were, each in their own way, crucial to the development of MoMA as an aesthetically broad-based, artistic, and educational facility.

Over the course of the century the Museum became increasingly concerned with market for-

ces and the commodification of the building and collection. This explains the Board of Trustees abandonment of Barr's original plan to divest non-contemporary art—the artworks had simply become too valuable to discard—and decision to sell the building's air space in the face of widespread public condemnation. Photography played an important part in this self-conscious movement of the Museum towards treating its own art as a commodity. The building on 53rd Street set a new standard for museums in providing a street view that looked more like a shop than a museum and for providing, in its entry-level lobby space, a large shop from which it was possible to buy cheap prints of works from the permanent collection and some from the temporary exhibitions. More than any other museum MoMA gave its shop a position of prominence and sold photographs to its visitors by the million—in the form of catalogues, books, postcards, and posters.

As well as its building, its subject, and its collection, MoMA has managed to successfully package and sell the scholarship of its curators. MoMA has justly become famous for the quality of its publications. However, not only the Department of Photography, but the Departments of Film, Painting, Sculpture, and Architecture all relied on photography to make their books compelling, and in many cases, even possible.

### **Influence of MoMA on Photography**

In addition to being so highly influenced by photography in the spheres of education and marketing as to be unthinkable without it, MoMA had a profound effect on photography in the aesthetic and commercial spheres. Although the acceptance of photography into exhibition space was part of a larger social movement towards the democratization of art, MoMA was the institution that wielded most influence to secure photography its own place in the museum. By treating photography as a recognizable and distinct genre, and one whose aesthetic had to be treated seriously, MoMA gave the discipline a sense of identity and *gravitas*.

Initially this sense only extended as far as the museums that took their lead from MoMA but, by the late 1970s and 1980s, this soon spread to commercial auction houses, raising the prices of photographic prints. This was partly due to the assumption that art, in general, was a good investment and partly due to increased demand from collectors whose appetite had been whetted by MoMA's ceaseless proselytizing. Photography would not have been

considered an acceptable form of art investment had MoMA not constantly presented it as the equal of painting and sculpture in exhibition after exhibition and, by forming a Department in 1940, given it institutional parity with them.

The nature of the unit of photographic art was also largely determined by MoMA. Walter Benjamin's famous essay "The Work of Art in the Age of Mechanical Reproduction," which demystified the "aura" of art, was published in 1936, the same year as Beaumont Newhall put together his exhibition on the history of photography. This latter could easily have been influenced by the same arguments that swayed Benjamin against fetishizing the object of art itself. Photographers work with a combination of cameras, film, and paper to make photographs. Depending on the exact process, rendering prints from a stored image is usually, at least theoretically, reproducible. As such it would make sense for the negative, or the copyright of the image to be the accepted unit of exchange for photographic art. However, the Museum's insistence on buying, collecting, and exhibiting photographic prints—in exactly the same way as paintings or sculptures were bought, collected, and exhibited—meant that the print had become the accepted commodity in photographic art by the end of the twentieth century.

Despite these numerous and far-reaching interventions in the history of photography, perhaps the most enduring impact that MoMA has had on photography has been on the scope of the art form. By forming a Department of Photography the Museum made it clear that it thought of photography as more than simply a technique (there is no Department of Pointillism, for example). Photography nowadays is used in marketing, education, science, industry, and history; its products are found on any imaginable surface constituting, *inter alia*, artworks, documents, and evidence; it is used for business, pleasure, sport, and religion. Over the twentieth century, and especially under the stewardship of John Szarkowski, MoMA has opened the possibility that any print produced by anyone, for any reason, might have enough aesthetic significance to merit its treatment as art.

DANIEL FRIEDMAN

*See also:* **Abbott, Berenice; Adams, Ansel; Arbus, Diane; Atget, Eugène; Brandt, Bill; Brassai; Callahan, Harry; Cartier-Bresson, Henri; Davidson, Bruce; diLorca Corcia, Philip; Evans, Walker; Frank, Robert; Gursky, Andreas; Kertész, André; Kruger, Barbara; Lange, Dorothea; Levy, Julien; Liebling, Jerome; Man Ray; Michals, Duane; Newhall, Beaumont; Photo-Secession; Rauschenberg, Robert; Sander, August; Siskind, Aaron; Steichen, Edward; Stieglitz, Alfred; Szarkowski, John; Weston, Edward; White, Clarence; White, Minor; Winogrand, Garry**

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# MUSEUMS

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## The Two Families of Museums

There are well-known institutions that have, apart from paintings or other art forms, or those dedicated to history, culture, or science, some generous, unique collections of photographs, negatives, plates, or cameras; while other museums and galleries exclusively dedicate themselves to photography. What sets museums apart from the many other institutions that have extraordinary collections of photographs—public archives, national libraries, private foundations, newspapers and press agencies, various governmental agencies and departments—is that museums have a mission to collect, conserve, exhibit, and educate. Famous institutions such as the Centre national de la photographie in Paris or the Royal Photographic Society in London are not museums *per se*, but are nonetheless very dynamic because of their conferences, publications, and learning programs.

In the first category are respected institutions like the Metropolitan Museum, or the Museum of Modern Art in New York City (MoMA), the Musée d'Orsay in Paris, the Victoria and Albert in London, and the McCord Museum in Montréal, which are multidisciplinary, or “general museums,” some featuring incomparable collections dedicated to photography.

On the other side, the International Museum of Photography and Film at the George Eastman House, Rochester, New York, the Musée Nicéphore Niépce in Chalon-sur-Saône, France, the Alinari Museum in Florence, Italy, the Musée Suisse de l'appareil photographique (The Swiss Camera Museum), Vevey, Switzerland, could be ranked in the second category of specialty museums of photography.

Although there are notable exceptions, specialty museums often tend to focus on “artistic” photography and the avant-garde, while most art and science museums that exhibit photographs have a broader conception, sometimes with a more historical, ethnological, and technical approach.

## The Role of the Museum in the Acceptance of Photography

During the nineteenth century, photographs were acquired by only a handful of institutions. In Eng-

land, as early as 1857, the South Kensington Museum, which became the Victoria and Albert, had collected the new medium. Thus in the early years of the twentieth century, the presence of photographs in art museum collections, along with the opening of galleries and specialized museums in photography, are seen as eloquent proofs that finally acknowledged the recognition of photography as an art form.

The collecting of photographs by museums closely followed the passion for the medium by some of its leading practitioners. Since 1905, Alfred Stieglitz had run the Little Galleries of the Photo Secession, on 291 Fifth Avenue, in New York City. In 1910, Stieglitz organized an exhibition of Pictorialist photographs at the Albright Art Gallery, which was well attended and widely written about, beginning that institution's early interest in the medium. Stieglitz played a major role in the acceptance of photographs by the Museum of Modern Art, the Art Institute of Chicago, and the Museum of Fine Arts (MFA) in Boston.

According to its website, the MFA “was one of the earliest museums in the country to collect photography.” This initiative began in 1924, when Stieglitz made a donation of some 27 of his photographs, now held in the MFA Department of Prints, Drawings, & Photographs, a typical departmental structure for many general art museums. Again reflecting how photography was truly valued, while donations were accepted, the MFA's first purchase of photographs (a group by Edward Weston) was not until the late 1960s.

Founded in 1929, the Museum of Modern Art (MoMA), freed from traditional notions about what constituted fine arts by the very definition of its founding, innovated by establishing a special department for photography under art historian Beaumont Newhall in 1940. When photographer Edward Steichen, well known in the fine-arts community for his sequence of leading French sculptor Auguste Rodin's *Balzac*, was appointed as director for the photography section in 1947, it was another confirmation that the profession was recognized as a dynamic part of contemporary art.

If most museums dedicated to photography concentrate on the visual result of the medium, others

depict the technical dimensions. Dedicated to one of photography's founders, the Musée Nicéphore Niépce opened in 1972 in the city where the scientist was born, Chalon-sur-Saône, in central France. Although Niépce's collections and cameras were reunited as soon as 1861, they were not accessible to the general public for almost a century. This collection now has over two million photographs, plus thousands of optical objects, and early apparatus as old as Niépce's prototypes from 1816. The Niépce Museum also organizes demonstrations of camera obscura. The technical advances in the field continue to form the core of public collections: Mixing art, science and optics, a unique museum dedicated to holography was created in Paris on 25 March 1980 as the Musée de l'Holographie.

### Photography as Narrative

Many museums and similar institutions that are not related to the fine arts but to humanities (or historical, ethnographic, social issues), such as the Red-Cross Museum (Musée international de la Croix-Rouge) in Geneva use among other artifacts all kinds of photographs to represent their duties, mission, and history. Under the influence of new museology, recent museums tend to conceive the exhibition of any kind as a storytelling medium, rather than a place to see separated elements that only have beauty and rarity in common.

Since many people tend to believe that photographs tell the truth about reality, museums depicting photographs play a central role in the social representation of oneself and others, contributing to the nation-building and the construction of a national identity, past and present. As any media, museums must be seen as places of interpretative processes and vehicles of ideologies.

### Catalogues and Art Books

The role of all museums in supporting photography and its practitioners has been greatly expanded by the widespread commitment of institutions to publishing, often with very little or no profit. Considered an essential part of scholarship, exhibition catalogues have burgeoned in the last several decades of the twentieth century, with many museums publishing both art books that reproduce via photography, paintings and other artworks from their permanent collections and temporary exhibitions. Some professional photographers such as Alfred Stieglitz or Patrick Altman (b. 1950) even specialize in the photographic reproductions of art works into books, postcards, and posters. Once relatively rare among the

publication of monographs, books focusing on photographers are routinely published by museums to accompany temporary exhibitions. Less common at the end of the century are publications documenting museums' photography collections. Keeping abreast of developments in the museum field, among others, UNESCO publishes a journal in four editions (English, French, Spanish, Russian), *Museum International*, about issues related to museology.

### A Wave of New Museums

Perhaps coincidental to the celebrations of the 150th anniversary of the birth of photography in 1989, the 1980s were an incredible period of growth for museums exclusively dedicated to photography, with numerous openings of new facilities, most the first ever in their respective countries. While Ireland had its Gallery of Photography in Dublin since 1978, Iceland's Reykjavík Museum of Photography (Ljósmyndasafn Reykjavíkur) was created in 1981. In Bradford, West Yorkshire, England, a National Museum of Photography & Television opened in 1983 to tremendous attendance. In 1984, Denmark opened in Herning its Danish Museum of Photography (Danmarks Fotomuseum), followed in 1987 by the Museet for Fotokunst (Museum of Photographic Art) in Odense, and later in 1999, a National Museum of Photography (Det Nationale Fotomuseum) was launched in Copenhagen.

The Canadian Museum of Contemporary Photography (CMCP) was created in 1985 from the photographic division of the archives owned by the National Film Board of Canada and the National Gallery of Canada. Uncharacteristic of most museums, the CMCP began its activities by presenting rotating exhibitions in various locations, and opened its own building only in 1992, in Ottawa.

Although its name does not give a clue, the Musée de l'Elysée in Lausanne, Switzerland, is a museum solely dedicated to photography. It opened in 1985, the same year as the Fratelli Alinari Museum of the History of Photography was inaugurated in Florence, Italy. In Charleroi, Belgium, the Musée de la Photographie was created in 1987. In 1990, the Tokyo Metropolitan Museum of Photography was Japan's first comprehensive art museum especially devoted to photography and optical imagery, soon followed by the Nara City Museum of Photography in 1992.

A first Hungarian Museum of Photography was opened in Kecskemét in 1991. The following year, in the United States, the Griffin Museum of Photography was created in Winchester, Massachusetts. The Latvian Museum of Photography was established in

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1993 in Riga (Latvia, a former part of USSR). In 1994, the Norway government purchased the private Preus Fotomuseum (Preus Museum of Photography), which had opened in 1976; since 2001, it is known as the Norsk Museum for Fotografi-Preus fotomuseum, in the city of Horten. Launched in 1998, the Thessaloniki Museum of Photography was the first and only photography museum in Greece. In February 2000, the Finnish Museum of Photography opened at the Cable Factory in Helsinki. In about two decades, the number of museums related to photography in the world has more than quadrupled.

### New Technologies and Their Impact on Museums

Along with their traditional missions of collecting, conserving, and exhibiting, museums at the end of the century moved toward the massive task of digitizing their collections. Although rife with problems, including obtainment of copyright and the expense of equipment and staffing, this area will inevitably become more and more central to most museums' missions. New technologies have also allowed for so-called virtual museums to offer countless photographs through the World Wide Web. The American Museum of Photography is a virtual museum that can only be visited on the Internet, at (<http://www.photography-museum.com/>). However, museums as we have always known them remain vital institutions for conserving, protecting, and selecting photographs, and educating the public in various ways.

YVES LABERGE

*See also:* **Conservation; Internet and Photography; Museums: Canada; Museums: Europe; Museums: United States**

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# MUSEUMS: CANADA

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In terms of Western civilization, Canada is a very young country, with the birth of the Confederation as recent as 1867. Photography as a young medium parallels Canada's youth as a country and the enthusiasm with which the medium has been ac-

cepted and collected is evident from the holdings in various Canadian museums.

National identity in Canada is very much dependent on its cultural institutions and their ability to provide a cohesive force across great variances in

demographics, climate, topography, and economics. Since Confederation, cultural institutions such as the Canadian Broadcasting Corporation and the National Film Board have held the country together and created a cohesive force across the vast land mass. From these public institutions with audiences of “middle Canadians” has evolved an interest in the medium of photography that is now embedded in collections in museums across Canada. Photography as a democratic art form and leveler of variances suits Canada’s national personality in its accessibility, documentary nature, transportability, and ease of communication as a medium.

Many of Canada’s finest museums across the country boast excellent photographic collections that in many cases rival those of major world institutions. Only a selection of the better known of these museums are highlighted, with other photographic treasures to be found in this vast country.

### **Art Gallery of Greater Victoria**

The fine art collection of the Art Gallery of Greater Victoria began in the early 1940s, and became open to the public in 1947. The Gallery, now with over 17,000 works of art, is one of Canada’s finest museums. The focus of the Art Gallery is to engage the public in nuances of the art world, while striving to be the leader in visual arts in British Columbia and Canada. Housed in an historic nineteenth century mansion, the collection includes Asian, historic Canadian and European and contemporary art with an emphasis on Canadian and Japanese art. The contemporary art consists of mainly works from artists in western Canada, and includes photography.

Although only about five years in the making, the photography collection now holds almost 200 works. The works are by Canadian photographers, and include many pieces by the photographer Claude Benoit. The Gallery has recently begun to exhibit new media. One notable exhibition in July of 2004 was *Farheen Haq, Breathing Space*, a photography and video installation.

[www.aggv.bc.ca](http://www.aggv.bc.ca)

### **Art Gallery of Hamilton**

With its first acquisition of 29 paintings by William Blair Bruce in 1914, the Art Gallery of Hamilton (AGH) has been continually expanding, and is now Ontario’s third largest public art gallery. The strength of the AGH lies in its 8,500-plus works permanent collection, emphasizing nineteenth century

European, historical Canadian, and contemporary Canadian art. Particular attention has been placed on women artists, as well as twentieth century Canadian artists. All works in the AGH collection can be recognized as significant achievements in bringing an understanding of visual arts for the people of Hamilton, and abroad.

Within the permanent collection are over 320 photographs by many significant Canadian and international artists. As the entire collection grows, the photography collection is expected to grow as well. Many of the artists are contemporary, including Suzy Lake, Evergon, Geneviève Cadieux, Angela Grauerholz, and Robin Collyer. An important photographic exhibition hosted by the AGH currently on tour of the region is *The Eye of Edward Steichen*, featuring Steichen’s work from the 1920s and 1930s. Currently, the AGH is under construction, but will reopen in the Spring of 2005 with two major exhibitions; *Lasting Impressions: Celebrated Works from the Art Gallery of Hamilton*, and *Heaven and Earth Unveiled: European Treasures from the Tanenbaum Collection*.

[www.artgalleryofhamilton.on.ca](http://www.artgalleryofhamilton.on.ca)

### **Art Gallery of Newfoundland and Labrador**

The permanent collection of the Art Gallery of Newfoundland and Labrador (AGNL) is a culmination of the Memorial University of Newfoundland collection, begun in 1961, the J.K. Pratt Memorial collection, begun in 1986, and the AGNL collection begun in 1994. The entire permanent collection now held at the AGNL comprises over 5,500 works of art. The AGNL holds examples of painting, printmaking, drawing, sculpture, indigenous crafts, experimental media, and photography. The first priority of the AGNL is to collect works of art by contemporary and historical artists in the Newfoundland and Labrador area. The collection also includes works about the area, as well as many works by other contemporary Canadian artists. The AGNL has accepted a mandate to provide for the public visual works of art that hold the ideas and aesthetics of the artist in their communities.

Modest in comparison to the entire collection, the AGNL holds a collection of contemporary photography. Of the approximately 100 works, Canadian artists represented include Marlene Creates and Steven Livick. The AGNL generally presents about 20 exhibitions per year. Two significant exhibits including photography were *Manfred Buchheit, A Retrospective*, in 1996 and *Light Proof* in 2000.

### **Art Gallery of Nova Scotia**

In 1908, the Nova Scotia Museum of Fine Arts was founded, and in 1910, the permanent collection was begun. The museum then became the Art Gallery of Nova Scotia (AGNS) in 1975, and today boasts a collection of over 10,000 works of art. The beautiful Victorian architecture of the Dominion Building is the AGNS's home for historic and contemporary Nova Scotian, Canadian, international, and folk art. The permanent collection includes paintings, drawings, sculptures, photography, video, and decorative arts dating back to the eighteenth century. The AGNS also houses many major loans from the Nova Scotia College of Art and Design, as well as other institutions from the province of Nova Scotia. The focus of the Gallery is to bring visual arts and the public together, as well as the exploration and enjoyment of the works.

The AGNS has over 600 photographs in its permanent collection. With both historical and contemporary works, the photography collection is a fine example of mainly Canadian artists. Historical works include the photography of George Nass, Sid Kerner, and Ronald Caplan. Contemporary works include those from Canadian artists Susan McEachern, Steven Livick, and Thaddeus Holownia. International works are also collected, such as those by Gary Wilson and Franco Fontana. In 2003, an important retrospective of the Canadian photographer Tim Zuck was exhibited, titled *Tim Zuck: Learning to talk*.

[www.agns.gov.ns.ca](http://www.agns.gov.ns.ca)

### **Art Gallery of Ontario**

The permanent collection of the Art Gallery of Ontario (AGO), originally the Art Gallery of Toronto, was begun in 1900. Over a hundred years later, the collection now holds over 36,000 works, representing a thousand years of art making. The collection includes European Old Masters, Group of Seven, and Canadian and international contemporary works. In the spring of 2005, AGO will be unveiling its "Transformation." With the help of many donations, the Transformation will include new art, a new building, and new ideas.

The photography collection within the contemporary collection of AGO is a mixture of Canadian and international artists, including Jeff Wall, Steven Livick, Edward Steichen, Cindy Sherman, and Martha Rosler to name a few. The AGO also

has a significant collection of the photographer Captain Linneaus Tripe. One of the strengths of the photography holdings is the unique collection of portraits. Some of these portraits were exhibited recently in the show *In Situ*, showcasing the photographs of other artists in their studios. Edward Steichen's photograph of Brancusi in 1927 is a great example of art of the subject of making art.

[www.ago.net](http://www.ago.net)

### **Canadian Centre for Architecture**

In 1979, the Canadian Centre for Architecture (CCA) was founded with the purpose of building public awareness of the role of architecture in society. With the help of Phyllis Lambert, the founding director of the institution, the CCA began collecting works dating from the seventeenth century to the present documenting the architecture of the world. The collection consists of drawings, paintings, sculpture, and photography.

The photography collection within the CCA showcases the history of photography relating to architecture. With over 55,000 photographic items dating back to the beginning of the medium, the collection studies the role of photography in representing the created environments of the time. The collection holds over 72 daguerreotypes, some dating back to 1840 and being among the most important extant daguerreotypes today. In addition, the collection holds many works from nineteenth century photographers from the United Kingdom, such as William Henry Fox Talbot; from France, such as Edouard Baldus, including major albums done for the railways; Georg Bridges from Greece; Robert Macpherson of Italy with some of the finest work in existence today; and Charles Clifford from Spain, to name just a few. Photographs from the early twentieth century include works on civil engineering projects and construction sites. The collection also has many works by twentieth century photographers involved in the interpretation of modern architecture, such as Alfred Stieglitz, Charles Sheeler, Paul Strand, and Walker Evans, all represented by a number of iconic images.

The CCA often holds exhibitions dedicated to their photography collection. A recent important exhibition in 2004 was *West 27th Street, Manhattan*, showcasing photographs by John Veltri of the city of New York in 1966, before its redevelopment.

[www.cca.qc.ca](http://www.cca.qc.ca)

### **Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine**

The Canadian Museum of Contemporary Photography/Musée canadien de la photographie contemporaine (CMCP/MCPC) was founded in affiliation with the National Gallery of Canada in 1985. The history of its collection, however, dates back to the 1960s, as the Still Photography division of the National Film Board of Canada. A good portion of the works dating from 1962 to 1985 is from the collection of the National Film Board. Opening its doors to the public in 1992, the CMCP/MCPC currently holds over 160,000 photographic works, spanning over 40 years. The collection comprises works by Canadian-born or Canadian-resident artists. As one of only a few national museums devoted specifically to photography, the CMCP/MCPC has successfully held up its mandate of collecting the best of documentary and fine art photography produced by Canadian contemporary artists. The incredibly large body of work that it holds represents an internal view of Canada's recent history, society, and culture. In addition to photographs, the collection includes negatives, books, filmstrips, assemblages, installations, and video art.

Contemporary Canadian artists represented include Jeff Wall, Kelly Wood, Lynne Cohen, Michael Snow, Damian Moppett, and Jocelyne Allouche, among others. The CMCP holds many exhibitions each year. A significant past exhibition was in 2003, titled *Confluence: Contemporary Canadian Photography*, showcasing the best of Canadian photography from the last decade. Additionally, a significant recent exhibition in September 2004, titled *Phil Bergerson: Shards of America*, showcased the Toronto-based photographer's work about literal and figurative signs that people leave behind. In 2002, CMCP/MCPC was the only North American venue for a major retrospective of the Robert Frank exhibition, *Moving Out*.

[www.cmcp.gallery.ca](http://www.cmcp.gallery.ca)

### **Edmonton Art Gallery**

In 1924, the Edmonton Museum of the Arts held its first exhibition with only 24 paintings borrowed from the National Gallery of Canada. By 1929, it had its first permanent location and the beginning of its permanent collection. After several facility changes, and an ever-growing collection, in 1974, the collection moved to its present location, and is now known as the Edmonton Art Gallery. With

over 5,000 works in the permanent collection, the Gallery includes Canadian and international art, both historical and contemporary. Media collected includes paintings, sculptures, installations, and photography. The primary mandate of the gallery is to preserve the artistic heritage of Canada. This includes a program called "*Adopt a Painting*", through which the public can help to restore some of the artwork that is deteriorating.

The photography collection within the Gallery holds over 1,200 works, and continues to grow. The photographs held are a mixture of historical and contemporary, Canadian and international, as well as traditional and experimental. The Canadian artists include Vicky Alexander, Raphael Goldchain, and Lauren Greenberg. Major international artists include Ansel Adams and Walker Evans. An important exhibition in recent years was *Technicolor*, in 2003, including the works of Canadian photographers Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, and Arlene Stamp, and included photographs relating to the visual language of today's newest technologies.

[www.edmontonartgallery.com](http://www.edmontonartgallery.com)

### **Glenbow Museum**

As Western Canada's largest museum, the Glenbow Museum consists of an art collection, a library, and an archives section. The museum boasts a collection of over a million objects. As a multidisciplinary institution, the collection includes cultural history, ethnology, mineralogy, and military history. The focus of the museum is therefore multifaceted. The art collection within the Museum contains over 28,000 works, including contemporary, historic, Western Canadian, and Inuit art. The main focus of the art collection is to represent Canadian artists, with a large portion of Western Canadians. Within the contemporary art collection is the photography collection with works by such Canadian photographers as Alan Dunning, Craig Richards, Iain Baxter, Douglas Curran, and George Webber to name a few.

Within the Glenbow archives, there are approximately 79,000 photographs for research purposes. Although most of these works are by non-artists, the collection is a significantly large one including many documentary works. The exhibitions held by the museum are usually multimedia, and many include photography. One particular show coming in 2005 is *Our River: Journey of the Bow*, featuring works about Alberta's famous Bow River.

[www.glenbow.org](http://www.glenbow.org)

### **Library and Archives Canada/Bibliothèque et Archives Canada**

In 1872, as a branch of the Department of Agriculture, the archives began collecting documents of national significance. Today, the archives hold millions of films, documentaries, architectural drawings, works of art, music, and the most substantial holding of Canadian photography in the country. Collected since the 1870s, with images dating back to the 1850s, the photography department now holds over 21.3 million photographic images. Similar to museums, the archives is an institution providing knowledge to the public through their collections and services. The majority of photographs were acquired from Canadian studios, newspapers, and government agencies. All of the works deal with Canadian life, Inuit peoples, government, and history.

*<http://collectionscanada.ca>*

### **MacKenzie Art Gallery**

One of the earliest art collectors in western Canada, Norman MacKenzie, directed in his will that the majority of his collection be given to the University of Saskatchewan in the hopes that an art gallery would be built to house it. In September of 1953, the Norman MacKenzie Art Gallery officially opened. With a range of historical to contemporary art, including works by over 5,000 different artists worldwide, the collection represents art from Western Canada, as well as national and international, and an emphasis on Saskatchewan art. Within the collection are examples of fiber arts, painting, sculpture, drawing, collage, and most recently, photography.

The photography collection, although small in comparison to the rest of the collection, is a fantastic representation of Canadian artists. Some of the artists include Shelagh Alexander, Lynne Cohen, Evergon, and Frances Robson. Of the 175 and increasing number of photographs in the collection, the emphasis is on mid-career and established contemporary Canadian photographers. The MacKenzie Art Gallery has held many significant exhibitions, the most recent ones including photography. In October of 2004, the gallery held an exhibition titled *The Body*. This exhibition showcased works from the permanent collection, including photography, painting, and drawing depicting the human figure, from Renaissance nudes to modern abstractions.

*[www.mackenzieartgallery.sk.ca](http://www.mackenzieartgallery.sk.ca)*

### **McCord Museum of Canadian History**

Founded in 1921 by David Ross McCord, the McCord Museum holds more than 1.2 million objects. As a public research and teaching museum, it is dedicated to the preservation and reflection of the social history of Canada. With exhibitions, cultural activities, tours, and publications the museum seeks to present an interactive experience for the public.

In 1956, the museum acquired the archives of Montreal photographer William Notman, a veritable visual history of Canada. The 450,000-plus photographic collection encompasses the famous Notman & Sons studio photographs spanning over 78 years. The photographs cover the period of time from 1840–1935, and include landscapes, portraits, events, and other historical photographs. The photography collection also includes about 600,000 images by other photographers, including Alexander Henderson and John Taylor. This archive inspired the exhibition *After Notman: Photographic Views of Montreal, A Century Apart*, which paired photographs taken by the Notman studio of views of Montreal a hundred years ago with the photographic views of Montreal today by the photographer Andrzej Maciejewski.

*[www.mccord-museum.qc.ca](http://www.mccord-museum.qc.ca)*

### **Montreal Museum of Fine Arts/Musée des beaux-arts de Montréal**

Bishop Francis Fulford founded the Art Association of Montreal in 1860 to establish an art library that was lacking in Montreal at the time. In 1879, the Art Association became the Musée des beaux-arts de Montréal/Montreal Museum of Fine Art, and was the first institution in Canada specifically designed for an art collection. Today, after almost a century-and-a-half of collecting, the museum holds a collection of over 30,000 works including sculpture, paintings, drawings, works on paper, and photographs dating from antiquity to contemporary. The main focus of the museum is the promotion of works by Canadian and international artists to provide the public with a breadth of artistic heritage. The museum's permanent collection is divided in sections, Ancient Cultures, European Art, Canadian Art, Inuit and Native American Art, and Contemporary Art.

Within the contemporary collection is a significant collection of photography. With over 600 works, the collection holds examples of Canadian and international photographers. Important Cana-

dian artists represented include Louise Abbott, Raymonde April, and Michel Campeau. In addition to Canadian photographers, the collection includes works by Brassai, Dorothea Lange, Eadweard Muybridge, and Germaine Krull. The museum has held many exhibitions dedicated to the medium of photography, including *Herbert List, Romantic Wanderer*.

[www.mbam.qc.ca](http://www.mbam.qc.ca)

### **National Gallery of Canada/Musée des beaux-arts de Canada**

Beginning in 1880, the National Gallery of Canada (NGC) has collected over 50,000 works including Canadian, European, American, Contemporary, Modern, Inuit, and photographic art. The main focus of the NGC is to develop, maintain, and make known throughout Canada a collection of international art, both historic and contemporary, with a special reference to Canadian art.

The photography collection, although the youngest of NGC's collections, is the largest with over 20,000 photographs. Established in 1967 by James Borcoman, it comprises one of the top major international photographic collections covering the entire history of the medium, from 1839 to the present. Many different types of photographs are represented in the collection, such as daguerreotypes, ambrotypes, gelatin silver, and platinum prints, and many examples of color as well as new modern photographic techniques. Rather than just single important images, the collection represents several in-depth bodies of work to give the viewer a greater understanding of the artist's work. Many famous and socially significant artists are represented in the collection, including Julia Margaret Cameron, Eugène Atget, Walker Evans, August Sander, Diane Arbus, and Edward Weston, to name a few. In addition to the historic artists, the collection also represents many contemporary photographers, such as Roger Merten, David Heath, Lynne Cohen, and Gary Schneider. Many important exhibitions are organized from the NGC's photographic permanent collection, including the 2004 exhibition *Faces, Places, Traces*, showcasing 97 photographs, newly acquired by the NGC. The most notable images of the newest acquisition were several vintage prints by Paul Strand.

[www.national.gallery.ca](http://www.national.gallery.ca)

### **Vancouver Art Gallery**

Founded in 1931, at the end of the twentieth century the Vancouver Art Gallery's permanent collec-

tion boasted over 8,000 works of art including paintings, sculpture, mixed media, and photography. With an emphasis on British Columbia artists, the Vancouver Art Gallery also holds the largest public group of paintings by the renowned modernist Emily Carr and represents a comprehensive resource for visual arts in the region.

Since the 1980s, the gallery has been building a strong collection of photo-based art, which now includes almost 800 works. Vancouver is renowned for its contemporary photography, specifically the "Vancouver School," a group of photographers working in photoconceptualism. The Vancouver Art Gallery's permanent collection includes many of these "Vancouver School" works, such as those by Stan Douglas, Rodney Graham, Jeff Wall, and Ken Lum, among others. The Vancouver Art Gallery is also home to the archive of renowned Pictorialist John Vanderpant. In addition to Vancouver-based artists, the permanent collection holds the works of such important photographers as Andreas Gursky, Cindy Sherman, Thomas Struth, and many others. The main focus of the photography collection is to build a dialogue on photography and the conceptual and material possibilities that surround the medium. In 2003, the Vancouver Art Gallery held an exhibition titled *The Big Picture: Recent Acquisitions from the Collection of Alison & Alan Schwartz* showcasing the gallery's \$3.5 million acquisition of photographic works from 20 different artists, including Matthew Barney, Thomas Ruff, and many other European, British, and North American artists.

[www.vanartgallery.bc.ca](http://www.vanartgallery.bc.ca)

### **Winnipeg Art Gallery**

Since its founding in 1912, the Winnipeg Art Gallery (WAG) has held up its mandate to develop and maintain the visual arts in Manitoba and Canada, and to involve the public in the arts. Since its inception, the WAG has collected over 22,500 works, ranging from the fifth century to the present. The collection encompasses historical, decorative, Inuit, contemporary, and photographic arts, with an emphasis on Canadian artists, specifically those from Manitoba.

The photography collection within the WAG concentrates on the twentieth century, with a strong emphasis on Canadian photographers. Consisting of over 1,100 photographs, the genres represented range from social and documentary, landscape and portraiture, as well as contemporary photo-based works.

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Many successful Canadian photographers are represented in the collection, such as Sam Tata, David McMillan, Barbara Astman, and Sorel Cohen. The collection also includes works by important international photographers, including Diane Arbus, Brassai, Henri Cartier-Bresson, and Lotte Jacobi. In 1985, the collection was given an important gift of 200 photographs, representing a 70-year span of André Kertész's work.

Exhibitions are frequently mounted from the photography collection such as that of American artist, Mark Ruwedel, *Written on the Land*, showcasing his photography of humankind's impact on the land.

[www.wag.mb.ca](http://www.wag.mb.ca)

PENELOPE DIXON

See also: **Photography in Canada**

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## MUSEUMS: EUROPE

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European museums are the repositories for many of the premier collections of photography in the world, and are especially rich in nineteenth-century material. Many general museums with comprehensive collections have some photography holdings, but the major collections require special mention. As well, there are a number of museums devoted solely to the medium.

### Austria

#### *Albertina Fotosammlung, Vienna*

Founded in 1999, the photography department of the Albertina is a collection of Austrian and international historical and contemporary photography. Holdings include the archives of the Höhere Graphischen Bundes-Lehr-und Versuchsanstalt (Vienna Training and Research Institute of Graphic Art directed by Josef Maria Eder) of Austrian and international photographs, photoliterature, and cameras from the beginnings of

photography, including holdings of the Technische Universität and collections of the Photographische Gesellschaft Wien (founded 1861) of predominantly nineteenth century materials, with a large number of Austrian and French Calotypes, and results of different kinds of physical and optical experiments ; the Langewiesche Archiv (on loan from the Austrian Ludwig Foundation, Vienna) of the famous publisher of *Die Blauen Bücher* and *Der Eiserne Hammer* consisting of approximately 10,000 images printed between 1907 and 1960 with works of Gutschow, Albert Renger-Patzsch, Rudolf Koppitz, Lucia Moholy, and others, and Convoluts of the former Kaiserliche Bibliothek with early examples of photography in Austria, predominantly donations from the Kaiser Franz Josef. In 2003, the Albertina began a series of exhibitions concentrating on photography in Austria in galleries of approximately 800 square meters.

[www.albertina.at](http://www.albertina.at)

***Rupertinum, Museum Moderner Kunst, Österreichische Fotogalerie (Austrian Photo-Gallery), Salzburg***

Founded in 1983, the Photo-Gallery is the only museum in Austria dedicated to collecting contemporary Austrian photography and features approximately 15,000 prints. Although the collection includes works from the early part of the century, including Pictorialism and works by photographers Inge Morath, Ernst Haas, and Franz Hubmann, the majority of the collecting is since the end of the Second World War, including Austrian Aktionismus (Otto Mühl, Hermann Nitsch, Rudolf Schwarzkogler, Günter Brus), and workgroups of Arnulf Rainer and the generation that emerged in the 1980s, including Valie Export to contemporary digital photography. Three to four temporary exhibitions are mounted per year. An extended photo-library is part of the museum's library. A biannual competition has been mounted since 1983, and a purchase prize, the Rupertinum Fotopreis is offered.

[www.fotonet.at/rupertinum](http://www.fotonet.at/rupertinum)

[www.rupertinum.at](http://www.rupertinum.at)

## Belgium

***Museum voor Fotografie, Antwerpen***

In 1984, the Province of Antwerp purchased the Huis Vlaanderen (Flanders Warehouse) for the purpose of turning it into the Museum of Photography that opened 1986. The major collections were formed from an exhibition at the Sterdoxhof Museum tracing the art and science of photography that was mounted in 1965. Thus in dealing with the history of photography, equal emphasis is placed on the images and equipment in the museum's permanent exhibition. The museum features five galleries with approximately 1,200 square meters. An average of 18 temporary exhibitions each year accompany the permanent installation. The museum also features a library of approximately 20,000 volumes focusing on Belgian and international photography as well as photo magazines.

[www.provant.be](http://www.provant.be)

***Musée de la Photographie de la Communauté française à Charleroi—Centre d'art contemporain, Charleroi***

In the heart of French-speaking Belgium, at Charleroi, a converted neo-gothic Carmelite nunnery houses the Musée de la Photographie. Although the museum opened in 1987, the photo-collection was founded in 1978 and contains over 80,000 images, more than 1 million negatives (most of them black and white), and 2,500 cameras. Collec-

tions focus on documentary and social photographs (Archives de Wallonie); and Belgian photographers, with significant holdings of Léonard Misonne, Gustave Marissiaux, Willy Kessels, Charles Leirens, Julia Pirotte, Serge Vandercam, etc. 2,000 square meters are devoted to the history of photography and exhibitions by contemporary artists with 10 to 12 exhibitions are mounted each year. The museum also features a discovery area; a library with more than 6,000 books and around 100 magazines; a documentation center; a bookshop; and publishes its own magazine, *Photographie Ouverte* (founded in 1978 with four issues per year).

[www.musee.photo.infonie.be](http://www.musee.photo.infonie.be)

## Croatia

***Muzej suvremene umjetnosti (Museum of Contemporary Art), Collection of Photography, Film and Video, Zagreb***

Founded in 1954, the Zagreb Museum of Contemporary Art integrates several galleries, collections, and a library. The beginnings of the center date back to 1973 when a department for new media was established. The largest part of the museum's collection consists of post-1950 works by both Croatian and foreign artists. The 1950s and 1960s are represented by photojournalist Mladen Greecevic for Magnum Photos, a large collection of reportage and art photos by Milan Pavic and Ante and Zvonimir Brkan, and structuralist films by Tomislav Gotovac from the mid-1960s. Important modernist Croatian photographs of the 1920s and 1930s are also featured, including works by Ivana (Koka) Tomljenovic Meller, who studied at the Bauhaus Dessau.

[www.mdc.hr/msu](http://www.mdc.hr/msu)

## Czech Republic

***Uměleckoprůmyslové museum (Museum of Decorative Arts, Department of Graphic Arts and Photography), Prague***

The museum was founded in 1900, the photo-collection in 1902. The extended photo-collection holds highlights of twentieth century Czech photography, especially of the modernists of the 1910s to the 1930s: ca. 60,000 prints and 30,000 negatives. Main holdings are of leading international Czech figures Josef Sudek (ca. 21,000 prints, 27,000 negatives), Frantisek Drtikol (ca. 5,000 prints, 300 negatives) as well as Josef Koudelka, Jan Svoboda, and photographers of Magnum agency. One gallery of 240 square meters is devoted to one to two exhibitions per year in the main building of the

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museum; an average of three exhibitions are held in the Josef Sudek Gallery, and the museum organizes and sponsors other projects in the Czech Republic and abroad. The Library of the Museum of Decorative Arts is the largest Czech public library specializing in art and related fields, including photography books and magazines.

[www.knihovna.upm.cz](http://www.knihovna.upm.cz)

### ***Moravská galerie v Brně (Moravian Gallery in Brno), Brno***

The photography department of this extensive general museum, one of the most important in the Czech Republic, was founded in 1962. Highlights are photographs of the 1920s and 1930s with numerous examples of Czech modernists including Josef Sudek, Jaromír Funke, František Drtikol, Karel Kašpařík, and others. The Cloister at the former Governor's Palace (one of the museum's three buildings) is devoted to photography; every year about seven exhibitions, most of them monographic exhibition, of both Czech and foreign photographers are featured.

[www.moravska-galerie.cz](http://www.moravska-galerie.cz)

## **Denmark**

### ***Danmarks Fotomuseum, Herning***

This museum devoted entirely to photography was established by former photo dealer Sigfred Løvstad with his comprehensive collection of photographic equipment, especially historic cameras. The museum was established in 1983 with the collections enlarged in 1984 when the National Museum in Copenhagen deposited most of their historical photo collection. Permanent exhibitions cover photography from its beginnings to the present day with an emphasis on the history of the camera. Other special features of the collection include photographs by Hans Christian Andersen and a display of holograms and their associated technology. The museum consists of eight galleries of 535 square meters, and features approximately eight temporary exhibitions per year of both Danish and foreign photographers.

[www.fotomuseum.dk](http://www.fotomuseum.dk)

### ***Museet for Fotokunst, Brandts Klaedefabrik, Odense***

Founded in 1987, the museum features approximately 7,500 items, including significant holdings of Danish photographers Keld Helmer-Petersen, Viggo Rivad, Gregers Nielsen, Per Bak Jensen, Jytte Rex, Igor Savchenko (Belarus), Herman Försterling (Germany), William Eggleston (USA), and Pentti Sam-

mallahtu (Finland). The major goals of the museum include the preservation of Danish photo history and promotion of the art of photography to the Danish public. Approximately 12 temporary exhibitions are mounted each year, four that feature experimental work by younger artists in a series called "The Platform" and one that features works from the collection. The museum houses a library with almost 4,000 items on photography, and publishes a bilingual journal: *KATALOG*. The museum also hosts the Odense Foto Triennale festival.

[www.brandts.dk/foto](http://www.brandts.dk/foto)

## **Finland**

### ***Suomen valokuvataiteen museo, Finlands fotografiska museum, Helsinki***

Founded in 1969 in a former cable factory, the Finnish Museum of Photography specializes in historical and contemporary Finnish photography. As such the museum sponsored the national project "Memory of the Photograph" to rescue Finnish photographs with the aim of helping photographic archivist in Finland to catalogue and manage their collections. Research and data networks are key features of the museum which features 900 square meters of exhibition space including galleries for permanent and temporary exhibitions, including a gallery devoted to exhibitions by emerging photographers. The Museum houses a modern conservation laboratory, a central photographic archive, and a library.

[www.fmp.fi](http://www.fmp.fi)

## **France**

### ***Bibliothèque nationale de France, Estampes et photographie (Prints and Photography Department), Paris***

The premier collection of photographic material in France, the photo collection of this ancient institution, represents more than 4 million photographs covering the entire history of photography. Areas of particular significance for twentieth century photography are works by Eugène Atget, and over 100,000 works of contemporary photographers. The Bibliothèque nationale maintains one of the largest photo-libraries in France and awards two major photography prizes, Prix Nadar and Prix Niépce, for young photographers living in France. Works from the collection are exhibited on a regular basis in the Galerie Colbert as an experimental exhibition venue for contemporary photography. Complete online services are available for research and viewing of photographs, including virtual exhibitions.

[www.bnf.fr](http://www.bnf.fr)

***Centre Méditerranéen de la Photographie, Bastia Cedex***

This Center was founded in 1990 as a foundation falling under the cultural plan for Corsica established early in the twentieth century. The Center highlights not only Corsican photographers and international photographers working in Corsica but also photography of the Mediterranean area. The collection holds more than 500 works by approximately 80 photographers plus the archive of the Corsican photographer Ange Tomasi, featuring works from 1900 to 1950. Exhibition space consists of three galleries of 350 square meters wherein approximately 10 exhibitions are presented each year. CMP also collaborates to mount exhibitions at other cultural institutions in Corsica. The Center is also responsible for two photo biennials, the Biennale Photographique de Bastia and the Biennale Photographique Bonifacio, and it publishes *Le bulletin de Centre Méditerranéen de la Photographie*.

[www.cmp-corsica.com](http://www.cmp-corsica.com)

***Maison Européenne de la Photographie, Paris***

The museum opened in 1996 in the heart of Paris in the historic Hôtel Hénault de Cantobre with its rapidly-growing collection concentrating on international contemporary photography from the 1950s to the present day. The museum's Library Roméo Martinez is built around the collection of the famous editor of *Camera* magazine, and holds more than 12,000 books covering the history of photography from the end of the World War II to the present, including a number of first editions as well as magazines and essential research materials on the history of photography. The Video Library features more than 700 tapes showing the work of contemporary photographers. The museum also features an auditorium and the Atelier de Restauration et de Conservation des Photographies de la Ville de Paris (ARCP), founded in 1983 to help preserve the various photographic collections and archives of the City of Paris.

[www.mep-fr.org](http://www.mep-fr.org)

***Centre National d'Art Moderne, Centre Georges Pompidou, Paris***

In 1975, the Musée national was transferred under the authority of Centre Georges Pompidou, the photography collections included. Today the Centre National d'Art et de Culture houses more than 13,000 prints (and many more negatives) of the twentieth century with extraordinary examples of famous photographers, especially early twentieth

century Man Ray, Dora Maar, Brassai, Florence Henri, Germaine Krull, Lucien Lorelle, Roger Parry, Maurice Tabard, Hans Bellmer, André Kertész, László Moholy-Nagy, and others, plus thousands of photographs that document other artists and their work including Constantin Brancusi, Hans Arp, Pablo Picasso, and others. The museum features a large photo-library.

<http://www.cnac-gp.fr>

***Musée Français de la Photographie, Bièvres***

The museum was founded in 1960 by the collectors Jean and André Fage and opened in 1964. In 1974, the museum was reinstalled at its current site in Bièvres, which was renovated in 1998. The collection holds numerous historical cameras, and other diverse photographic and technical equipment shown in a permanent exhibition about the history of photography from its invention to the present day. The museum's photo collection is mainly focused on the nineteenth century, but twentieth century photography and contemporary works are also represented in the archive and shown in three to four temporary exhibitions each year.

[www.photographie.essonne.fr](http://www.photographie.essonne.fr)

***Musée Réattu, Arles***

The museum was founded in 1868 with the photo-collection begun in 1962 through the efforts of Lucien Clergue and Jean-Maurice Rouquette. The MR now holds more than 4,000 works of the highest quality, many of them coming as donations from the photographers themselves. Highlights include works by masters of the 1920s and 1930s such as Edward Weston, Germaine Krull, François Kollar, Dora Maar, and Man Ray. The festival Rencontres Internationales de la Photographie in Arles encouraged other photographers and collectors to donate, expanding the collection to include works by Ansel Adams, Robert Doisneau, Lucien Clergue, Izis, William Klein, Jerry Uelsmann, Arthur Tress, Yousuf Karsh, Cucchi White, Eva Rubinstein, and Keiji Tahara. From 1985 on the collection of "photographie changerienne" and photography as part of conceptual art was extended. Photo-objects of Pascal Kern, Jochen Gerz, Mimmo Jodice, Alain Fleischer, Jacqueline Salmon, and others came into the collection. The acquisition strategy now shows more about the dialogue between photography and other arts. The collection also features photographs of the city of Arles. The museum keeps a changing permanent photo exhibition and mounts two to four temporary exhibitions each year.

## Germany

### ***Berlinische Galerie, Landesmuseum für moderne Kunst, Photographie und Architektur, Berlin***

Founded in 1975 to collect and exhibit works by Berlin-born or based artists, beginning with the Berlin Secession. It features a comprehensive collection, including photography. Of particular relevance are the archives and estates of Heinrich Zille, Erich Salomon, Marta Astfalck-Vietz, and Herbert Tobias; a collection of photography of the former German Democratic Republic (East Germany); and a collection of contemporary photographers including Dieter Appelt, Thomas Florschuetz, Elfi Fröhlich, and Michael Schmid.

[www.berlinischegalerie.de](http://www.berlinischegalerie.de)

### ***Kunstabibliothek, Staatliche Museen Preussischer Kulturbesitz, Berlin***

Founded in 1867, as one of the first libraries specializing in art, the Kunstabibliothek has grown and expanded over the years to include, besides library collections, approximately 100,000 examples of architectural, fashion, commercial, industrial and fine-arts photography, including a large collection of German and international photography of the nineteenth and twentieth centuries. Particular artists include Ernst Juhl, Fritz Matthies-Masuren, László Moholy-Nagy, Max Burchartz, Albert Renger-Patzsch, Helmar Lerski, Thomas Florschuetz, and Dieter Appelt. The museum also features the archives of Fritz Matthies Masuren (acquired 1915) and Ernst Juhl (acquired 1916). In 1994, the Library relocated to its own building that features an exhibition space of 285 square meters that mounts one or two exhibitions per year.

[www.smb.spk-berlin.de](http://www.smb.spk-berlin.de)

### ***Fotografische Sammlung im Museum Folkwang, Essen***

The Department of Photography was founded in 1979 within this comprehensive museum. The collection consists of international photography of over 50,000 works of the twentieth century with an emphasis on portraiture, architectural photography, photojournalism, and postwar developments including works of the group *fotoform* and those associated with *Subjektive Fotografie*. The collection holds the estates of Helmar Lerski, Germaine Krull, Wolfgang Weber, Walter Peterhans, and Otto Steinert and the archives of Peter Keetman and the *ringl+pit Studio*. Other early twentieth century figures featured include Heinrich Kühn, Hugo Erfurth, László Moholy-Nagy,

Albert Renger-Patzsch, August Sander, and Edward Steichen. Exhibition space consists of two galleries that feature four to six exhibitions each year.

[www.museum-folkwang.de](http://www.museum-folkwang.de)

### ***Museum für Kunst und Gewerbe, Fotosammlung, Hamburg***

The photography collection of one of Germany's most important general museums was founded in 1900 and since 1987 has existed as an independent space of the museum. One of the oldest and most important collections in Europe, it covers the history of photography from its beginnings to the present day. Highlights are the early years of photography (with about 1,300 items), a collection of historical cameras and photo-equipment, art photography of around the turn of the twentieth century (2,700 items of the Collection Ernst-Wilhelm Juhl), photographers of the *Neue Sehen* (New Vision) movement of the 1920s, Japanese photography, and the *Subjektive Fotografie* of postwar Germany, photojournalism, and contemporary trends. In recent years a particular collecting focus has been fashion photography, with the museum acquiring works by Irvin Penn and others. The photo department holds also the complete personal library and the archive of Fritz Kempe, the Collection Willem Grütter, the estate of Wilhelm Bandelow, the Foundation Mode Welten of F.C. Gundlach, and the foundation Gerhard Kerff. A supplementary photo-library with more than 10,000 volumes is part of the museum library. Since 1991 the Reinhart Wolf-Prize, given by the Reinhart Wolf Foundation for young talent exemplifying new tendencies in photography has been administered by the museum. Forum Fotografie, founded in 1994, is an exhibition space for contemporary experimental photography.

[www.mkg-hamburg.de](http://www.mkg-hamburg.de)

### ***Staatliche Galerie Moritzburg, Halle/Saale***

The Staatliche is the leading museum of the Sachsen-Anhalt region, housed in a former castle. Photography was collected since the very beginnings of the museum in 1885 and the collection stands at more than 50,000 items. Of particular interest are the estates of the Swiss photographer Hans Finsler, director of the photo-class at the Hallesche Kunstschule at Burg Giebichenstein, Halle, 1927–1932, donated in 1986, and Finsler's assistant, Gerda Leo. Other important areas of collecting are Vanguard Photography of the 1920s and 1930s (*Neue Sehen*), East German

photography after 1945 with the archive of the former Fotokinoverlag Leipzig, and the photo-collection of the former society of photography of the Kulturbund of the GDR, photography from Eastern Europe after 1945, and international contemporary photography. The photo library houses more than 8,000 books.

[www.moritzburg.halle.de](http://www.moritzburg.halle.de)

### ***Sprengel Museum, Hannover***

Founded in 1979, the Sprengel is one of Europe's leading contemporary art museums. The formal department of photography and new media was begun in 1993 although regular exhibitions of photography have been held during the museum's history. Collecting is focused on international photography since the 1970s, especially American social documentarians. Special collections include, on permanent loan since 1992, the Ann and Jürgen Wilde Collection of over 1,500 vintage photographs of Albert Renger-Patzsch, Karl Blossfeldt, and others, and since 1993, the Siemens Kulturprogramm Collection with 600 prints of contemporary photography and since 2001, the Heinrich Riebesehl archive with more than 3,000 vintage prints and approximately 15,000 negatives. The Sprengel also administers the Spectrum Prize for international photography. Exhibition spaces include two galleries of 1,275 square meters that present six to seven exhibitions each year.

[www.sprengel-museum.de](http://www.sprengel-museum.de)

### ***Museum Ludwig and Agfa Foto-Historama, Cologne***

The Agfa Foto-Historama is located within Museum Ludwig, founded in 1976 and devoted to contemporary art. The Photo-Historama is one of Europe's most important collections devoted to the cultural history of photography. In 1986, after having been housed in temporary quarters for many years, the collection found a new home in the Ludwig, and was placed on permanent loan to the city of Cologne. At the core of the collection is the private collection amassed by Erich Stenger. Acquired in 1955, this collection covers all aspects of the history of photography. Additional holdings are 300 portraits by Hugo Erfurth and the archives of the Agfa Kamerawerk in Munich, featuring approximately 20,000 photographic and reproduction devices from all fields of the twentieth century photographic industry. The Photo-Historama mounts exhibitions in three galleries of 220 square meters.

[www.museenkoeln.de/ludwig](http://www.museenkoeln.de/ludwig)

### ***Fotomuseum im Münchner Stadtmuseum, München***

In 1888, the Historische Museum of the city of Munich was founded, and although photography was incorporated into its collection from its beginnings, it wasn't until 1961 that the photo museum as part of the city museum was founded, forming one of the most important photo collections in Germany. The collection features extensive nineteenth century holdings. Twentieth century holdings include the archives and estates of Franz Grainer, Frank Eugene, Fritz Witzel, Victor Knollmüller, Theodor Hilsdorf, Filip Kester (12,000 prints), Barbara Lüdecke (3,000 prints), Thomas Höpker (5,000 prints), Hubs Flöter (5,000 prints), Rudolf Carl Huber, Hermann Rüdigsühli, Richard Seewald, Karl Hubbuch, Waldemar Bonsels, Franz Hanfstaengl, Theodor Hilsdorf, Alois Löcherer, Stefan Moses (20,000 prints), Herbert List, Regina Relang (20,000 prints), Erich Retzlaff, Renata Riederer, Jo von Kalkreuth, Norbert Przybilla, Walter Hege (1,000 prints), and others; the archive of the journal *Quick* 1946–1990 (ca. 100,000 prints), the photo archive of the *Deutscher Kunstverlag* with photographs of the *Preussische Messbildanstalt* (5,000 prints), an archive Berlin of fashion photography 1930–1945 (4,000 prints), an archive of amateur snapshots 1890–1990 (ca. 180,000 prints), and the collection Uwe Scheid that also includes rare photo-literature and phototechnical equipment. Important photographs by Willi Moegle, Josef Breitenbach, Hanna Seewald, the group fotoform, Fritz Henle, Joseph Albert, Hilmar Pabel, Will McBride, Heinrich Hoffmann, August Sander, Alfred Eisenstaedt, Felix H. Man, Lotte Jacobi, André Kertész, Hans Namuth, Erich Salomon, and J. Heydecker are also featured. Since the 1980s efforts have focused on collecting international contemporary photography, and a major renovation of galleries was made at the turn of the twenty-first century. The Fotomuseum also houses an extensive photo library with more than 10,000 books and magazines and a department for photo conservation. It also mounts numerous symposiums, workshops, and lectures.

[www.stadtmuseum-online.de](http://www.stadtmuseum-online.de)

## **Great Britain**

### ***National Museum of Photography, Film & Television, Bradford***

Founded in 1983 as a part of the National Museum of Science and Industry. The museum has become one of the most-visited museums in Britain with its collection including more than 3.5 million items of historical, social, and cultural value. These include the world's first negative, the earliest television footage, and early examples of moving pictures.

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The photo collection is one of the largest and most important in Great Britain and traces the technical and aesthetic developments of photography from the earliest experiments in the 1830s to examples of contemporary practice across many genres and applications of the medium. The collection also features concentration in documentary advertising, and amateur photography. Highlights include important works by international twentieth century masters, including Lewis Hine, Edward Steichen, Alfred Stieglitz, Man Ray, László Moholy-Nagy, Bill Brandt, Ansel Adams, Brassai, Margaret Bourke-White, Robert Capa, Henri Cartier-Bresson, Giselle Freund, Yousuf Karsh, and Weegee. Works of the postwar generation, many emerging in the 1980s, include Richard Billingham, Chris Killip, Chris Steele Perkins, Martin Parr, Cornelia Parker, and Jo Spence. Other important holdings are the Zoltán Glass archive (10,000 negatives) and the archive of *The Daily Herald*. This archive, which represents a remarkable picture of British social life from 1912 to the 1960s, consists of over 2,500,000 prints and 100,000 negatives and contains many photographs from agencies such as Associated Press, Planet News, U.P.I., and the Press Association. A 1999 renovation updated the museum facilities to provide one of the most technologically sophisticated exhibition spaces in Europe, offering interactive displays, learning laboratories, and a wealth of on-line materials as well as permanent and changing exhibitions, workshops, and lectures.

[www.nmpft.org.uk](http://www.nmpft.org.uk)

### ***National Portrait Gallery (NPG), London***

The museum was founded in 1856 to provide a repository of historical portraits in all mediums regardless of the artistic quality of the portrait. Collecting was sporadic in the area of photography with the National Photographic Record (NPR), which began in 1917 the most significant means of acquisition. In the 1970s, under the directorship of Roy Strong, photography became a more integral part of NPG's activities with the founding of a department of photography and film. Attendance to a 1968 exhibition of Cecil Beaton was significant, and served to spur collecting of more contemporary materials. Holdings include approximately 160,000 photographs, with approximately 9,000 prints from the NPR (1917–1970); the Benjamin Stone collection of Members of Parliament and visitors to the House of Commons between 1897–1906; the Howard Coster Collection; the Elliott and Fry Studio collection of 20,000 negatives and prints; the Ida Kar Collection of writers and artists; the Cecil Beaton

Collection of over 1,200 prints; the Dorothy Wilding Collection of 710 prints of celebrities and royals; and the Angus McBean Collection of 113 prints. Generally one large photographic exhibition is held each year with changing permanent displays. Extensive education and research facilities, conservation laboratories, and on-line services are also offered.

[www.npg.org.uk](http://www.npg.org.uk)

### ***The Royal Photographic Society, Bath***

Formed in 1853 with Queen Victoria and Prince Albert as patrons, it was granted the use of the title "Royal" by decree in 1894. The Society's mission today, as in 1853, is "to promote the Art and Science of Photography." Membership is open to everyone with an interest in photography. The Society is currently located at The Octagon, Bath, which houses the Society's offices and its internationally important collection. The Society's famous collection is part of Britain's national heritage. It includes over 150,000 photographs, books, items of equipment, and other unique material from 1827 to the present day. The collection covers the whole evolution of photography and the variety of photographic processes. There are also modern classics by Edward Weston, Ansel Adams, and Yousuf Karsh and a steadily growing emphasis on the work of contemporary photographers. Material by the Secessionist photographers, including Alvin Langdon Coburn, Edward Steichen, and Alfred Stieglitz is strong, as is the history of early colour photography. RPS mounts an extensive series of workshops, master classes, lectures, courses, conferences, meetings, field trips, seminars, public darkroom, and photo competitions.

[www.rps.org](http://www.rps.org)

### ***Imperial War Museum, Photograph Archive, London***

Containing over 6 million images, the Photograph Archive is a rich source of material on the two world wars with photographs by Bill Brandt, Bert Hardy, and Cecil Beaton among others. Its coverage spans the entire twentieth century and is international in scope. The impact of war on civilians and the contribution of Commonwealth countries are documented in depth; other nations are also included. More recent material shows the British Army's international contribution to NATO and humanitarian relief efforts.

[www.iwm.org.uk](http://www.iwm.org.uk)

### ***The Tate, London***

Photographs as part of contemporary art have been acquired since 1972. The several hundred

photographs in the collection are not part of a separate section but exceptional examples of the contemporary art scene. They are mostly conceptual works of outstanding British and international artists. Photography is exhibited as part of the changing exhibitions. The Tate also houses extensive photographic materials in the Tate Archives concerning mostly British art and artists.

[www.tate.org.uk](http://www.tate.org.uk)

***The Victoria and Albert Museum, Department of Prints, Drawings, Paintings and Photographs, Photography Collection, London***

V&A holds the national collection of the art of photography, and is one of the largest and most significant photography collections in the world, international in scope and ranging from 1839 to the present. The museum holds approximately 300,000 prints in the primary collection plus thousands of photographs of works in the various other collections, known as the Picture Library. The V&A's Theatre Museum, and the Indian and South East Asian department also hold photographic archives. Important twentieth century photographers represented include Henri Cartier-Bresson, Bill Brandt, Don McCullin, and many others, with an index available in the Print Room. Since 1977 the National Art Library has made substantial acquisitions of photography publications, including key journals, monographs, early texts, exhibition catalogues, and experimental publications. These are supplemented by 'Information Files' on photographers and institutions, containing such materials as press cuttings, exhibition announcements, and sometimes correspondence. A changing selection of nineteenth and twentieth century and contemporary photographs, drawn from the collection, forms special exhibitions and illustrates a history of photography in the Canon Photography Gallery. Exhibitions of photography are mounted each year, and extensive educational resources include "Education Boxes" of photographs in the Print Room that contain selections of work ordered into three themes: The History of Photography, Photographic Processes, and Techniques and Contemporary Photography.

[www.vam.ac.uk](http://www.vam.ac.uk)

## **Hungary**

***Magyar Nemzeti Múzeum (Hungarian National Museum), Történeti Fényképtár (Historical Photo Gallery), Budapest***

Hungary's largest photo archive preserves about one million photographs of which half a million are

individually registered, the remainder arranged by subject in chronological order. The collection dates back to 1874 when the first daguerrotype was registered in the Hungarian National Museum. The archive's goal is to collect and systematize photo material covering all aspects of the Hungarian history and maintain its important collection of the history and technological history of photography, reflecting that the two predecessors of the present archive were the Historical Gallery established within the Hungarian National Museum in 1884 and the Museum for Contemporary History founded in 1957. Since 1995 the Historical Photoarchive has been an independent department of the Hungarian National Museum with five galleries of 1,500 square meters, mounting one photography exhibition per year.

[www.origo.hnm.hu](http://www.origo.hnm.hu)

***Magyar Fotográfiai Múzeum (Hungarian Museum of Photography), Kecskemét***

In 1991, in an historic building that was once a synagogue, the collection of over 75,000 items amassed by the Association of Hungarian Art Photographers since 1958 for the purpose of establishing a museum was finally opened. MFM is the only museum solely devoted to photography in Hungary. Now consisting of more than 500,000 photographs and 80,000 negatives from the 1840s to the present, the collection's main focus is on Hungarian photographers including André Kertész, Brassai, Cornell Capa, Robert Capa, László Moholy-Nagy, György Kepes, Paul Almásy, Rudolf Balogh, Alajos Martsa, Muky and Martin Munkácsi, Baron Lorand Eötvös, Károly Divald, Angeló, Olga Máté, Balázs Orbán, Ferenc Hopp, Imre Kinszinski, Károly Escher, Tibor Honti, Jindrich Štreit, Stefan Lorant, Gergely Palatin, János Reisman, Antal Simonyi, József Pécsi, Pál Rosti, Iván Vydareny, as well as contemporary photographers Tanás Féner, Péter Korniss, Gábor Kerekes and almost five hundred additional Hungarian and foreign photographers. A special collection, Fotohungarika, containing Hungarian-related works of foreign photographers who have worked in Hungary such as Erich Lessing, Mario de Biasi, Ferdinando Scianna, Chim, and Henri Cartier-Bresson is being developed. Collections also feature cameras, archival documents, books, booklets, and audio and video recordings. The museum also features a conservation laboratory, a database information center, and extensive online resources. Approximately eight to ten exhibitions are mounted at the museum and others are sponsored abroad, supported by a series of monographs titled "A magyar

fotográfia történetéből (From the history of Hungarian photography).

[www.fotomuzeum.hu](http://www.fotomuzeum.hu)

## Ireland

### *National Library of Ireland, National Photographic Archive, Dublin*

The photographic collections, almost 300,000 items, of the National Library of Ireland are now housed in the National Photographic Archive. While most of the collections are historical there are also some contemporary collections, the majority of the material, however, focusing on Irish society, landscape, and history. Collection focuses include landscape photography, studio portraits, photojournalism, and early tourist photographs. Significant twentieth century collections include the Cardall Collection of approximately 5,000 negatives for postcards from the 1950s and 1960s, the Clonbrock Collection of over 2,000 glass plates spanning the years 1860–1930, the Eason Collection of 4,000 negatives for postcards dating 1900–1940, the Keogh Collection of political events and studio portraits from 1915–1930, the Morgan Collection consisting of aerial views of Ireland 1957–1958, the O’Dea Collection of 5,300 prints covering all aspects of railway transport in Ireland between 1937–1966, a collection of Panoramic Albums containing views of coastal scenes, and the Poole Collection of 60,000 glass plates images of the South East of Ireland dating 1884–1954. The archive building incorporates modern storage, a conservation area, darkrooms, and a reading room in addition to its exhibition gallery. Many database resources are accessible through the reading room, and online cataloguing information is also available.

[www.nli.ie](http://www.nli.ie)

## Italy

### *Museo di Storia della Fotografia Fratelli Alinari (The Museum of History of Photography Fratelli Alinari), Florence*

Opened in 1985 as a museum by the Fratelli Alinari company, one of the world’s oldest firms in the field of photography, the Alinari houses 800,000 prints showing the development of photography as an art as well as photographic equipment from 1839 to the present day. The first museum in Italy devoted solely to photography, the collection is particularly rich in Italian photographers. Also located in the Palazzo Alinari, is the Alinari archives with 400,000 glass-plates and 750,000 negatives on film

that preserve the photographic record of the art, economy, and way of life of Italian and European society from photography’s beginnings to the present day. Alinari technicians work actively to make prints from these original negatives for both exhibitions and commercial purposes. An integral part of the Alinari Museum is the Library of History of Photography, from the origins to the present day. A Conservation Workshop was founded in 1996 in collaboration with the Opificio delle Pietre Dure. The museum and the Alinari firm organize traveling photo exhibitions in Italy and worldwide and host important exhibitions developed elsewhere. Educational resources include an on-line digital catalogue, [edu.alinari.it](http://edu.alinari.it), that includes 85,000 pictures, both historical and modern.

Books, periodicals, poster books, and multimedia are published by the Fratelli Alinari Publishing House.

[www.alinari.it](http://www.alinari.it)

[www.alinari.com](http://www.alinari.com)

## Latvia

### *Latvijas fotoarhīva muzejs (Latvian Museum of Photography), Riga*

Founded in 1991 and opened to the public in 1993, the museum collects, preserves, and exhibits the photographic heritage of Latvia. The collection is one of the most significant in Latvia and includes approximately 10,500 items plus documents and photographic and darkroom equipment. Research is conducted into the history of Latvian photography as an inseparable and unique component of Latvian culture as well as into its role in the overall evolution of world photography. Collections include negatives by Karlis Lakse (1920–1945), works by an unknown photographer in Ventspils (port in Latvia; 1944–1945), photographs by war reporter Janis Talavs (1943–1945), negatives and slides by Roberts Kalnins (1930–1970), and negatives and prints by Andris Stanguts (1970–1980). The exhibition space consists of four galleries of 207 square meters for the permanent collection covering the development of photography in Latvia (1839–1941) and two galleries with 90 square meters that feature 12 to 15 temporary exhibitions per year focusing on international contemporary photography, contemporary Latvian figures, and works by Latvian nationals living elsewhere. The museum has a specialized photo library with 2,400 books and 3,600 magazines and offers online resources on contemporary Latvian photographers.

[www.vip.latnet.lv/museums/photo](http://www.vip.latnet.lv/museums/photo)

## The Netherlands

### *Nederlands Fotomuseum, Rotterdam*

Founded in 1992 the Fotomuseum's collection holds the negatives, transparencies, and prints from 70 Dutch photographers of the nineteenth and twentieth century who worked for press agencies, theatre companies, film companies, fashion houses, industry, the government, and publishers. A unique feature of the museum is that it holds agreements by which its holdings can be sold to the public for various commercial or private uses.

Ten to fifteen exhibitions each year are mounted in the museum's three galleries of 600 square meters, focusing mainly on the contemporary photography of the Netherlands. Bilingual (Dutch/English) publications are produced. The museum features a comprehensive Restoration Department offering conservation and restoration services to the public. The museum library emphasis is on photography theory, the history of photography, and Dutch photograph since 1945 and contains not only books but extensive digital materials and an online catalogue.

[www.nederlandsfotomuseum.nl](http://www.nederlandsfotomuseum.nl)

[www.nfi.nl](http://www.nfi.nl)

### *Stedelijk Museum, Amsterdam*

The photographic collection of this general museum (founded in 1885) began in 1958 with gifts of two collectors. Currently the collection contains 9,000 photographs of international as well as Dutch artists, many of these a permanent loan of the Dutch government. Of particular interest are works by László Moholy-Nagy, Gertrude Käsebier, Paul Strand, Eugène Atget, Cecil Beaton, Robert Capa, André Kertész, Johan van der Keuken, Diane Arbus, Nan Goldin, and Rineke Dijkstra and concentrations of works by Eva Besnyö (78), Erwin Blumenfeld (42) and Ed van der Elsken (240). The library features over 2,500 photo-books and periodicals as part of the general art library of the museum. Photography exhibitions are mounted as part of the general program.

[www.stedelijk.nl](http://www.stedelijk.nl)

## Norway

### *Norsk Museum for Fotografi, Preus Fotomuseum, Horten*

Based on the collection of the Preus fotomuseum from Preus Foto corporation, the Norsk Museum was founded in 1994 when this collection was acquired by the state for the purpose of establishing

a national museum for photography in Norway. Located on the fourth floor of the Karljohansvern, owned by the Ministry of Defense in a space called Storehouse No. 1, its charter is for the preservation, collection, and dissemination of photographs in Norway, with a particular focus on art photographs. The collections and exhibitions contain Norwegian and international photographs, cameras, and other objects that illustrates the development of photography. The museum also features an international library with 20,000 volumes on the prehistory and history of photography, photographic techniques, history of the camera, photography as a form of art and documentation, and all types of photographic activity and related topics. The periodicals collection comprises around 1,000 titles, 100 of which are current. The library incorporates a number of Norwegian and international archives, foremost among them the Narath Archive.

[www.museumsnett.no/fotografimuseum](http://www.museumsnett.no/fotografimuseum)

[www.foto.museum.no](http://www.foto.museum.no)

## Poland

### *Muzeum Narodowe Wroclaw (National Museum of Warsaw, Photography Department), Warsaw*

The photo collection was founded in 1963. Holdings include ca. 10,500 photographs. The collection concentrates on creative photography, especially Polish art photography since the beginning to the present. Particular artists include Hermann Krone, Józef Czechowicz, Jan Bułhak, Witold Romer, Zbigniew Dłubak, Franciszek Groer, Aleksander Krzywobłocki, ZdzisłBeksinski, Natalia NN, and Edward Hartwig. Photo-literature is included in the museum library.

Galleries for temporary exhibitions comprise 6 rooms and 250 square meters, and two or three photo exhibitions per year.

[www.rej.com.pl/m\\_narodowe](http://www.rej.com.pl/m_narodowe)

### *Museum Sztuki (Museum of Fine Arts), Lodz*

Founded in 1930, the museum is one of the oldest museums of modern art in Europe. In 1977, the Department of Photography was founded featuring about 3,000 photographs, as well as artists' videos. The department houses a unique international collection of avant-garde art, covering the period from the 1920s to the 1930s, and collecting is concentrated on contemporary photography, especially of Poland and Central Europe. Featured photographers are Florence Henri, Anton Stankowski, Stanisław Ignacy Witkacy, Werner Bischof, František Vobecký, Vilem Reichmann, Christian Boltanski, Annette Messager,

## MUSEUMS: EUROPE

Derek Boshier, John Hilliard, and Barbara Kasten. Special archives include photography and photographic albums of Poland (1912–1939) by Jan Bułhak and in the Department of Graphics and Modern Drawing, an archive of Polish avant-garde photomontages of Kazimierz Posadcki, Janusz Maria Brzeski, Mieczysław Berman, and photograms of Karol Hiller from the 1920s and 1930s. Postwar reportage and sociological photography (Zofia Rydet, Bohdan Dziworski, Tomasz Tomaszewski, Adam Bujak and Anna Bohdziewicz) and photography related to avant-garde movements (Zbigniew Dłubak, Andrzej Pawłowski, and Marek Piasecki) are featured. A selection of Socialist Realism from the 1950s is another area of concentration, as well as a large number of works by artists of the Toruń-based group Zero 61. Books and catalogues, mainly Polish-language, and magazines on photography are collected by the museum library. Two to three temporary exhibitions are mounted each year.

[www.muzeumsztuki.lodz.pl](http://www.muzeumsztuki.lodz.pl)

### ***Muzeum Historii Fotografii (Museum of the History of Photography), Cracow***

Founded in 1986 and located in a historic villa, MHF is the only museum in Poland that exclusively collects and shows photography. The collection, made up in part of that amassed by the Cracow Photographic Society, comprises some 55,000 photographs, cameras, and other photographic equipment. The collections focus on Polish history, including cultural, political, and military photography, and especially photography of the region and of the city of Cracow. Highlights include works by Jan Bułhak, the first coloured slides (autochromes) by Tadeusz Rząca, and complete documentation of the works of Władysław Marynowicz—the Polish photographer active in Britain. Recently, the museum has started a collection of fine arts photography, featuring the works of Erich Lessing, Edward Hartwig, and Fortunata Obrąpalska. The technical aspects of photography are another area of interest in the museum, with the permanent display consisting of photographic equipment. The library holds approximately 5,500 volumes. Approximately 10 temporary exhibitions are held each year in nine galleries within the museum's 230 square meter building.

[www.mhf.krakow.pl](http://www.mhf.krakow.pl)

## **Portugal**

### ***Centro Português de Fotografia, Porto***

The museum was founded in 1997 to be the national center for collecting photography in Por-

tugal. Collection focuses on both Portuguese and international photography from its beginnings to the present day. The CPF also maintains an archive that holds negatives and prints of Portuguese photographers and studios. This archive is divided into two parts, one located in Porto holding the collections belonging to the northern part of the country and the other in Lisbon holding the collections of southern Portugal. These archives hold over 2.5 million works. Highlights of the collection include Bernard Plossu, Paulo Nozolino, Duarte Belo, Emílio Biel, Nicholas Nixon, Neal Slavin, and Bruce Gilden. The most important and representative collections in the Archives are those of Domingos Alvão (1869–1946), Aurélio da Paz dos Reis (1862–1931), Joshua Benoliel (1878–1932), portraits of the prisoners in Cadeia da Relação (1880s–1905), and the newspaper *Século*. CPF's library holds approximately 1,600 books and 200 magazines, as well as a database information service. CPF features many educational programs, including workshops, seminars, and book publishing. The permanent display is an overview of the history of Portuguese photography and historical cameras. Eight temporary exhibitions are mounted each year of both Portuguese and international developments in photography.

[www.cpf.pt](http://www.cpf.pt)

## **Spain**

### ***Universidad de Navarra, (University of Navarra), Pamplona***

The photo collection was founded in 1990. Owners of the growing photo collection are: Legado Ortiz Echagüe, Fundación Universitaria de Navarra, and Universidad de Navarra.

Special collections include the José Ortiz Echagüe Collection with ca. 1,700 photographs, cameras, and other technical equipment; a nineteenth century Spanish Collection with ca. 4,600 photographs; and the Juan Dolcet Collection with ca. 750 photographs. The whole collection aims to form a Spanish photo collection that covers photography in Spain from its beginnings until today. The photo library holds ca. 1,200 books and magazines. Approximately four to five temporary exhibitions are held per year. Publications, courses, congresses, symposiums, conferences are also produced.

[www.unav.es](http://www.unav.es)

### ***Museu Nacional d'Art de Catalunya, Barcelona***

A museum devoted to the history of Catalan art, including photography, displaying works from the

eleventh century until 1950. The result of the consolidation of two collections of early and modern art in 1990, the photography department was begun in 1996. While the collecting of international art has begun, the strength of the museum is photography by Catalonians. The collection holds approximately 1,200 photographs with concentrations by Joaquim Pla Janini, Josep Lladó, Josep Masana, Emili Godes, Otho Lloyd, Oriol Maspons, Francesc Català-Roca, Toni Catany, Joan Fontcuberta, Pere Formiguera, and Humberto Rivas. Two to three photography exhibitions are mounted each year.

[www.mnac.es](http://www.mnac.es)

#### ***Instituto Valenciano de Arte Moderno, Valencia***

A museum devoted solely to modern and contemporary art, IVAM was founded in 1989. The IVAM holds more than 2,000 photographs in two areas of concentration: the master photographers of the twentieth century such as Robert Frank, Walker Evans, Bernard Plossú, Eugène Atget, André Kertész, Robert Capa, Weegee, and Gabriel Cualladó and photography since the 1970s including Cindy Sherman and Richard Prince. IVAM mounts temporary exhibitions of photographers from the collection and contemporary developments.

[www.ivam.es](http://www.ivam.es)

#### ***Museo Nacional Centro de Arte Reina Sofía, Madrid***

A museum devoted to modern and contemporary art under the ministry of culture of Spain, MNCARS features a growing photography collection of approximately 1,000 examples of twentieth century photography. Highlights of the collection are the photographs taken by Dora Maar of the process of the painting of *Guernica* by Pablo Picasso on permanent display. The focus is on contemporary Spanish and international photography including Jean Marc Bustamante, Günther Förg, Andreas Gursky, Axel Hütte, Thomas Ruff, and Thomas Struth.

[www.museoreinasofia.mcu.es](http://www.museoreinasofia.mcu.es)

### **Sweden**

#### ***Moderna Museet, Fotografiska Museet, Stockholm***

The Moderna Museet was founded in 1958 (new building 1998), the photo museum as a department in 1973. The result of the integration of several holdings, including those brought together by the Fotografiska Museets Vänner (Friends of the Museum of Photography; founded 1964) and the Helmut Gernsheim Collection and the Helmer Bäckström historical col-

lection, the collection includes works from the 1840s to the present day. Particularly rich in works by Swedish Pictorialists, including John Hertzberg, Henry B. Goodwin, Ferdinand Flodin, and Ture Sellman. Altogether it comprises some 300,000 objects of international and Swedish photography. Important Swedish photographers represented include Sten Didrik Bellander, Kerstin Bernhard, Hans Hammarskiöld, Hans Malmberg, Anders Petersen, and Christer Strömholm. Other holdings include collections of Svenska Fotografernas Förbund (Swedish Photographer's Association), Svenska Turistföreningen (Swedish Tourist Club), Svenska Turisttrafikförbundet (Swedish Touristtraffic Association), Fotografiska föreningen (The Photographic Society), Riksförbundet Svensk Fotografi (National Association of Swedish Photography), and the collection of Pressfotografernas Klubb (Pressphotographer's Club). The museum also features a library of approximately 20,000 volumes, a history archive with 12,000 items catalogued by Swedish and foreign photographers, institutions, museums, galleries, exhibitions and exhibition activities, and a conservation workshop. Approximately five to ten exhibitions are mounted each year.

[www.modernamuseet.se](http://www.modernamuseet.se)

#### ***Hasselblad Center, Göteborg***

The Erna and Victor Hasselblad Photography Center, known as the Hasselblad Center, was established in 1989 to promote scholarly research and education in photography. The Center operates research projects, organizes seminars and lectures, has a library and archives for students and researchers, and awards a prestigious annual prize, The Hasselblad Foundation International Award in Photography. The exhibition hall of the Hasselblad Center is situated in the Göteborg Museum of Art where an average of six exhibitions are mounted annually, with the work of the Hasselblad Award winner shown in November and December. The Center is also assembling a collection that concentrates on the work of Nordic photographers including Sune Jonsson, Christer Strömholm; Stig T. Karlsson; Adriana Lestido; Pål-Nils Nilsson and of Hasselblad Award winners Ernst Haas, Edouard Boubat, Manuel Alvarez Bravo, Robert Häusser, Henri Cartier-Bresson, Hiroshi Hamaya, William Klein, Sebastião Salgado, Susan Meiselas, and Boris Mikhailov. The Library contains approximately 5,000 books, catalogues, and exhibition catalogues. It also holds a number of annual volumes of different photographic magazines and a clippings archive. In 1998, the Center acquired the photography library of Rune Hassner. It is now



Stefan Moses, Metallarbeiter, Essen 1963.  
[© Fotomuseum im Münchner Stadtmuseum]

being coordinated within the Hasselblad Center library. The Center also publishes the magazine *HASSELBLADCENTER*.

[www.hasselbladcenter.se](http://www.hasselbladcenter.se)

[www.hasselbladfoundation.org](http://www.hasselbladfoundation.org)

## Switzerland

### *Musée de l'Élysée, Lausanne*

Known as “a museum for photography,” the museum was founded in 1985. Housed in an eighteenth century villa, the museum exhibits and collects photography from its beginnings to the present day and in all its aspects including journalism, advertising, fashion, social documentary, and scientific and fine art photography, and houses approximately 27,000 items, including the International Polaroid Collection with over 4,600 prints and the Association for Contemporary Photography Collection with approximately 450 prints. Highlights include works by Adolphe Braun, Gianni Berengo Gardin, Robert Capa, Gilles Caron, Adrien Constant de Rebecque, Jean-Gabriel Eynard, Francis Frith, Mario Giacomelli, Gabriel Lippmann, Lucia Moholy, John Phillips, Sebastião Salgado, André Schmid, and Christine Spengler. The museum houses a great number of historical archives including the Association for Contemporary Photography Archive. The

library contains thousands of books, numerous photo journals, and a reading room. The museum mounts 15 to 20 photo exhibitions each year in six galleries on four floors with approximately 1,200 square meters. The program is international.

[www.elysee.ch](http://www.elysee.ch)

### *Fotomuseum Winterthur, Winterthur*

Founded in 1993, the Fotomuseum collects both art photography and applied photography in the areas of architecture, fashion, and industry. The collection consists primarily of contemporary photography, starting with an in-depth representation of work by Swiss-born Robert Frank. The 1960s and 1970s are represented by Lewis Baltz, Larry Clark, William Eggleston, Valie Export, Hans-Peter Feldmann, Peter Hujar, and Urs Lüthi, and recent international developments bring the collection up to the present day. The Fotomuseum Winterthur seeks to acquire groups of works rather than single examples. The applied photography archive is especially rich in industrial photography from the Van Roll firm. Five to seven exhibitions are mounted in five galleries of 550 square meters.

[www.fotomuseum.ch](http://www.fotomuseum.ch)

FRANZ-XAVER SCHLEGAL

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# MUSEUMS: UNITED STATES

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The history of twentieth-century photography in the United States has certainly been inextricable from, if not entirely symbiotic with, the history of its institutions. These institutions have ranged from small galleries to grand museums, from alternative exhibitions spaces to subject-driven archives. Considering, for example, the aspirations and activities of Alfred Stieglitz, it would be easy enough to argue for his place as a forefather of later twentieth-century photography curators. His galleries displayed photography with the instructive aim of securing the medium a place within the long-established hierarchies of art. Such public displays were supplemented in print by his journals *Camera Work* and *Camera Notes*, to say nothing of his enthusiastic collecting practices.

Indeed, some of the most important museum photography collections have been graced by gifts from Stieglitz's vast holdings of American photography. However familiar such practices may have become to the operation of museums later in the century, the fact remains that Stieglitz ran a gallery with the intent to sell—albeit intermittently—the works of art he exhibited by the artists he supported. This example of Stieglitz is intended to acknowledge at the outset of this discussion the complicated and sometimes contradictory points of intersection between institutional categories that are considered distinct more often than may be warranted. Like the galleries run by Stieglitz during his lifetime, a variety of institutions have impacted the developments of photogra-

phy in the last century. Nevertheless, public museums have often generated discussions about the nature, dissemination, and explication of photographs through their exhibition, acquisition, and preservation practices. Representing the breadth of form and function of the medium, these practices show some signs not of disappearing, but of pliability and innovation, at the outset of the twenty-first century.

The Library of Congress was the first public institution in the United States to add a photograph to its permanent collection (1845). This act is particularly noteworthy in the history of photographic institutions since it predates such notable early collections as the *Société Héliographique* founded in Paris in 1851 and the Royal Photographic Society established in London in 1853. Photographs entering the Library of Congress for most of the nineteenth century were meant as supporting visual documents to such major historical events as the Civil War or as records of development of cities, towns, and even individual buildings. This approach to photography fueled certain photographers' fights at the turn of the century to claim photography as one of the fine arts. This fight for artistic legitimacy, most often linked to the Photo-Secessionist group in New York, longed for photography to be collected and displayed in the same fashion as painting. This directive inspired Stieglitz's seminal *International Exhibition of Pictorial Photography* which, in 1910, filled the Albright Art Gallery in Buffalo, New York, and broke all that museum's previous attendance records. Eventually, Stieglitz and his cohorts hoped to find similar institutional success in the country's leading art museums.

While there were some other early photography exhibitions (in 1900 at the Art Institute of Chicago, for example), a single institution and its librarian remain responsible for the first comprehensive effort to present photography's history in the context of an art museum exhibition. Nearly a century after the Library of Congress's first photography acquisition, the Museum of Modern Art, New York, (MoMA) became one of the only museums in the United States to regularly exhibit photography. In a 1932 exhibition of murals by leading American artists Lincoln Kirstein—with the help of Julien Levy—invited photographers Berenice Abbott and Edward Steichen to participate. The following year, Kirstein displayed Walker Evans's photographs of American Victorian architecture. But it was not until Beaumont Newhall was hired as the museum's new librarian that photography was given its most constant institutional advocate.

Newhall immediately set about organizing an exhibition that would become a touchstone in all

subsequent histories of photography, to say nothing of its impact on exhibitions of photography. *Photography 1839–1937* incorporated more than 800 works, grouped according to their technical processes (e.g., daguerreotype, calotype) and cultural application (e.g., journalism, science, artistic expression). The exhibition aimed to trace and locate developments that were medium-specific, even technique-specific as in Newhall's proposal that certain photographic methods yielded images notable for their significant details while others were distinguished by their array of tonal masses. In choosing to include astronomical photographs, X-ray images, sports photography, film stills, and aerial photography, Newhall seems to have been more interested in how to look at—and subsequently comprehend—wide-ranging photographic practices. This outlook remains remarkable, especially given that a more restricted view of the medium would certainly have better championed photography's artistic merit, a position that continued to appeal to many museums' interests and acquisitions as photography gradually came into its own.

In 1940, Newhall was appointed the museum's curator of photography, the first such post in any museum. Over the next seven years, Newhall continued to consider the specificity of photography in nearly 30 separate exhibitions ranging from historical French photography to emerging artists such as Helen Levitt. Increasingly, he became more interested in the medium as a means of personal expression, a view that seems to have been helped by his close working relationship with Ansel Adams. Despite Newhall's efficacy, MoMA's trustees chose to appoint Edward Steichen as director of the department in 1947 and Newhall resigned. Christopher Phillips has interpreted this sudden changing of the guard: "Simply put, it seems clear that Newhall's exhibition program failed equally to retrieve photography from its marginal status among the fine arts and to attract what the museum could consider a substantial popular following" (Phillips, 23). If this was the case, MoMA had chosen wisely. For in Edward Steichen they found someone whose primary interest in photography by that time was not its artistic aims, but its illustrative and persuasive capabilities.

Elsewhere in the United States during these years, photography began to enter the collections of other museums. Alfred Stieglitz made gifts of his photographs to the Metropolitan Museum of Art in 1928 and 1933. Upon his death in 1946, the Metropolitan received a bequest that expanded the collection to over 600 works. The Art Institute was another beneficiary of Stieglitz's bequests, receiving

a substantial portion of his collection in 1949, which marked the beginnings of their photography collection. Shortly after MoMA acquired its first photographs, the institution that was to become the San Francisco Museum of Modern Art (SFMOMA) was founded in 1935. From its inception, SFMOMA advocated strongly for photography's place in modern art as well as in the institution's programming. Without a doubt, this decision owed much to the active group of San Francisco photographers, the *f/64* Group, whose members included Ansel Adams, Imogen Cunningham, and Edward Weston. Advocating a sharp and unaffected style of photography, the group coalesced at a major exhibition of their work at the M. H. de Young Memorial Museum, also in San Francisco. The work of these photographers was among the first to enter SFMOMA's permanent collection, prompting regular exhibitions and an expanding collection, as when Ansel Adams encouraged Georgia O'Keeffe, Stieglitz's widow, to donate dozens of his photographs to the museum in 1952.

In 1949, the International Museum of Photography (as it is currently known) opened at the George Eastman House in Rochester. George Eastman had founded Eastman Kodak Company, which was almost single-handedly responsible for the popularizing of photography at the end of the nineteenth century. Their famous slogan, "You push the button, we do the rest," lured many to begin making photographs as a personal hobby or family chronicle. Eastman himself had been an avid photographer in addition to collector. Fifteen years after his death in 1932, the first museum in the United States dedicated solely to photography and moving pictures was chartered. Beaumont Newhall was appointed curator of the collections and, from 1958 to 1971, he served as the director of Eastman House. Newhall's exhibitions and friendships with leading photographers of the day not only greatly affected the Eastman House programs, but the development and education of photography students at the nearby Rochester Institute of Technology. Under Newhall's tenure, the museum's holdings expanded exponentially, creating one of the greatest photography collections in the world.

After an extremely successful career in fashion and portrait photography and while heading up U.S. naval combat photography during World War II, the ever-versatile Edward Steichen mounted two highly patriotic exhibitions at MoMA. *Road to Victory* (1942) and *Power in the Pacific* (1945) were unabashed explorations of American military might that utilized photographs in strikingly new ways through placement, size, and juxtaposition. It was

as if Steichen had taken the photo-essays from picture magazines established in the decade before in the pages of *Life* and made them three-dimensional. Using photographs to illustrate a particular narrative, Steichen's efforts provide two early examples of an exhibition-driven blurring of boundaries between the documentary and propagandistic uses of photographic images. Such story-telling exhibition practices not only propelled him into the director's seat of the MoMA Photography Department, but they would reach a global zenith in his next major project.

In January 1955, Steichen inaugurated what, by many accounts, still reigns today as the most widely attended photography exhibition ever, *The Family of Man*. Both the exhibition installation and the book based on it relied on a series of juxtapositions of photographs made around the world. It took Steichen three years to sort through the 2 million photographs and eventually select some 503 images by 273 photographers, grouped according to theme. Reprinted to unify tones, to heighten dramatic contrasts, and to resize according to visual impact (from 5 × 7 inches to wall-sized), each photograph was presented as a tightly cropped image, without border or frame, mounted on board. Once harmonized in this fashion, the photographs were arranged on columns, hung from wires and rods, suspended in the air, and mounted on panels. The work's original captioning or title—along with most other deference toward the artist—was eliminated in favor of the thematic for a particular section that was complemented by quotations, proverbs, and tales from a host of cultures.

Through sequential thematic groupings such as Birth, Family, Work, Love, and Death, *The Family of Man* intended to replicate a universal course of human life as sequences of moments that were highly photographic and photographable. Steichen's universal aims also prompted an extended tour of the exhibition in U.S. venues and, beginning in 1959, worldwide venues from Moscow to Paris to Japan. In total, more than 10 million visitors experienced a version of *The Family of Man*. Marked by such a strong humanist impulse, the exhibition managed to pull at the heartstrings of a public caught between the shadows of World War II and the Cold War, while also inciting strong criticism, perhaps most famously from the cultural critic and theorist Roland Barthes. Yet whatever its faults as a tribute to the photographers who took the photographs or as an honest pictorial investigation of the experience of life in various parts of the globe, it must be said that Steichen succeeded in collapsing categories that photo history and photography institutions—MoMA included—had long struggled to establish.

The slippage promoted by *The Family of Man* between photojournalism, artistic expression, scientific and technical data, and amateur snapshot today appears as a perhaps unintentional articulation of postmodernism *avant la lettre*.

By the 1960s, the tide had most certainly changed in photography's favor. There now existed multiple departments in museums devoted to the collection and display of photographs. The wildly successful touring tenure of *The Family of Man* had proven that public interest in photography was as fervent as it was far-reaching. As Beaumont Newhall retrospectively characterized it:

...the scheduling of major photographic exhibitions by leading art museums in Europe and America; the growing interest in photography on the part of individuals as well as institutions; the inclusion of courses in the photographic arts by universities and art schools are all steps toward the ultimate unquestioned acceptance of the potentials of the camera.

(Newhall 294)

Photography, in other words, had come into its own.

At MoMA, John Szarkowski succeeded Steichen and moved the department quickly away from the more encompassing social conception of photography to one that would emphasize the medium's aesthetic character. Szarkowski worked to codify photographic practice during his tenure at MoMA, hoping to establish and define the peculiarities of the medium. In exhibitions such as *The Photographer's Eye* (1964) and *Looking at Photographs* (1973), he intended to discern a style and tradition that was firmly grounded in the formal and technical characteristics. As he famously explained in his introduction to the former of the two exhibition catalogues, "This book is an investigation of what photographs look like, and why they look that way" (John Szarkowski, *The Photographer's Eye*, New York: Museum of Modern Art, 1966, p. 1). Szarkowski's efforts to discern and distill the essence of photography would quickly meet with harsh criticism as those in a younger generation, their everyday lives steeped in photographs of all stripes, found fault with formalism.

It was Szarkowski's 1967 exhibition *New Documents*, however, which perhaps most indelibly marked the history of late twentieth century photography. Intending to identify the most recent developments of the previous decade, Szarkowski focused on the work of Diane Arbus, Lee Friedlander, and Garry Winogrand, all of whom he considered to have inherited and created anew the documentary photography tradition of the 1930s. In fact, Diane

Arbus's retrospective exhibition in 1971 drew crowds to MoMA larger than those for *The Family of Man*, suggesting a new level of public excitement about photography. *New Topographies: Photographs of a Man-Altered Landscape* at the George Eastman House also identified an emerging trend in the broadly-construed field of landscape photography, notably the emphasis on the altered landscape as a subject of contemporary photography. Works by Robert Adams, Bernd and Hilla Becher, Joe Deal, Nicholas Nixon, Stephen Shore, and Henry Wessel, Jr., among others, considered the effect of the developed landscape in urban centers, tranquil suburbia, and forsaken buildings. The exhibition mounted by the Metropolitan Museum of Art, which had not theretofore particularly dealt with photography, *Harlem on My Mind*—often labeled the first of modern-day museum blockbusters and one of the great controversies in museum history—secured its place in twentieth century photo history. A thematic exhibition not confined by media, *Harlem on My Mind* was single-handedly responsible for the historical recovery of James VanDerZee as one of the leading photographic portraitists of his day.

By the outset of the 1970s, photography's popularity with art museums and publics alike was increasingly undisputed. Between 1973 and 1990, the number of photography collections in the United States more than quadrupled and the number of photographers in those same collections skyrocketed from well over 1,000 to over 32,000. The market for photography ballooned similarly; prices for photographs between 1975 and 1990 escalated by approximately 650 percent (Alexander, 698). These figures undoubtedly reflect the activities of those photography institutions or departments established at the time. For example, the years 1974 to 1976 saw the founding of the International Center of Photography in New York, the Center for Creative Photography in Arizona, and Museum of Contemporary Photography in Chicago collections.

The formation of the Photographs Collection at the J. Paul Getty Museum is perhaps among the most astounding examples of this buying curve. In 1984, the art world was stunned to learn of the Getty's acquisition of the complete holdings of three private collections and portions of several others. Amounting to more than 25,000 photographs, these acquisitions demonstrated the relative ease and affordability of amassing a collection of significant breadth and depth. The same amount of funds that might be directed to a single Old Master painting could, in the early years of this market, yield an entire department's worth of photographs. Photography was quickly becoming an institution

itself. That is to say, photography's establishment in these decades—the “photo boom” as it is sometimes called—had relied widely on standardization, historicization, and definition. As Douglas Nickel has commented:

A latecomer to institutional attention and intellectual respectability, the field suddenly found itself in the 1980s in the uncomfortable position of being the arriviste of academic subjects, both newly sanctioned by officialdom and an occasion for heated controversy....[I]t also encountered a growing body of critical writing that took exception to the methods of photography's formal canonization, one that argued against the mapping of traditional art historical approaches and values onto photographic subjects and, ultimately for the nonidentity of photography and photographic history itself.

(Nickel 548)

Indeed, many of these critical objections were provoked by museums' sanctioning of photography as art, worthy of collection, displaying, and preserving in its own right.

Douglas Crimp, among others, provided a salient example of this trend when he outlined the removal of photographic books and albums from the shelves of the New York Public Library. These objects were then reassembled as the Library's Photographic Collections, a physical move that embodied the separation of photography from its subject, a triumphal dislocation that allowed photography to be understood *only* in the context of art.

Whereas we formerly have looked at Cartier-Bresson's photographs for the information they conveyed about the revolution in China or the Civil War in Spain, we will now look at them for that they tell us about the artist's style of expression. This consolidation of photography's formerly multiple practices, this formation of a new epistemological construct in order that we may now *see* photography, is only part of a much more complex redistribution of knowledge taking place throughout our culture.

(Crimp 1989, 8)

Crimp was not alone in theorizing the institutional structures—and strictures—newly placed on photography. Other critics began illuminating the classificatory, exploitative, regulatory, and racist uses of photography. Victor Burgin, Rosalind Krauss, Christopher Phillips, Allan Sekula, Abigail Solomon-Godeau, Sally Stein, and John Tagg were chief among those who attempted to reveal and contextualize the power and politics of photography vis-à-vis their institutions.

Not coincidentally, certain artists had begun using photography to convey and problematize some of these same perceptions of the medium. Artists with

practices as diverse as those of Vito Acconci, John Baldessari, Dan Graham, Louise Lawler, Sherrie Levine, and Robert Smithson began to use photography in new and provocative ways that raised questions crucial to museums: how is such work to be classified, exhibited, and interpreted? For example, Cindy Sherman famously declared in the press release accompanying her book *Untitled Film Stills* that she was *not* a photographer. Instead, she classified herself as a performance artist utilizing photography. Thus, the 1990 *Index to American Photographic Collections* could make note of the fact that Sherman's work could be found not in the Art Institute of Chicago's photography collections, but in those of the contemporary department. While this is no longer the situation (both departments now hold Sherman's work), such a classification is more than mere syntax; it had a direct impact on determining the context in which Sherman's work would be exhibited and thus viewed. Such a classification originally determined that it was institutionally more productive and appropriate for Sherman's images to be surrounded by works contemporary to hers regardless of medium rather than by other examples of, say, photographic self-portraiture.

The questioning of the boundaries of media specificity made so explicit in the work of someone like Sherman continue to haunt broadly the conception of photo history and, more specifically, to define exhibition and acquisition practices in today's museums. Once a sign of photography's arrival and success, departments dedicated exclusively to photography must now work to explain that exclusivity. Some choose a kind of forced historicism, wanting to attract only those photographers' work that explicitly refers to either the medium's history or its technology, particularly as it was shaped and understood by museums in the twentieth century. Some have sought out artists who do just the opposite, intending to push or even break down the boundaries of the medium. Some have chosen to collaborate across media boundaries—meaning, institutionally, between departments—in order to breed a different kind of interpretive exhibition, one that perhaps in the end dwells on photography's ubiquity as in MoMA's *Open Ends*. And still others have coyly extended arguments of medium specificity by mixing together photography and film and video. This outlook has yielded such recent major exhibitions as the International Center of Photography, New York's, *Strangers: The First ICP Triennial of Photography and Video*, which inaugurated a series of exhibits devoted to the collective consideration of shared themes between the two media and the Solomon R. Gug-

genheim Museum's *Moving Pictures*, which surveyed video, film, and photography of the past four decades. While *Strangers* remained largely focused on the over-arching theme of the Other as encountered in what they termed photographic media, the Guggenheim proposed specific affinities between the media in the exhibit: all are essentially photo-based, reproducible, and omnipresent in mass culture forms such as television, advertising, cinema, and journalism.

The continued consideration of the boundaries of photography has also prompted new attention on those photographs that had increasingly been marginalized in mainstream museum collection and exhibition practices. While this trend has now been reversed to a certain extent with recent acquisitions by the Met and others of vernacular photographs, alternative collections that have developed outside museums provide some clues about what museums had previously disavowed, overlooked, or omitted from their purview. Two serviceable examples of such alternative collections are the Burns Collection and the Kinsey Institute's collection. Burns Collection is home to more than 700,000 photographs including some 60,000 examples of early medical photography ranging from the 1860s to 1920. Additionally, the collection is home to images of what might be considered the darker side of life and, therefore, of photography's subjects—crime, death, disaster, disease, murder, racism, riots, and war. The Kinsey Institute for Research in Sex, Gender, and Reproduction was established in 1947 by Dr. Alfred C. Kinsey, the pioneer in the research of human sexual behavior and author of the infamous "Kinsey Reports." His photographic collection was an intricate part of his data collection on the topic, begun in 1938. Arranged categorically by position or act, these nearly 96,000 photographs from the United States, Europe, and Asia include work by such photographers as Judy Dater, George Platt Lynes (the second largest holding of his work worldwide), Irving Penn, and Joel-Peter Witkin.

Increasingly, museums must operate as businesses in order to make ends meet. In the case of acquisition and exhibition policies, this outlook has led to corporate underwriting as attested to by the many exhibition catalogue forewords that are penned by company CEOs and Chairs of the Board. Such funding opportunities have no doubt assisted museums in a time of ever-diminishing government support, but they have also called into question the viability of curatorial freedom. Of course, curators have long relied on the fostering and maintaining of relationships with collectors (be they individual or corporate), dealers, and artists, making it possible to wonder if there ever

was complete curatorial independence. Nevertheless, following the so-called culture wars of the 1990s, some have argued that museums are no longer willing to absorb the risks implicit in mounting exhibitions of photographers or subject matter that could be taken—or mistaken—as questionable. As the examples of Sally Mann, Robert Mapplethorpe, and Andres Serrano, one person's support of provocative artwork was another person's source of indignation.

Despite and perhaps in spite of such institutional setbacks, public interest in photography remains seemingly insatiable. Any doubt about this was rent asunder by the role photography played—both outside of and within museums—in the wake of September 11, 2001. In two small storefronts in Soho, New York, and just over a mile from the site of the atrocity, thousands of photographs hung from floor to ceiling. Bystanders, residents of New York, and those with a photographic reaction to the events they wanted to share—many of them amateurs without any particular aesthetic or photographic training—in addition to professional photographers contributed their photographs of the events of that day and its aftermath to the display. *here is new york: a democracy of photographs*, as the exhibition was titled, was as remarkable for the overwhelming number of submissions and attendant sales of the images to raise money for victims' children as it was for the astounding numbers who visited this unofficial quasi-museum (more than 100,000 within the first two months). This photographic catharsis of sorts might seem singular or location-specific, yet the museological reaction to September 11 confirmed just the opposite. Across the country, but especially in New York of course, museums installed exhibitions within months of the tragedy. From MoMA's collection-generated *Life of the City* (which included a small-scale installation of *here is new york*) to the New York Historical Society's presentation *New York September 11 by Magnum Photographers*, from the Met's display of historical photographs of the city, entitled *New York, New York*, to the nationally touring *September 11: Bearing Witness to History* from the Smithsonian, museums emerged as spaces for the contemplation and comprehension of the events, a role confirmed by public attendance. Notably, the overwhelming majority of such exhibitions were comprised entirely of photographs. This unity of institutional response suggests that in a time of ever-changing media technologies, photography's lure remains as potent as ever.

### Museums and their Collections

Below is a list of selected U.S. museums and a summary account of their history, the size of their

photography holdings, and, when possible, the notable concentrations in the work of either specific periods or individual photographers. This is intended as a sketch, not an exhaustive account, of some of the most significant photographic collections in the United States. For additional information, please refer to the “Further Reading” section below as well as separate entries on individual museums located elsewhere in the *Encyclopedia*.

### **Art Institute of Chicago**

Although its first photography exhibition occurred in 1900, the AIC did not begin a permanent collection until 1949, prompted by Georgia O’Keeffe’s gift of a substantial portion of the Alfred Stieglitz Collection. The AIC would distinguish itself with the purchase of the entire Julien Levy Collection, making it a stronghold of early twentieth-century American and European photography, as well as a gift from Edward Weston of more than 200 photographs. Among its nearly 17,000 photographs, works by Paul Strand, Eugène Atget, and André Kertész are represented in depth.

[www.artic.edu](http://www.artic.edu)

### **Center for Creative Photography**

Located at the University of Arizona, in Tucson, the CCP functions as a museum and archive, claiming more archives and individual works by North American photographers of the twentieth century than any other museum. Such photographers as Ansel Adams, Lola Álvarez Bravo, Richard Avedon, Louise Dahl-Wolfe, W. Eugene Smith, and Edward Weston number among the 180-plus archives housed there. Supporting the archives is an art collection of vintage prints by those listed above as well as Wynn Bullock, Harry Callahan, Andreas Feininger, Aaron Siskind, Frederick Sommer, Edward Steichen, and Paul Strand.

[www.library.arizona.edu/branches/ccp/home](http://www.library.arizona.edu/branches/ccp/home)

### **J. Paul Getty Museum**

The Department of Photographs was initiated in 1984 after one of the largest acquisitions in photo-history. Acquiring the complete collections of Bruno Bischoffberger of Zurich, Samuel Wagstaff of New York, and Volker Kahmen/Georg Heusch located near Bonn, Germany. In addition, the Getty purchased large portions of the American and European collections of Arnold Crane and the early French photographs collected by André and

Marie-Thérèse Jammes as well as a number of more specialized private collections. All told, more than 25,000 photographs, hundreds of daguerreotypes, and albums holding thousands of mounted photographic prints amounted to one of the finest collections ever assembled. Ranging from some of the earliest photographic experiments to the late 1960s, the collection has particular depth in the work of the following photographers who practiced their art in the twentieth century: Eugène Atget, Manuel Álvarez Bravo, Bernd and Hilla Becher, Hans Bellmer, Brassäi, Harry Callahan, Henri Cartier-Bresson, Imogen Cunningham, Walker Evans, T. Lux Feininger, Lewis Hine, Gertrude Käsebier, André Kertész, Yasuo Kuniyoshi, Man Ray, Lisette Model, László Moholy-Nagy, Sigmar Polke, Albert Renger-Patzsch, Alexandr Rodchenko, August Sander, Aaron Siskind, W. Eugene Smith, Edward Steichen, Alfred Stieglitz, Paul Strand, Doris Ulmann, Weegee, Edward Weston, and Garry Winogrand.

[www.getty.edu/museum](http://www.getty.edu/museum)

### **International Center of Photography**

The ICP was founded in 1974 in New York by Cornell Capa, brother of Robert Capa who was known for his intense and proximate views of the Spanish Civil War and the World War II invasion on the beaches of Normandy. Founded to support the legacy of “concerned photography” and serving as both a museum and a school, the ICP’s permanent collection totals more than 60,000 photographs that span the medium’s history. Documentary and human-interest photography dominate the collection in the work of such photographers as Berenice Abbott, Harry Callahan, Capa, Henri Cartier-Bresson, Aaron Siskind, and Weegee. Also of note is the 1990 gift of the Daniel Cowin Collection of African American History and the purchase of the AIDS Graphics collection in 2000. The ICP has also committed itself to emerging electronic imaging media as evidenced by the first triennial of photography and video in 2003.

[www.icp.org](http://www.icp.org)

### **International Museum of Photography and Film at George Eastman House**

Founded in 1949 with the arrival of Beaumont Newhall. Holds major collections of work by Lewis Hine, Alvin Langdon Coburn, Edward Steichen, and others, including over 400,000 photographs and negatives covering the landmark processes from the technical evolution of the medium. Representing over 8,000 photographers, including most of

## MUSEUMS: UNITED STATES

the major figures in photo-history, the collection also boasts one of the largest daguerreotype collections in the world, a large number of early British and French photography, nearly 500 vintage prints by Eugène Atget, and 20,000 prints and negatives bequeathed by the pictorialist photographer Alvin Langdon Coburn. Both Alfred Stieglitz and Edward Steichen donated large bodies of work, the latter numbering nearly 4,300 vintage prints. The Eastman House holdings of Lewis Hine's photography are considered definitive. The collection also encompasses more vernacular and popular forms of photography such as personal albums, stereocards, travel albums, astrological images, lantern slides, and press and war photographs.

[www.eastmanhouse.org](http://www.eastmanhouse.org)

### Library of Congress

Both the nation's oldest federal institution devoted to culture and the world's largest library, the Library of Congress in Washington, D.C., has collected photographs since 1845. Since then its holdings have grown to include over 13 million photographs, which include negatives, transparencies, and several thousand related books and periodicals. Its particular mission is to amass pictorial documents of the people, achievements, environments, and history of the United States. The Library claims an unsurpassed collection of photographs of the following: the American Civil War, Lewis Hine's work for the National Child Labor Committee, American architecture, Pictorialism, the Farm Security Administration, American news agencies, and photojournalism (e.g., the archives of such periodicals as *Look* and *U.S. News and World Report*).

[www.loc.gov](http://www.loc.gov)

### Metropolitan Museum of Art

The Metropolitan Museum of Art, New York, (MMA) acquired photographs as early as 1928 when Alfred Stieglitz made the first of a series of gifts to the institution in the form of 22 of his own photographs. Over the years, curators of the (then) Prints Department added to the collection. In 1992 a separate Department of Photographs was established. Today the collection of more than 20,000 is grounded by four collections acquired over the years. Stieglitz, the museum's first photographic patron proved to be one of its most generous and bequeathed to the museum over 600 photographs from his personal collection. These photographs encompass icons of the Photo-Secession and Pictori-

alism, including three of Edward Steichen's painterly and differently toned prints of *The Flatiron*. In 1987, the Ford Motor Company donated their collection of European and American avant-garde photography. Strongest in the period between the two world wars, works by Berenice Abbott, Brassai, Walker Evans, André Kertész, Man Ray, and László Moholy-Nagy form this collection's core. More recently, the Walker Evans Archive of negatives, personal papers, and collected ephemera joined the department's holdings in 1994 and the Rubel Collection of early British photography was acquired in 1997. Works by such artists as Adam Fuss, Felix Gonzalez-Torres, and Hiroshi Sugimoto represent the MMA's commitment to contemporary photography.

[www.metmuseum.org](http://www.metmuseum.org)

### Museum of Contemporary Photography

Established at Columbia College in Chicago in 1976, it represents a concentrated collection of post-war photography made in the United States. Among its 6,000-plus photographs are the works of such major figures as Harry Callahan, Barbara Crane, Dorothea Lange, David Plowden, Jerry Uselmann, and Louise Dahl-Wolfe. The MCP is deeply devoted to the work of photographers from the Midwest. Since 1982, its "Midwest Photographers Project" has regularly highlighted the work of both established and emerging regional photographers.

[www.mocp.org](http://www.mocp.org)

### Museum of Modern Art

The first and frequently considered to be the most influential of all photography departments, MoMA, New York's first photography acquisition occurred in 1930. The department was formed 10 years later. The collection has grown to encompass over 25,000 works from the dawn of photography to the present, many by the recognized masters of the photographic canon.

[www.moma.org](http://www.moma.org)

### Museum of Photographic Arts

Founded in 1983 and located in San Diego, California, the Museum of Photographic Arts (MoPA) is yet another museum devoted exclusively to photography. MoPA in fact collects, as it calls it, "the entire spectrum of the photographic medium." In its collecting, the Museum attempts to trace the entire history of photography and also focuses on the materials and documents related to the history and process of

photography. The collection is strong in early twentieth century masters, Latin-American artists including Mario Cravo Neto, Graciela Iturbide, and Sebastião Salgado, photojournalism, post-World War II American photography, and social documentary and Soviet Russian photography, including works by Russian Constructivist Alexandr Rodchenko.

[www.mopa.org](http://www.mopa.org)

### San Francisco Museum of Modern Art (SFMoMA)

Distinguished as one of the oldest photography collections in the United States, SFMoMA began acquiring photographs in 1935 from local contemporary photographers who would quickly come to prominence across the nation as the f/64 Group. Works by Ansel Adams and Imogen Cunningham numbered among its earliest acquisitions. In the 1950s and 1960s, photographs by Jack Delano, Walker Evans, Dorothea Lange, Russell Lee, Arthur Rothstein, Alfred Stieglitz, Edward Weston, and Marion Post Wolcott were acquired. Today, SFMoMA holds one of the nation's foremost collections of photography.

[www.sfmoma.org](http://www.sfmoma.org)

### Whitney Museum of American Art

Although photography featured in early exhibitions overseen by Gertrude Vanderbilt Whitney as far back as 1917 and has appeared in Whitney Biennials since 1977, the Whitney Museum's Photography Collection was not formally established until 1992 with the first full-time curator appointed seven years later. The exclusively American collection now numbers well over 2,000 photographs.

[www.whitney.org](http://www.whitney.org)

KATHERINE BUSSARD

**See Also: Art Institute of Chicago; Center for Creative Photography; Corporate Collections; Eastman Kodak Company; Galleries; Library of Congress;**

**Museums; Museums: Europe; Museum of Modern Art; Newhall, Beaumont; Private Collections; Steichen, Edward; Szarkowski, John**

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## HANS NAMUTH

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### German

Hans Namuth, best known for his portraits of artists, began his career as a photojournalist and enjoyed commercial success as an advertising photographer. Namuth's status in twentieth century photography, however, rests on his sensitive portraits of artists and other creative people. His reputation as a portraitist was established by his photos of the preeminent Abstract Expressionist painter, Jackson Pollock. Unlike his predecessors, Pollock worked with unprimed, unstretched canvases placed directly on the floor of his studio, fostering a dynamic technique with his media: he moved energetically around his canvas, stepped directly onto it, and attacked the surface with unprecedented vigor. Documenting Pollock's movement, in both still photography and film, Namuth emphasized the performative aspect of this artist's technique. Indeed, Namuth's recording of Pollock's energy is so closely aligned with the artist's "classic" phase that the canvases are rarely considered without reference to Namuth's photographs of their creation.

Namuth's career as a photographer consists of two distinct phases interrupted by the tragic effects of Nazi Germany and World War II. Born in Essen, Germany in 1915, Namuth was arrested by Nazis in

his hometown in 1933 for distributing anti-Hitler leaflets. His father, a member of the Nazi party, secured his release and supplied him with an exit visa enabling Namuth to flee to Paris. A fellow German acquaintance in Paris, Georg Reisner, introduced Namuth to commercial photography. Learning the trade from Reisner, Namuth sold his work to Alliance Photo and Three Lions who placed his work in publications such as *Paris-Match*. In 1936, Namuth and Reisner were assigned by *Vu* to cover the Workers' Olympiad in Barcelona. Coincidentally, they arrived to cover the event the day before the Spanish Civil War began. They photographed the war for *Vu* and other European publications, eventually leaving Spain to work as freelance photojournalists in France for the remainder of the decade.

In 1939, when France declared war on Germany, Namuth was interned and eventually joined the French foreign legion. He was discharged a year later (1940), fleeing to Marseilles and eventually securing passage to New York in 1941. In an effort to secure Reisner's freedom, Namuth sold his camera, but his friend committed suicide in late December before leaving France. Initially, Namuth worked in menial positions at various commercial photography studios in New York City. In January

1943, he joined the U.S. Army and left for Europe in December of that year. Namuth was discharged in October 1945, returned to the United States, and pursued photography as a hobby. However, in 1946, when the company he worked for, Tesumat, Inc., went bankrupt he returned to photography as a profession.

In 1946, Namuth traveled to Guatemala and photographed the natives of Todos Santos in collaboration with anthropologist Maud Oakes. These works were exhibited the following year at the Museum of Natural History in New York. During this period, Namuth took a few classes with Josef Breitenbach, an acquaintance from his days in Paris, at the New School for Social Research. Thereafter, he studied with Alexey Brodovitch, his most important influence, in an informal class taught at Richard Avedon's studio. Brodovitch, the art director of *Harper's Bazaar*, provided Namuth with numerous opportunities in fashion and advertising photography, and from 1949 through the mid-1950s, Namuth routinely published photographs in this magazine. Simultaneously, he worked on advertising campaigns for clients like Ford Motor Company and Shell Oil for some of New York's most prestigious advertising agencies, such as Pix Corporation and Doyle, Dane and Bernbach. Frequently, Namuth incorporated children into his assignments, taking pride in his avoidance of traditional poses by shooting his subjects as they played once they were no longer conscious of the camera's presence. This technique became a hallmark feature of his subsequent portraits of artists, architects, writers, and composers.

During this period of commercial success, Namuth sought ways to satisfy his ambitions as a creative artist. At an opening for Long Island artists, Namuth introduced himself to Jackson Pollock and asked if he could take pictures of him at his studio. Pollock had previously been photographed by Martha Holmes and Rudolph Burckhardt but was inclined to avoid photographers. Nevertheless, Pollock invited Namuth to his studio in late July 1950, and over the next four months, Namuth shot countless photographs and directed two short films of Pollock and his work. While neither Holmes nor Burckhardt had secured Pollock's confidence to such a degree that he was willing to paint in front of them—their photographs are staged with the artist posed as if painting—Namuth gained Pollock's trust and was allowed to shoot the artist as he worked.

Due to flaws in the lens of his camera, Namuth used prolonged exposure times, which emphasized the artist's movement; the scale of the canvases

is reiterated by the blurred movement of the artist darting in and around the surface. This frozen-in-time movement has been cited as the source of Harold Rosenberg's formulation of the concept of "Action" painting in his landmark essay, "The American Action Painters." However, this supposed influence is based on flawed conclusions; not only did Rosenberg deny this influence, but he developed his concept of "Action" before he saw Namuth's photographs. Nonetheless, Namuth's photographs and films, Pollock's canvases, and Rosenberg's essay were vital resources for the following generation of American artists who found in the work of all three men a new approach to art-making that encouraged such postmodern developments as conceptual art, installation art, and performance art.

Aware that Pollock's physical encounter with his canvases was a quality that his camera could merely suggest, Namuth convinced Pollock that filming him would be even more compelling. Initially filming in black-and-white from afar, Namuth disliked the results. He struck upon the idea of Pollock painting on glass with the camera directly beneath the surface. Namuth convinced the artist of this project and, shooting in color, he finished filming on Thanksgiving Day, 1950.

Namuth's career as a portraitist took off after the photographs of Pollock were published in *Art News* and *Portfolio* in 1951. Gaining the trust of his subjects, Namuth photographed countless artists in their studios, often while they were working. One of his most compelling portraits was of painter Barnett Newman in 1951. The opposite of the performance-based photographs of Pollock, this portrait nonetheless typifies many of Namuth's compositional conceits. He preferred to show artists *mise-en-scène*, surrounded by his or her work. In the case of Newman, the artist contemplates a few paintings propped against a wall in his studio; light from the windows bathes the scene with a somber mood that parallels Newman's interest in the sublime.

Namuth published his portraits of artists, writers, architects, and composers in many of the most recognized magazines of the 1950s and 1960s, such as *Harper's Bazaar*, *Holiday*, *Cosmopolitan*, *Vogue*, and *Fortune*. He published many cover portraits for *Art News* from the early 1970s until 1983. In the 1980s, Namuth also worked closely with *Architectural Digest* and *Connaissance des Artes*, publishing numerous portraits for both magazines. One of his most significant collaborations was with Brian O'Doherty on the book *American Masters*, which was published in 1973. Namuth worked

on this project for 10 years, and it resulted in his most successful exhibition, *American Artists*. During this period, Namuth directed and produced many films of such luminaries as painters Willem de Kooning and Josef Albers, architect Louis Kahn, and sculptor Alexander Calder.

Namuth's skill at disarming his often formidable subjects and capturing them in unstaged situations that revealed the intimacy of the act of creation left him without an easily identifiable "signature" style, unlike many other well-known portraitists. He died in New York in 1990, however, leaving a visual legacy that not only documented the American art world of the latter half of the twentieth century, but considerably enriches its understanding.

BRIAN WINKENWEDER

*See also: Fashion Photography; History of Photography; Postwar Era; Portraiture*

### Biography

Born in Essen, Germany, 17 March 1915. Opened photography studio with Georg Reisner in Puerto da Pollensa, Majorca, 1935. Photojournalist for *Vu* during Spanish Civil War, 1936. Joined French Foreign Legion, 1939. Demobilized from French Foreign Legion, 1940. Arrived in New York City, 1941. Began military service in U.S. Army, 1943. Discharged from U.S. Army, 1945. Traveled to Guatemala and photographed natives at Todos Santos, 1946. Studied photography with Josef Breitenbach and Alexey Brodovitch, 1949. Photographed and filmed Jackson Pollock at work, 1950. Published photographs of Pollock in *Portfolio* and *Art News*, 1951. Began photographing for *American Masters*, 1963. Filmed *Willem de Kooning: The Painter*, 1964. Produced numerous commissioned portraits for the cover of *Art News*, 1971–1983. Portrait commissions, *Architectural Digest*, 1983. Published more than 100 portraits of artists in *Connaissance des Arts*, 1983–1990. Received special recognition at Recontres Internationales de la Photographie d'Arles, 1988. Died in East Hampton, New York, 13 October 1990.

### Individual Exhibitions

1948 *Guatemala: The Land the People*; Museum of Natural History, New York, New York, and traveling  
 1959 *17 American Painters*; Stable Gallery, New York, New York  
 1973 *American Artists*; Castelli Gallery, New York, New York  
 1974 *American Artists*; Corcoran Gallery of Art, Washington, D.C.  
 1975 *Early American Tool*; Castelli Gallery, New York, New York, and traveling  
 1977 *The Spanish Civil War*; Castelli Graphics, New York, New York  
 1977 *Living Together*; Benson Gallery, Bridgehampton, New York

1978 *Small Retrospective*; Himmelfarb Gallery, Water Mill, New York  
 1979 *Todos Santos*; Castelli Graphics, New York, New York, and traveling  
 1979 *Jackson Pollock*; Museum of Modern Art, Oxford, England, and traveling  
 1980 *Pictures from the War in Spain, 1936–1937*; Galerie Fiolet, Amsterdam, The Netherlands  
 1981 *Artists 1950–1981: A Personal View*; Pace Gallery, New York, New York  
 1982 *Hans Namuth*; Castelli Gallery, New York, New York, and traveling  
 1988 *Hans Namuth*; Recontres Internationales de la Photographie d'Arles, Arles, France  
 1990 *Portraits of Artists*; Parrish Art Museum, Southampton, New York  
 1999 *Hans Namuth, Portraits*; National Portrait Gallery, Washington, D.C.

### Group Exhibitions

1975 *The Photographer and the Artist*; Sidney Janis Gallery, New York, New York  
 1977 *Hommage à Pollock et à Kline*; Galerie Zabriskie, Paris, France  
 1979 *Self-Portrait*; Center for Creative Photography, Tucson, Arizona  
 1982 *Counterparts: Form and Emotion in Photographs*; Metropolitan Museum of Art, New York, New York  
 1983 *Portraits of Artists*; San Francisco Museum of Modern Art, San Francisco, California

### Selected Works

*Barricade in Toledo*, 1936  
*Pablo Cassals*, 1940  
*Jackson Pollock*, 1950  
*Jackson Pollock* (two short films), 1950  
*Barnett Newman*, 1951  
*Saul Steinberg*, 1952  
*Elaine de Kooning and Willem de Kooning*, 1953  
*Frank O'Hara and Larry Rivers*, 1958  
*Buckminster Fuller*, 1959  
*Stephen Sondheim*, 1960  
*John Steinbeck*, 1961  
*Jasper Johns*, 1962  
*John Cage*, 1963  
*Tony Smith*, 1970  
*Louis I. Kahn: Architect* (film), 1974  
*Mark di Suvero*, 1975  
*Alexander Calder: Calder's Universe* (film), 1977  
*Louise Bourgeois*, 1978  
*Louise Nevelson*, 1979  
*Romare Bearden*, 1980  
*Andy Warhol*, 1981  
*Leo Castelli and His Artists*, 1982  
*Alfred Stieglitz: Photographer* (film), 1982  
*Ellsworth Kelly*, 1983  
*Take an Object: A Portrait, 1972–1990* (film), 1990

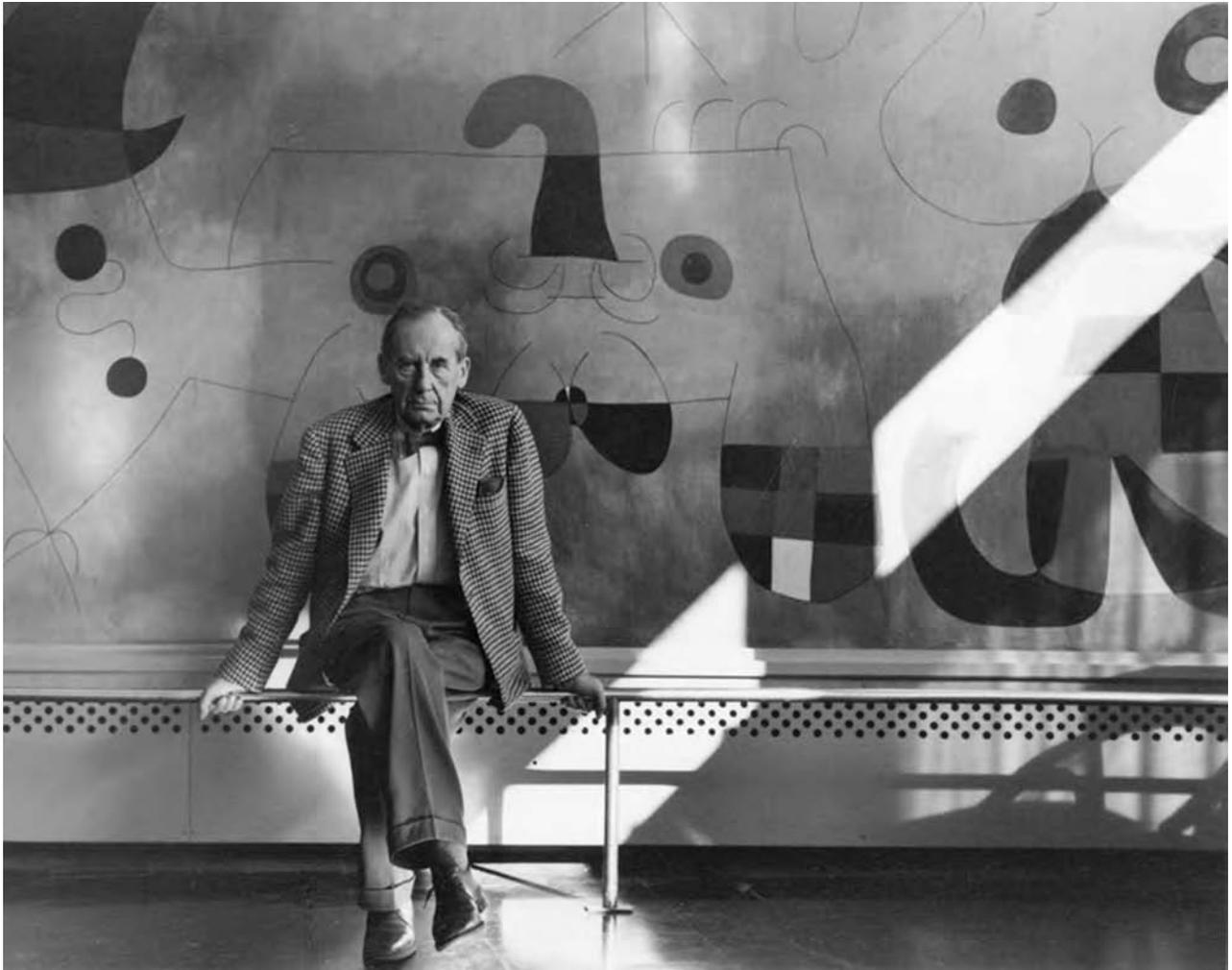
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Hans Namuth, Walter Gropius, 1952. Gelatin Silver Print, 19.6 × 24.5 cm.  
[National Portrait Gallery, Smithsonian Institution/Art Resource, New York]

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# NATIONAL GEOGRAPHIC

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It was common practice in the 1880s in the American capital for scientific associations and other societies to form, duplicating similar men's clubs and other associations so widespread in Great Britain. *National Geographic* magazine was started by the National Geographic Society in January 1888 by 33 individuals in downtown Washington, D.C. The organization elected Boston attorney and philanthropist Gardiner Greene Hubbard as its first president. The invitation dated 10 January 1888 to that 13 January organizational meeting at the Cosmos Club's Assembly Hall stated clearly that it was "for the purpose of considering the advisability of organizing a society for the increase and diffusion of geographical knowledge."

The *Washington Evening Star* coverage of the founding of the society consisted of one paragraph on the front page of its four-page edition. The article listed its officers and its objectives.

To publish and disperse the lectures delivered by members, the inaugural issue of a thin *National Geographic* magazine appeared in October 1888. Directed by a committee of mostly academicians, the publication would be considered dry and dull by any standards. Likewise, the plain-looking, terracotta-colored cover would not win any design contests. That initial press run with a cover price of 50 cents was sent to 200 charter members of the society who undoubtedly would enjoy reading such articles as "Geographic Methods in Geologic Investigation" or "The Classification of Geographic Forms by Genesis." Even nonscientific readers, if there had been any at that time, might enjoy "Fighting for Life Against the Storm" in that inaugural issue. Written by Everett Hayden, the article scientifically depicted the blizzard of 11 to 14 March 1888 in the northeastern United States and emotionally described the harrowing adventures of New York pilot boat No. 3.

It would take seven months for the second issue of *National Geographic* to be produced. The volunteer staff waited until there were enough dissertations or academic lectures to fill another volume. The April 1889 main feature was "Africa, Its Past and Future."

Despite their individual price of 50 cents, *National Geographic* subscriptions were given free

as an incentive bonus for members who paid their yearly dues of \$5. Lifetime memberships were available for \$50. Even with low prices, membership in the society only reached 1,178 by 31 May 1895.

Future issues would be published more regularly, and by January 1896, the magazine became a monthly with a lowered sales stand price of 25 cents. The terra-cotta cover was replaced with a buff color. The contents, staff, authors, and the legend "An Illustrated Monthly" appeared on the cover.

The September 1896 issue contained an article and photo spread titled, "The Recent Earthquake Wave on the Coast of Japan," that occurred on 15 June of that year. Produced by Eliza Ruhamah Scidmore, an associate editor and the only woman serving on the board at that time, the striking photographs showed floating corpses, beached ships, and splintered homes.

Even more surprising to readers was the November 1896 issue, which featured the first of what were to be many photographs of topless female natives to grace the pages of *National Geographic* magazine. Titled "Zulu Bride and Bridegroom," the picture is a wedding portrait in which the two are looking into the camera while shaking hands, perhaps a sealing of their recently exchanged wedding vows.

Notwithstanding its modest redesign, the provocative photographs, the occasional nontechnical article, and the claim to being "An Illustrated Monthly," *National Geographic* continued to be produced by a volunteer committee of those who desired a more academic approach to the subject of geography within its pages.

Hubbard died in 1897 with the society in debt for \$2,000. He was succeeded reluctantly in January 1898 by his 51-year-old son-in-law, Alexander Graham Bell, who continued to devote considerable time working on his inventions of a flying machine and a method to record sound. Bell was not a geographer nor interested in what he deemed to be primarily a local social club. Other than paying his dues, Bell had not participated actively in the organization. His eventual acceptance of the offer was based more on family loyalty to the dream of his father-in-law than geographic aspirations. After a few months of minimal growth in membership or

circulation, however, Bell announced his intention of turning *National Geographic* into a higher quality publication. He proposed increasing circulation by relying less on newsstand sales and more on membership expansion. His thoughts were that people would be interested in geography only if it were presented in an entertaining way. The phrase “to sugarcoat the pill” was mentioned frequently after Bell took over the reins of the organization. Bell also expressed a desire to use photographs that went along with the articles, rather than the occasional pictures or maps that were independent of any text.

Bell made another decision that would have an impact on *National Geographic* for decades. He hired a full-time editor with writing and editing skills. His idea to hire an editor may have met more resistance from the volunteer editorial staff until they learned Bell would pay the individual out of his personal funds. Gilbert Hovey Grosvenor had helped with proofs and layout of his historian father's two-volume *Constantinople* in 1895, considered by many to be the first scholarly book to use abundant photographs. Asked if he could turn *National Geographic* into a magazine as popular as others of the day—*Harper's Weekly*, *Munsey's*, *The Century*, *McClure's*—the 23-year-old schoolteacher and graduate student told Bell that he could, but that it would take time.

Grosvenor turned down Bell's offer of substantial monetary assistance accepting a monthly salary of \$100, which was considerably less than what he was earning as a teacher of languages, chemistry, and algebra at the New Jersey Englewood Academy for Boys.

On 1 April 1899, Grosvenor began his tenure at the publication. Bell showed him the society's small rented office, half of which had to be shared with the American Forestry Association. Noticing the lack of a desk, Bell told the young hire he would send his own desk to the society's headquarters for his use. That afternoon a walnut rolltop was delivered. Crammed into the small space were six large boxes full of *National Geographic* magazines that were returned unsold from newsstands. Despite Bell's original offer, the job was not that of managing editor, but only as assistant editor and only for a three-month trial period.

With what can now be seen as an early example of direct marketing, Grosvenor was successful in recruiting additional members for the society by sending an impressive personal letter on quality stationery to prospective nominees. His efforts were not overlooked by the editorial committee. Bell tore up the three-month contract before the

end of April and confirmed Grosvenor's appointment as assistant editor for one full year. The June issue listed the new assistant editor. It appeared below that of John Hyde, editor, and all 12 associate editors. The editorial committee was so appreciative of Grosvenor's recruiting drive, however, that it voted to give him wide powers, including continuing solicitations.

Grosvenor, like Bell, realized that offering the magazine as a bonus for membership would be successful only if the publication proved interesting reading. Geography would have to be transformed from a dull, academic subject to a popular, entertaining topic. Grosvenor told Bell that the Greek root word for geography means a description of the world. Therefore, such universal topics as people, plants, animals, birds, and fish would be suitable topics for the pages of the magazine. Bell offered his support, agreeing that illustrations and maps would make *National Geographic* more readable for laypersons.

Grosvenor received a stamp of approval from the board of managers in September of 1900 when it named him managing editor and raised his annual salary to \$2,000. He continued to improve the publication by printing shorter articles of more general interest. He thought that readers in the United States would be interested in stories and photographs of their newly acquired possessions—Cuba, Puerto Rico, and the Philippines. He was able to obtain inexpensive photographs from national government agencies and used the new photoengraving method to reproduce them for *National Geographic* magazine. In December 1904, while he was facing a deadline with 11 pages that were still empty, a Russian explorer's unsolicited package of 50 photographs arrived on his desk. He went out on a limb when he decided to use several pictures of the mysterious “forbidden city” of Lhasa in Tibet for those 11 pages in the January 1905 issue. The photographer's only requested payment was a credit line. Rather than being dismissed for such action, as he expected, Grosvenor was congratulated and thanked by members. He was voted onto the ruling board and the executive and finance committees. A French ambassador complimented Grosvenor with the Legion of Honor for his efforts to “vulgarize geography.”

A short time later there was a repeat of the previous success. William Howard Taft, former governor-general of the Philippines and now secretary of war, offered his second cousin, Grosvenor, photographs of the island nation. The April 1905 magazine printed 138 photos on 32 pages. That issue was so popular in building membership that

an extra press run was required to meet demand. The year started with 3,400 members for the society, but by December 1905 there were 11,000. Grosvenor would provide direction for the National Geographic Society for the next 66 years.

Those multiple-page spreads and the introduction of color photography by 1910 transformed *National Geographic* magazine into the top tier of photojournalism. Noted journalism historian Frank Luther Mott said that the use of color transformed the magazine into its own class of publication. Grosvenor had experimented with color in 1906, using it with maps in the August and September issues. That same year saw another first in the pages of *National Geographic*, several flashlight photographs of animals at night. Taken by George Shiras III, these included deer, fish, and porcupines. In the November 1910 issue, the publication ran the biggest collection of color pictures to appear in a single magazine up to that time. Covering 24 pages, the hand-tinted spread was titled "Scenes in Korea and China." Another common sight today, the foldout photograph, started in 1911. A large panoramic shot of the Canadian Rocky Mountains unfolded into a seven-inch by eight-foot keepsake.

The society's first of many monetary grants, now that it was on solid financial footing, was awarded in 1906 to Commander Robert E. Peary in the amount of \$1,000 to help fund his exploration of the North Pole region. (Peary, in fact, had been featured in an article in the first *National Geographic* back in October 1888. It described the young civil engineer's explorations in search of a proposed ship canal through Nicaragua.) That first grant was followed by one less publicized for \$25,000 to pay for his 1909 North Pole discovery. Over the next few years, National Geographic Society became embroiled in a prolonged controversy as to whether Peary or Dr. Frederick A. Cook was the first to actually discover the North Pole. With the *National Geographic* backing, both financially and in print, Peary became unofficial winner. The controversy paid off for the magazine, whose circulation figures jumped to 107,000 by 1912.

Earlier expeditions had been sponsored by the society, however, including its first in 1890 and 1891 for mapping Mount St. Elias along the uncharted border between Alaska and Canada. During that outing, the explorers discovered Mount Logan, Canada's highest peak at 19,524 feet. Since the society did not have funds at that time, Hubbard provided the money for that northern trip. The organization's fortune was secure enough by 1911 that Grosvenor declared that it would provide 15 percent of its dues revenues to support expeditions and

research proposals every year. He also realized that explorers needed to take cameras along to record their discoveries. One rule to photographers was to avoid getting Westerners in the shot, thus contaminating the picture. Society-sponsored expeditions from 1912 to 1915 led to restoration of Machu Picchu, the ancient city of the Incas, in the Peruvian Andes. A \$10,000 grant in 1912 allowed its discoverer, charismatic Yale professor Hiram Bingham III, to fill an issue of *National Geographic* with "In the Wonderland of Peru." The coverage included maps, drawings, a now-common foldout panorama, and 234 photographs taken by Bingham with a magazine-supplied camera.

More flashlight photos ran in 1913, but this time Shiras had the animals trip a wire to take their own pictures. The series was another step of aligning the magazine with a growing conservation movement by shooting with cameras, not guns.

While vacationing in Europe in 1913, Grosvenor saw signs of war. Arriving back at the office, he had 300,000 maps of Europe produced for insertion into *National Geographic* ready for when the battles began the following year, beginning the long tradition of map inserts. Similarly, in 1918 the magazine printed a map showing troops along the Western Front. Americans wanted to know where their soldiers were fighting and the map became required reading for that purpose. Circulation continued to skyrocket, even during the war when many other publications saw declines. In 1914, the number was 285,000. At war's end, four years later, it had jumped to 650,000. Two years later, with the former-isolationist United States a world power, circulation leaped beyond three-quarters of a million.

From 1916 to 1921, with the help of its members bestowing individual gifts along with the society donations, the organization was instrumental in purchasing land to protect the West Coast's giant sequoias and redwoods. The next popularization project was massive, stemming from a January 1924 article on Carlsbad Caverns in southwest New Mexico. More photographs appeared in a September 1925 follow-up story.

Advancements in aviation enabled Grosvenor to publish aerial photographs. *National Geographic* readers in 1922 were entertained with "Fighting Insects with Airplanes: An Account of the Successful Use of the Flying-Machines in Dusting Tall Trees Infested with Leaf-Eating Caterpillars." Other aerial subjects included the Alps, the Amazon, the Andes, the Arctic, Canada, Mount Everest, and Palestine.

Another society-sponsored trip to the North Pole was successful on 9 May 1926. This one was by

airplane with Navy pilots Robert E. Byrd Jr. and Floyd Bennett. *National Geographic* took advantage of the publicity and the popular Byrd received the society's highest award, the Hubbard Gold Medal, the following month. Grosvenor would continue supporting Byrd, and the young pilot would continue promoting *National Geographic* as well as supplying it with aerial and traditional photographs. The society provided a \$75,000 grant for Byrd's flights over the South Pole and surface explorations of Antarctica during all of 1929.

After providing aerial photographs, *National Geographic* decided to take cameras underwater for its readers. In January 1927, an expedition produced color photos below the Gulf of Mexico near the Dry Tortugas, small islands west of the Florida Keys. The camera was sealed in a brass box with a glass window for the lens. Shots taken below 15 feet of the surface needed auxiliary light, provided by the flash of one pound of magnesium powder. The dangers of this assignment were evident when one ounce exploded early, severely burning W.H. Longley, a zoologist.

Borrowing photographic plates from Europe, chief lab technician Charles Martin was able to use them for color photographs taken from dirigibles. The September 1930 magazine carried what was claimed to be the first-ever color photo taken from the skies. The plate was directed at the U.S. Capitol from the Goodyear airship *Mayflower*. Its motors had been turned off to eliminate vibrations. Other scenes captured Washington, D.C. and New York. They were taken by Grosvenor's son, Melville Bell Grosvenor, newly appointed assistant editor of *National Geographic* and a graduate of the Naval Academy.

The magazine was the first to print aerial photos proving the earth's curvature. In November 1932 it published the moon's shadow on earth during a solar eclipse. In 1936, it produced the first color shot of the sun's corona during a total eclipse. Thanks to George Eastman that same year, Kodachrome film became available in rolls, eliminating the clumsy, heavy, and often fragile glass plates that previously had to be used.

The rush to deadline in 1905 that caused that first photo spread was no longer a problem at National Geographic. In fact, by the mid-1940s, the magazine had a supply of 350,000 unused photos in its files, along with several thousand unpublished articles.

Grosvenor retired in 1954, and three years later his son took control of the magazine. He beefed up the international staff, hiring 50 full-time writers and 15 full-time photographers. The now common photo cover was started in 1959.

It did not take long for *National Geographic* to rise to the top of a photographer's dream assignment. Not only was there excellent color reproduction of their creative work on thick, quality paper, but the contracts paid top dollar. Also reimbursed were the complete expenses of photographers on location, typically to exotic locations for extended periods of time. One calculation put the number of 36-exposure rolls of color film shot in a typical assignment at 250 to 350. The average appearing in the magazine's main feature is 30 to 40 prints.

Veteran photographers who have enjoyed a long association with *National Geographic* include Sam Abell, William Albert Allard, James P. Blair, Jonathan Blair, Sisse Brimberg, Jodi Cobb, Reza Deghati, David Doubilet, David Alan Harvey, Chris Johns, Ed Kashi, Karen Kasmauski, Emory Kristof, Joe McNally, Joel Sartore, James Stanfield, and Alex Webb.

Today *National Geographic* with its familiar yellow border boasts a paid circulation of about 9 million and a monthly readership of 40 million. The average subscriber is 56 years old with a median household income of \$81,700. Several foreign-language editions have been launched over the past decade. There are now 25 editions in 23 languages other than English. Its interactive website, started in July 1996, was redesigned in September 2000. Its online store offers books, guides, posters, prints, cameras, and equipment.

Spin-off magazines—such as the 1 million copies of *National Geographic World*, introduced for junior members in 1975 and renamed *National Geographic Kids* in 2002, and the 1.2 million circulation of *National Geographic Adventure*, launched in 2001 and aimed at the 18- to 34-year-old market—and hundreds of books have provided additional outlets for photographers over the years. Its first feature film, "K-19: The Widowmaker," was released in July 2002.

RANDY HINES

*See also:* **Aerial Photography; Representation and "the Other"; Underwater Photography**

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## PHOTOGRAPHY IN THE NETHERLANDS

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Photography is seen and practiced as a flexible medium by most photographers in the Netherlands. Long a center of innovative design, architecture, and art education, photography's various usages in the Netherlands have created a heterogeneous field, wherein little importance on aesthetic purism is placed. During the 1970s, throughout most of Europe, only occasionally would interesting exhibitions of photography be presented to the general public that would arouse and sustain interest in the medium as reflective of the spirit of our time and that illustrated photography's unique value.

In the Netherlands, only the Prentenkabinet of the University of Leiden had a relatively good collection of Dutch photography and a small number of important photographs from abroad. Besides this, few art connoisseurs and a very small percentage of the Dutch population knew about photography and photographers of their own countries and of other countries. Galleries seldom held photography exhibitions, and museums had only a few important shows. Of the prewar era, only Paul Citroen, Paul Schuitema, Piet Zwart, Jan Kamman, and Ed van der Elsken were internationally known.

In the early 1970s, there was an infusion of new energy into photography. The situation rapidly changed with the opening of two photo galleries in Amsterdam in 1974: first the Canon Photo Gallery and one month later, Gallery Fiolet. As a consequence, the Stedelijk Museum and the Rijksmuseum in Amsterdam became more interested and started to collect photographs and regularly organize photo exhibitions. All these activities, together

with the interest of the press, helped to bring a new awareness of photography to the public.

Another important aspect is that, today, photographic equipment (analogue and digital) lies within everyone's reach and the step to a start in photography has become much smaller. Young people can try more easily to photograph and are more likely to present the results to qualified people who might give them the chance to exhibit what they are doing, how they are doing it, and to outline the dimensions of their exploration.

The photographers with a humanistic vision in the 1950s were Ed van der Elsken, Dolf Toussant, Dolf Kruger, and Violette Cornelius. They stimulated a group of "people photographers" as Sem Presser, Kryn Taconis, Cas Oorthuys, Eva Besnyö, Maria Austria, Aart Klein, Emmy Andriess, Carel Blazer, Charles Breijer, and Ad Windig. In the 1960s, photographers such as Sanne Sannes and Gerard Fieret started a new concept with the dynamic use of the camera to create strong black-and-white pictures.

In the present situation of photography in world culture, more and more individual and organized activities are taking place. With an increase in books, catalogues, magazines, and printed matter, the Dutch museums of contemporary art have demonstrated great interest in this medium, giving to it a place of primary importance by holding several important one man shows and historical exhibitions, thus closing a gap of several years of almost complete inertia. They started several new initiatives in the 1990s: Nederlands Fotoarchief (1989), het Nederlands Fotogenootschap (1991), het Neder-

lands Foto Instituut (1994), het Nederlands Fotorestauratie Atelier (1994), Huis Marseille in Amsterdam (1999), het Fotomuseum Amsterdam (2001).

The Hague Museum of Photography opened at the end of 2002 with the successful exhibition *Photographers in the Netherlands 1852–2002*. Each year, the museum presents at least four interesting up-to-the-minute exhibitions, focusing sometimes on established names and sometimes on new talent. The museum works with the University of Leiden Print Room, which possesses one of the largest and most important collections of historical photographs in Europe. The museum shares premises with the GEM, a new museum of contemporary art which aims constantly to juxtapose work from The Hague, The Netherlands, and the wider world. Its exhibitions encompass a wide range of disciplines: video and other installations, painting and sculpture, multimedia, performance art, film, photography, drawing, digital art, and design. Apart from exhibitions, the GEM is a venue for a range of other activities such as lectures, discussions, performances, concerts, film shows, and book presentations.

The Maria Austria Instituut in Amsterdam is famous for archiving. Within its collection are the complete works of Eva Besnyö, Louis van Beurden, Carel Blazer, Hein de Bouter, Fred Brommet, Hans Buter, Hans Dukkers, Paul Huf, Frits Gerritsen, Henk Jonker, Wubbo de Jong, Wim van der Linden, Frits Lemaire, Philip Mechanicus, Wim Meischke, Boudevijn Neuteboom, Ad Petersen, Jaap Pieper, Arjé Plas, Sem Presser, Kees Scherer, Robert Schlingemann, Nico van der Stam, Waldo van Suchtelen, Ed Suister, Jan Versnel, Johan Vigeveno, Ad Windig, Bram Wisman, Eli van Zachten, Wim Zilver Rupe, Maria Austria, and the KLM Archive.

Examining photographers today it is clear that their pictures are refreshingly new pictures with a motivated statement in which feeling and experiences are the basis of a new visual dialogue. Several Dutch photographers share a Dutch way of composing the image, the use of space and light, and the timing is similar in many photographers as is the constant research into mystery, the creation of patterns of light, shadows, abstractionism, and a certain “surreal esprit.” Their work has roots that go back in history to where the enigma of space, light, and the depth of luminous tones were the ingredients in the works by great masters. The proper use of light can make the ordinary seem unusual, it can reveal the unfamiliar, evoke moods and emotions, and together with the use of space and the timing it can exert a grip on the spectator.

Seen from the point of view of semiotics or sign theory, photography possesses above all an essential

indexical character, because as an imprint of light the photographic image is directly and physically connected to its referent. Every photograph thus is a unique trace of the real. This results in the “unavoidable feeling of reality that you can’t get rid of, even though you know all the codes that are in the game and which are fulfilled in the production.” If the viewer sees the photograph as an index, then the mimetic and the symbolical play a subordinate role. The work of Paul Huf and Eddy Postuma de Boer provide examples of this tendency.

On the other hand, the photograph is only pure index for a brief moment, because as soon as it is viewed, it has been separated from reality. The principle of photographic space-time distance is a counterpoint to the indexical principle of physical proximity. The photograph is the memento of the definite lost, and herein lies its fictional potential: it is open for any narrative the viewer can (re)construct. The works of Jan Dibbets and Ger van Elk are representative.

The photographers from the Netherlands use various aspects of growth and decay. Contemporary photographers doing so are Frans Lanting, Anton Corbijn, Rineke Dijkstra, and Inez van Lamsweerde.

Contemporary photography in the Netherlands can be considered as an autonomous discipline, and it would be more useful to analyze its applications in other fields. In the first place, contemporary photography is characterized by an approach to photography that actually does depart from reality, yet renders this reality from a very specific angle/perspective as a result of the photographic technique and design it employs. In particular, the processes that are typical of the medium of photography, for instance, repetition, paradox, and the gap between actual reality and its representation, are often recurred to. This contemporary, emphatically visually oriented photography is characterized by a certain degree of alienation from reality as the latter can be perceived and often stands out by its markedly illusory character.

Photography is able to create a duplicate world/reality that is of a more dramatic nature than the natural world. By imaging this reality in a fragmented manner, the photographer suggests that there is a need for another, a second reality, which ought to be conquered by the photographer.

In the second place, one needs to point out that contemporary photography is quite ambiguous. It consists of showing a parcel of reality, framed by the camera or in the darkroom, and—considering the objective nature of this procedure—is entitled to lay serious claims to thorough epistemological validity or genuine knowledge of reality. In addi-

tion to this, it is at the same time a calling into question of the reality value of a given image and of the manner in which the objective is being “dis-objectified” by the subjectivity of both the creator and of the spectator, which, in turn, is enhanced by contextual influences on and conditioning of both of these. This very ambiguity has been called the paradox of photography. The art of photography presents this paradox in its most acute and incisive manner. Each and every photograph constitutes a *doxa*: it is reality as it is, quite often with conclusive argumentative evidence.

The argument departs from the assumption that photographs are taking over the place of reality, because of the simplified and at the same time credible image that they produce of it. As such, Sontag’s theory hardly pertains to the pictures by Jo Brunenberg, who makes the phallic nature of flowers and the flower-like aspects of the penis merge, and does so via the intimacy of partial images, which are kept almost pictogrammically small.

The American essayist Susan Sontag goes so far as to label the discoveries of the 1980s as “marginal,” and adopts a polemic stance with regard to the inclination of both photographs and critics to cluster in schools. According to her line of reasoning, and as opposed to the art of painting, there is only one type of photography and, as a whole, it is of an overall eclectic and global nature, operates by annexation, and is closely connected with reality.

Theo Derksen is another photographer who brings together visual images that form a moving portrait of human existence. The photographs by

Theo Derksen reveal the movement and rhythms of life, the volatile mysteries, and the loneliness. His photographic imagery shows a sharp-minded but passionate vision of every life. They give voice to the silent spirit of every man, every woman, and every child who struggles to survive in a conflict-prone world. By photographing out of focus, Theo Derksen denationalizes well-known geographical locations, which after they have been mixed up form a new, admittedly non-existent country. And that is perhaps the thread in this overview: the ambivalence between photography’s reference to reality and its openness for the imaginary is especially interesting for artists who are investigating how place and the perception of it can be represented.

JOHAN SWINNEN

*See also:* **Dijkstra, Rineke; Klein, Aart; Stedelijk Museum; van der Elsken, Ed; Zwart, Piet**

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## BEAUMONT NEWHALL

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### American

Beaumont Newhall, a gracious and learned New England patrician, was a pioneering historian, a consummate scholar, an enthusiastic teacher, and a photographer. His unprecedented seven-decade career as curator, museum director, art historian, teacher, scholar, author, librarian, and photographer established photography’s vital role in art history. Working in partnership with his wife, Nancy, also a native

of Lynn whom he married in 1936, Newhall created a basic framework for the discipline of modern photographic history. He felt his involvement with the history of photography, which he understood to be fluid and always changing as more understanding is achieved, was his greatest accomplishment, not his achievements at any single institution. *The History of Photography from 1839 to the Present Day*, is a founding document for the field. Understandable to the general public and valuable to scholars as well,

the book has gone through five editions. His message was clear: that photography is a fine art on par with all other arts, painting, sculpture, prints, architecture, and film.

Newhall was instrumental in the creation and development of the department of photography at the Museum of Modern Art (MoMA). He continued on to a distinguished and innovative career as curator and director of the George Eastman House in Rochester, New York, and later as teacher at the University of New Mexico creating a foundation that set standards for photographic scholarship. He enthusiastically shared his knowledge and insight with students, scholars, colleagues, and people around the world, setting an inspirational example. He encouraged many of his students to pursue careers in photography and then generously helped launch those careers. Many became historians and curators who have ensured photography's remarkable stature and popularity.

Newhall's philosophy is best summed up in his own words

History is research, and history is interpretation, and history is presentation—in that order. Research is the easiest to learn and the most fun. The interpretation becomes difficult and the presentation requires a real stage-setting and careful structuring—even the shortest piece I do is structured.

Beaumont Newhall was born in Lynn, Massachusetts in 1908. When he was 15, he taught himself film processing in his mother's darkroom, where she made portraits of family and friends. He dreamed of going to Hollywood and becoming a film director but attended Harvard University to study art history, graduating in 1930. A year later he obtained a master's degree, having participated in Paul Sachs's famous museum studies course, which appealed to Beaumont for its "hands on" approach.

In 1936, Newhall was offered a job as librarian at the new MoMA by director Alfred Barr, also a product of Sachs's Harvard class. Shortly thereafter, Newhall was allowed \$5,000 to mount the first exhibition of the history of photography. The result was one of the most ambitious and wide ranging photography exhibitions ever assembled. Opening spring 1937, Newhall's landmark survey *Photography 1839–1937* presented 841 items, including cameras, apparatus, and negatives alongside photographs that summarized the medium's first 100 years. Beaumont's keen understanding of the technical specifications, not only of each camera but each photographic process, allowed a richer understanding of the photographer's intentions as well as the image itself, bridging the science and art of photography. This exhibition was

also the genesis of Newhall's history; the show's handsome, fully documented catalogue was to far outstrip the show in significance and influence. Lewis Mumford in his review in *The New Yorker*, noted that Newhall "did an admirable job in ransacking the important collection for historic examples; his catalogue, too, is a very comprehensive and able piece of exposition—one of the best critical histories I know in any language."

The show circulated to 10 American museums from coast to coast. Among the contemporary photographers represented—today's twentieth century masters—were Ansel Adams, Paul Strand, Edward Weston, and Margaret Bourke-White. An expanded version of Newhall's catalogue essay was published in book form by the museum the following year as *Photography: A Short Critical History*. It was widely translated and regarded as the classic history of photography.

The Museum of Modern Art was effectively the only museum in America that regularly exhibited photography in the 1930's. As a result of his position, Newhall became friendly with many of the most important photographers of his time, including Edward Weston, Ansel Adams, and Henri Cartier-Bresson. Cartier-Bresson's emotionally-charged work especially appealed to Newhall as he was a fan of the small-format camera and its ability to capture the spontaneous.

Newhall was named MoMA's first curator of the newly established Department of Photography in 1940 and eventually became its first director. Like his MoMA colleague, architect Philip Johnson, Newhall was a strong advocate of Modernism and helped to define the movement as it emerged in the United States and Europe. He had the gift of a great collector-curator, which is to buy decisively and with total assurance in his acquisitions. In order to purchase works, Newhall had received the modest sum of \$1,000 from arts' patron David H. McAlpin. Newhall wrote in his memoir *Focus* that he

Spent half the money in the next few days. I went down the street to the Delphic Studio galleries and bought the entire one-person exhibition of some fifty photographs by László Moholy-Nagy for five hundred dollars. These were, for the most part, made in the mid-1920s, while he was teaching at the Bauhaus...That collection, plus the work I later acquired for the George Eastman House, constitutes the greatest collection of Moholy-Nagy in this country.

In 1942, when Newhall served in the Army Air Force during World War II, Nancy Newhall became acting curator of MoMA's photography department and eventually organized over a dozen exhibitions including the first major retrospective of Paul Strand.

Under her curatorship, then little-known photographers Helen Levitt, Eliot Porter, W. Eugene Smith, Aaron Siskind, Harry Callahan, and Weegee received their first serious attention and scholarship.

In 1947, Newhall was awarded a Guggenheim Foundation fellowship to rework his book, and the new version was published in 1949 by MoMA under the title *The History of Photography, 1839 to the Present*. He continued to revise and expand his study over the next 35 years, with the last revision in 1982.

In 1948, Newhall was appointed the first curator of the newly established George Eastman House in Rochester, New York, where he served for 10 years before becoming the museum's director until his retirement in 1971. At Eastman House, Nancy Newhall worked on exhibitions, and with her husband, advised the collection of Exchange National

Bank of Chicago, the first collection of photographs assembled for an American corporation. Together they were founding members of the influential San Francisco-based organization Friends of Photography for the promotion of photographic education. After his retirement from Eastman House, Newhall became a visiting professor of art at the University of New Mexico, where he helped to establish the first doctoral program in the history of photography at an American university.

Few have had a greater impact on interpreting the history of fine art photography, but also on the culture of photography than Beaumont Newhall. Newhall died in 1993; Nancy had died in 1974, struck by a tree while white-water rafting. The Beaumont and Nancy Newhall papers are archived at the Getty Research Institute, Los Angeles, California, and are available at the Online Archive of



Beaumont Newhall, Charis Weston's Typewriter.

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## NEWHALL, BEAUMONT

California ([www.oac.cdlib.org](http://www.oac.cdlib.org)). Further papers are archived at the Marion Center Library at the College of Santa Fe, New Mexico.

DIANA EDKINS

**See also:** Adams, Ansel; Barr, Alfred; Bourke-White, Margaret; Callahan, Harry; Cartier-Bresson, Henri; Friends of Photography; History of Photography: Twentieth-Century Developments; History of Photography: Twentieth-Century Pioneers; Levitt, Helen; Modernism; Moholy-Nagy, László; Museum of Modern Art; Porter, Eliot; Siskind, Aaron; Strand, Paul; Weegee; Weston, Edward

### Biography

Born in Lynn, Massachusetts, 1908. Attended Harvard University and earned a B.A. *cum laude* in 1930 and also from Harvard an M.A. in 1931. Studied at the Institut d'art et d'Archeologie, University of Paris, Courtauld Institute of Art, and the University of London. Lecturer at the Philadelphia Art Museum in 1931. An assistant in the Department of Decorative Arts at the Metropolitan Museum of Art, New York. Librarian at the Museum of Modern Art, New York in 1935. In 1940, became its first curator of photography and served as curator from 1940 to 1942 and from 1945 to 1946. During World War II, Newhall was a major in the Air Force and served as photographic interpreter in Egypt, North Africa, and Italy. He then served as curator and director of the Eastman House from 1948 to 1971. Throughout his career, Newhall taught the history of photography and photographic arts at such institutions as the University of Rochester, Rochester Institute of Technology, State University of New York at Buffalo, as well as at the Salzburg Seminar in American Studies, Austria. He lectured all around the world. He became a professor at the University of New Mexico in 1972 and was named

Professor Emeritus in 1984. He served as an honorary trustee of the Eastman House until his death. Died Santa Fe, New Mexico, February 26, 1993.

### Selected Works

- Photography 1839–1937*. Exh. cat. New York: Museum of Modern Art, 1937.
- Photography: A Short Critical History*. (Revised edition of *Photography 1839–1937*. New York: Museum of Modern Art, 1938.
- The Photographs of Henri Cartier-Bresson*. With Lincoln Kirstein. New York: Museum of Modern Art, 1947.
- The History of Photography from 1839 to the Present Day*. New York: Museum of Modern Art, 1949. (Revised and enlarged in 1964, 1971, 1978, and 1982); Japanese edition (same title) Tokyo: Hakuyosha, 1956; French edition: *L'Histoire de la photographie depuis 1839 et jusqu'à nos jours*. (French edited by Andre Jammes). Paris: Belier-Prisma, 1967; British edition (same title) London: Secker & Warburg, 1982; German edition: *Geschichte der Photographie*. Munich: Schirmer-Mosel, 1984.
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- Focus: Memoirs of a Life in Photography*. Boston: A Bulfinch Press Book, Little, Brown and Company, 1993.

### Further Reading

- Beaumont Newhall, Colleagues and Friends*. Exh. cat. Santa Fe, NM: Museum of Fine Arts, Museum of New Mexico, 1993.
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# ARNOLD NEWMAN

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### American

With a professional career that has spanned more than 66 years, Arnold Newman, called the “father of the environmental portrait,” is known for memorable portraits of artists, statesmen, writers, and musicians that render an unparalleled assemblage of twentieth-century genius. During his prolific career, Newman also photographed still lifes, experimented

with collages, and produced documentary studies of rural African-Americans. His portraits of ordinary people are less known; however, they display Newman's trademark connection between photographer and subject, the *sine qua non* of humanity that exists without regard to financial or social station. Breaking with long-standing portrait conventions, Newman incorporated a person's living or working spaces into the portraits, whether by object, symbol,

or space. In this way, the subject's surroundings are not mere background but include elements indicating interactions between society and his subjects, setting up a dialogue that establishes one creative unit. Newman, nevertheless, eschews any attempt at establishing a formula.

My idea of photography came from the snapshot. As a boy I remember seeing photographs of Teddy Roosevelt. In the official portrait, he looked like an embalmed, overstuffed walrus. But in another, a snapshot, he was photographed with his foot on top of an animal he'd shot and was grinning like mad and one could sense from a photograph like this what the man really looked like, how he stood, even what he was like as a human being. I began to develop an idea that combined the reality of the snapshot with a creative graphic approach. I wanted to show where a person lived and worked, a kind of reality combined with a carefully worked out composition. I didn't set out to do something different so much as to do something that interested me.

Born in New York City, the second of three sons of Isidor and Freda Newman, Arnold moved at the age of two to Atlantic City where his father pursued a dry goods business. When that faltered, he managed small hotels in Atlantic City and in Miami. In 1936, Newman graduated from high school and with his parents' blessing studied art, earning a scholarship to the University of Miami in Coral Gables, Florida. Plans of becoming a painter ended two years later when family financial difficulties caused his departure from academia. A chance encounter on the Atlantic City boardwalk soon changed his life when Leon Perskie, a professional photographer and family friend, encouraged Newman to work in Philadelphia where Perskie's son owned a chain of inexpensive portrait studios in the Lit Brothers department stores. Soon Newman was living in Philadelphia with his childhood friend, Ben Rose, who graduated from the School of Industrial Arts in photography under the tutelage of Alexey Brodovitch, art director at *Harper's Bazaar*. Newman planned to work by day and study art at night but, after watching his friends photographing, he soon borrowed a camera and began to develop his own photographic vision.

Work, meanwhile, meant churning out 40–60 portraits daily. Stifled by the humdrum, Newman started photographing people on his own, experimenting with techniques promulgated by modernism and abstraction. He was influenced by the works of painters Pablo Picasso and Piet Mondrian, and the Farm Security Administration photographs, especially those of Walker Evans, whose catalogue for the 1938 exhibition, *American Photographs* at the Museum of Modern Art (MoMA) had opened Newman's eyes to a new way of seeing.

He then returned to Florida where he accepted more lucrative employment as manager of the Tooley-Myron chain portrait studio in West Palm Beach. By 1941, Newman couldn't wait to start working independently and began photographing people in their everyday surroundings—on the porch or on the street—away from the artificiality of the studio. On the advice of friends, Newman traveled to New York City to see Beaumont Newhall, MoMA's Curator of Photography. Impressed by Newman's portfolio although not by his printing skills, Newhall recommended that he see Alfred Stieglitz. Discovery by Newhall and Stieglitz, two illustrious names in the history of American photography, propelled Newman to leave Florida and move to New York City. Finally able to practice his own unique style of portraiture, Newman set out to find interesting people, such as painters, sculptors, and other creative people who worked well with his environmental concept. Raphael Soyer became the first of what Newman calls his "experimental subjects." A joint exhibition with Ben Rose at the A.D. Gallery followed in 1941. Attended by New York's advertising and cultural elite as well as by Ansel Adams and Newhall, who purchased a print for MoMA's permanent collection, this event launched Newman's professional career.

U.S. Army orders obliged Newman to return to Miami in 1942, but after receiving a deferment, he stayed on to open Newman's Portrait Studio in Miami Beach. Its success did not keep him from returning to New York City again and again to photograph such artists as Piet Mondrian, Marc Chagall, Charles Burchfield, John Sloan, and Max Ernst. Throughout his career, Newman has followed his maxim that "a good portrait must first be a good photograph." From early on, he was interested in abstraction and in shapes; he found strength in geometric design and being able to interconnect geometric shapes in new and unusual ways. "For me photography is intellectual excitement," he says, "a joy and the occasional experience of rich satisfaction in creating an image that pleases me as well as others. Is it a portrait? Is it art? That is up to others to debate. I am pleased just to make a good photograph."

In December 1945, the Philadelphia Museum of Art organized *Artists Look Like This*. Critical acclaim convinced Newman to move to New York City permanently, and he received his first assignment for *Life*, a portrait of playwright Eugene O'Neill. Among the first photographs he did for *Harper's Bazaar* was composer Igor Stravinsky seated at a grand piano, an image rejected

by the editor but one that has since become Newman's most widely-recognized. Numerous commissions for magazines such as *Fortune*, *Holiday*, *Vanity Fair*, and *Look* followed.

Newman's innovative approach to portraiture influenced media and advertising through key publications in the United States and abroad. Exhibitions and purchases of his work by major museums, including the Metropolitan Museum of Art, New York; Victoria and Albert Museum, London; and the Stedelijk Museum, Amsterdam have led to global recognition.

Newman's place in the history of photography as a portrait photographer with an artist's sense of composition and observation and a field researcher's rapport with his subject was set more than 50 years ago. Newman credits this "gift" to his early hotel experiences as catalyst for a lifelong fascination with people. "I think people are the most exciting things we have," he recounted in an interview, "not interesting faces, but interesting people. They don't have to be famous. I just love people and what they do with their lives."

CYNTHIA ELYCE RUBIN

**See also: Evans, Walker; Farm Security Administration; Life Magazine; Look; Museum of Modern Art; Newhall, Beaumont; Portraiture**

### Biography

Born in New York City, 3 March 1918. Raised and attended schools in Atlantic City, New Jersey, and Miami, Florida. Attended the University of Miami (Coral Gables, Florida), 1936–1938. Works for chain portrait studios, 1938–1941. Moves to New York City, 1941. Returns to Miami and opens Newman's Portrait Studio in Miami Beach, 1941–1945. Returns to New York City, 1945, and moves to studio on West 67th Street, 1948. Marries Augusta Rubenstein, 1949, two sons. Begins New York Times ad series, 1951; recipient of the Photokina Award, Cologne, Germany, 1951; Commissioned by *Life* to cover presidential candidates, 1951; U.S. Senate essay for *Holiday* includes portraits of Kennedy, Johnson, and Nixon, 1953; first of continuing assignments to Europe where he photographs British parliament, German leaders, and Paris art figures, 1956; founded Photography Dept., Israel Museum, Jerusalem, 1965; teaches Master Class at Cooper Union, New York City, 1968–1972; American Society of Magazine Photographers Life Achievement in Photography Award, 1975; lectures in Australia, 1981; recipient of Doctor of Fine Arts, University of Miami, Miami, Florida, 1981; Advertising Club of New York Award of Excellence, 1983; named Honorary Fellow, with Augusta Newman, of the Israel Museum, Jerusalem, 1986; recipient of Doctor of Humane Letters, Art Center College of Design, Pasadena, California, 1987; lectures in Sweden, 1988; lectures in Venezuela, 1989; recipient of Honorary Doctorate, University of Bradford, England, 1989; recipient of Doctor of Fine Arts, the New School

for Social Research, Parsons School of Design, New York City, 1990; "Director's Visitor" at Institute for Advanced Study, Princeton, New Jersey, 1991; lectures in Santa Fe, 1992; World Image Award and Scholarship named for Arnold Newman, the New School for Social Research, Parsons School of Design, New York City, 1993; recipient of Doctor of Human Letters, Academy of Art College, San Francisco, California, 1996; recipient of Honorary Doctorate of Fine Arts, University of the Arts, Philadelphia, Pennsylvania; recipient of Doctor of Fine Arts Honoris Causa, Corcoran College of Art and Design, Washington, D.C., 2000; recipient of Honorary Doctorate of Fine Arts, University of Hartford, Hartford, Connecticut, 2003; French Ministry of Culture and Communication, Commandeur de l'Order des Arts and des Lettres, 2003.

### Individual Exhibitions

- 1941 With Ben Rose; A.D. Gallery, New York, New York
- 1942 *Artists Through the Camera*; Brooklyn Museum, Brooklyn, New York
- 1946 *Artists Look Like This*; Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1951 The Camera Club; New York, New York
- 1953 *Photography by Arnold Newman*; Art Institute of Chicago, Chicago, Illinois
- 1955 *Arnold Newman Collective Work*; Portland Art Museum, Portland, Oregon
- 1956 *Arnold Newman Photographs 1940–1954*; Museum of Art, Santa Barbara, California  
*Arnold Newman Photographs 1940–1954*; Ohio University, Athens, Ohio  
*Arnold Newman Photographs*; Miami Beach Art Center, Miami, Florida
- 1958 *Arnold Newman Portraits*; Cincinnati Art Museum, Cincinnati, Ohio
- 1963 *Arnold Newman Portraits*; Biennele Internazionale della Fotografia, Venice, Italy
- 1972 *Arnold Newman*; Light Gallery, New York, New York
- 1976 The Photographers' Gallery; London, England
- 1978 Fotografiska Museet; Stockholm, Sweden  
*Arnold Newman Portraits*; Israel Museum of Art, Jerusalem, Israel
- 1979 *The Great British*; National Portrait Gallery, London, England, and traveled to Light Gallery, New York, New York
- 1986 *Arnold Newman: Five Decades*; Museum of Photographic Arts, San Diego, California, and traveled to The Art Institute of Chicago, Chicago, Illinois; Minneapolis Institute of Arts, Minneapolis, Minnesota; Massachusetts Institute of Technology, Cambridge, Massachusetts; Norton Gallery and School of Art, West Palm Beach, Florida; New York Historical Society, New York, New York; Fort Worth Art Museum, Fort Worth, Texas; Cincinnati Art Museum, Cincinnati, Ohio; Holland Foto Foundation, Amsterdam, Netherlands; Joan Miró Foundation Museum, Barcelona, Spain; Frankfurter Kunstverein, Frankfurt, Germany; Musée de l'Elysée, Lausanne, Switzerland; Museum of Modern Art, Oxford, England; Odakyu Department Store Gallery, Tokyo, Japan; Hankyu Department Store Gallery, Osaka, Japan
- 1989 *Arnold Newman: Portraits, Collages and Abstractions*; Old Town Hall, Prague, Czechoslovakia, and traveled to National Gallery, Bratislava, Czechoslovakia; House of Art, Brno, Czechoslovakia

- 1990 *Arnold Newman's Americans*; National Portrait Gallery, Washington, D.C., and traveled to Detroit Institute of the Art, Detroit, Michigan; LBJ Library and Museum, Austin, Texas; Columbus Museum of Art, Columbus, Georgia; Greenville County Museum of Art, Greenville, South Carolina; Worcester Art Museum, Worcester, Massachusetts; USIA exhibit, Budapest, Hungary
- 1993 *Arnold Newman*; Museum of Contemporary Art, Caracas, Venezuela
- 1999 *Arnold Newman's Gift: Sixty Years of Photography*; International Center of Photography, New York, New York
- 2000 *Arnold Newman*; Corcoran Gallery of Art, Washington, D.C.  
*Arnold Newman*; L'Hotel de Sully, Paris, France, and traveled to Galerie du Château d'Eau, Toulouse, France; Louisiana Museum of Modern Art, Copenhagen, Denmark; Palazzo Magnani, Reggio Emilia, Italy

### Group Exhibitions

- 1943 *Masters of Photography*; Museum of Modern Art, New York, New York
- 1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York
- 1964 *The Photographer's Eye*; Museum of Modern Art, New York, New York
- 1980 *Photography of the 50s*; International Center of Photography, New York, New York and traveled to the Center for Creative Photography, Tucson, Arizona; Minneapolis Institute of Arts, Minneapolis, Minnesota; California State University at Long Beach, Long Beach, California; Delaware Art Museum, Wilmington, Delaware
- 1991 *Artist's Choice: Chuck Close, Head-On/The Modern Portrait*; Museum of Modern Art, New York, New York

### Selected Works

- Georgia O'Keeffe and Alfred Stieglitz*, New York, 1944
- Igor Stravinsky*, New York, 1946
- Jackson Pollock, Springs, Long Island*, 1949
- Senator John F. Kennedy*, Washington, D.C., 1953
- Pablo Picasso, Vallauris, France*, 1954
- Alfried Krupp, Essen, Germany*, 1963
- Andy Warhol Collage, The Factory, New York*, 1973

### Further Reading

- Newman, Arnold. *Newman, Arnold. Five Decades*. San Diego, CA: Harcourt Brace Jovanovich, 1986.
- . *Arnold Newman: Selected Photographs*. New York: Howard Greenberg Gallery, 1999.
- . *Arnold Newman's Americans*. Boston: Bulfinch Press, 1992.
- . *Artists: Portraits from Four Decades by Arnold Newman*. Boston: New York Graphic Society, 1980.
- . *Faces USA*. New York: American Photographic Book Publishing Co., 1978.
- . *One Mind's Eye: The Portraits and Other Photographs of Arnold Newman*. Boston: David R. Godine, 1974.
- Newman, Arnold, and Robert Craft. *Bravo Stravinsky*. Cleveland, OH: World Publishing Co., 1967.
- Newman, Arnold, and Bruce Weber. *Arnold Newman in Florida*. West Palm Beach, FL: Norton Gallery, 1987.
- Philippi, Simone, ed. *Arnold Newman*. Cologne: Taschen, 2000.
- The Great British*. Boston: New York Graphic Society, 1979.



Arnold Newman, Igor Stravinsky, composer, conductor, New York, 1946.  
 [© Arnold Newman]

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# HELMUT NEWTON

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## German

Born Helmut Neustaedter in Berlin in 1920, to Jewish parents, he grew up in privileged circumstances in the home of his wealthy button-manufacturer father and American mother. Newton's father sent him to attend the city's American School, but he was a bad student and was expelled when his fascination with photography, sparked by an Agfa box camera bought when he was 12, along with his interest in girls, overshadowed his interest in learning. After leaving school in 1936, the young Newton apprenticed to top photographer Elsie Simon, known as Yva, until he was forced to flee after the start of Hitler's vicious pogroms against German Jews two years later. Upon flirting with death by consorting with Aryan girls, his parents managed to secure him passage on a ship to China, but he stopped off in Singapore, where he got a job as a photojournalist at the *Straits Times* newspaper, a job he held for just two weeks, after which he was fired for incompetence.

There he met a glamorous older Belgian woman, and, powered by an epic sex drive, became her lover; he caroused around the British colony until moving to Australia in 1940, just ahead of the Japanese invasion. After briefly being interned as a German citizen, he later joined the Australian army, serving five years, and, in 1948, married actress June Brunell, a fellow photographer who later would both photograph Newton and work with him on his books. She sometimes published under the name Alice Springs, a legendary sheep station in the Australian outback. She would remain his partner for more than 55 years until his death. It was during this time he changed his name to Newton, opened a small photo studio in Melbourne, and soon began contributing fashion photos to *French Vogue* in 1961, a magazine that he stamped with his trademark images for a quarter century. Throughout the years, Newton shot extensive campaigns for the major fashion houses, began shooting celebrities and royalty, and contributed to magazines such as *Playboy*, *Queen*, *Nova*, *Marie-Claire*, *Elle*, and the American, Italian, and German editions of *Vogue*.

His stark and provocative style set a new industry standard. He began to photograph overtly sexual images after a major heart attack in 1971 and with the encouragement of his wife. His nudes became his

signature and the self-reflexive, often isolated poses of the models frequently caused controversy in the art world. With the publication of his erotic photo book *White Women* in the 1970s, he won the sobriquets "The Prince of Porn" and "The King of Kink" (nicknames that he disdained). His sado-masochistic stamp was so visually arresting he was constantly turning down offers to direct feature films. His work began fetching upwards of \$100,000 each at auction. One of his most well known publications is the oversized *Big Nudes*, which distributed his work to a wider audience, where he has been celebrated by novelists, such as J. G. Ballard and semioticians, such as Marshall Blonsky, and criticized by the Moral Majority and feminists. In 1998, Scalo publishers released *Pages from the Glossies*, a collection of not just his most important fashion shots, but of the entire magazine pages, giving context to their original reception—a rare opportunity in photo publishing.

One of the most ambitious projects surrounding Newton was one of his last. In 2000, he had a mammoth retrospective at the International Center of Photography in New York (the first show in its new mid-town gallery). Also that year, art publishers Taschen released *Sumo*, a collection so big it came with its own table. The book, which weighs some 65 pounds, had a limited print run of 10,000 copies and carried a price tag of \$5,000—making it the most expensive book ever published. But somehow this would seem fitting for the man who came to weave so fluidly into the worlds of super-celebrity, super-power, and super-wealth. No matter how exclusive or infamous his subjects might be, they were all props in Newton's world, playthings for an imaginative boy who grew up in the heady world of the Weimar Republic.

An Australian citizen, Newton lived in Monte Carlo in the summer and at Hollywood's famed Chateau Marmont hotel in the winter. He defied convention with his paradoxical images—in his most controversial and iconic images one finds, for example, icy coldness coupled with heated passion and painful emotional distance mixed with an unnerving intimacy. In Newton's realm the viewer is, for all intents and purposes, a voyeur. Subjects of his photographs seem to hand themselves over to him, in body and soul, all the while representing Newton himself first and foremost. No matter what

celebrity or movie star is pictured, it will always be identified first as “a Newton.” A good example of this autobiographical tendency is that through his controversial career, he evoked his close scrape with the Nazis (his mentor Yva died at Auschwitz). He shot, for instance, a series of portraits of the most surprising subjects for a Jew who had spent his life wandering the world, including former United Nations chief Kurt Waldheim, who was linked to the Nazis, and far right-wing French political leader Jean-Marie Le Pen. According to his 2003 autobiography, when he photographed Leni Riefenstahl, Hitler’s official documentarian, she made him promise not to “call her an old Nazi.” But the ever-exuberant Newton never dwelled on his past—or his seemingly unbelievable luck. He was always pushing forward the boundaries of acceptable imagery, and pushing himself ever further in his art. Productive and highly sought after until the end of his life, Newton died of injuries from a car accident at the Chateau Marmont in Hollywood, California in 2004. Shortly before his death, he had established the Helmut Newton Foundation in a former Prussian Officers’ club adjacent to the railway station in Berlin where he had fled Nazi persecution and donated approximately 1,000 works to his native city.

MARC LEVERETTE

*See also:* **Erotic Photography; Fashion Photography; Nude Photography; Portraiture**

### Biography

Born in Berlin, Germany, 31 October 1920. Attended the Werner von Trotschke Gymnasium and the American School in Berlin, but expelled from both. Apprenticed under the German photographer Else Simon, known as Yva. Worked as freelance photographer, journalist, and later fashion and celebrity photographer for numerous publications (including *Playboy*, *Vanity Fair*, *Harper’s Bazaar*, *Vogue*, etc.). Became associated with Marlborough Gallery, New York, and G. Ray Hawkins Gallery, Los Angeles, early 1980s. Awarded Tokyo Art Directors’ Club Prize, 1976; American Institute of Graphic Arts Award for *White Women*, 1977–1978; named Chevalier des arts et des lettres by the French Minister of Culture, 1989; Awarded the Grosses Bundesverdienstkreuz by the Federal Republic of Germany, and named Chevalier des Arts, Lettres et Science by S.A.S. Princess Caroline of Monaco, 1992; *Life* Legend Award for lifetime achievement in magazine photography; 1999. Died in Hollywood, California, 23 January 2004.

### Selected Individual Exhibitions

1975 Galerie Nikon; Paris, France  
1976 Photographers’ Gallery; London, England

1979 American Center; Paris, France  
1980 G. Ray Hawkins Gallery; Los Angeles, California  
1982 Galerie Photokina; Cologne, Germany  
1982 Studio Marconi; Milan, Italy  
1984–1985 *Retrospective*; Musée d’Art Moderne, Paris, France  
1985 *Retrospective*; Museo dell’ automobile, Turin, Italy  
1985–1986 Galerie Artis; Monte Carlo, Monaco  
1986 *Retrospective*; Foto Foundation, Amsterdam, The Netherlands and traveling  
1988 *New Nudes*; Hamilton Gallery, London, England  
1988 *Retrospektive*; Berlinische Galerie/Martin-Gropius-Bau, Berlin, Germany and traveling  
1988–1989 *Portraits Retrospective*; National Portrait Gallery, London, England  
1988–1989 *Nouvelles Images*; Espace Photographique de Paris Audiovisuel, Paris, France  
1989 *New Images*; Galleria d’Arte Moderna, Bologna, Italy  
1989 *Fashion Photographs & Portraits*; Prefectural Museum of Art, Fukuoka, Japan  
1989 *Helmut Newton in Moscow*; Pusckin Museum & Perwaia Galeria, Moscow, Russia  
1989 *Helmut Newton: Nevas Imagenes*; Fundación Caja de Pensiones, Madrid, Spain  
1989 *Fashion Photographs & Portraits*; Seibu Art Museum, Funbashi Japan and traveling  
1989–1990 *New Images*; Carlesberg Glyptonthek Gallery, Copenhagen, Denmark  
1990 Hochschule für Graphik und Buchkunst; Leipzig, Germany  
1991 Museum of Modern Art; Bratislava, Czechoslovakia  
1992 *Naked and Dressed in Hollywood*; Pascal de Sarthe Gallery, Los Angeles, California  
1993–1994 *Helmut Newton. Aus dem photographischen Werk*; Castello di Rivoli, Turin, Italy and traveling to Fotomuseum Winterthur, Winterthur, Switzerland; Josef-Albers-Museum, Bottrop, Germany; and Deichtorhallen, Hamburg, Germany  
1996 *Helmut Newton—Photography*; Navio Museum, Osaka, Japan  
1997 *Helmut Newton in Sweden*; Hasselblad Foundation at the Göteborg Museum, Göteborg, Sweden

### Selected Group Exhibitions

1975 *Fashion Photography, Six Decades*; Emily Lowe Gallery, New York, New York  
1977 *The History of Fashion Photography*; International Museum of Photography and Film, George Eastman House, Rochester, New York  
1978 *Fashion Photography*; Galerie Photokina, Cologne, Germany  
1980 *Instantanés*; Centre Georges Pompidou, Paris, France  
1980 *20/24 Polaroid*; Galerie Zabriskie, Paris, France  
1982 *50 années de photographie de Vogue Paris*; Galerie Photokina, Cologne, Germany, and Musée Jacquemart-André, Paris, France  
1985 *Shots of Style*; Victoria and Albert Museum, London, England  
1988 *Splendeurs et misères du corps*; Musée d’art Moderne, Paris, France  
1989 Ministry of Culture of the Soviet Union; Moscow, Russia  
1989 *The Art of Photography*; Museum of Fine Arts, Houston, Texas  
1991 *Appearances*; Victoria and Albert Museum, London, England

## NEWTON, HELMUT

1993 *Vanities, Centre national de la photographie*; Hôtel Salomon de Rothschild, Paris, France  
1993 *Regards d'artistes sur la femme*; Hôtel de la Monnaie, Paris, France

### Selected Works

*Croix-Valinor*, 1976  
*Jenny Kapitan—Pension Dorian, Berlin*, 1977  
*In My Studio, Paris*, 1978  
*The Princess of Polignac, Paris*, 1979  
*They Are Coming*, 1981  
*Charlotte Rampling, Paris*, 1984  
*Daryl Hannah, Los Angeles*, 1984  
*Michael Caine*, 1985  
*Cyberwomen 2*, 2000

### Further Reading

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Ballard, J.G. "The Lucid Dreamer." *Bookforum* (1999).  
Blonsky, Marshall. "The Courtier's Contempt: Helmut Newton's not so *Beau Monde*." In *American Mythologies*. New York: Oxford University Press, 1992.

Harrison, Martin. *Appearances: Fashion Photography Since 1945*. New York: Rizzoli International Publishers, 1991.  
Newton, Helmut. *White Woman*. Preface by Philippe Garner. New York: Congreve; London: Quartet Books; Munich: Schirmer/Mosel; Paris: Filipacchi, 1976.  
———. *Big Nudes*. Preface by Bernard Lamarche-Vadel. Paris: Editions du Regard, 1981.  
———. *White Women*. Japan: Kodansha, 1983.  
———. *Helmut Newton—Portraits*. Paris: Musée d'Art Moderne de la Ville de Paris, 1984.  
———. *World Without Men*. Text by Helmut Newton and Xavier Moreau. New York: Farrar, Strauss, Giroux, 1984.  
———. *Big Nudes*. Munich: Schirmer/Mosel, 1987–1990.  
———. *Helmut Newton—Portraits*. London: National Portrait Gallery; and Munich: Schirmer/Mosel, 1988.  
———. *Helmut Newton—Sleepless Nights*. Munich: Schirmer/Mosel, 1991.  
———. *Pages from the Glossies*. Milan: Scalo, 1998.  
———. *Autobiography*. New York: Nan A. Talese, 2003.  
———. *Sumo*. Los Angeles: Taschen, 2000.  
Newton, Helmut, and Alice Springs. *Us and Them*. Milan: Scala, 1999.

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# NICHOLAS NIXON

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### American

Nicholas Nixon achieved national attention in the early stages of his career, when his subjects were primarily industrial landscapes and aerial city scenes. Having established his approach to the American landscape, Nixon applied the same methodology to human subjects, which have comprised the vast majority of his career. Working in series, Nixon seeks to document human relationships, experience, and identity as physical, nearly-quantifiable forces, things ruled by time and transformation, perpetually in process, and evidenced in abundant display on the surfaces of human faces and bodies. What is distinctive and unusual about Nixon's work with people is the interplay of the personal and the impersonal: his interest in cataloguing the human experience via classical, historically clinical photographic procedures favored by Edward Weston and Walker Evans. Nixon shoots exclusively with black-and-white film and large-format view cameras, ranging in size from 8 × 10-inch to a 14 × 17-inch camera

built especially for him. For Nixon, the challenge has been to marry traditional technology with instantaneous imagery, to render the careful rigor of the view camera responsive to the energy and nuance of human character and interaction. He writes "Maybe part of my artistic ambition is to keep the lively part of snapshots and get rid of the dull, studied part of portraits, but maintain the best juice of both. And mix the two together (Nixon 1991)."

Born in Detroit in 1947, Nixon's early professional life was structured around his interest in public service. After receiving his bachelor's degree in English Literature from the University of Michigan in 1969, Nixon volunteered with the VISTA (Volunteers In Service to America) program in St. Louis (1969–1970) and soon thereafter became a high school teacher in Minneapolis (1970–1971) before enrolling in an M.F.A. program at the University of New Mexico. In 1974, he received his master's degree in photography and accepted a teaching position at the Massachusetts College of Art in Boston. He began photographing large cityscapes of the Boston area

using an 8 × 10-view camera, chronicling the density and complexity of urban development from high vantage points—work that positioned Nixon squarely inside of a rising movement of young photographers documenting the “social landscape.”

In 1975, curator Bill Jenkins assembled ten artists, Nixon among them, whose work exemplified this new movement in documentary photography, in a George Eastman House group exhibition titled *New Topographics: Photographs of a Man-Altered Landscape*. Other photographers included in the exhibition were Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, John Schott, Stephen Shore, and Henry Wessel, Jr. While it was not the first major exhibition for all of these artists (both Robert Adams’s *The New West* and Lewis Baltz’s *New Industrial Parks* preceded the *New Topographics* exhibition), it was the first time the working methods and collective identity of the New Topographics, as the group came to be known, were declared in a formal, public way. The exhibition was seminal in that it placed a startling new approach within the traditions of documentary and landscape photography while at the same time clearly outlining a radical departure from those traditions. While artists such as Ansel Adams were producing epic portraits of an untouched and idealized “nature,” the New Topographics were documenting the profound reconfiguration of the American environment in areas of concentrated human activity: industrial parks, chemical plants, expressway loops, housing tracts, and shopping centers. As a generation of artists who had never experienced the natural landscape without also experiencing its counterforce—industrialism—the New Topographics assumed the task of re-claiming the terrain of landscape photography by focusing on the prosaic and profoundly “man-altered landscape.” They aimed to render their subjects without ceremony or sentimentality, adopting an overtly ascetic approach to their images (taking as their model real estate and survey photographs). In framing the landscape, they actively rejected the “subjective” themes of beauty and idealism and chose, instead, the “objective” study of place—geographical, cultural, and political. The New Topographics artists worked to minimize the role of style, and instead strove to see the environment clearly and wholly as it truly appears. Many of them worked in series as a way of equalizing the value of individual images and democratizing a system of visual meaning that can subordinate its subjects to authorial control and isolate subjects from cultural context.

By the time of the *New Topographics* exhibition, Nixon had already begun to apply this ideology to

photographs of human subjects. Nixon’s work with human subjects (e.g., *School*, *The Brown Sisters*, *Pictures of People*) melds the technical precision and scrutiny of the large format view camera with the emotional and cultural specificity of the snapshot, a technique that has become his trademark. Speaking about his role in the continuum of great view camera photographers, Nixon has said:

I’m honored to be using the same methods as Atget, as Walker Evans. I want to honor what is possible. I’d like to go deeper, get closer, know more, be more intense and more intimate. I’ll fail, but I’m honored to be in the ring trying. I’d like to go deeper than Stieglitz did about his marriage. It’s arrogant, but I’d like to try.

(Ollman 1999)

To subjects at close range, this format is, if not unkind, certainly unromantic in its relentless attention to discrete variations in human surfaces: pores and wrinkles and hairs achieve stunning prominence in Nixon’s photographs, almost as if he believes it possible to uncover the physical substance of what is ineffable and elusive in human identity and relationships. In 1975, Nixon produced the first image of his ongoing series *The Brown Sisters*, which chronicles his wife, filmmaker and journalist Bebe Nixon, and her three sisters in a series of annual portraits, one selected for each year. Included in its nascence in the 1978 exhibition *Mirrors and Windows* at the Museum of Modern Art, New York, *The Brown Sisters* is one of Nixon’s most recognized achievements. The fact that the images are produced as a series, always composed in the same way—the camera always at eye level, the four women arranged in the same order—connects each image to the others and plots them along a temporal trajectory, prompting the viewer to examine the four women, not as figures suspended in a single “decisive moment,” but as the collective site of an ongoing and changing narrative; across the series, uniformity gives rise to variation, and the relationships and identities of the four sisters are evidenced by the slow, steady transformation of this human landscape.

Throughout the 1980s, Nixon’s attention encompassed a wide variety of human subjects, his photographs striving to penetrate the broadest possible spectrum of societal issues. His images of “porch life” in Kentucky (from the series *Pictures of People*, 1988) document the starkness and lyricism of quotidian family life in an economically-depressed swath of rural America. Notable in this series is the 1982 image *Covington, Kentucky*, which shows a young boy on a porch basking in a patch of sunlight, his arms outstretched and his head thrown

back as, with eyes closed, he appears to stand in time suspended, soaking the sun's rays in a gesture that is as deep in its expression of physical experience as it is ordinary. By contrast, Nixon's *Family Pictures* series (1985–1991) examines the artist's own immediate, familial relationships—those with his wife, Bebe, and their two children, Clementine and Sam—in some cases, offering a glimpse of the artist breaching the frame in order to demonstrate the full scope of these relationships.

In his *School* series, published in 1998, a collaboration with Pulitzer Prize-winning child psychiatrist Robert Coles, Nixon spent two years among the children of three Boston-area schools: an elementary school in Cambridge, the Perkins School for the Blind, and the prestigious Boston Latin school. Working alongside Coles, Nixon chronicled the habits and routines of children ranging from the very gifted to the severely impaired, gathering with clinical precision the subtle, fleeting gestures that play on the surface and provide physical clues to the unknowable, ineffable experience of an interior self. *Gary Moulton, Perkins* is one such image—remarkable in its delicacy and allusion to this interior, notable as proof of Nixon's success as an acquisitive documentarian working in abstract, emotional terrain.

Nixon's desire to “go deeper, get closer”—his continued efforts to achieve clarity of representation by effacing himself as an author—has led him, over the course of his career, to increasingly complex and culturally potent subjects. His series *People with AIDS (PWA)*, a collaboration with his wife, Bebe Nixon, attempted to document people living with HIV/AIDS, the effect the disease has on their lives, their families, and their identities. The series aroused fierce condemnation and outrage from the HIV/AIDS-activist community at its debut in 1988 at the Museum of Modern Art (MoMA). The published series is a combination of image and text—text that, by and large, features the words of 15 HIV-positive people talking about what is happening to their bodies as they confront the realities of their illness. The MoMA exhibition, however, consisted of selected images only, a decision responsible for much of the furor surrounding the exhibition, led primarily by members of the activist organization AIDS Coalition to Unleash Power (ACT UP), who believed the *PWA* series, in its unabashed survey of the physical deterioration and anguish attendant to advanced stages of AIDS, perpetuated dangerous myths about people suffering from the disease, myths that would ultimately encourage discriminatory policies that harm people living with HIV/

AIDS. ACT UP demonstrators staged public protests outside of the museum, distributing manifestoes and leaflets that demanded images of HIV-positive people “who are vibrant, angry, loving, sexy, acting up and fighting back,” as well as “no pictures without context.” Robert Atkins, a journalist and art historian who wrote extensively about the *People with AIDS* controversy, describes the special burden of proof Nixon's *People with AIDS* series faced:

Nixon's pictures are, in fact, often grim accounts of the virus' murderous capability, but they are also a welcome record of its effect on a diverse, not-always-gay population of heterosexual women-of-color and hemophiliacs. As the first body of work exhibited on an extremely public stage, they also suffered from impossible expectations...Nixon's pictures were somehow expected to appeal to everybody: to simultaneously win over bigoted or uncommitted museum goers [sic]; and to foment activism and buck up the spirits of people with AIDS. No single body of work could possibly work such magic.

(Atkins 1999)

In many ways, the controversy surrounding the *People with AIDS* exhibition is similar to that surrounding the *New Topographics* exhibition: where the *New Topographics* exhibition challenged the public's expectation of what constitutes a photographic landscape, Nixon's *People with AIDS* series challenged presiding notions of what constitutes a fair and honest portrait—inevitably raising the question of artistic responsibility: to one's subject, as well as one's audience. For the *People with AIDS* series, the question rested, specifically, on how one documents illness responsibly—particularly one so stigmatized in American culture. Our intuitive belief that the intimacies and details of our most personal experiences are entitled to a certain degree of privacy is well-supported by much of traditional portraiture, which holds such mysteries at bay, well-protected within the fog of romanticism and mystery. These notions are directly challenged by portraits such as Nixon's, which neither covet nor protect, but aim instead to disable such mysteries and expose the realities they would otherwise obscure. The question of artistic responsibility is especially acute when the subject's control over their own image is limited, as is the case with the *People with AIDS* series, as well as Nixon's work with the *Perkins School for the Blind*. When the subject cannot return the viewer's gaze (*Perkins School for the Blind*), or cannot control the physical manifestations of a debilitating illness (*People with AIDS*), the viewer is confronted with an identity whose ownership remains ambiguous: who controls this physical identity, if not the subject? The degree to which Nixon's images seem to privilege the

viewer in this relationship is potentially discomfiting at the same time that it is potentially irresistible.

Nixon continues to work in the domestic and public realm. Throughout the early years of the twenty-first century, Nixon has produced images of delicate intimacy and bald sensuality as part of his *Couples* series, in which lovers of all ages and sexes are catalogued in their most tender and passionate moments. In another collaboration with Bebe, the Nixon's produced a series titled *Room 306: A Year in Public School*, which examines their son Sam's sixth-grade class as a microcosm for the ongoing, often intractable issues facing the American public school system. His more recent *Boston Public Garden* series interestingly combines elements of both his landscape work and his photographs of people, focusing on the interaction between couples in public parks; human relationships suspended, hinged, and nested among the architecture of the public terrain.

JENNIFER SCHNEIDER

*See also:* Adams, Robert; Baltz, Lewis; Documentary Photography; Gohlke, Frank; Shore, Stephen; Social Representation

### Biography

Born in Detroit, Michigan in 1947. Received B.A. in English from the University of Michigan in 1969; received M.F.A. in Photography from University of New Mexico in 1974. VISTA volunteer in St. Louis 1969–1970; high school teacher in Minneapolis, MN 1970–1971. Began photographing Bebe Brown in 1970; married Bebe (Brown) Nixon in 1971; began work on *The Brown Sisters* series in 1975. Assumed teaching position in 1974 at the Massachusetts College of Art in Boston, MA. Selected for 1975 group exhibition, *New Topographics: Photographs of a Man-Altered Landscape* at the International Museum of Photography, Rochester, New York. Begins association with Light Gallery, New York, 1980. Massachusetts Council of the Arts, "New Works" Grant, 1982; National Endowment for the Arts Photography Fellowship, 1976, 1980, 1987; John Simon Guggenheim Memorial Foundation Fellowship, 1977, 1986; Friends of Photography Peer Award, 1988; George Gund Foundation Fellowship, 2000.

### Individual Exhibitions

1976 *Nicholas Nixon*; Museum of Modern Art, New York, New York  
 1977 Vision Gallery; Boston, Massachusetts  
 1982 Institute of Contemporary Art; Boston, Massachusetts  
 Rochester Institute of Technology; Rochester, New York  
 1983 Friends of Photography; Carmel, California  
 Madison Art Center; Madison, Wisconsin  
 1984 California Museum of Photography; Riverside, California  
 1984 Corcoran Gallery of Art; Washington, D.C.

1985 Ackland Art Museum; University of North Carolina, Chapel Hill, North Carolina  
 1985 *Photographs by Nicholas Nixon: Portraits 1975–1985*; Art Institute of Chicago, Chicago, Illinois  
 1986 Cleveland Museum of Art; Cleveland, Ohio  
 1988 Museum of Fine Arts; Boston, Massachusetts  
 1988 *Nicholas Nixon: Pictures of People*; Museum of Modern Art, New York, New York  
 1989 Detroit Institute of Arts; Detroit, Michigan  
 1989 Milwaukee Art Institute; Milwaukee, Wisconsin  
 1989 San Francisco Museum of Modern Art; San Francisco, California  
 1989 Victoria and Albert Museum; London, England  
 1990 Saint Louis Museum of Art; St. Louis, Missouri  
 1991 Museum of Photographic Arts; San Diego, California  
 1994 Sprengel Museum; Hannover, Germany  
 1995 *Nicholas Nixon*; Musée de l'art Moderne, Paris, France  
 2001 *Nicholas Nixon: Lovers*; Fraenkel Gallery, San Francisco, California

### Group Exhibitions

1975 *New Topographics: Photographs of a Man-Altered Landscape*; International Museum of Photography, George Eastman House, Rochester, New York  
 1977 *Court House*; Museum of Modern Art, New York, New York  
*Nicholas Nixon and Stephen Shore*; Worcester Art Museum, Worcester, Massachusetts  
*New York: The City and its People*; Yale University School of Art, New Haven, Connecticut  
 1978 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art, New York, New York  
*14 New England Photographers*; Museum of Fine Arts, Boston, Massachusetts  
*Nicholas Nixon/William Eggleston*; The Cronin Gallery, Houston, Texas  
 1979 *American Images*; Corcoran Gallery of Art, Washington, D.C.  
 1980 *Photography and Architecture*; Fraenkel Gallery, San Francisco, California  
*American Photography of the '70s*; Art Institute of Chicago, Chicago, Illinois  
 1981 *American Children*; Museum of Modern Art, New York, New York  
 1982 *The Contact Print*; Friends of Photography, Carmel, California  
*20th Century Photographs from the Museum of Modern Art*; The Seibu Museum of Art, Tokyo, Japan  
 1984 *Les Ages et les Villes: Frederick Cantor—Nicholas Nixon*; The American Center, Paris, France  
 1986 *Variants*; Museum of Modern Art, New York, New York  
 1987 *Twelve Photographers Look at U.S.*; Philadelphia Museum of Art, Philadelphia, Pennsylvania  
 1990 *Photography Until Now*; Museum of Modern Art, New York, New York  
 1991 *Eadweard Muybridge and Contemporary American Photography*; Addison Gallery of American Art, Andover, Massachusetts, and traveling  
 1992 *Fables of the Visible World*; Massachusetts College of Art, Boston, Massachusetts  
*Pleasures and Terrors of Domestic Comfort*; Museum of Modern Art, New York, New York  
 1995 *Visions of Childhood*; Bard College, Annandale-on-Hudson, New York

## NIXON, NICHOLAS

*Hidden Faces*; Paul Kopeikin Gallery, Los Angeles, California  
1997 *About Faces: The History of the Portrait in Photography*; Fogg Art Museum, Cambridge, Massachusetts  
1998 *Newly Acquired Works*; Seattle Art Museum, Seattle, Washington  
1999 *The Model Wife*; Museum of Photographic Arts, San Diego, California  
2000 *How You Look At It*; Sprengel Museum, Hannover, Germany  
*People/Places*; Museum of Modern Art, New York, New York  
2001 *A City Seen*; Cleveland Museum of Art, Cleveland, Ohio  
2003 *Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern, London, England

### Selected Works

*The Brown Sisters*, (series) 1975–  
*Cutaway View of SE Expressway Boston*, 2002  
*Northeast View from Hancock Building Boston*, 2002

From *Couples* series: *A.I., H.I. Truro*, 2003 *C.H., R.H. Boston*, 2001 *Y.A., J.S. Switzerland*, 2000  
From *People with AIDS* series (pub. 1988): *T.M.G. Braintree Tom Moran*, 1987 *Tom Moran, November 1987*, 1987  
From *Pictures of People* series (pub. 1988): *Covington, Kentucky*, 1982 *Yazoo City, Mississippi*, 1979  
From *School* series (pub. 1998): *Gary Moulton*, 1991 *Jamie Watkins*, 1991

### Further Reading

Atkins, Robert. "Off the Wall: AIDS and Public Art." In *Artery: The AIDS-Arts Forum* (1999).  
Atkins, Robert. "Censor Sensibility." *Village Voice* (Dec. 20, 1988): 116.  
Atkins, Robert. "Moving Pictures." *Village Voice* (Dec. 24, 1991): 84–85.  
Jenkins, William, ed. *New Topographics: Photographs of a Man-Altered Landscape*. Rochester, NY: International Museum of Photography at George Eastman House, 1975.



Nicholas Nixon, *Covington, Kentucky*, 1982.  
[Courtesy Fraenkel Gallery, San Francisco]

Nixon, Nicholas. *Pictures of People*. Introduction by Peter Galassi. New York: Museum of Modern Art, 1988.

Nixon, Nicholas. *School: Photographs From Three Schools*. Essay by Robert Coles. New York: Bulfinch Press/Little, Brown, 1998.

Nixon, Nicholas, and Bebe Nixon. *People with Aids*. Boston: David R. Godine, 1991.

Ollman, Arthur. *The Model Wife*. San Diego, CA: Museum of Photographic Arts, 1999.

Renato Danese, ed. *American Images*. New York: McGraw-Hill, 1979.

Szarkowski, John. *Mirrors and Windows: American Photography Since 1960*. New York: Museum of Modern Art, 1978.

Weski, Thomas. *How You Look At It*. Hannover, Germany: Sprengel Museum, 2000.

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## NON-SILVER PROCESSES

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For the past hundred years, when we speak of a photographic print, we speak of a silver halide emulsion on paper. Silver salts suspended in gelatin have been the mainstay of the photo industry since mass production began in 1886. Yet although the earliest experiment to capture light in the late eighteenth century and early years of the nineteenth century did involve the use of silver, in the 1840s when photography was finally established, the list of newly discovered light-sensitive emulsions reads like a cookbook of photochemistry. Most processes were short-lived. The few that survived were employed at various times during the twentieth century as important alternatives to the silver process in fine arts photography and printmaking.

Tintype, daguerreotype, cyanotype, kallitype, carbon prints, bromoil, Van Dyke brown, platinum prints (platinotypes), palladium prints, and gum bichromate were among the most popular early processes that are still used today. They are labor-intensive, difficult, sometimes dangerous processes that often produce images that cannot be duplicated in a subversion of photography's modern definition as a process by which multiple, identical copies can be produced. Inherent in all these processes, however, is a pictorial style that alters and transforms the photographic image through surface, texture, color, and tonalities that are unique to the process.

All of these processes reflect the struggle of early photographers to make photographic images that would not fade. Many of these processes used silver in some step of the process yet came to be called "non-silver" to differentiate them from the silver gelatin print, which solely relies on silver. As early as 1822, Joseph Nicéphore Niépce, a printmaker with poor drafting skills, made the first successful

photographic plate after coating a glass plate with bitumen of Judea thinned with oil of lavender. The bitumen was exposed to sunlight through an engraving, oiled to make it transparent. After several hours, the exposed areas of the bitumen coating became insoluble. The still soluble bitumen, protected by the lines of the engraving, washed away in turpentine and oil of lavender. Further experiments with pewter plates instead of glass led to the first permanent photograph from nature. In 1826, using a camera aimed from his third floor window in Gras, France, Niépce recorded the view. It was an eight-hour exposure.

In 1829, he formed a partnership with Louis-Jacques-Mandé Daguerre. Legend has it that Daguerre, aware of Niépce's experiments with silver-plated copper and vapors of iodine, began experiments with iodized silver. By chance, he placed an iodized silver plate in a cupboard used for storing chemicals. Upon opening the cupboard a few days later, he was surprised to find an image on the plate. Through the process of elimination, he discovered that mercury vapors from a broken thermometer had revealed the latent image. The Daguerreotype was born a few years later in 1837, when Daguerre discovered that treating the plate in a salt solution after exposure would stabilize the action of the mercury on iodized silver.

Meanwhile, just across the English Channel, another struggling draftsman, William Henry Fox Talbot, unhappy with his efforts to capture the view from Lake Como using his pencil and a projection device called a camera lucida, switched to a portable version of the camera obscura and began his own experiments with the photographic print. Talbot began his research with silver salts, patent-

ing the calotype process in 1841. In this “salted paper” process, the paper is first coated with a solution of silver chloride or ammonium chloride combined with a sizing agent such as arrowroot, starch, or gelatin. The paper was then sensitized with a coat of silver nitrate and allowed to dry. After exposure through a negative to sunlight, the print was washed in water to remove the unexposed silver nitrate. The image was gold-toned then fixed in sodium thiosulfate and washed again to remove the excess fixer. The final prints ranged in color from reddish brown or, if gold-toned, anywhere from reddish to purplish brown. The color depended on the sizing, trace materials found in the paper, and length of time in the toning bath. The calotype process is similar to the Van Dyke brown and kallitype processes.

The inexpensive alternative to a daguerreotype followed on the heels of Frederick Scott Archer’s published results on the use of collodion to make glass plate negatives in 1851. The tintype, a direct descendant of the collodion process, was invented by an American, Hannibal L. Smith in 1856. It was simply a thin metal plate, lacquered black then coated with the collodion and potassium iodide emulsion and sensitized with silver nitrate. The image was developed in pyrogallol acid and fixed in sodium thiosulfate.

While silver was making headway into the mainstream of photographic processes, other light-sensitive materials were also being explored, including ferric (iron) salts, a process to become known as cyanotype. In 1842, Sir John Herschel, renowned British astronomer and the first to note the importance of sodium thiosulfate as a fixer, discovered that ferric ammonium citrate or ferrous chloride combined with potassium ferricyanide and coated on a sheet of paper, placed under a negative and exposed to sunlight, then washed out in water, produced a blue positive image. The process was easy to combine with other non-silver processes and the relative simplicity of the cyanotype (or blueprint) process ensured its popularity for generations to come. Engineers and draftsmen continue to use it for copying line drawings. Herschel also noted that ferrous salts could reduce silver to its metallic state, leaving the door open for the development of the kallitype in 1899, an iron printing process that allows the development of an image similar to platinotypes, but which is much less expensive and can be used on fabrics.

The cyanotype process may have been an important and true alternative to silver, and far less susceptible to the problems of impermanence in the silver-based processes, but it remained relent-

lessly blue. The discovery of the pigmented processes in the 1850s seemed like the answer.

These pigmented processes were the result of the research of three men: Monge Ponton, who discovered the light sensitivity of bichromates; William Henry Fox Talbot, who noted that soluble colloids such as gum arabic and gelatin mixed with bichromate lose their solubility; and Alphonse Louis Poitevin, who added pigment to the colloid.

The carbon process, in which carbon black is suspended in potassium dichromate and a colloid such as gelatin, albumen, or gum arabic, and brushed on the paper, dried, and exposed to sunlight through a negative, proved to be the most popular process of its day. Later fine-tuned as the carbon transfer process, it involved exposing the negative to the colloidal film mounted on thin tissue, stripping the tissue away, and transferring the final image to a paper backing. The dry transfer process, developed in 1935 as a means to make permanent color prints, grew out of the carbon transfer process.

Gum bichromate came along a few years later, in the 1860s. Watercolor pigments were added to the gum arabic and ammonium dichromate solution and exposed to sunlight through a negative. (Alternately, starch and gelatin could be used as an emulsion, and potassium or sodium bichromate could be used to fix the light.) Gum bichromate became a popular process among the Pictorialists in the 1890s and has continued to attract photographers and printmakers with its versatility of palette and its ability to combine well with other processes. Another version of the gum bichromate process is the casein bichromate process. In this process casein—milk solids dissolved in ammonia—is used instead of gum arabic.

Bromoil, developed in 1907 by C. Welbourne Piper and E.J. Wall, is another of the bichromate pigment processes. In this case, the gelatin-bromide print is treated with a bichromate solution, thus bleaching the dark silver image and chemically altering the gelatin. An oil pigment could thus be absorbed into the print in proportion to the original silver image. In an earlier version of this, the bichromated gelatin is hardened through exposure to sunlight through a negative. The print is soaked in water and oil-based pigments are brushed or rolled on, penetrating the print more or less, depending on the amount of water the emulsion has absorbed. It was a frequent choice among the Pictorialists. The Fresson Process, a patented secret process developed by Theodore-Henri Fresson, is a version of the bromoil process still in use today.

Platinum prints and the less expensive but similar palladium prints are still widely used today and are by far the most popular of all the non-silver processes. Sir John Herschel was the first to realize the potential for platinum as a light-sensitive material, but it was William Willis who perfected their use and patented the process in 1873. In platinum printing, ferric oxalate and potassium chloroplatinite coat the paper, which is exposed to sunlight through a negative. The ferric salts become ferrous in proportion to the exposure. The print is developed in potassium oxalate, which dissolves the ferrous salts and reduces the platinum to its metallic state. The unexposed ferric salts remaining on the paper are removed by a dilute solution of hydrochloric acid. The final image is in pure platinum, a highly stable metal that is rarely affected by the environment. The tonal range is extraordinary, making platinum prints the connoisseur's choice in photographic prints.

With the exception of the platinum and palladium processes, most of these alternatives to silver would have disappeared entirely after the introduction of commercially manufactured silver-based papers in the mid-1880s if photographers had been content to remain outside the arenas of fine art. With the invention of roll film and easy-to-operate box cameras, photography was considered no more than a photomechanical process easily employed to record the visible world. An artist, however, did no such thing: an artist interpreted the world through personal sensibilities. Photography, to be recognized as an art medium, had to reflect its abilities through modulation of tonalities and details, to respond to the artist's interpretation of a subject. Informed by the academic standards applied to the painting and graphic arts of their day, the Pictorialists began their quest to secure photography's position as an art form.

Alternatives to the silver print were thus reconsidered, this time for their ease of manipulation and their ability to reflect the photographer's individual interpretation of the image on the negative. Experimentation with these earlier processes led to new and more flexible formulas for non-silver imagery.

Gum bichromate was an immediate success among photographers with higher artistic aspirations when the French photographer Robert Demachy rediscovered the process and introduced it to the European community at the 1894 London Salon. The French and Austrian Pictorialists quickly seized upon it because of its great range of manipulation and in America, Alfred Stieglitz, Edward Steichen, and Gertrude Käsebier were among the many who championed its potential.

Stieglitz was an active proponent of photography as a fine art. As the founding editor in 1903 of the vastly influential magazine *Camera Work*, Stieglitz was a pivotal figure on the American front of the Pictorialist movement. He was the instigator of the Photo-Secession and organized the seminal exhibition of art photography at the National Arts Club in New York City in 1902, *Pictorial Photography, Arranged by The Photo-Secession*. The Photo-Secession consolidated the already influential Pictorialist movement in America, bringing together like-minded photographers in both Europe and America for active dialogues, technical information, and exhibitions, spreading the word about not only the gum bichromate process, but the photogravure and platinum print, or platinotype, as it was more commonly called during this era.

Photogravure, an intaglio printmaking process using potassium dichromate and gelatin as a photo-resist on copper plate (another of Talbot's discoveries), was also popularized by Steiglitz in America. The etching process yielded a richness in detail and tonality consistent with fine intaglio prints. The plates were hand-rubbed with different colors of ink and hand-pulled on art papers. Multiples could be made, but like any hand-worked craft, the effort was labor-intensive and reflected the printer's sensibilities.

Platinum printing continued as a popular medium among the Pictorialists, especially when it was combined with other processes such as gum bichromate, carbon, and cyanotype. British and American photographers took the lead in experimenting with gum and platinum printing. The leading American-born Pictorialist, Alvin Langdon Coburn, a frequent exhibitor of the combined processes, is often credited with the invention of this technique. The French and the Austrians were best known for their work in gum bichromate, although Robert Demachy, an early champion of the gum process, became the leading proponent of the oil transfer process. Bromoil, its less complicated cousin, gradually replaced it as a first choice among amateurs well into the 1940s. By 1910, Pictorialism had reached its peak. In America, the fabled 1910 exhibition of Photo-Secessionists at the Albright Gallery, in Buffalo, New York, beat all attendance records for the gallery. Six hundred or so photographs were on display to 16,000 viewers. In 1917, the last issue of *Camera Work* was published featuring the work of Paul Strand. The era of "straight photography" and its almost exclusive reliance on the gelatin silver print had begun.

NON-SILVER PROCESSES



Gertrude Käsebier, *The Heritage of Motherhood*, ca. 1904/print 1916, gum bichromate print,  
27 × 24.9 cm, Gift of Hermime Turner.  
[*Photograph courtesy of George Eastman House*]

Non-silver processes were relegated to the pages of photo history books until the new wave of “alternative processes” suddenly appeared along with the growth of photography departments in American art schools in the late 1960s. Art students, influenced again by the painters of the day who used photo images extensively in their work—notably Andy Warhol and Robert Rauschenberg—began to rediscover the non-silver processes. Teacher-photographers Robert Heinecken, Betty Hahn, and Bea Nettles, a professor at the University of Illinois Champaign-Urbana, were among the pioneers of this renewed interest in non-silver processes. Nettles introduced Kwik Print, a proofing method for commercial platemakers, as an easier alternative to the gum process for photographers. Her guide to Kwik Print and other non-silver processes, *Breaking the Rules: A Photo Media Cookbook*, has been in print since first appearing in 1977.

The Alternative Processes movement employed photo-printmaking techniques such as photo-silkscreen, intaglio, and litho as well as the earlier non-silver processes. It was largely seen as a reaction to the aesthetic of the straight black-and-white print that continued to exemplify fine art photography. The goal was to expand the definition of photography and photographic materials. The movement reached its peak in the important traveling exhibition, *The Alternative Image* organized by the John Michael Kohler Arts Center in Sheboygan, Wisconsin in 1983.

As the twentieth century turned and new technologies in photographic imaging make quality photo manipulation and reproduction even more accessible, particularly digital printing in the form

of the laser print or ink-jet print, a new movement in “Historical Processes” is unfolding. Once more, the early, non-silver processes, including daguerreotype and tintype, are being re-examined. Once more, the craft of the hand, the one-of-a-kind search for the artist’s sensibility is the goal.

KAY KENNY

*See also:* **Camera Obscura; Coburn, Langdon, Alvin; Developing Processes; Digital Photography; Film; Hahn, Betty; Heinecken, Robert; History of Photography: Nineteenth-Century Foundations; Käsebier, Gertrude; Photo-Secession; Photo-Secessionists; Pictorialism; Rauschenberg, Robert; Steichen, Edward; Stieglitz, Alfred**

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## LORIE NOVAK

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### American

Lorie Novak has been conjuring memories for nearly two decades, reflecting images of herself, then others onto landscapes and through empty rooms that resonate with a real or imagined personal history. They are snapshots and fragments, bits of visual memory and oral history from her own family archives as well as others, projected over and

over again until they become streams of archetypes, familiar enough to be borrowed freely amongst participants and viewers alike.

Through family snapshots in projected installations, Novak mines deep cultural memories, encouraging viewers to recollect their own family histories. The startling merge between cultural history and private moments of family life that Novak achieves in her work captures the spirit of the gen-

erations of Americans born and raised after World War II much as the legendary 1955 *The Family of Man* exhibition did for previous generations.

In 1954, just as color film became readily available to the amateur photographer, Novak was born in Los Angeles. As the first child and grandchild in her family she was frequently photographed. Her grandparents had emigrated from Central Europe at the time of the pogroms, and she was the beginning of the second generation in America.

At the University of California in Los Angeles, she studied photography with Robert Heinecken, and decided to pursue a career as an artist. She transferred to Stanford University, where she received her B.A. in Art and Psychology in 1975.

While wandering through Europe the summer after college, she accidentally ran a roll of film through her camera twice. The combined images were a breakthrough that began her exploration of melding of time and places. Following her M.F.A. from the School of the Art Institute of Chicago, Novak began exhibiting photographs of interiors (living rooms, bedrooms, kitchens) altered by colored lights and slide projections of shadows, light patterns, and landscapes, layering time and spaces through projected images.

One day, while experimenting with the slide projectors, she put in a slide from her childhood: "There I was in this room with this ghostly projection of myself as a child, and that's what got me started examining family photos. A lot of it is a search for truth, what photographs mean. That ghostly vision of myself as a child was a turning point in my work."

Throughout the 1980s, Novak created color photographic prints from montaged slides projected onto the bare walls of empty rooms. Working with snapshots gleaned from her family's archives, she chose images for their emotional evocation of familial relationships and childhood. Eventually, she added images from the news media, creating a chronological and cultural context for her collected family memories. In 1987, while in residence at the MacDowell Colony in New Hampshire, she began a series of landscape works where she projected slides directly into the landscape at night. The ground, trees, and sky became a stage: a dark backdrop that resonated with feelings of fear, longing, and decay.

*Critical Distance, 1987-88* was her first installation designed to be experienced in its projected form. In early 1991, Novak installed *Traces* at the University Art Museum at California State University, Long Beach. *Traces* was followed by *Playback* in 1992, a five projector installation commissioned by The Southeast Museum of Photography in Day-

tona Beach, Florida, for the traveling exhibition *Betrayal of Means/Means of Betrayal*.

In *Playback*, the 15 minute sequence included live radio with preprogrammed stations offering the sound equivalents of the media images. *Playback*, however, was more autobiographical than earlier works: the material was more chronological, and images, both public and private, were now updated with each exhibition.

Novak began to enlarge the family snapshot pool in *Collected Visions I* commissioned by the Houston Center of Photography in 1993 with funds from the National Endowment for the Arts. In this installation, music composed by Elizabeth Brown and slides of women and girls examine the representation of girlhood and the experience of coming of age. Novak collected family snapshots from friends, students, and colleagues, as well as women from the Houston community, who provided her with a wide range of images from varied generational, ethnic, and social backgrounds.

The similarity as well as the differences among the photographs led Novak to collect more photographs of both sexes and inspired the creation of *Collected Visions on the Web*, [www.cvisions.cat.nyu.edu](http://www.cvisions.cat.nyu.edu). With a project grant from the Center for Advanced Technology at New York University, Novak teamed with sound designer Cilly Castiglia, web designer Betsey Kershaw, and programmer Kerry O'Neill and launched the *Collected Visions* website in 1996 at a conference on family photographs at Dartmouth College, Hanover, New Hampshire. The site, complete with a searchable database and opportunity to write and include personal stories, is an interactive archive of family snaps and narratives donated from people all over the country. By 2001, the site had over 2,500 photographs submitted by over 350 people.

In 2000, Novak completed the third part of the *Collected Visions* project, a computer-based installation that draws on the website's extensive archive of snapshots. *Collected Visions 2000* debuted at the International Center of Photography's midtown New York gallery. The computer-driven installation used high-resolution digital projectors and a high-quality streaming media system created specifically for the project by Jonathan Meyer. Music composed by Elizabeth Brown for viola, flute, shakuhachi, piano, and toy accordions was mixed with people's voices commenting on their family photographs. As the images streamed forward, words and music, cultural and personal memories intersected, morphing time and place, familial relationships and cultural identities into American archetypes.

In a search that began with her own family's images, Novak sought to examine the question of how photographs shape our memories. In *Collected Visions 2000*, her innovative exploration of personal and cultural memory (through the often casual and fragmented family snapshot) culminates in a collection of memories, family photographs, and photo essays that examine and reinforce our sense of common history. Her photographs and installations have been exhibited at institutions such as the International Center of Photography, The Center for Creative Photography at the University of Arizona, Tucson, and the Museum of Contemporary Art in Chicago, and in many group exhibitions, including the Museum of Modern Art, New York, and the Art Institute of Chicago. As of this writing, she is the Chair and Associate Professor of the Photography and Imaging Department at Tisch School of the Arts at New York University.

KAY KENNY

*See also: Family Photography; Vernacular Photography*

### Biography

Born in 1954 in Los Angeles, California. Attended University of Los Angeles, 1971–1973. Received BA in Art and Psychology from Stanford University in 1975, MFA from School of the Art Institute of Chicago, 1979. Adjunct Faculty at New York University Tisch School of the Arts 1986–1991. Associate Professor of the Department of Photography and Imaging at Tisch 1991, and Chair 1999 to present. Co-director of Urban Ensemble through which Tisch School of the Arts students engage in community-based arts projects. A New York Foundation of the Arts Artist in Residence for the Washington Houses Community Center After School Program, New York, N.Y., 1988–1990. National Endowment for the Arts Individual Artist Fellowship in Photography; 1990, Lewis Comfort Tiffany Foundation Grant Polaroid Corporation Materials Grant, 1978–1980, Phelan Award, Photography, San Francisco Foundation, 1982, and residencies at Jacob's Pillow Dance Festival Yaddo, 1988, 1983, Djerassi Foundation, Woodside California, 1990, Rockefeller Foundation's Bellagio Center, Bellagio, Italy, 1997, and MacDowell Artist Colony, 2000, 1997, and 1990. Lives in Brooklyn, New York.

### Individual Exhibitions

1980 S.F. Camerawork; San Francisco, California  
 1981 Arco Center for the Visual Arts; Los Angeles, California  
 1982 University of Rhode Island; Kingston, Rhode Island  
 1985 Stanford University Museum of Art; Stanford, California  
 Film in the Cities; St. Paul, Minnesota

Tampa Museum of Art; Tampa, Florida  
 1990 *Projections, Photographs 1983–1990*; Madison Art Center, Madison, Wisconsin  
*Critical Distance*; Addison Gallery of American Art, Andover, Massachusetts  
 1991 *Traces: A Site Specific Projected Installation*; Museum of Contemporary Art, Chicago, Illinois, and The University Art Museum, California State University, Long Beach, California  
 Portland School of Art; Portland, Maine  
 1993 *Breda Fotografica*; De Beyerd Museum, Breda, The Netherlands (Slide installation *Playback* and photographs)  
*Collected Visions I*; Commissioned Slide/Music Installation with Music by Elizabeth Brown, Houston Center for Photography, Houston, Texas  
 1994 Rhode Island School of Design; Providence, Rhode Island  
 1996 *Playback*; Manchester Craftsman's Guild, Pittsburgh, Pennsylvania  
 1996 *Collected Visions on the Web*; World Wide Web project sponsored by the Center for Advanced Technology at New York University, <http://cvisions.cat.nyu.edu>  
 1998 *Connecticut Visions*; World Wide Web project commissioned by the CT Historical Society, <http://www.ctvisions.org>  
 2000 *Collected Visions: A Computer-based Installation*; International Center of Photography Midtown, New York, New York; 2001, Zilka Gallery, Wesleyan University, Middletown, Connecticut  
 2001 *Lorie Novak. Photographs 1983–2000 and Collected Visions: A Computer-based Installation*; Center for Creative Photography at the University of Arizona, Tucson, Arizona

### Selected Group Exhibitions

1984 *Color Photographs, Recent Acquisitions*; Museum of Modern Art, New York, New York  
 1987 *Photography on the Edge*; Haggerty Museum, Milwaukee, Wisconsin  
*Visual Paradox*; John Michael Kohler Art Center, Sheboygan, Wisconsin  
*Family Portraits*; Wright State University, Dayton, Ohio  
 1989 *The Presence of Absence: New Installations*; Circulated by Independent Curators Inc., New York, New York  
 1991 *The Pleasures and Terrors of Domestic Comfort*; Museum of Modern Art, New York, New York; 1992–1993, Baltimore Museum of Art, Baltimore, Maryland; Los Angeles County Art Museum, Los Angeles, California; Contemporary Arts Center, Cincinnati, Ohio  
*Imaging the Family. Photographs by Tina Barney, Lorie Novak, and Larry Sultan*; David Winton Bell Gallery, Brown University, Providence, Rhode Island  
*Re:memory—Picturing the Private Past*; Birmingham Museum of Art, Birmingham, Alabama  
*Sequence(con)Sequence*; Bard College, Annandale-on-Hudson, New York  
*The Photography of Invention: American Pictures of the 1980s*; National Museum of American Art, Washington, D.C.; Museum of Contemporary Art, Chicago Illinois; Walker Art Center, Minneapolis, Minnesota

NOVAK, LORIE

- 1992 *Parents*; Museum of Contemporary Art, Wright State University, Dayton, Ohio  
*flesh & blood*; Friends of Photography, San Francisco, California  
*Selections 2, Work from the Polaroid Collection*; Photokina, Cologne, Germany, and traveling
- 1993 Tufts University Art Gallery, Medford, Massachusetts; Fleming Museum, Burlington, Vermont
- 1996 *Embedded Metaphor*; Independent Curators Inc., New York, New York, and traveling  
*The Familial Gaze*; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire  
*The Enduring Illusion*; Stanford Museum of Art, Stanford, California
- 1997 *Telling Our Own Stories: Florida's Family Photographs*; The Southeast Museum of Photography, Daytona Beach, Florida
- 1999 *The Changing Face of the Family*; The Jewish Museum, New York, New York  
*Defining Eye: Women Photographers of the Twentieth Century*; UCLA Hammer Museum of Art, Los

- Angeles, California; National Museum for Women in the Arts, Washington, D.C.  
*Landshapes*; Southeast Museum of Photography, The Southeast Museum of Photography, Daytona Beach, Florida, and traveling
- 2000 *Voyages Per(formed): Early Photography and Travel*; The Southeast Museum of Photography, Daytona Beach, Florida; 2001, Photographic Resource Center, Boston, Massachusetts
- 2001 *At Home: Domestic Imagery in Modern Art*; Victoria and Albert Museum, London, England

**Selected Works**

- Critical Distance*, slide installation, 1987–1988  
*Traces*, slide/sound installation, 1990–1991  
*Playback*, slide/sound installation, 1992  
*Collected Visions I*, slide installation with music by Elizabeth Brown, 1993–1994



Lorie Novak, Excerpt from “layback,” slide installation with live radio scan, Lorie Novak, 1992; wall images, 16 × 24', pool 5' in diameter.  
[© Lorie Novak, 1992. Courtesy of the artist, [www.lorienovak.com](http://www.lorienovak.com)]

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*Connecticut Visions*, World Wide Web project sponsored by the Connecticut Historical Society, URL: [cvisions.org](http://cvisions.org), 1998

*Collected Visions*, Computer-based installation with music by Elizabeth Brown, software by Jonathan Meyer, sound design by Cilly Castiglia, stories edited by Elizabeth Brown, Lorie Novak, and Neta Lozovsky, 2000

*Voyages Per(Formed)*, (artists' book), 2000

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# NUDE PHOTOGRAPHY

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The first photographs of the nude appeared roughly simultaneously with the first cameras. It is a truism that every new communication medium is rapidly turned to the production of pornography, and it is this very problem that has plagued photographers who wished to depict the nude human figure. Distinctions between the nude as art, the nude as erotica, and the nude as pornography/obscenity can be imprecise, subjective, and culturally dependent.

The earliest manifestations of the photographic nude in the twentieth century involved the production of the infamous "French postcards," which were for sale in the streets of Paris from about 1905 to 1925. The development of the picture postcard meant that images could be mass produced cheaply instead of being printed from a negative one at a time. The trade flourished in Paris because of the city's notoriously relaxed attitude toward sexuality, as well as the availability of a large pool of talent on both ends of the camera—many artists resided in the City of Light, along with a substantial number of women of easy virtue, who were willing to commit the (then) scandalous act of posing nude for photographs.

It is perhaps not coincidental that professionally-taken nude photos in the United States began in a similar milieu. Around 1912, E. J. Bellocq, about whom little is known, took a series of photographs featuring the prostitutes of New Orleans famed "Storyville" district. Although not all of Bellocq's photos involve nudes (some are quite touching in their innocent domesticity), many of them do.

In the early years of the twentieth century, those who wished to take and/or publish photographs of the nude figure had to contend with the fundamental assumption on the part of many that photography is not really art, since it involves both mechanical and chemical processes in its creation. More traditional forms, it was argued, such as painting and sculpture, depended entirely on the artist's skill and vision and thus represented "pure" art. In contrast, photography seemed more technical than artistic. This prejudice plagued all early photographers, regardless of their subjects, but it was felt particularly acutely by those photographing the nude. For if the nude figure was not considered art, then it would, by default, be con-

## NUDE PHOTOGRAPHY

strued as pornography (or at best, eroticism) and subject to social and legal sanction.

For years, photographers sought to gain respectability for their nascent art form by having their product imitate classical art forms, especially painting. This effort was clearly manifest in nude photography produced in the late nineteenth and early twentieth century. Nudes are portrayed reclining on beds or sofas, gazing dreamily off into the middle distance, surrounded with luxurious fabrics and unlikely props.

This approach gradually gave way to the work of the Photo-Secessionists, led by Alfred Stieglitz, who wanted photography to be accepted in its own right as an art form, and sought to achieve this goal by using the techniques that were unique to photography—such as special printing techniques, retouching of negatives, and the use of soft focus and filters, in an attempt to duplicate the look of the traditional fine arts mediums of painting and prints. But it was Stieglitz himself who realized that this approach was limiting, and he eventually sought to develop a uniquely photographic style, especially as it involved the nude. Nude photography as we know it today has its origins with Stieglitz's later work, especially the studies of his wife, Georgia O'Keeffe, as well as in the works of Edward Weston, known for their combination of artistic sensibility, passion, and a sense of the power of the camera as a recorder of reality. Weston's nude studies from the 1920s and 1930s of his various mistresses and wives, including Tina Modotti, set the standard for fine arts black-and-white nude photography; his famous studies of vegetables and shells also defined the artistic nude in demonstrating how black-and-white photography can capture the surface of things to create a sensuous, provocative image.

Others who helped bring nude photography into the modern era include European photographers of the 1920s and 1930s, including Maurice Tabard, Erwin Blumenfeld, and Brassai, influenced by Surrealism and the theories of the subconscious promulgated by Sigmund Freud. Man Ray used the nude in his photograms to create sensuous and new representations of the female body; André Kertész and André Steiner experimented with distortion techniques to create startling images of human flesh. In the United States, two pioneering women photographers made modernist nude studies. Imogen Cunningham photographed both the male and female nude. Ruth Bernhard highlighted the curves of the female body by contrasting it with the hard edges of geometric figures. Paul Outerbridge Jr. was an innovator in the use of color photography, creating a series of nudes as early as the 1930s.

The choice of subject has always been an issue for those concerned with photography, and nowhere is this more true than when the subject involves nudes. One important issue involves gender. The vast majority of work featuring the nude focuses on female subjects. Set aside the last two decades of the twentieth century, and the female figure probably occupies 95% or more of all nude studies published. Many have raised the legitimate question of why this should be so.

One answer involves simple demographics. Traditionally, photography has been both a business and a hobby carried out by men (although this has been changing in recent decades). A heterosexual man interested in photographing nudes will probably be drawn to the female form, given the inherent beauty that most men find in the female body, as well as the sexual stimulation which female nudes usually provide. Sexually, men tend to be much more responsive to visual stimuli than women, which probably explains why "skin magazines" appealing to men proliferate while those aimed at women are rare.

However, another explanation has been offered by some feminist critics, who argue that the predominance of nude female images represent men's continuing power over women. Thus, as one "takes" a photograph, one simultaneously "possesses" the subject of the photo. In this view, a man photographing a nude woman is both objectifying and possessing her—and, if the photo is later sold, exploiting her as well.

The relative paucity of male nudes until recently may also be explained in part by longstanding Western homophobia. Homosexuality was (and in some ways, continues to be) a stigma, and a man who sought out nude male models ran the risk of being perceived as homosexual. If the male nudes were published, the risk increased geometrically. Likewise, a man viewing male nudes, even if his interest was purely aesthetic, faced the suspicion that he found the images sexually attractive, with all the attendant cultural condemnation that involved.

Another issue of subject choice involves children. It is well recognized that children have sometimes been victims of sexual exploitation, some of which has taken the form of photographs. Child pornography (also called "kiddie porn"), which refers to pictorial materials (whether still or in motion) of sexual acts involving children is rightly condemned by many societies and considered a serious criminal offense. But beginning in the 1970s, some countries extended the definition of child pornography to include photographic depictions that did not involve acts commonly consid-

ered obscene. Great Britain passed the Protection of Children Act in 1978, which made illegal indecent photographic representations of children. However, the act does not define the term “indecent,” which has led to such actions as the prosecution of BBC news anchor Julia Somerville for sending to a photo lab nude, non-sexual pictures of her preadolescent daughter.

In the United States, relevant federal law includes the Child Protection Act (1984), which denies child pornography protection under the First Amendment, and the Child Pornography Prevention Act (1996), which makes it a federal crime to possess or distribute images that sexually exploit or appear to sexually exploit minors. In addition, each state has its own laws on the subject. The inherent difficulty in defining terms such as “indecent” and “exploit” has led to unsuccessful action against American photographer Jock Sturges, active in the 1970s through the end of the century, for his work depicting adolescent nudists, and threats of legal action against photographer Sally Mann, who has published two books that included photos of her young children nude or partially clothed. The ambiguity of some state laws has resulted in prosecution (or threats thereof) of parents in California, Maryland, Missouri, and Ohio. In each case their offense involved bringing to a photo lab negatives depicting their children naked. Even Edward Weston’s 1920s-era nude photographs of his son Neil, considered of the highest artistic merit, have become increasingly difficult to present. Weston was not alone in photographing children nude; around the turn of the century, nude studies of children were a common artistic photography subject, and women, notably Bay Area Photo-Secessionist Anne W. Brigman, were especially active in this genre.

In terms of genre, nude photography may be divided into the categories of art, anthropology, erotica, advertising/fashion, photojournalism, and body culture. Each of these, along with their most prominent practitioners, will be discussed below.

The list of important nude photographers is long and distinguished. In addition to those already named, it includes the turn-of-the-century American innovator Charles Schenk, who in 1902 published the first book of nude photos in the twentieth century, *Draperies in Action*, a series of collotypes that explored motion and form. In the early decades of the century, Arnold Genthe photographed dancers, nude or nearly nude, including the legendary Isadora Duncan and others following her free-spirited, naturalistic style of dancing. Harry Callahan’s models (often his wife Eleanor) always

seem remote—mentally removed from their surroundings and their very nudity. Paris-based Emmanuel Sougez used the nude to portray the apotheosis of femininity with strong, naturally posed models in front of drapery in seminal works from the 1930s. Hungarian-born Ferenc Berko, who spent much of his career in Aspen, Colorado, often ignored the face entirely in his classic nudes of the 1930s through 1950s, as did the prolific French artist Lucien Clergue, whose nudes are often portrayed in or near the sea (such as the famous *Sea Nude, Carmargue*, 1958) or in controlled environments in which the body is a canvas upon which light and dark creates striking patterns. The distinguished photography teacher and instructional author Charles Swedlund was interested in advancing technique, and his nudes are often the products of his experiments with shutter speed, focus, and film stock. Bill Brandt, in contrast, used the wide-angle lenses and the archaic technology of a pinhole camera to photograph the nude figure, creating highly distorted images that downplayed sexuality.

At the end of the century, numerous artists presented nudes in photography, as opposed to nude photography. This is an important distinction: in much contemporary photography, nudity is presented as any other element, with no particular formal or stylistic emphasis on the depiction and which is most often part of a larger aesthetic project. Gilbert & George, for example, often present nudes in an overall scheme of social and political commentary. A deliberately informal, snapshot style of depicting the nude began to emerge in the 1980s. This important tendency is typified by such figures as Nan Goldin, who presents a diary of all aspects of the lives of her circle of friends; Wolfgang Tillmans, who shows his subjects naked for seemingly no particular reason, or Boris Mikhailov, who while favoring a social realist style, convinced Russian derelicts to take off their clothes when having their pictures made.

Anthropology, in this context, refers to photographic studies of foreign cultures. In some of those cultures (especially those in tropical climates), nudity or semi-nudity may be the norm, so photographic representations will necessarily include the nude.

In the United States, the most accessible source for this kind of photography was, for many years, the magazine *National Geographic*. But the magazine’s approach to the subject raises some interesting racial issues. *National Geographic* regularly published photos of women with bare breasts; in addition, it sometimes included photos clearly showing the naked genitals of men—but these displays of flesh only occurred if the subjects were non-white. Between the 1950s and the

## NUDE PHOTOGRAPHY

1990s (the magazine has since changed its policies, and no longer publishes nudes of any race), *National Geographic* presented nude or semi-nude photos of members of several African tribes (Nuba, Zulu, Dyak, and Masai, among others), several tribes of South American Indians (including the Jivaro and Urueu-Wau Wau), residents of Yap Island, New Guinea, and the Adama Islands, and even African-American entertainer Josephine Baker. But not one person of Caucasian ancestry was similarly displayed.

Erotica is, of course, designed to prompt sexual desire. As such, erotic nudes are often confused with pornography by consumers, critics, and courts. The essential difference is one of artistic intent and skillful execution. American law defines pornography as that which lacks redeeming social value. Erotica, therefore, is that which possesses such value. In America, pubic hair in a photograph was long considered a mark of pornography and was thus shunned by respectable photographers—although this distinction fell by the wayside in the 1970s. This distinction has been similar in Japan, where censorship of nudes was rigorous into the 1980s, and so-called “hair nudes” freely published and shown only in the closing years of the century. As late as 1986 leading photographic magazines publishing artistic nudes have been prosecuted for obscenity. Nudes by Araki Nobuyoshi helped break down these long-standing taboos, and books featuring “fully” nude photographs of television and movie actresses were runaway best sellers in the late 1990s.

Important photographers in the erotica genre include Bunny Yeager, a former “figure model” herself who achieved fame in the 1950s photographing model Betty Page; Helmut Newton, whose often fetishistic nudes disturbed as often as they stimulated, and Robert Mapplethorpe, whose explicit homoerotic photographs caused considerable controversy in the last two decades of the century. A subcategory of erotica includes historical male nude photography by fashion or glamour photographers such as George Platt Lynes.

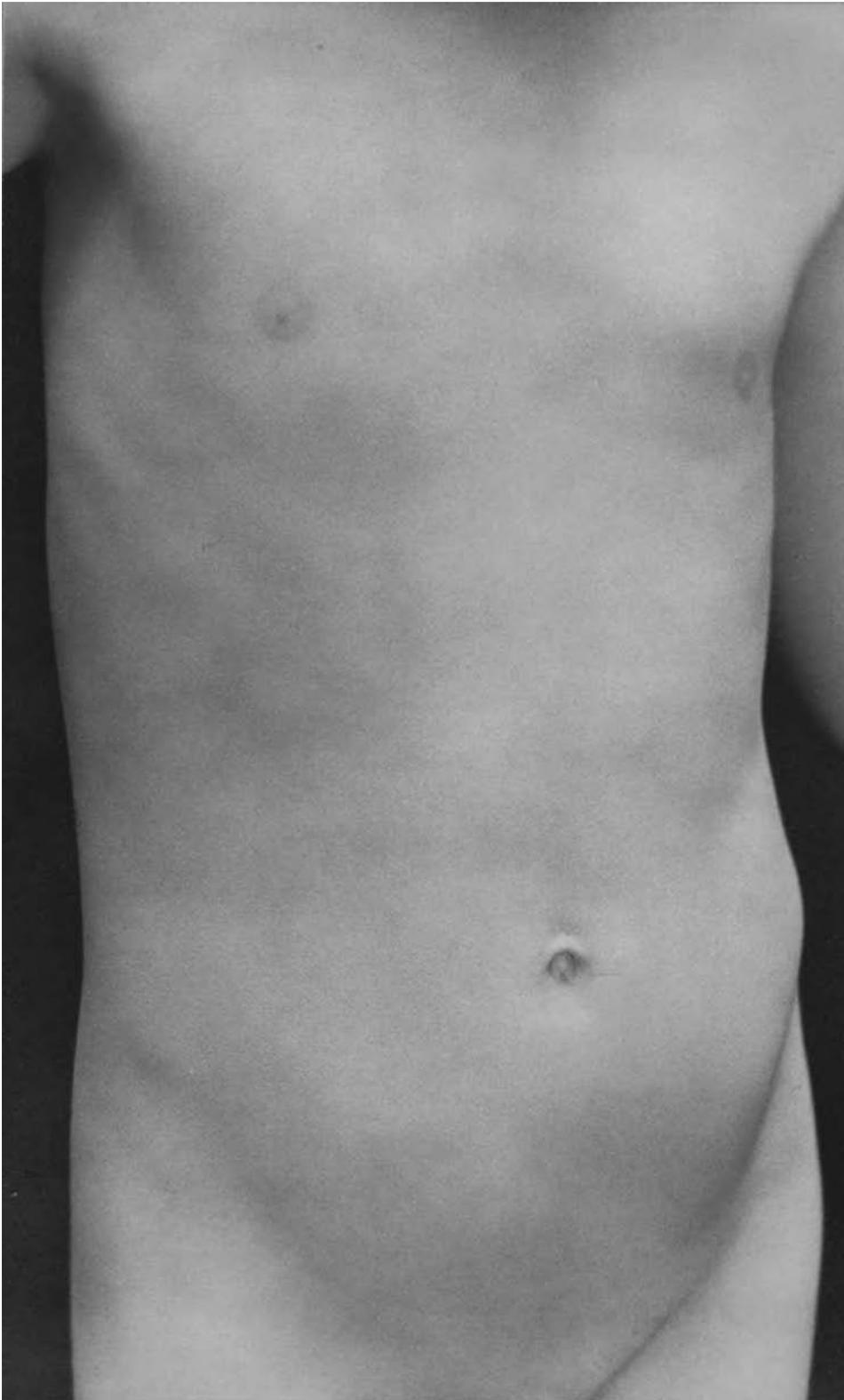
Advertising in America (although not in Europe) has tended to shy away from nudity, unless it is portrayed very discreetly. J. Frederick Smith, well known as a pin-up illustrator, was also a master at creating beautiful but culturally acceptable nudes for magazine advertising. Fashion magazines, whose editorial content is itself a form of advertising, have been less restrained. Beginning in the 1960s, publications like *Vogue* and *Harper's Bazaar* often featured elegantly photographed nudes or semi-nudes by such masters of the form as Richard Avedon, Hiro, and Irving Penn.

Body culture, a term originating in Germany's Weimar Republic in the 1920s, includes athletics, body building, and nudism. Nudity and athletes have a long association, since the competitors in the original, Greek Olympics are said to have competed in the nude. In acknowledgement of this tradition, the official poster for the 1912 Stockholm Olympics featured several nude athletes, their genitals carefully hidden. Posters for the Olympics of 1920 (Antwerp), 1924 (Paris), and 1952 (Helsinki) also featured artistic photos of nude male competitors. Discreetly posed photos of Olympic athletes constituted the cover story of the July 1996 issue of *Life* magazine.

Body builders, by definition, desire their muscular forms to be displayed, and such exhibitions have usually involved minimal clothing so as to maximize the aesthetic experience for the viewer. Some body builders have dispensed with clothing entirely, posing for photos in the nude. Photographers specializing in unclothed male bodybuilders include David Leddick, Reed Massengill, and Don Whitman. Bill Dobbins and Paul Goode have been among those best known for focusing on female competitors.

Nudism is a philosophy that contends that the human body is inherently beautiful, and maintains that nudity is not necessarily sexual. Nudist organizations have been publishing magazines portraying this lifestyle for decades, the first of which was the German magazine *Gymnos*. The first American nudist publication was *The Nudist*, founded in 1929. Nudist photography typically features subjects of both genders, all ages, and a wide variety of body types. Lighting is generally natural, artificial poses are discouraged, and anything smacking of erotica is shunned.

Photojournalism is characterized by three elements: timeliness (it is part of the record of contemporary events); objectivity (the image accurately depicts the event that took place); and narrative (combines with verbal elements to give a coherent account). Probably the best known example of the nude in photojournalism is Nick Ut's 1972 Pulitzer Prize winning photo of a nude, preadolescent Vietnamese girl fleeing her napalmed village. Many photojournalists had difficulty finding a market for nudes, since few mainstream publications would publish “full frontal nudes,” and only a limited number would consider more modest depictions, such as those involving a rear or side view of the subject. These policies were relaxed somewhat beginning in the 1980s, and it became possible to find discreetly portrayed nudes (i.e., no genitalia on view) in publications such as *Time*, *Newsweek*, and *People*.



Edward Weston, Torso of Neil, 1925, Platinum/palladium print,  $9\frac{1}{8} \times 5\frac{1}{2}$ "', Purchase.  
[© 1981 Center for Creative Photography, Arizona Board of Regents. Digital Image  
© The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

## NUDE PHOTOGRAPHY

The development of the Internet has made photography of all sorts easily available to consumers, including nudes. Although many of the nude photos available on the World Wide Web involve hard-core pornography, the work of some of the best photographic artists can also be located, making them available to a far larger audience than ever before.

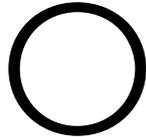
J. JUSTIN GUSTAINIS

*See also:* **Bernhard, Ruth; Blumenfeld, Erwin; Brandt, Bill; Brassai; Callahan, Harry; Cunningham, Imogen; Erotic Photography; Gilbert & George; Hiro; Kertész, André; Life Magazine; Mapplethorpe, Robert; Mikhailov, Boris; National Geographic; Newton, Helmut; Nobuyoshi, Araki; Outerbridge Jr., Paul; Penn, Irving; Photo-Secessionists; Pin-Up Photography; Ray, Man; Representation and Gender; Steiner, André; Stieglitz, Alfred; Tabard, Maurice; Weston, Edward**

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## OFFICE OF WAR INFORMATION

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The Office of War Information (OWI) is often considered significant because it ended a fertile period of New Deal-sponsored documentary photography in the United States. Indeed, the important Farm Security Administration (FSA) division of photographers lasted for less than one year after being absorbed by the OWI. But the OWI's support for photography is more accurately seen as a transitional stage in government support for the arts more generally. The direct employment of photographers documenting rural and ethnic communities during the Great Depression gave way to controlled propaganda during the Second World War and later to covert support for private institutions during the first two decades of the Cold War. In another stage, between 1965 and 1995, the National Endowment for the Arts actively funded visual artists in the United States.

The OWI was established as a branch of the Office for Emergency Management by an executive order on June 13, 1942, six months after the United States entered the Second World War. Like the British Ministry of Information and the Canadian Wartime Information Board, the OWI was a centralized information agency. The Domestic Operations Branch of the OWI oversaw and funded the production of all forms of U.S. media. The Over-

seas Operations Branch sought to control the international circulation of both domestic and foreign media. Only Latin America, which was the terrain of Nelson Rockefeller's Office of the Coordinator of Inter-American Affairs, fell outside of the OWI's reach.

OWI officials were culled from the top ranks of journalists, writers, and artists. Liberal radio commentator Elmer Davis directed the OWI and his associate directors included playwright Robert Sherwood and writer Archibald MacLeish, who served simultaneously as Librarian of Congress. The journalists at the OWI felt uncomfortable censoring reportage, and an internal debate quickly arose over whether the OWI should ensure the factual representation of the War or engage in selective dissemination of information. As we shall see, the OWI's use and later abandonment of photography fell at the center of this debate.

In October 1942, the OWI took over the photographic unit of the FSA. Economist Roy Stryker had originally founded the unit for the Resettlement Administration in July 1935, and in 1937 it moved to the Historical Section of the FSA's Information Division. Throughout the second half of the 1930s, FSA photographers including Walker Evans, Ben Shahn, Dorothea Lange, and filmmaker Pare

## OFFICE OF WAR INFORMATION

Lorentz documented the effects of federal agricultural policy on farming communities. The FSA's purview quickly grew to include industrial workers and minority communities as well. When Congress cut the FSA budget in the summer of 1942, however, Stryker, who was intensely protective of his project, began to arrange for his photographers to do contract work for the Office of the Coordinator of Information and later its successor, the OWI. As preparation for war began, the FSA photographers recorded the effects of these preparations on the same communities it had already been photographing. One important new assignment, for instance, was the documenting of the internment of Japanese Americans, particularly the FSA's arrangements for the maintenance of properties owned by interned farmers.

Because Stryker was never able to secure civil service status for the FSA photographers and thus exempt them from the military draft, some were either drafted or voluntarily joined the military. Russell Lee, for example, became a photographer for the Air Transport Command, and Arthur Rothstein joined the Signal Corps. Other photographers moved to the OWI with Stryker and accepted new assignments that extended their earlier documentary work. Charged with collecting images of hard working, thriving, minority communities, John Collier Jr. was sent to Rhode Island to record Portuguese fisherman. On a subsequent assignment, Collier studied FSA projects in Taos, New Mexico, where, on the side, he photographed the local Pueblo Indians. Dorothea Lange was sent to San Francisco to capture the everyday lives of Italian Americans and Hispanics during the War. Collaborating with non-OWI-affiliated Ansel Adams, Lange sought to expose the discrimination against women and minorities entering the newly expanded workforce. Another OWI photographer, Gordon Parks, was sent to cover the African American pilots of the 332nd Fighter Squadron. Other photographers who moved from the FSA to the OWI include Marjory Collins, Jack Delano, Esther Bubley, and John Vachon.

The documentary photography work that the OWI initially commissioned quickly stirred ideologically-charged scrutiny. Many photographers complained of restricted freedom in the field, time-consuming paperwork, and the misuse of their material in government publications. Gordon Parks's celebration of African American fighter pilots and several other OWI projects had alerted Congress to the power of the OWI to influence public opinion. On the whole, the increasing tendency of the OWI to release only positive images of the War and wartime America worried opponents of Franklin

Roosevelt's administration. As a result, during the 1943 budget hearings, the House of Representatives voted to dismantle the Domestic Operations Branch of the OWI. Although the Senate returned some financial support and limited opportunities remained for photographers in the Overseas Operations Branch, Stryker decided to leave the OWI and permanently preserve the file of photographs he had worked so hard to build.

Going over the heads of his direct superiors, who wanted the collection broken up and redistributed, Stryker arranged with Archibald MacLeish for the photographs to be stored at the Library of Congress after the War. The collection was merged with the OWI's News Bureau and remained at the disposal of the OWI for the rest of the War. But Stryker also arranged for the OWI to continue employing art historian/archivist Paul Vanderbilt, who Stryker had hired in 1942 to undertake the daunting task of re-organizing the file by subject. Vanderbilt protected the integrity of the file and eventually moved with the collection to the Library of Congress. There he continued to oversee the FSA-OWI collection as head of the Library's Prints and Photographs Division.

After Congress enervated the OWI's Domestic Operations Branch, the OWI assumed a less direct role in the production of art and entertainment. The OWI's Bureau of Motion Pictures, for instance, curtailed its active and far-reaching control over the production of films, limiting itself to evaluating pre-production scripts for Hollywood. U.S. intelligence agencies (continued after the War by the Central Intelligence Agency) and the State Department eventually gave up the direct production of propaganda in favor of funding the display and circulation of American art by private institutions. The Museum of Modern Art in New York (MoMA)—where the administration contained many ex-intelligence officers including Nelson Rockefeller—assumed the most prominent role. During the War, MoMA had fulfilled 38 contracts for the Library of Congress, the Office of the Coordinator of Inter-American Affairs, and the OWI. After the War, MoMA collaborated with the CIA to circulate Abstract Expressionist painting as a symbol of American creative and individual freedom. Under the new direction of former head of the U.S. Navy's photographic division, Edward Steichen, MoMA's Department of Photography assumed a slightly more overt political role and staged liberal, anti-communist shows like *Korea: The Impact of War in Photographs* (1951) and the blockbuster *Family of Man* (1955). Yet the FSA-OWI photographers were only occasionally included in MoMA shows.

Today the FSA-OWI collection consists of approximately 165,000 negatives and transparencies and many more prints. The collection also includes work produced by other government agencies and by private companies during the Second World War. In a massive project of digitization, the Library of Congress has made over 112,000 black-and-white and 1600 color photographs from the collection available on-line as part of its American Memory project.

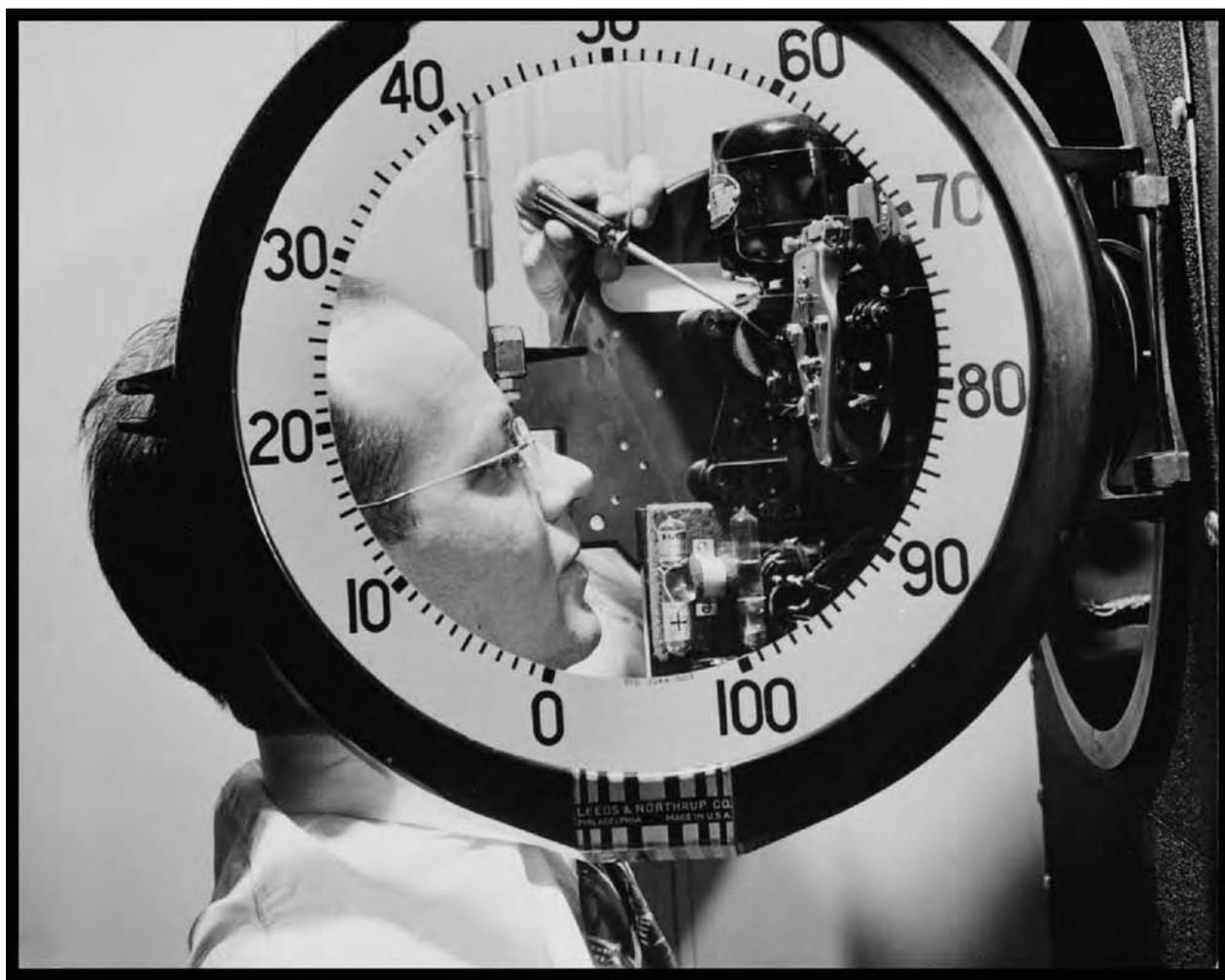
PETER DECHERNEY

*See also:* **Delano, Jack; Evans, Walker; Farm Security Administration; Lange, Dorothea; Lee, Russell; Museum of Modern Art; Propaganda; Rothstein, Arthur; Shahn, Ben; Steichen, Edward; Stryker, Roy**

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Esther Bubley, ESSO Research Center, Linden, New Jersey, ca. 1945, gelatin silver print, 27.0 × 34.1 cm, Gift of Standard Oil of New Jersey.

[*Photograph courtesy of George Eastman House, Reprinted by permission of Standard Oil (New Jersey) Collection, Special Collections: Photographic Archives, University of Louisville*]

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# LENNART OLSON

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## Swedish

Best known as a photographer of bridges, Lennart Olson has also carved out an unmistakable style. Lennart Olson started working as a freelance photographer in 1954 and quickly became one of the leading photographers in Sweden; among many other achievements he was a founding member of the Swedish photographic association "Tio Fotografier." He has produced several books and his images have been shown at many exhibitions in Sweden and abroad, including the Museum of Modern Art (MoMA) in New York. In the 1960s, Olson worked for some years as a filmmaker, producing more than 50 documentary films for Swedish television.

As a photographer and an artist, Olson has developed gradually, taking time to seek his dream and fashion a language of imagery all his own. The camera is his instrument and in the darkroom he strengthens that which he wishes to express. The son of a professional photographer in Fritsla, a town outside Boras, Olson had the opportunity to learn about the medium at an early age, and he started to photograph in 1931 at the age of six. Young Lennart studied printmaking at the Royal Swedish Academy in Stockholm, his expertise as a photographer being largely self-taught. He worked in professional photo studios until he entered the Swedish Air Force in 1945. After his discharge

Olson married and started a family, supporting himself as a commercial and studio photographer specializing in architectural assignments. His works were widely published in such European magazines as *Industria* and *Arkitektur*.

In 1951, Olson traveled to Paris and became one of the first photographers to embrace the new, international currents shaping postwar photographic practice. Postwar photographers were exploring new spheres, conceiving their works in terms of concretism and abstraction, wherein photography was its own reality, not one that merely represented the larger reality. Photographers were particularly attuned to space and how photography could create "new spaces"—concerned with the medium's inherent ability to express the line and the surface play of imagery, allowing one to find abstract form. Edward Steichen said in a 1952 interview:

Look at Lennart Olson...he is one of the most interesting of the younger generation of photographers, not for the graphical elegance of the pictures, but for their significance, content, their visual interpretation of space, deep, boundlessness...His line patterns reach far out into the universe, whirl round his visionary ionosphere.

An international career was developing. In 1953, Steichen presented Olson at MoMA as a prominent figure of the postwar generation of photographers. When the museum's permanent photography department opened, Olson was the main attraction

with his monumental suite of bridges, including soaring images of the oft-depicted Brooklyn Bridge.

It was in 1952 that he photographed his first bridge, *Skanstullsbron*, a reinforced concrete arch bridge in Sweden. It was a decisive experience that led Olson to explore the universe of bridges: their shapes, motions, and relations in the landscape. Each bridge has its own particular character, its own exertion, its own abutments and combining points. The poetical language of form is strengthened in the photographs by forward elevation of the leading lines in the composition and by reduction of details. Many of his photographs get very near the geometrical abstraction, well demonstrated in the 1966 work *Tjörnbridge IV*. Photographed by positioning himself under a flat-bed bridge spanning a waterway, the image shows what appears to be a black monolith against a white void reaching up from a small hillock. The landscape is printed in dusty, manipulated grays; a rudimentary reflection indicates the mostly white space of the bottom third of the work is indeed water. The bridge has been transformed into an almost abstract composition of great graphic power.

Discussing whether his work is abstract or documentary photography, Olson has always answered "both...and." There lies the focal point in his language of form, writes his old friend and colleague, Kristian Romare:

He carries his image out, toward the extreme edge of abstraction. Then he lets a recognizable detail, a head sticking out over a parapet, maybe just a few rivets on a surface of steel, reveal that we stand before a photographic image.

(Olson and Romare 1989)

Olson's experience as a commercial photographer and his distinctive fine arts work found common cause with his fellow Swedish photographers seeking to advance themselves. With Hans Hammarskiöld and others, he founded the collective Tio Fotografer in 1958. This experience also led him to filmmaking, and he worked as a freelance cameraman for Swedish television for nearly 20 years between 1960 and the 1980s. He often fulfilled overseas assignments, and on these assignments took the opportunity to photograph such notable artists Jean Tinguely, Niki de Saint Phalle, Tristian Tzara, Man Ray, and Fernand Leger. Examining both his still and moving pictures, one can collate his approach and methods of working to discern that the main theme running Olson's work is clarity, not only in overall composition, but in detail and depth of imagery.

In the 1970s, Olson's interest turned to photolithography, which suited his already highly graphic

style. In the 1980s, with the return in interest to more traditional photographic techniques of that era, he made his first photo gravures and began to explore the gum bichromate process, mediums that seem antithetical to his prior hard-edged style. His works also became more sensual in subject matter; phallic forms emerged, as in *Postbridge, Dartmoor, England*, 1991, which shows a weathered handmade stone bridge seemingly glowing with moisture in dim light; a stone bridge and its reflection in still waters evokes a vaginal image in *Grange-in-Borrowdale I. River Derwent, England*, 1991, proving Olson to be a restless creative spirit always interested in further exploration.

In summary of his quest, Olson stated:

In documentary filmmaking I'm looking for straightforwardness, in my stills I'm looking for ambiguity. One usually sees a film only once; if one hasn't understood it by then, it's too bad. One ought to be able to come back to a picture many times, and it should stimulate one's own fantasy for different interpretations.

JOHAN SWINNEN

*See also:* **Abstraction; Architectural Photography; Documentary Photography; Hammarskiöld, Hans**

### Biography

Born Gustaf Lennart Eugen Olson, 21 December 1925, Göteborg, Sweden. Childhood and adolescence in Fritsla, where his father was a photographer. From 1940 until 1948 employed by various photographic enterprises. 1945–1946 served in the Swedish Air Force. 1948, employed by Foto Henried, picture agency in Stockholm. Travels to Paris, 1950. In 1952 he starts working at Förbergfilm in Stockholm, where he produces films based on still photographs. In 1955, freelance photographer working mainly with assignments in the field of architecture, art, industrial, and commercial photography, also with picture stories, published in magazines, such as *Vi*, *Form*, *Industria*, and *Konstrevy*. In the period 1955–1960, several journeys in Europe and Asia on assignments for, among others, *Nordiska Uppslagböcker*, *Arkitektur*, *Form*, *Konstrevy*, and *Vi*. Founding member Tio Fotografer group, 1959; photo agency Tiofoto, 1959. In 1960 he produces his first television films during a reportage around the Black Sea in collaboration with Kristian Romare. Freelance cameraman for Sveriges Television, Sweden, 1960–1980. In 1984 he leaves Stockholm to settle at the seaside in southern Sweden.

### Individual Exhibitions

1980 Camera Obscura; Stockholm, Sweden  
 1982 Stephen White Gallery; Los Angeles, California  
 1985 *Lennart Olson, Retrospective*; Ostergötlands Lansmuseum, Linköping, Sweden  
 1986 *Lennart Olson*; Lunds Konsthall, Lund, Sweden  
 1993 Hasselblad Center; Göteborg, Sweden  
 2003 Galleri Kontrast; Stockholm, Sweden

## OLSON, LENNART

*Lennart Olson*; Mjellby Konstmuseum, Halmstad, Sweden

### Group Exhibitions

- 1953 *European Postwar Photography*; Museum of Modern Art, New York, New York  
1954 *Subjektive Fotografie II*; Staatlichen Schule für Kunst und Handwerk (State Art and Crafts School), Saarbrücken, Germany  
1958 *Fotokonst—Tio Fotografer*; Lunds Konsthall, Lund, Sweden  
1970 *Tio Fotografer*; Bibliothèque nationale de France, Paris, France  
1982 *The Frozen Image: Scandinavian Photography*; Walker Art Center, Minneapolis, Minnesota, and traveling  
1984 *Subjektive Fotografie, Images of the 50s*; Museum Folkwang, Essen, Germany, and traveled to the San Francisco Museum of Modern Art, San Francisco, California

### Selected Works

*Tjörn bridge XIII, Sweden, 1961*  
*Emilia Romagna II, 1962*

*Tjörn bridge XVIII, Sweden, 1961*  
*Triptych tjörn Bridge, Sweden, 1961*  
*Tjörn bridge IV, Sweden, 1966*  
*Red Light, Stockholm, 1970*  
*Anatolien, 1976*  
*Grange-in-Borrowdale I. River Derwent, England, 1991*  
*Postbridge, Dartmoor, England, 1991*

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# OPTICS

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Optics defines light and vision, two fields of knowledge of profound importance to photography. Like any modern science, optics is comprised of numerous specialties, but the one most pertinent to the development of photography is classical optics. Also known as geometric optics, the discipline arose between the sixth and third centuries BCE in Greece, when painters, philosophers, and mathematicians began investigating the mechanics of vision. Aristotle presents one of the earliest discussions of optics, followed by Euclid and Claudius Ptolemy, each of whom devoted multiple treatises to the subject. While optics achieved prominence as a science, it is likely that the impulse for research into the principles of vision began with Classical painters who developed naturalism as the dominant aesthetic of Greek art.

Greek theorists held that art should present the appearance of reality. In one famous example, the artist Apelles painted grapes so realistically that they fooled the birds that had flocked to eat them. However, Greek naturalism went beyond the pro-

per modeling of form. Painting was conceived as a window onto an imaginary world that fooled the eyes. To achieve the effect of depth on a two-dimensional surface, painters developed linear perspective, a technique for representing the appearance of objects in three dimensions. Investigations into linear perspective led to the discovery of principles that explain how the visual field is constituted from physical space.

In his fourth century treatise, *Physics*, Aristotle described optics as a subaltern science that is derived from geometry. The contrast between the *Optics* and *Geometry* of Euclid clearly delineate the subaltern status of visual knowledge. *Geometry* is a fat tome containing an extensive exposition of its subject. *Optics* is a slender companion volume that presents a modified form of geometric reasoning. Optics shares postulates with geometry, but Euclid uses them to describe appearances of things rather than the construction of objects. It is through this geometric pedigree that optics, and by corollary photography, is related to a much earlier representational

practice—surveying. Just as optics developed from attempts to reproduce visual space, geometry was discovered through efforts to model physical space in survey documents. Representation of space has been a critical element of urban civilization since it first emerged, and archaic documents show that Sumerian surveyors first applied the principles of geometry over 6,000 years ago.

The distinction between geometric and optical science might best be described as the contrast between the vertical (or aerial) and horizontal perspective. When a viewing station is situated directly above a field, that is, when the viewpoint is parallel to the field, objects present a geometrically accurate appearance. Their size, shape, and distance from one another appear in the mathematically correct ratio. When objects are viewed horizontally, that is at a 90-degree angle to the viewing field, then perspectival effects occur. Near objects appear relatively larger than distant objects, elements of objects are foreshortened, and distances are distorted. The philosopher Plato used these effects to criticize empirical knowledge, but he did not realize that perspectival effects could be defined mathematically. Only a few generations later, Euclid was able to systematize optics, creating one of the early successes of rational science.

Thanks to optics we can produce rigorous descriptions of visual space that can be translated into geometric terms. In other words, we can mathematically account for the apparent distortions of vision, and we can even work backwards to the geometrically correct description of an object. Our brains do this automatically, for instance when we perceive an irregular hexagon as a cube or realize that a nearby house is smaller than a distant mountain. Optical algorithms can be embedded into machinery, which is precisely what happens in photography. When stated as an algorithm, focusing a camera is an act of measurement, which is why the focus ring of a manual camera states the distance between the film plane and the subject of the shot.

Classical optics has long been superseded by modern sciences of light and vision, but its influence remains in the ubiquitous technologies of photography, cinema, and video. And it is even apparent in the new technologies of virtual reality, since its principles play a strong role in generating realistic spaces for games, flight training, and other simulated environments. It is almost redundant to say that the primary expression of optics lies within the camera, which is by definition an optical device. Photographic cameras evolved from the camera obscura, a device that originated in medieval laboratories. Scientists in the Middle Ages revived Classical learn-

ing, but they contributed an empiricism that was previously absent. The development of the camera is a consequence of an empirical approach where observation and instrumentation complemented theoretic speculation on visual phenomena.

In its simplest form the camera obscura is a shuttered room with a narrow aperture that admits light. The first recorded use of the camera obscura is in an optical treatise written by the ninth century scientist al-Kindi, who constructed a special room to investigate the nature of light. At this point the image-forming abilities of the camera were of little interest. Al-Kindi and his tenth century successor Abu Ali al-Hasan Ibn al-Haytham built camera obscuras to investigate the propagation of light. Euclid had assumed that light propagated in a rectilinear fashion, and the camera obscura was used to provide physical evidence for that statement. Optical texts by al-Kindi and Ibn al-Haytham became standard university fare, and through them knowledge of the camera spread to centers of learning in the Islamic world and Europe.

The camera obscura remained rudimentary and relatively unknown until the Italian Renaissance, when interest in naturalist representation accompanied a revival of Classical culture. Naturalism was expressed in the painting and reliefs of the Renaissance, prime examples of which were drawn in perspective. The term perspective comes from the Latin word for optics, and so-called Renaissance painting is simply painting done within the framework of optics. While the exact origins of Renaissance perspective were not documented, it is likely that perspectival method arose from a combination of trial and error, notably in the work of Giotto, combined with medieval optics and the discovery of the *Geography* of Claudius Ptolemy by Florentine scholars. The latter work contains the only definitive record of classical perspective, adapted for the representation of the Earth's surface, and it could have inspired the inventors of Renaissance perspective, Bruno Brunelleschi and Leon Battiste Alberti, to develop the technique.

The training and tools of perspectival painters were in keeping with the geometric origins of optics. In the introduction to *On Painting*, the first known handbook on artistic perspective, Alberti calls on painters to learn geometry and become mathematicians. Perspectival method adapted surveying tools like compasses, rulers, and measuring cords to the canvas, which is not surprising since many Renaissance artists were also accomplished engineers, architects, and urban designers.

Once again the conditions for progress in optics were in place, this time within a culture that was

far more technically inclined than ancient Greece. Realist paintings became the artistic standard of the fifteenth century, but classical perspective was difficult to achieve with manual tools. By the end of the sixteenth century, Italian inventors had combined the primitive camera obscura used by scientists with the lens, which had been invented in the thirteenth century. Inserting a lens into the aperture of a camera created a device that was useful to painters, draughtsmen, and documentarians. Demand for the device was high, stimulating a succession of innovation in cameras and image-making that continues unabated to this day. Acting through the camera, optics has become a primary mode of communication in late industrial civilization.

The relationship between photography and optics accounts for the multiple understandings we attach to photographs. There is no question that photographs are physical artifacts formed by natural, that is, technological, processes. As mentioned previously, a manual tradition of mathematical representation has supported the activities of urban civilizations for millennia. The tools of surveying, cartography, and perspectival painting generated images that contain roughly the same information as a photograph. Renaissance artisans introduced new technologies to simplify the intense calculation and drafting skills required by these manual technologies, and the camera obscura was the most notable of these devices. Over a period of 400 years, improvements in lenses and advances in chemistry allowed the introduction of photography, a technology that automated the production of optical representations.

As a society we invest heavy symbolic value into the optical mode of production. Unlike manual forms of representation, which bear the foibles of their creators, photographs are a form of truth, the products of surrogate eyes, and they possess industrial qualities that seem quintessentially modern. But making photography an emblem of modernity belies the Classical, even archaic, origins of optics. While photography is a modern invention, it lies at the end of a chain of development in mathematical imagery that began with the earliest civilizations. Mathematically accurate representation is a vital component of any hierarchical urban society, and the emergence of photography in modern civilization is symptomatic of a continuum of development, not a break with the past. It is then more accurate to say that photography was a quintessentially nineteenth century invention: it automated a process that had traditionally been performed by skilled labor. Like locomotives, cotton gins, and mills, photography is a product of the Industrial Revolution, but it is based on processes

that were introduced at a much earlier stage of human development.

The optical qualities of photography give the medium a magical feel. Cameras form images without intervention, and photographic images recreate our environment with tremendous accuracy. Such qualities seem without precedent in earlier technologies, but the background for such a device is actually quite intimate: it lies within our eyes, and it is explained by the unusual status of Classical optics.

Classical optics is a physical science, grounded in mathematics, and it is closely related to geometry, cartography, and astronomy. But, unlike its sister disciplines, it has a phenomenological component because it describes how things appear to our perceptual faculties. It translates between subjective and objective fields of representation, and it provides a basis for creating technologies of perception, that is, automated systems of representation like photography. Euclid and his successors described the appearance of things through a set of theorems that could be embedded in practices like perspectival drawing. With the discovery of the pinhole effect, the phenomenon that forms images in cameras, followed by lenses, it was possible to largely automate the process of picture-making.

Much like how tools enhance human strength, cameras amplify vision. Optics is thus equal parts physics, physiology, and psychology. The discipline describes the behavior of light, but it does so in the context of perception, since nature has evolved an optical device—the eye—for animals to access their environment. Eyes and cameras are a prime example of convergent evolution, which explains why photographs look real. Like levers and pulleys, they use physical principles—the amplification and documentation of light—to extend our powers of perception. Our awareness of the visible world is based on optics, and photographs, like experiences they resemble, are a form of perception.

The optical paradigms developed by Euclid dominated the study of light and vision until the modern era. They were essentially a phenomenology. While they described the behavior of light in the eye with some accuracy, they neither offered a general theory of light, nor did they explain image formation in the eye and its transmission to the brain. Classical theory reached its peak in the work of Johannes Kepler, the first thinker to rigorously explain how eyes exploit the pinhole effect to form images. Kepler did not proceed to make the obvious comparison between eyes and cameras because he realized that a considerable amount of work needed to be done in the physiology of vision. After Kepler's breakthroughs, scientists like Rene

Descartes made great advances in the physics of light with tools like prisms. It was not until the nineteenth and twentieth centuries that the physiology of vision has been put on a solid grounding, mostly through the work of neurologists, experimental psychologists, and cognitive scientists. Though science has yet to produce a complete understanding of vision, Euclidean optics and Classical representation has, through the medium of photography, permeated the vast majority of human societies.

ALI HOSSAINI

**See also: Camera: An Overview; Camera Obscura; Depth of Field; Lens; Perspective; Photographic “Truth”**

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## PAUL OUTERBRIDGE JR.

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### American

A master of color photography known for his carefully composed still-lives and the psychologically complex eroticism of his nudes studies, Paul Outerbridge Jr. was a relentless perfectionist attracted to the sensuous qualities of the photographic object. His career began in the formalist abstraction of the 1920s avant-garde, while his later work turned to questions of sexuality and the construction of narrative. Although he staunchly asserted photography's independence as an art form, his preparatory sketches and attention to materials and processing—not to mention the formal and thematic references found in his images—often bore close affinities to painting and printmaking.

Born into a wealthy New York City family, Outerbridge led a privileged early life, attending private schools and studying drawing and aesthetics at the Art Students League. As a young man he was an enthusiastic contributor to the city's art and theater scenes, finding work as a poster illustrator and set designer. During World War I, he served briefly in the Royal Flying Corps in Canada and began taking photographs in 1917 as documentation of military installations while serving in the U.S. Army in Oregon. After travels to Hollywood and Bermuda, Outerbridge decided to devote himself to photography, returning to New York in 1921 to marry Paula Smith and enroll in the Clarence H. White School of Photography. Clarence White's Pictorialist background fed Outerbridge's interest in the physical

aspects of the photograph and the importance of darkroom craft. Even as a student, Outerbridge printed in platinum, rather than silver, for better tonal range.

Although he tried pictorialist techniques and the street photography idiom popular among his schoolmates, Outerbridge was drawn to the work of Paul Strand, Edward Steichen, and others who sought modernist abstraction and dynamic visual impact in photographing common objects. His tightly-framed early still-lives, often composed from household articles, combine formal complexity with technical precision. In *Telephone*, 1922, a high angle and severe, off-kilter cropping compresses this everyday appliance into a dark, imposing mass of overlapping circles and crescents. His studies with the cubist sculptor Alexander Archipenko are reflected in *Saltine Box*, 1922, where manipulating frame, angle, and light source transforms an upturned tin into the destabilizing nucleus of a cubist field of fragmented planes of negative and positive space.

Outerbridge had landed regular advertising assignments with *Vanity Fair* and *Harper's Bazaar* by 1924, and his commercial photography recast products as novel, almost protean objects of formal beauty, fetishized by consumer desire. His well-known *Ide Collar*, 1922, renders a starched shirt collar as pure form stripped of utilitarian pretense. Placed on a checkerboard surface, the collar becomes a floating arabesque at odds with the rigidly patterned background, strongly suggestive of the surrealism of Man Ray as well as a precursor to Brassai's *Involuntary Sculpture* series.

Outerbridge joined the Paris avant-garde scene in 1925, initially working at Paris *Vogue* in collaboration with Steichen, though his chronic difficulty with authority led to his resignation after only three months. The break with the influential Steichen cost him an important ally in curatorial circles years later, but Outerbridge flourished as a freelance photographer while in Paris, building a lavish, automated studio in 1927 in partnership with mannequin manufacturer Mason Siegal. Freed from the conservatism of his American roots, Outerbridge enjoyed an extravagant, high-profile lifestyle in France. *Self-portrait*, c. 1927, neatly encapsulates the contradictions of his unabashed eccentricity and self-absorption of the time. Decked out in top hat and tuxedo, his harshly lit face is shielded by a balaclava and goggles. The artist-dandy is disfigured but dapper, at once worldly and enigmatic in his spotlight as he paradoxically commands attention and retreats into secrecy.

Outerbridge befriended sculptors and painters Constantin Brancusi, Pablo Picasso, Salvador Dali,

Francis Picabia, and fashion photographer George Hoyningen-Huene during this time, but his closest relationships were with Man Ray and Marcel Duchamp, both of whom would have an impact on his work. An early admirer of *Ide Collar*, Duchamp explored fetishism in a way that resonated with Outerbridge's later obsession with sexuality and the object. Man Ray's versatility and innovative approach to photographic processes likely served as sources of encouragement for Outerbridge's incipient experimentation with color photography.

His studio bankrupt and his marriage over, Outerbridge worked briefly in the film industry in Berlin and London in 1928 before returning to New York the following year, professionally and emotionally exhausted. Escaping to his family's country house in Monsey, New York, he absorbed himself in learning the relatively new carbro color process, whose infamous complexity and renowned high quality suited Outerbridge's penchant for meticulous, solitary work that produced rich results. Although his photographs up to this time could be easily inscribed within avant-garde trends, the three-color carbro process was fundamentally different from nearly all photography produced at that time and led Outerbridge to the individual, even idiosyncratic, aesthetic he sought. His technical virtuosity and elaborately staged still-lives brought him well-paid commissions throughout the 1930s for magazines like *Mademoiselle*, *House Beautiful*, and *U.S. Camera*, and he published a successful manual on color photography in 1940.

Although Outerbridge had made nude studies of his wife a decade earlier, he took advantage of the vibrant and sensuous properties of the carbro process to embark on a series combining satiny elegance with raw energy and brash artifice, all hinging on the frank depiction of sexual fetishism. Mirrors, masks, and selected clothing articles like gloves and stockings abound in these works as Outerbridge drew not only on his experience of surrealism's sexual ambiguity and psychoanalytic foundations, but on the breadth of art history itself. These works of the late 1930s lie somewhere in the provocative and precarious territory between cheesecake pin-ups and the Renaissance art tradition. In *Woman with Snake*, c. 1938, a scaly black serpent coils against the model's porcelain skin under an artificial tree, yet any evocation of Eve in Eden is deflected by the woman's bright, drugstore-counter lipstick and penciled eyebrows. *Dutch Girl*, also c. 1938, faithfully recreates the austere setting and solemn pose common to Old Master portraiture, while the model's forthright nudity is heightened by the primness of her dainty lace cap. The most troubling image, however, may be

*Nude Woman Wearing Meat-Packer's Gloves*, 1937, with its implications of masochistic self-mutilation as a woman digs at her cropped, nude torso with sharp, metal-tipped gloves.

Perhaps surprisingly—given their vastly divergent subject matter and purposes—Outerbridge's artistic and commercial work from this period share his careful choice and arrangement of objects, as well as an attentive and sometimes shocking juxtaposition of textures and colors. Even in so banal a commission as *Toilet Paper Advertisement*, c. 1938, the roll of tissue unwinds like a fine, wispy fabric floating on a sea of heavy, fleshy flowers, transforming basic hygiene into a matter of sensuous refinement.

In 1943, as the demand for color printing collapsed with World War II and his nude work failed to impress gallery owners, Outerbridge sold his house and headed to Hollywood. Too independent for the collaborative exigencies of the film industry, he finally settled in the coastal town of Laguna Beach, where he briefly opened a portrait studio and started a fashion design company—"Lois-Paul Originals"—with his second wife, Lois Weir. Though he traveled as far as South America and Europe on occasional magazine photo assignments, by the early 1950s he had essentially retired from serious photography, writing a technical column for *U.S. Camera* magazine and struggling to sell his prints at local art fairs. He died in 1958, leaving behind an uncertain artistic reputation, and it was not until the early 1980s—as new questions of gender and sexuality entered art historical discourse—that serious interest in his work would be renewed. The importance of his legacy has since emerged in its relevance to the work of photographers who emerged at the end of the century as varied as Robert Mapplethorpe, Cindy Sherman, and Pierre et Gilles.

STEPHEN MONTEIRO

*See also:* **Condé Nast; Erotic Photography; History of Photography: Twentieth-Century Developments; History of Photography: Twentieth-Century Pioneers; Hoyningen-Huene, George; Nude Photography; Pictorialism; Portraiture; Steichen, Edward; Strand, Paul; White, Clarence**

### Biography

Born in New York City, 15 August 1896. Studied life drawing and aesthetics at the Art Students League, photography at the Clarence H. White School of Photography. Staff photographer for *Vogue*, Paris, France, 1925; columnist, *U.S. Camera*, 1954–1957. Honorary membership, Royal Photographic Society, 1925; medal recipient, 11th Annual Exhibition of Advertising Art, 1931. Died in Laguna Beach, California, 17 October 1958.

### Individual Exhibitions

1923 Art Center; New York, New York  
 1959 Smithsonian Institution; Washington, D.C.  
 1977 G. Ray Hawkins Gallery; Los Angeles  
 1977 Corcoran Gallery of Art; Washington, D.C.  
 1979 G. Ray Hawkins Gallery; Los Angeles, California  
 1981 G. Ray Hawkins Gallery; Los Angeles, California  
 1982 Laguna Beach Museum of Art; Laguna Beach, California, and traveling

### Group Exhibitions

1923 John Wanamaker Gallery; New York, New York  
 1923 Society of Independent Artists; New York, New York  
 1924 *First International Salon*; Pictorial Photographers of America, New York, New York  
 1924 Society of Independent Artists; New York, New York  
 1928 *First Independent Salon of Photography*; Salon de l'Escalier, Paris, France  
 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königsbaulichtspiele, Stuttgart, Germany  
 1931 Albright Museum; Buffalo, New York  
 1931 *Eleventh Annual Exhibition of Advertising Art*; Art Center, New York, New York  
 1932 Brooklyn Museum; Brooklyn, New York  
 1937 *The History of Photography from 1839 to the Present Day*; Museum of Modern Art, New York, New York  
 1940 *Photographic Society of America Invitational Salon*; World's Fair, New York, New York  
 1951 Los Angeles County Fair; Los Angeles, California  
 1978 Rotterdamse Kunststichting; Rotterdam, Netherlands  
 1978 Tyler Museum of Art; Tyler, Texas  
 1997 *The Sex Show: Sex & Eroticism in 20th Century Photography*; Yancey Richardson Gallery, New York, New York  
 2003 *American Vision: Photographers from the East*; Museum of Fine Arts, Houston, Texas

### Selected Works

*Ide Collar*, 1922  
*Saltine Box*, 1922  
*Telephone*, c. 1922  
*Self-portrait*, c. 1927  
*Images de Deauville*, c. 1936  
*Nude with Mask and Hat*, c. 1936  
*Kandinsky*, 1937  
*Nude Woman Wearing Meat-Packer's Gloves*, 1937 (alternate title: *Woman with Claws*)  
*Dutch Girl*, c. 1938  
*Toilet Paper Advertisement*, c. 1938  
*Woman with Snake*, c. 1938

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## BILL OWENS

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### American

Bill Owens's photographs consist largely of portraiture of middle class Americans living on the west coast during the late twentieth century. He spotlights anonymous individuals in casual, real-life activities through the use of formally advanced, largely black-and-white, photographs. His work is a significant contribution to portrait, documentary, and lifestyle photography of the late twentieth century.

Owens was born in California and raised in a rural area in the northern region of the state. He was interested in photography at an early age, but did not react well to formal training; as a result, he is largely self-taught. Following college, where he had explored poetry, he married and left California with his wife to serve in the Peace Corps in Jamaica. Upon returning to California three years later, he studied photography briefly at San Francisco State University and worked as a photographer for a local newspaper, the *Livermore Independent*.

Owens's newspaper work satisfied his interest in reality as a subject matter. His documentary photographs recorded diverse subjects and locations, taking particular note of the increase in suburban areas and the accompanying rise in the suburban lifestyle. Not only were natural, undeveloped spaces being taken over by planned building projects, but materialism and the pursuit of the American dream was dominating the lifestyle of the mainstream.

Owens's most accomplished work, *Suburbia* (1972), best known in its book form, was begun with a grant to photograph citizens of his community in and around Livermore. The project began in the late 1960s with Owens creating a shooting script for a series of events that he felt characterized suburban life: Tupperware parties, parades, and forms of casual recreation. He also documented many of his neighbors posing with what they deemed their most valued possessions, such as cars, motor homes, or furniture.

The result was an informal anthropological–sociological collection of beautifully shot and printed images of individuals displaying sincere pride in their families, homes, possessions, and community rituals.

The *Suburbia* photographs are formally refined, precisely focused, and generally display over-all, blanket lighting. Many were shot in black and white and feature balanced, straightforward compositions, especially shots of centrally positioned, smiling individuals. Occasionally Owens shot from odd angles and distances that added an unsettling perspective on seemingly ordinary suburban life. For example, a close-up on a pantry that overflows with preserved and canned food seems to be using the formal properties of the photograph to suggest the shocking confrontational view one obtains when opening a cabinet, which becomes intensified by excessive contents. Owens also employs color for certain images. His images of a kitchen and party are intensified by the use of color, as is one of a child in a costume.

Walker Evans was an important predecessor to Owens. Like Evans, Owens captures the domestic and social life of America. Another important precursor is Robert Frank, whose “road” photographs captured individuals in surroundings that indicated their backgrounds and social standing while simultaneously making them iconic Americans. Within the genre of portrait photography, Owens has numerous contemporaries such as Bruce Davidson, Danny Lyon, and Garry Winogrand. Winogrand's images of middle class Texans have particular resonance. Owens can be considered with Davidson, Lyons, and Winogrand as part of a movement of social realist photography that had particularly currency in the 1960s and 1970s in America.

What sets Owens' work apart, however, is that he interviewed his sitters and combined his images with his subjects' own words, creating layers of meaning not commonly available in documentary photography. Many of these captions reveal quotidian truths

and a general contentment with the status quo. One individual describes "The best way to have fun...is to come out on a Saturday morning and pull weeds in a median strip," implying that fun is a priority and that pleasure is derived by maintaining the local community. A picture of a young girl in a bedroom strewn with clothing features the caption, "I wanted Christina to learn some responsibility for cleaning her room, but it didn't work." An Asian family pictured around their dinner table is paired with the caption, "Because we live in the suburbs, we don't eat too much Chinese food. It's not available in the supermarkets so on Saturdays we eat hot dogs." Other comments indicative of the suburban mind frame include, "we're not doing too badly," and a couple who comments on the joy of being able to sit in front of their home and "watch the traffic go by."

Owens has noted that a quote he particularly admires, by an unnamed individual states, "The main thing in life is to live it your way." Indeed, Owens's photographs document the ways people lived their lives and spent their time and money during the late twentieth century. By documenting people, places, and their possessions, he shows the relationship between a way of life and income, represented by the diverse ways of spending (i.e., boats, cars, motor homes, parties). Owens's project also paralleled the growth of feminism in America, and his photographs document women influenced by "women's liberation." Yet in the final analysis, the images that make up *Suburbia* were created out of Owens's sense of responsibility to the community he documented. Owens even included his own family as one of the closing shots of the book. His sense of responsibility to his family prompted the decision to leave photography in the early 1980s when he founded a brewery.

Owens also published *Our Kind of People* in 1974, which featured photographs of fraternal and social organizations such as the Elks, Cub Scouts, and church groups, and *Working: I Do it for the Money*, 1977, about occupations, completed his examination of suburban life.

RACHEL WARD

See also: **Davidson, Bruce; Documentary Photography; Evans, Walker; Family Photography; Frank, Robert; Lyon, Danny; Winograd, Garry**

### Biography

Bill Owens was born in San Jose, California, September 25, 1938. He received a B.A. in Industrial Arts from California State University, Chico, California in 1963. Following college, Owens traveled extensively through Central America, Europe, and the Middle East. He served in the Peace Corps from 1964–1966 in Jamaica, West Indies. He entered

San Francisco State College in 1966 to study photography. Worked as a photographer for the *Livermore Independent*, California from 1968–1978. In 1971, Owens obtained a \$2000 grant from Alfred Heller, publisher of *Cry California* magazine to begin work on photographs of suburban life. A Guggenheim Memorial Fellowship and two NEA grants followed. From 1972 to 1979, he published three collections of his photographs in the form of books. From 1978 to 1982, he worked as a freelance photographer. In 1982, Owens founded Buffalo Bill's Brewery in Hayward, California, where he presently resides and publishes two magazines: *American Brewer* and *Beer*. His photographs are included in the collections of Museum of Modern Art, New York, San Francisco Museum of Modern Art, Los Angeles County Art Museum, Museum of Modern Art, Stockholm, and Harvard University, among many other private and public collections.

### Individual Exhibitions

- 1994 *Photographs from Suburbia, Our Kind of People and Working*; American Fine Arts, New York, New York
- 1995 *Bill Owens, Photographs of Brisbane, California*; City of Brisbane, California (City Offices)  
*Bill Owens Suburban Selections (1970–1971)*; Los Angeles County Museum of Art, Los Angeles, California
- 1996 *Suburbia Vintage Prints*; Robert Koch Gallery, San Francisco, California  
*Bill Owens*; Blum & Poe, Los Angeles, California
- 1999 *Bill Owens*; Stephen Bugler Gallery, Toronto, Canada  
*Bill Owens' Suburbia*; Galerie Gabrielle Maubrie, Paris, France  
*Bill Owens*; Greg Kucera Gallery, Seattle, Washington
- 2000 *Suburbia; Photographs by Bill Owens*; UCR/California Museum of Photography, Riverside, California  
*The Suburban Seventies: Photographs by Bill Owens*; San Jose Museum of Art, San Jose, California  
*Images From Suburbia*; Art and Photographs, London, England  
*Bill Owens*; Galleria Civica, Modena, Italy

### Group Exhibitions

- 1965 Institute of Jamaica; Jamaica, West Indies
- 1972 *Critic's Choice*; Focus Galley, San Francisco, California
- 1973 Oakland Art Museum; Oakland, California  
*New Bay Area Photographers*; de Young Museum, San Francisco, California  
*Guggenheim Fellow Photographs*; Mary Porter Sesnon Gallery, University of California Santa Cruz, Santa Cruz, California
- 1976 Dalhousie University Art Gallery; Halifax, Nova Scotia,  
*You Ought to Be in Pictures: American Family Portraits, 1730–1976*; Philadelphia Museum of Art, Philadelphia, Pennsylvania  
*Signs of Life: Symbols in the American City*; Renwick Gallery, Washington, D.C.
- 1977 *America Photographic Statements: 12 Photographers*; Neikrug Gallery, Tokyo, Japan  
La Photo Galeria; Madrid, Spain
- 1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York, and traveling

## OWENS, BILL

*Tusen och En Bild/1001 One Pictures*; Moderna Museet, Stockholm, Sweden

*The Work Show*; M.H. de Young Memorial Museum, San Francisco, California

1980 La Photo Galeria; Madrid, Spain, and traveled to Amsterdam, The Netherlands, Munich, Germany, Geneva, Switzerland, and London, England

1981 Biennale of Venezia; Venice, Italy

*Photography in the 60s and 70s*; International Center of Photography, New York, New York

*Coming of Age*; Center for Creative Photography, University of Arizona, Tucson, Arizona

1999 *Pure Products of America: Photographs 1968–1978* by Robert Adams, Bill Owens and Henry Wessel; Matthew Marks Gallery, New York, New York

2000 *Made in California: Art, Image and Identity, 1900–2000*; Los Angeles County Museum of Art, Los Angeles, California

### Selected Works

Owens, Bill. *Suburbia*. San Francisco: Straight Arrow Books, 1972

———. *Our Kind of People*. San Francisco: Straight Arrow Books, 1974

———. *Working: I Do it for the Money*. New York: Simon and Schuster, 1976

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Owens, Bill. *Suburbia*. New York: Fotofolio, 1999.

Owens, Bill. *Documentary Photography, a Personal View by Bill Owens*. Danbury, NH: Addison House Publishers, 1978.

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Smith, Roberta. “Suburban Folk Tales.” *New York Times* (November 12, 1999).

Szarkowski, John. *Mirrors and Windows: American Photography Since 1960*. New York: The Museum of Modern Art, 1978.



Bill Owens, *Untitled*, 1972, 11 × 14" gelatin silver print.  
[Courtesy of the artist and Robert Harshorn Shimshak]

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## PANORAMIC PHOTOGRAPHY

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The panoramic image can trace its origins to Irish-born artist Robert Barker (1739–1806) who not only coined the term panorama but also patented his method of “circular” painting. Barker’s unique 360 degree view of Scotland’s capital city Edinburgh and a precursor of today’s IMAX theatres, proved to be a popular format with many of the early pioneers of photography, not least a young Frenchman by the name of Louis-Jacques Mande Daguerre. Daguerre, originally a landscape painter, invented a form of panorama in 1822 using paintings of Napoleonic battles. The Diorama, as Daguerre named his invention, was a hugely popular audio-visual show that made Daguerre a wealthy man and thus enabled him to devote all his time to the emerging science of photography. Taking up where his fellow Frenchman, Joseph Nicéphore Niépce, had left off, Daguerre spent the next 15 years experimenting and in 1839 he unveiled the Daguerreotype to the public; in essence, the first commercially available photographic process, which was to revolutionise the way we viewed the world.

The earliest panoramas were simply two or more Daguerreotypes placed or hung side by side, but as the science of photography quickly developed, so did the technical process of producing panoramas. The

original photographic definition of the term *panorama* was deemed as being an image whose width exceeded 100°—the first cameras designed specifically to capture a panoramic image emerged in 1846. One of the defining early images was a view of San Francisco shot in 1851 that used five separate daguerreotypes to create a panorama of the city and harbour, though it was believed that up to 11 panels were originally taken, producing a much wider vista. Panoramic images were produced throughout the last half of the nineteenth century, including George Barnard’s Civil War scenes.

Even up to the age of digital photography, the cameras used to produce panoramas were generally of two types—the swing lens; where the lens rotated while the film remained static, and the 360-degree rotation version where both film and camera rotated in unison. Though a somewhat specialist field due to the nature of equipment involved, early protagonists of the art were generally the domain of the professional and included Girault de Prangey (1804–1892), George Barnard (1819–1902), George R. Lawrence (1869–1938), Frederick W. Brehem (1871–1950), Felice Beato (c. 1830–c.1908), and Miles F. Weaver (1879–1932) amongst others. Panoramas of this era were still capable of generating much excitement when

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exhibited, reflecting a continuing interest in the form that had proven to be one of the most popular entertainments of the nineteenth century. Landscapes and aerial views dominated, although large group shots were also popular, even in the early years of the century; George Lawrence, known for his extraordinary aerial panorama of the aftermath of the Great San Francisco Earthquake in 1906, captured several notable indoor and outdoor crowd shots, such as *Great American Handicap*, c. 1907. Miles Weaver's panoramas of beauty contests, such as *Venice Bathing Beauty Pageant*, 1926, show the technical advances that allowed more refined group portraits two decades later.

However, with the introduction of Kodak's mass-produced Panoram camera in 1899, which captured a 142° field of view, the medium was at once within reach of the amateur enthusiast. For a time, panoramic photography was extremely popular with non-professionals since the Panoram did not need a complex tripod and also had the advantage of using roll film. British-born Alfred Hind Robinson (1864–1950) regarded panoramic photography as strictly a hobby but produced thousands of exceptional images between 1903 and 1930 using his trusty clockwork Kodak Panoram No. 4 camera, which used 12 × 4-inch nitrate film and produced a 180° sweep. Another master of the Kodak Panoram was Czech-born Josef Sudek (1896–1976) whose views of Prague are renowned. Like Robinson, Sudek preferred to produce his photographs as contact prints as opposed to enlargements, thus retaining detail and tonal range. What marks Robinson's and Sudek's work is not only their excellent compositions but the high technical quality—the relatively cheap, mass-produced cameras like the Panoram tended toward distortion—and it is a testament to these photographers' skill that they were able to produce such excellent results with such basic equipment.

Other cameras popular around the turn of the twentieth century included the Conley Panoramic Camera, the Al-Vista, and the Kodak Cirkut camera, patented in 1904. Frederick W. Brehm, a photography instructor and technician employed by Eastman Kodak, is generally credited with developing the prototypes and early versions of what became the Cirkut, which he used to make historic panoramas of the U.S. capital, including a 20 foot long, 360 degree panorama. Unlike the Panoram, the Cirkut used large format film ranging from 5 to 16 inches and capable of producing prints up to 20 feet long. The Cirkut also came with its own special tripod, which housed the negative film. This camera was largely the preserve of the commercial photographic market to produce cityscapes and large group por-

traits As the Cirkut traveled in an arc on its tripod, to produce a group that seemed to be normally arranged, either in a line or a block, the photographer had to carefully arrange his subjects in a corresponding arc to correct for distortion.

As the twentieth century progressed, the appeal of panoramic photography declined—the invention of the 35 mm format Leica camera in the late 1920s and the resultant rise of photojournalism certainly hastened the demise of the panoramic, which was seen increasingly as a novelty in a world where reportage capturing the immediate was all the rage. The wane in popularity of the panoramic was relatively short-lived, however, and the post World War II period witnessed a resurgence of interest. This interest continued to grow as large format landscape and art photography became more and more an integral part of the photographic spectra. The panoramic view also became increasingly popular among nature photographers in the late decades of the century. Fine arts photographers who created panoramic photographs include Art Sinsabaugh (1924–1983), who trained at Chicago's Institute of Design and specialized in views of the flat Midwestern landscape made with a 12 × 20-inch banquet camera, Charles Traub, a student of Sinsabaugh's, Josef Koudelka, and Mark Klett.

In addition, there was still demand for panoramic photography from the commercial market—particularly where large group shots were needed. Indeed, those who remember having their school photograph taken may also recall the prospect of a student appearing twice in the same photograph. As the panoramic camera swept from one end of the group to the other, a student would stand at one end, then run to the other before the camera completed its sweep, thus appearing as his or her identical twin in the shot—often referred to as the “pizza-run” in the business.

The continued popularity and interest in the medium may be attributed to the fact that a panorama captures the way we actually view the world where the human field of vision is wider than it is high. However, up until recently the mechanics of panoramic photography meant it was still difficult—and expensive—for the amateur to compete with the professional, thus keeping the art within the realms of an elite few. Film cameras such as the Widelix and Horizont as well as the Hulcher and Globus were all capable of producing excellent results but finding a photo-laboratory that could produce prints from 35-mm negatives or positives longer than 8 inches was another matter. The advent of the digital age, given that most digital cameras are now equipped with a panoramic setting as standard, has revolutionised and invigorated the genre. The relative ease of

producing panoramas using a digital process called stitching means that anyone with an eye for a scenic vista—even with a basic digital camera—can produce a panoramic image with relative ease. Gone are the days of using special cameras, tripods, and large format negatives or creating complex montages that required the services of an artist to air-brush the seams. Gone too are the days where the process of capturing and then reproducing a panorama took many hours—the process now is almost instantaneous and available to all though, like any other form of photography, the art of composition is still the key to producing a memorable image.

MATTHEW BUTSON

*See also:* **Aerial Photography; Contact Printing; Klett, Mark; Koudelka, Josef; Sudek, Josef; Traub, Charles**

#### Further Reading

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## MARTIN PARR

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### British

Martin Parr came to prominence in the early 1980s documenting and reflecting the diversity of British society. He has been fortunate to see his career incorporate various disciplines and practices within photography. As a member of Magnum Photos, he is classified as a photojournalist though his work has been exhibited widely throughout the world and published as photo essays in numerous books. As his influence has grown, his subject matter has broadened to include the idiosyncrasies seen worldwide within society and culture.

Born in 1952 in Surrey, the heart of suburban, southern England, Parr's photographic education took place in the northern, industrialized town of Manchester in the early 1970s. Differences in class and the definitions and substance of "Englishness" would become an early and important theme within his work. Influenced by the documentary tradition, he

also placed the importance of humor firmly within his earliest work. For his graduation show in 1973, *Home Sweet Home*, he created a stylized idea of an English sitting room, his photographs displayed in picture frames normally used for family snaps. Staying in the North, Parr worked on several projects, documenting aspects of working class life, supplementing his income by teaching. *Bad Weather* published in 1982 was his first work to reach a wider audience. Shot over seven years, mostly with an underwater camera, the book of black and white photographs portrays a cold, wet, windswept Britain. Subject matter and humor combine visually through Parr's diligent editing.

*The Last Resort* in 1986 was the book that truly launched his career and reputation. A reportage on a working class, seaside town long after its glory days of the late nineteenth century, Parr by now had switched to color using medium format cameras, heightening the clarity and detail of his photography. The work is severe in its outlook showing dirt and

debris amongst the sunbathers and a sense of acceptance of the down worldly conditions occupied within the holiday resort. The technical change in style coluding with the forthright critical depiction of the subject was to become Parr's recognizable trademark.

His photography has a tendency to sharply divide his critics. For some his brutal honesty is a welcome breath of realism, humor, and observation, while his detractors claim his work to be mean, cynical, exploitative, and voyeuristic, accentuating only the negative and the contemptible. Following the success of *The Last Resort*, Parr continued with a series of books and exhibitions. His prodigious output includes *The Cost of Living* (1989) portraying the new affluence within the English middle classes during the 1980s, and *Small World* (1995) concerning the homogeneity within worldwide tourism. As well as these major projects, Parr has always continued to work as a photojournalist (the content of his books often deriving from this work) and to publish and exhibit further series and collections focusing on smaller themes. *Bored Couples* (1993) and *English Food* (1995) portray exactly what their titles suggest while *Japonais Endormis* (1998) is a series of close-up head shots of sleeping Japanese commuters. In producing these smaller books and exhibition catalogues, it has given Parr the chance to pinpoint his subject matter and to experiment with technological changes in his style of photography.

Parr's usage of technology is important, not only to the visual style associated with his projects but is sometimes an influence on what he shoots and how he exhibits. In *Bad Weather*, Parr commented, "Because I am a great disciple of discipline within photography I needed to narrow down my subject matter." The underwater camera and flashgun utilized in this work unified the subjects despite the diversity of locations. The change to color in the 1980s was seen at the time as a bold move. Monochrome was traditionally the medium of the photojournalist but color offered more realism, honesty, and purity to Parr. When he started to use ring flash, the technology demanded he only photograph close-up, bringing a new attention to ugly detail within his work as seen in *English Food* and later, *Common Sense* (1999), a work which allowed him to experiment with conventions in presentation. Using cheap, color laser prints, Parr exhibited this work simultaneously in 43 locations. The saturated colors unify the similarities seen worldwide on the banal and ordinary details current in everyday life at the end of the twentieth century.

In 1994, he had become a member of the photo agency Magnum after much debate within the group on his suitability. Many photographers within the cooperative perceived their role was to celebrate and

reflect humanity positively, and not as they reckoned Parr did, to criticize and ridicule. On this dichotomy, Parr was forthright in Russell Miller's history of the agency:

Of course I am biased, of course I am voyeuristic, of course I exploit, but I believe this applies to all photography and I am only unusual insofar as most photographers always deny these things, whereas I am happy to acknowledge that we are all voyeuristic and exploitative.

(Miller 1997, 298)

These differences recognized, if not accepted by all members, Parr would become one of Magnum's leading and busiest photographers. As well as actively involving himself within the running of the agency, he has diversified to pursue other areas of photography including fashion and advertising. He has continued to teach, has made several television documentaries, and compiled and edited books on subjects sympathetic to his own work. *Boring Postcards* (2000) celebrated the banalities of his collection of picture postcards and *Autoportrait* (2000) collected together portraits of Parr taken by local photographers around the world. While being an amusing series of snapshots and mementos of various tourist attractions, the theme of the book reflects ideas seen in his earlier work such as *Small World* and *Common Sense*. Although both equally praised and criticized for his photography, Parr has pursued his career from a forthright, coherent, and individual viewpoint. The directness seen in his photojournalism, exhibitions, books, and films has left him at the close of the twentieth century as one of Britain's most important and original photographers who has also become an important figure in the contemporary art world as well.

MIKE CRAWFORD

*See also:* **Magnum Photos; Visual Anthropology**

### Biography

Born in Epsom, Surrey in England in 1952. Studied photography at Manchester Polytechnic, 1970–1973. Arts Council of Great Britain Photography Award, 1975–1979. Visiting Lecturer at National College of Art & Design, Dublin and Chelsea School of Art, 1975–1982. Visiting Lecturer at School of Documentary Photography, Newport, 1982–1984. Visiting Lecturer at West Surrey College of Art & Design, 1983–1990. Visiting Professor of Photography at University of Industrial Arts, Helsinki, 1990–1992. Member of Magnum Photo Agency, 1994 onwards. Living in Bristol, England.

### Selected Individual Exhibitions

1974 *Home Sweet Home*; Impressions Gallery, York, and Arnolfini Gallery, Bristol, United Kingdom

1977 *Beauty Spots*; Photographers' Gallery, London, United Kingdom  
 1978 *Beauty Spots*; Fotomania Gallery, Barcelona, Spain  
 1981 *The Non-Conformists*; Camerawork, London, United Kingdom  
 1982 *Bad Weather*; Photographers' Gallery, London, United Kingdom  
 1984 *British Photographic Art*; Geology Museum, Beijing, China  
 1984 *A Fair Day*; Orchard Gallery, Derry, Northern Ireland  
 1985 *A Fair Day*; International Museum of Photography, George Eastman House, Rochester, New York  
 1986 *The Last Resort*; Serpentine Gallery, London, United Kingdom  
 1986 *The Last Resort*; Museum Folkwang, Essen, Germany; Rencontres Internationales de la Photographie, Arles, France; Fotograficentrum, Stockholm, Sweden; Amsterdam Manifestation, Amsterdam Netherlands  
 1987 *The Last Resort*; International Center of Photography Midtown; New York, New York  
 1987 *Spending Time*; Centre national de la photographie, Paris, France

1988 *Spending Time*; Kodak Gallery, Tokyo and Osaka, Japan  
 1989 *The Cost of Living*; Royal Photographic Society, Bath, United Kingdom  
 1992 *Sign of the Times*; Kiek in de Kok Gallery, Tallin, Estonia  
 1993 *A Year in the Life of Chew Stoke*; Chew Stoke Village Hall, Bristol, United Kingdom  
 1993 *Bored Couples*; Gallery du Jour, Paris, France  
 1994 *From A to B*; 27 Welcome Break Service Stations, United Kingdom  
 1994 *From A to B*; Curitiba Photo Festival, Brazil  
 1995 *Small World*; Photographers' Gallery, London, United Kingdom  
 1995 *Small World and From A to B*; Centre national de la photographie, Paris, France  
 1998 *Ooh La La*; National Museum of Photography, Bradford, United Kingdom  
 1999 *Common Sense*; 43 various locations and galleries worldwide  
 1999 *Benidorm*; Sprengel Museum, Hannover, Germany  
 2000 *Japanais Endormis*; Kunsthalle, Rotterdam, The Netherlands



Martin Parr, *The Last Resort*, New Brighton, England, 1985. Original in color.  
 [© Martin Parr/Magnum Photos]

### Selected Group Exhibitions

- 1972 *Butlins by the Sea*; Impressions Gallery, York, United Kingdom  
1978 *Personal Views 1860–1977*; British Council Touring Exhibition  
1978 *Art for Society*; Whitechapel Art Gallery, London, United Kingdom  
1979 *Three Perspectives on Photography*; Hayward Gallery, London, United Kingdom  
1981 *New Work in Britain*; Photographers' Gallery, London, United Kingdom  
1982 *Strategies; Recent Developments in British Photography*; John Hansard Gallery, Southampton, United Kingdom  
1985 *Quelques Anglais*; Centre national de la photographie, Paris, France  
1986 *British Contemporary Photography*; Photofest, Houston, Texas  
1986 *New Documents*; Museum of Contemporary Photography, Chicago, Illinois  
1987 *Attitudes to Ireland*; Orchard Gallery, Derry, Northern Ireland  
1987 *Mysterious Coincidences*; Photographers' Gallery, London, United Kingdom  
1987 *Inscriptions and Inventions*; British Council Touring Exhibition  
1988 *A British View*; Museum für Gestaltung, Zurich, Switzerland  
1989 *Through the Looking Glass, British Photography 1945–1989*; Barbican Centre, London, United Kingdom  
1989 *The Art of Photography*; Royal Academy, London, United Kingdom  
1989 *Foto Biennale*; Enschede, Netherlands  
1990 *The Past and Present of Photography*; Museum of Modern Art Tokyo, Japan  
1991 *British Photography from the Thatcher Years*; Museum of Modern Art, New York, New York  
1993 *Photographs from the Real World*; Lillehammer Art Museum, Lillehammer, Norway

- 1993 *Sobre Santiago, Tres de Magnum*; Santiago, Spain  
1995 *International Foto-Triennale*; Esslingen, Germany  
1997 *Zurich*; Kunsthaus, Zurich, Switzerland  
1997 *Trois Grandes Egyptiennes*; Musee de la Photographie, Charleroi, Belgium  
1998 *No Sex Please; We're British*; Shisheido Department Store, Tokyo, Japan  
1999 *Our Turning World: Magnum Photographers 1989–1999*; Barbican Centre, London, United Kingdom

### Selected Works: Monographs

- Bad Weather*. London: Zwemmers, 1982  
*A Fair Day*. Wallasey: Promenade Press, 1984  
*The Last Resort*. Wallasey: Promenade Press, 1986  
*The Cost of Living*. Manchester: Cornerhouse, 1989  
*Sign of the Times*. Manchester: Cornerhouse, 1992  
*Home and Abroad*. London, Jonathan Cape, 1993  
*From A to B*. London, BBC Books, 1994  
*Small World*. Stockport, Dewi Lewis, 1995  
*West Bay*. London, Rocket Press, 1997  
*The Last Resort*. Stockport, Dewi Lewis, 1998. (Reprint of 1986 Publication)  
*Flowers*. London, Browns and Trebruk, 1999  
*Common Sense*. Stockport: Dewi Lewis, 1999  
*Boring Postcards*. London: Phaidon Press, 1999  
*Autoportrait*. Stockport: Dewi Lewis, 2000  
*Think of England*. London: Phaidon Press, 2000  
*Boring Postcards USA*. London: Phaidon Press, 2000  
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### Further Reading

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## IRVING PENN

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### American

One of the most recognizable photographers of the twentieth century, Irving Penn has created a wide ranging but cohesive body of work, with his gift for transforming everything from trash on the street to food to haute couture into aesthetic statements that are elegant but straightforward, honest, and direct. His ability to use light, shadow, and space to pro-

duce still-lives and portraits that are both evocative and provocative is masterful.

Born on June 16, 1917 in Plainfield, New Jersey, Penn's design sense was fostered by study with Alexey Brodovitch at the Philadelphia Museum School of Industrial Art from 1934 to 1938. Penn's strong graphic sensibilities, which he began to develop as a young student, were to serve him throughout his career. Brodovitch recognized Penn's talents and invited him to

work with him at *Harper's Bazaar* on some design projects during school vacations. At *Harper's Bazaar*, Penn became exposed to the world of fashion and to the work of artists such as surrealist painter Salvador Dalí, American sculptor Isamu Noguchi, and the French artist and filmmaker Jean Cocteau. The now-legendary fashion arbiter Diana Vreeland was one of the young editors at the magazine.

From 1938 to 1940 Penn worked as a freelance designer in New York. Earning enough money to buy his first camera, he purchased a Rolleiflex, and wandered the streets of New York on weekends taking photographs. A few of those early images were printed as illustrations in *Harper's Bazaar*. From 1940 to 1941 he worked as an advertising designer for the Saks Fifth Avenue department store.

The young Penn, though, wished to explore the world, and in 1941 traveled to Mexico by train, in short trips across the southern United States. In Mexico, Penn painted for a year in a studio in Coyocacán, a suburb of Mexico City, and took photographs. Dissatisfied with his paintings, though, he destroyed many of them and returned to New York.

In 1943 he was hired by Alexander Liberman, art director of *Vogue*, as his assistant. Liberman recognized Penn's photographic talent, and urged him to pursue his photography. Penn's first cover, an elegant still-life, appeared on October 1, 1943; he eventually would photograph 165 *Vogue* covers.

Serving as ambulance driver and photographer in the American Field Service with the British Army in India and Italy in 1944 and 1945, his photographs of war activities show his early ability to capture an essential core of a particular scene or culture. In 1948, following a photographic assignment for *Vogue* in Peru, he stayed behind to spend Christmas in the historic city of Cuzco. Discovering a daylight studio in the center of town, in several days he won the trust of a people whose native Quechuan language he didn't know. There he photographed the indigenous peoples, such as *Egg Seller with his Son*, creating works that are simultaneously still-lives and portraits, as he carefully arranged a flowered curtain backdrop, eggs, and carpet with his subjects. Their beautifully woven striped garments became strong graphic components in the large angular shape created by father and son. His striking work *Cuzco Children*, showing two children leaning against an ornately carved table, is also from this series.

Even though at this relatively early point in his career he was still experimenting—during the years 1949 to 1950 between *Vogue* assignments he photographed the female nude and created prints using a complex bleaching technique—his work had an unmistakable mark. In portraiture, fashion, and

still life works, in black and white or color, his honing in on the essentials while creating works of great formal tension and beauty quickly made him one of America's most recognizable photographers.

In 1950 Penn married the beautiful fashion model Lisa Fonssagrives. His photographs of her frequently present her slim elegance, centrally placed with few background props. One sees Lisa, for example, in his *Woman with Roses* (Lisa Fonssagrives-Penn), Lafaurie Press, Paris, 1951, in partial profile, her black dress creating a dark sculptural silhouette in contrast to the white roses on her upper arm. Her sharp, elegant, symmetrical features with high cheekbones reflect contemporary style as well as classic sculpture.

Inspired by Alexander Liberman, Penn also worked on a series of "small trades" people—*Petits Metiers*—in Paris, New York, and London. He photographed generally unrecognized trades people such as a balloon seller, a cucumber seller, young butchers, pastry cooks, a coal man, or telegraph messenger posing formally in their work clothes and holding the implements of their trade or occupation. It was this series that saw the genesis of what was to become characteristic of his portrait style: subjects posed against a plain background and lighted from the side. He also at this time placed his subjects in corners, which became another trademark of his style.

Continuing to experiment, in 1952 he was introduced to the stroboscopic light by colleague Leslie Gill. Between 1950 and 1961, Penn was particularly intrigued by the seductive effects possible with infrared film, which brought forth sharp, black pupils, pale lips, and alabaster-like skin tones. Beginning in 1964, he discovered the platinum process, which was popular at the turn of the century for its softly modeled tones and density and luminosity.

In 1961, in Paris, Penn learned of a young Russian dancer named Nureyev, who had just defected, and invited him to pose. Penn's portrait, *Rudolph Nureyev's Legs*, Paris 1961, is a magnificent study in strength and in simple composition. The muscles, veins, and shape of these legs, one foot "on point," reveal both artistry and disciplined work. The gentle lines of the negative space between the legs add to the sculptural dimension of the piece.

In the late 1960s Penn built a traveling studio for a series of ethnographic essays for *Vogue*. From 1967 to 1971, he traveled to Dahomey, Nepal, Cameroon, New Guinea, and Morocco. The clarity and strength of his fashion photographs is carried to these ethnographic images. *Scarified Girl*, Dahomey, 1967, is a torso study of a young woman, nude from the waist up except for a simple chain necklace and neckpiece that bisect her body. The scars that embellish her skin

become a luminescent, textured garment through Penn's photographic lens.

Penn's ability to transform objects from the realm of the everyday to the realm of art was particularly seen in an exhibition *Street Material*, mounted by the Metropolitan Museum of Art in 1977. Showing photographs primarily taken in 1975 and 1976, Penn printed the images of old gloves, twisted paper, a paper cup, or cigarette butts using platinum paper with its gorgeous sheen and sensual appeal. Although taken decades earlier, the series *Earthy Bodies* caused a sensation when it was exhibited in 1980, showing nude studies of overweight models who celebrated their fleshiness.

Throughout his career Penn has photographed a long list of celebrities, statesmen, and artists, including Duke Ellington (1946), Alexander Calder (1946), Alfred Hitchcock (1947), Edward Steichen (1947), Georgia O'Keeffe (1948), Duchess of Windsor (1948), Edward Murrow (1951), Tennessee Williams (1951), Senator Hubert Humphrey (1951), Grace Kelly (1954), Pablo Picasso (1957), Henry Kissinger (1958), Sophia Loren (1959), Yo-Yo Ma (1964), Gore Vidal (1970), Arnold Schwarzenegger (1977), Merce Cunningham (1978), Yves St. Laurent (1983), Fernando Botero (1985), Mikhail Baryshnikov (1989), and Louis Malle (1990).

Penn's career is indeed multi-dimensional, embracing many aspects of the world around us. As his long-time friend and colleague, Alexander Liberman wrote

I am struck by the diversity and by the incredible attempt of this man to embrace all creation. The range of experience seems to me like the roving focus of a unique, implacable, all-seeing eye, disturbing and moving us in its passionate roving over life's meaning, shaking our preset expected experience of existence.

(Penn 1991, 9)

KATHERINE HOFFMAN

**See also: Condé Nast; Fashion Photography; Film; Infrared; Portraiture**

### Biography

Born in Plainfield, New Jersey 16 June 1917. Studies design with Alexey Brodovitch at the Philadelphia Museum School, 1934–1938. Works as graphic artist in New York, 1938–1941. Spends year painting in Mexico, in Coyacán, suburb of Mexico City, 1942. Hired by Alexander Liberman, Art Director of *Vogue*, 1943, to work as his assistant; becomes a photographer at Liberman's suggestion, October 1 first cover of *Vogue*. Serves as ambulance driver and documentary photographer in the American Field Service, with the British Army in Italy and India, 1944–1945. Series of dance photographs for *Vogue* and

various dance companies, 1946–1948. Photographer working with Alexander Liberman for Condé Nast publications, 1946 onward. Marries the fashion model Lisa Fonnagrives, 1950. Freelance advertising photographer living and working in New York City, 1952 onward. Associated with Pace/MacGill Gallery, New York City. Received Hasselblad Award, 1985. Major donation to the Art Institute of Chicago of prints and archival material, 1997. Lives and works in New York City.

### Individual Exhibitions

- 1961 *Photographs by Irving Penn*; Museum of Modern Art, New York, New York, and traveling
- 1963 Smithsonian Institution, Washington, D.C.
- 1975 *I Platini de Irving Penn: 25 Anni di Fotografia*; Galleria Civica d'Arte Moderna, Turin, Italy
- Recent Works*; Museum of Modern Art, New York, New York
- 1977 *Street Material*; Metropolitan Museum of Art, New York, New York
- Photographs in Platinum Metals—Images 1947–1975*; Marlborough Gallery, New York, New York
- 1980 *Earthy Bodies*; Marlborough Gallery, New York, New York
- 1981 *60 Photos*; Marlborough Fine Art, London, England
- 1983 *Recent Still Life*; Marlborough Gallery, New York, New York
- 1984 *Irving Penn*; Museum of Modern Art, New York, New York, and traveling
- 1988 *Irving Penn: Cranium Architecture*; Pace/MacGill Gallery, New York, New York
- 1990 *Irving Penn: Other Ways of Being*; Pace/MacGill Gallery, New York, New York
- Vintage Prints from the Earthly Bodies Series 1949–1950*; Pace/MacGill Gallery, New York, New York
- 1991 *48 Portraits from 1948*; Pace/MacGill Gallery, New York, New York
- 1994 *Irving Penn: New York*; Pace/MacGill Gallery, New York, New York
- 1997 *Irving Penn: A Career in Photography*; Art Institute of Chicago, Chicago, Illinois, and traveling
- 2002 *Irving Penn: Still Life in Color, 1947–2001*; Pace/MacGill Gallery, New York, New York
- Earthy Bodies: Irving Penn's Nudes 1949–1950*; Metropolitan Museum of Art, New York, New York
- Amazing Grace, Alexandra Beller*; Whitney Museum of American Art, New York, New York
- 2004 *Present Concerns*; Pace/MacGill Gallery, New York, New York

### Selected Group Exhibitions

- 1955 *The Family of Man*; Museum of Modern Art, New York, New York, and world tour
- 1967 *Photography in the 20th Century*; National Gallery of Canada, Ottawa, Canada, and traveling
- 1975 *Photography Within the Humanities*; Jewett Arts Center, Wellesley College, Wellesley, Massachusetts
- 1976 *Masters of the Camera*; American Federation of the Arts traveling exhibition
- 1977 *Fashion Photography*; International Museum of Photography, George Eastman House, Rochester, New York, and traveled to the Brooklyn Museum, Brooklyn, New

York; San Francisco Museum of Modern Art, San Francisco, California; Cincinnati Art Institute, Cincinnati, Ohio; and Museum of Fine Arts, St. Petersburg, Florida  
 1978 *Tusen och En Bild/1001 Pictures*; Moderna Museet, Stockholm, Sweden  
 1979 *Photographic als Kunst 1879–1979/Kunst als Photographie 1949–1979*; Tiroler Landesmuseum, Innsbruck, Austria, and traveled to the Neue Galerie am Wolfgang Gurlitt Museum, Linz, Austria; Neue Galerie am Landesmuseum Joanneum, Graz, Austria; and Museum des 20. Jahrhunderts, Vienna, Austria

1981 *Photographer as Printmaker*; Ferens Art Gallery, Hull, Yorkshire, England, and traveled to the Museum and Art Gallery, Leicester, England; Cooper Gallery, Barnsley, England; Castle Museum, Nottingham, England; Photographers' Gallery, London, England  
 1983 *Selected Images: Abbot/Brandt/Brassai/Penn*; Marlborough Gallery, New York, New York  
 1985 *Shots of Style*; Victoria and Albert Museum, London, England, toured Britain  
 2004 *Fashioning Fiction in Photography since 1990*; Museum of Modern Art, New York



Irving Penn, *Large Sleeve (Sunny Harnett)*, New York, 1951,  $13\frac{3}{16} \times 13\frac{3}{16}$  (34.5 × 34.4 cm), gift of the photographer.

[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

### Selected Works

First *Vogue* cover, New York, October 1, 1943  
*Egg Seller with his Son*, Cuzco, 1948  
*Woman with Roses* (Lisa Fonssagrives-Penn), 1956  
*Duchess of Windsor*, New York, 1948  
*Cuzco Children*, 1948  
*Rudolf Nureyev's Legs*, Paris, 1961  
*Faucet Dripping Diamonds*, New York, 1963  
*Truman Capote*, New York, 1965  
*Cottage Tulip (Sorbet)*, New York, 1967  
*Scarified Girl*, Dahomey, 1967  
*Two Guedras*, Morocco, 1971  
*Camel Pack*, New York, 1975  
*Ospedale*, New York, 1980  
*Issey Miyake Fashion* (Yiki Fujii), New York, 1990  
*Football Face*, 2002

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## GILLES PERESS

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### French

Gilles Peress's enduring interest in documenting the disturbing consequences of hatred led him to photograph some of the most violent conflicts of the latter half of the twentieth century: Northern Ireland, Lebanon, Bosnia, and Rwanda. His photographs of the Islamic Revolution in Iran gave him the opportunity to assert himself not only as a leading Magnum photojournalist, but also as a careful editor of his own books. As his work demonstrates, Peress defined and pursued his own creed.

I work much more like a forensic photographer in a certain way, collecting evidence. I've started to take more still lifes, like a police photographer, collecting evidence as a witness. I've started to borrow a different strategy than that of the classic photojournalist. The work is much more factual and much less about good photography. I don't care anymore about "good photography." I'm gathering evidence for history, so that we remember.

(*US News and World Report*, 1997, 67)

Born in Neuilly-sur-Seine in 1946, Peress spent his formative years in Paris. At the age of 20, he studied for two years at the Institut d'études poli-

tiques in Paris, a school with a reputation for interdisciplinary teaching in the social sciences. From 1969 until 1971, he studied at the Université de Vincennes, which was well known for the activism of its far left student groups.

In 1970, Peress took up photography as a way of carrying out his political activism. He first traveled to the region of Aveyron, France, to photograph a mining town, Decazeville, which had experienced social discontent since the closure of its coalmine some years before. He covered events of national interest such as President Charles De Gaulle's funeral in 1970 by focusing on the people's reaction to it. One of these untitled black-and-white street snapshots, published in *Paris/Magnum 1935–1981*, reveals the shock of citizens as they learn of the event from a newsagent's billboard. The social and economic difficulties experienced by Turkish immigrants in France and Belgium were also the focus of his photographs. Enlarging the scope of his interest outside continental Europe, he went to Northern Ireland in 1970 to photograph the conflict between two religious communities. These photographs contributed to Peress's selection as an associate member at Magnum Photos in 1972.

The struggle of immigrant workers to survive in unfriendly foreign countries continued to interest him. He documented the miserable social conditions of Portuguese and Algerian immigrant workers in France and Belgium. In 1974, he traveled to Germany to photograph Turkish immigrants who also shared the status of an uprooted labor force.

After settling in New York in 1975, Peress began to gain professional recognition in the United States. He received his first New York Art Directors' Club Award in 1977 for his reportage of French peasants in Burgundy. He then turned his documentary eye on subjects and events located in the United States, focusing on the social misery of joblessness, New York street life, and the U.S. presidential election in 1976. Peress traveled to Canada to record the first visit of Pope John Paul II and then to Central America, including Guatemala and Colombia. His photographs were regularly published in the *Sunday Times Magazine* and the *New York Times Magazine*.

With the aid of a National Endowment for the Arts Fellowship, Peress traveled to Iran in December 1979 and January 1980. His moving photographs of the Islamic revolution in Tehran received much critical attention and appreciation even before he published the book *Telex Iran* (1983). In one of these images, he captures the fierce eye of a veiled young woman as she walks towards the camera. This picture testifies to Peress's capacity to engage the viewer's emotions in the subject matter: faces partly cut off by the frame are so near that the beholder feels a part of the scene. The selection of a striking detail, such as this eye, allows the viewer to relate to the unfamiliar scene.

In the 1980s, Peress ended his black-and-white record of "a society locked in a circle of retribution": Northern Ireland. These photographic views of daily tension and civil violence, gathered over almost 20 years, were first publicized in the exhibition, *Power in the Blood*, which traveled throughout Europe and the United States. His documentation of armed political struggle was furthered by his assignment for *National Geographic* in the early 1990s to record the legacy of Simón Bolívar in Venezuela. Peress's wanderings through Colombia, Venezuela, Ecuador, Bolivia, and Peru allowed him to expand his knowledge of Central and Latin America and to return with troubling and intriguing color images. One such image is *Cajamarca, Peru, 1991*, taken during carnival, which records the symbolic burning of a baby with a mixture of vivid colorfulness and magical confusion.

His books *Farewell to Bosnia* (1994) and *The Graves* (1998) are sad testaments of the massacres in Bosnia-Herzegovina and in Kosovo. They exem-

plify Peress's ability to edit and gather material for history in a self-conscious way, as he declared. His own family history may also be at stake. Peress acknowledged in his 1994 book that his interest in Bosnia had been partly motivated by a cathartic desire to confront his father's troubling accounts of World War II. Photographs, such as the black-and-white image *The remains of victims from the graves at Pilice Collective Farm* (1996), record the traces of human insanity. This photograph belongs to the large number of Peress's images that have a highly disturbing appeal. He is sometimes criticized for composing pictures whose aesthetic appeal leads one to forget the subject matter.

Peress arrived in Rwanda to record the ethnic cleansing of the Tutsi by the Hutus shortly after the mass killing had begun in 1994. Finding evidence of the massacres was painfully easy as places where the Tutsi had been killed were numerous—one of these scenes is his *Church at Nyarubuye* (1994). He confessed in *magnum*° that this experience inspired him to question commonly held assumptions about the fairness of mankind. His book, *The Silence* (1998), presents his images of this tragedy.

On 25 September 2001, Peress, Michael Schulan, and two other friends initiated a project entitled the *Democracy of Photographs*. In a storefront not far from Ground Zero, they invited the public to hang their personal photographs of New York during and after the events of September 11. Visitors as well as submissions were numerous. This initiative illustrates Peress's belief in the need for collective participation in the act of remembrance.

PHILIPPE JARJAT

*See also: Magnum Photos; National Geographic*

### Biography

Born in Neuilly-sur-Seine, near Paris, 29 December 1946. Studied at the Institut d'études politiques in Paris, 1966–1968, and at the Université de Vincennes, 1968–1971. Joined Magnum Photos as an associate member, 1972; member, 1974. New York Art Directors' Club Award, 1977; Artist in Residence Apeiron Workshop, Millerton, New York, 1977; National Endowment for the Arts Fellowship, 1979; American Institute of Graphic Arts Award, City of Paris/Kodak-Pathé Foundation "Prix du premier livre," Prix de la critique couleur; Fondation nationale pour la photographie Grant, Imogen Cunningham Award, 1983; National Endowment for the Arts Fellowship, W. Eugene Smith Award, 1984; Vice-President Magnum Photos, 1984–1985; President Magnum Photos, 1986–1987 and 1989–1990; Ernst Haas Award, New York Art Directors' Club Award, 1989; Art Matters Grant, 1990; John Simon Guggenheim Memorial Fellowship, National Endowment for the Arts Fellowship, 1992; Fondation de France Grant, 1993; International Cen-

## PERESS, GILLES

ter of Photography Infinity Award, 1994; Camera Works Grant, Erich Salomon Prize, 1995; International Center for Photography Infinity Award, 1996; Grand Duchy of Luxembourg Conseil national de l'audiovisuel Mosaïque Grant, 2000.

### Individual Exhibitions

1984 *Telex Persan*; Galerie Magnum, Paris, France  
1994 *Farewell to Bosnia*; Corcoran Gallery of Art, Washington, D.C. and traveled to Fotomuseum Winterthur, Winterthur, Switzerland; Museum of Contemporary Photography, Chicago, Illinois; P.S. 1, New York, New York  
1992 *Power in the Blood: the North of Ireland*; David Winton Bell Gallery, Brown University, Providence, Rhode Island  
1995 *Farewell to Bosnia*; Cranbrook Art Museum, Bloomfield Hills, Michigan  
*The Silence*; Museum of Modern Art, New York, New York

### Group Exhibitions

1976 *Other Eye: an Exhibition of Photographs Taken in the British Isles*; Arts Council of Great Britain, London, England  
1989 *In Our Time: the World as Seen by Magnum Photographers*; International Center of Photography, New York, New York

1998 *Le travail de mémoire 1914–1998: Bosnia avant/après guerre*; Parc de la Villette, Maison de la Villette, Paris, France

1999 *To the Rescue: 8 Artists in an Archive: Magdalena Abakanovicz, Alan Berliner, Wendy Ewald, Leon Golub, Pepón Osorio, Gilles Peress, Fred Wilson, Terry Winter*; International Center of Photography, New York, New York, and traveled to Miami Art Museum, Miami, Florida; Contemporary Arts Museum, Houston, Texas

### Selected Works

*Cajamarca, Peru, 1991, 1991*  
*Church at Nyarubuye, 1994*  
*The remains of victims from the graves at Pilice Collective Farm, 1996*

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Gilles Peress, Sarajevo, Bosnia, 1996.  
[© Gilles Peress/Magnum Photos]

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## PERIODICALS: HISTORICAL

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Shortly after William Henry Fox Talbot patented his "talbotype" or calotype process, which enabled multiple prints to be produced from a single negative, photographs appeared in print media. Eager to demonstrate his process and the potential of published photographs, Talbot printed the first installment of the innovatory fascicle *The Pencil of Nature* between 1844 and 1846 for a group of several hundred subscribers. Just two years later, photography made its debut in an established periodical when he sold 7,000 calotypes to be hand-mounted in the June 1, 1846, issue of *The Art-Union*.

As photography advanced, a windfall of periodicals dedicated to the medium emerged around the world. The first, *The Daguerrian Journal* devoted to the Daguerrian and Photogenic Art, appeared in November 1850. Published in New York and edited by S.D. Humphrey, it continued as *Humphrey's Journal of the Daguerreotype and Photographic Art* until it ceased publication in 1870. *The Photographic Art Journal* published its inaugural issue in January 1851 publicizing itself as a monthly dedicated to the interests of the Daguerreotypist and the development of photography as an art form. In February 1851, *La Lumière* debuted in Paris. Publication was irregular, and after several changes in ownership

and editorship, publication ceased in December 1866. One of *La Lumière's* editors, Ernest Lacan, went on to found his own paper, *La Moniteur de la Photographie*, which remained in print from 1861 to 1914. The first German periodical dedicated to photography appeared in January 1854 with the publication of *Photographisches Journal, Magazin für Photographen Maler, Zeichner, und Freunde dieser Kunst* edited by Wilhelm Horn. The world's longest-running periodical devoted to photography, *RPS Journal*, began in London on March 3, 1853, published by the Royal Photographic Society as *The Photographic Journal* and is still in print today. Periodicals such as *Anthony's Photographic Bulletin*, which ambitiously commenced in 1870 with a circulation of 5,000 copies, invented itself as a resource for photographers by providing its readers with articles on techniques and processes as well as ample advertisements for photographic products and services. *Anthony's Photographic Bulletin* merged with *Photographic Times*, which ceased publication in 1915. Founded in 1890, the first picture weekly designed for photographs was *The Illustrated American*. This claim proved to be overly ambitious, and text began to edge out images. *The Illustrated American* issued its last number in 1899.

### Camera Clubs and Photographic Societies

The mass popularization of photography led to the widespread formation of photographic societies or “camera clubs” whose members sought to investigate the artistic possibilities of photography and distinguish their work from snapshot hobbyists. Camera clubs thrived in urban areas, and New York City had more than any other metropolis. Two of the most prominent clubs—The Society of Amateur Photographers of New York and the New York Camera Club—would combine to form the Camera Club of New York in 1896 and printed a bimonthly newsletter, *The Journal of the Camera Club*, which detailed club proceedings and events. It only lasted four issues before it was expanded and revised by Alfred Stieglitz, one of the club’s most recognized members and former co-editor of *The American Amateur Photographer*. Stieglitz’s *Camera Notes* appeared in July 1897 and quickly established itself as a prestigious quarterly as well as a vehicle for the American Pictorialists to promote photography as a fine art. In 1909, *Camera Notes* was absorbed by *American Photography*, formed in 1907 by the union of *American Amateur Photographer* and *Photo-beacon*.

Stieglitz abandoned the Camera Club and *Camera Notes* in 1902 to establish the Photo-Secessionist group and a new quarterly, *Camera Work*, which began in January 1903 and was the first photographic journal to focus on images. The front pages featured photogravures of the highest quality, layouts for text were based on the designs of William Morris, and advertisements in the back of the journal were artistically designed and presented, often by Stieglitz himself. Lauded by the Royal Photographic Society as a pinnacle of dignity, taste, and artistic value, *Camera Work* became a respected journal upon publication. It almost exclusively featured the work of the Photo-Secessionists, and single issues were dedicated to several prominent photographers—Clarence White, Edward Steichen, James Craig Annan, and the Baron Adolph de Meyer.

In 1906, *Camera Work* announced the opening of Stieglitz’s Photo-Secessionist gallery “291” and began to reflect its activity. As time passed, Stieglitz’s interests shifted to French modernist art, which would become a mainstay of the gallery and consequently of *Camera Work*. The works of artists such as Henri Matisse and Pablo Picasso began to feature prominently—in fact, the August 1912 *Special Number* did not include photography at all. After a decline in subscriptions and other obstacles brought about by World War I, *Camera Work* ceased publication in 1917 with two final issues dedicated to the work of photographer Paul Strand.

In California, San Francisco-based *Camera Craft* began publication in 1900 and would become “The official organ of the Photographers’ Association of California” in the 1920s. In the 1930s, it became a debating ground between the Purists led by Ansel Adams and the Pictorialists whose spokesperson was William Mortensen. *Camera Craft* published the photographs and writings of influential photographers such as Ansel Adams, Imogen Cunningham, John Paul Edwards, Willard Van Dyke, and Edward Weston. It was later absorbed by *American Photography* in 1942.

### Illustrated Newsmagazines

Illustrated weekly publications, such as *The Illustrated London News*, *L’Illustration*, and *Die Illustrierte Zeitung* came into existence alongside photography in 1842 and 1843 respectively; yet, they primarily made use of photography as copy for engravings. It was not until the invention of halftone printing in the 1880s that photographs began appearing alongside text in magazines. As a result, page layouts received more attention, photographs became more thoughtfully arranged, and articles consisting solely of photographs and captions soon appeared. One of the first picture stories to appear in a weekly periodical was a series of eight photographs by Ottomar Anschütz in the July 14, 1886 issue of Leipzig’s *Illustrierte Zeitung* depicting the “Greek Festival from Pergamon’s Times” at the *Jubiläumus-Kunstaussstellung*. That same year, *Le Journal Illustré* featured Felix Nadar’s famous animated interview with centenarian chemist and color theorist Eugène Chevreul in a series of 13 photogravures entitled “The Art of Living 100 Years.” The Nadar interview—a photographic sequence that forms a narrative—is considered a pioneering act in the history of photojournalism.

As halftone printing technologies improved, news journals began to present stories in picture sequences, and, as expected, subjects of national concern such as disasters and wars featured prominently. The 1899 cover of *Leslie’s Weekly*, formerly *Frank Leslie’s Illustrated Newspaper*, placed a photograph of dead Philippine soldiers killed in the war with America on the cover with the disclaimer: “This Issue Contains a Large Number of Remarkable Photographs of the Recent Bloody Engagements Around Manila.” Photographic coverage of the Spanish-American War and the Russo-Japanese War boosted *Collier’s* revenues. Arnold Genthe’s personal photographs documenting the San Francisco earthquake and resulting fire,

published first in the *San Francisco Examiner*, circulated widely. Immigration, labor issues, and slums were of particular concern to the American press and images regularly appeared in the pages of *Leslie's Weekly* and *Harper's Weekly*. Lewis Hine's images of tenements and poor working conditions were published extensively. Hine was also a staff photographer at the socially conscious magazine *Charities and Commons*, which continued as *The Survey*, a publication of the National Child Labor Committee. By the time the Titanic sank in 1912, halftones had almost completely replaced engravings in the press.

Illustrated news magazines such as *L'Illustration*, *The Daily Graphic*, *Collier's*, *The Illustrated London News*, and *Berliner Illustrierte Zeitung* avidly chronicled World War I. The critical moment that would trigger the war was captured in a photograph on the cover of the July 9, 1914 issue of *Die Hamburger Woche* showing the arrest of Serbian nationalist Gavrilo Princip after he had shot the Archduke Ferdinand, heir to the Austro-Hungarian throne. *The New York Times* dedicated extensive coverage to the war and began printing the *Mid-Week Pictorial War Extra*. Although war images were the main focus of photo reportage in the weekly press throughout the United States and Europe, civilian photographers found it difficult to access the front lines because of strict military controls. War authorities also determined which images would be released to the press. As the war progressed, allied forces realized that the publication of compelling war pictures could be an effective propaganda device, and civilians, appointed as official photographers, were given access to the front lines. Nevertheless, images were subject to censorship before publication. Despite these setbacks, editors made great efforts to assemble images in captivating layouts although they often lacked a coherent narrative.

### The Modern Weekly

The introduction of smaller, faster, and lightweight equipment by the German camera industry, namely the dry-plate Ermanox in 1924 and the 35 mm roll-film Leica in 1925, would transform illustrated magazines. A multitude of new illustrated weeklies would surface in Germany after 1918, and the first to exhibit the effects of these technological advances was the *Münchener Illustrierte Presse (MIP)* under the direction of Stefan Lorant. A Hungarian native and former filmmaker, Lorant came to the paper in 1928 and capitalized on the opportunity to produce action photographs with the new faster cameras. Addition-

ally, he enhanced the effectiveness of photographic narratives in print by producing persuasive sequences of dynamic images in contrasting shapes, sizes, and temperament with careful consideration given to selection, spacing, and arrangement on two facing pages, which had become the design standard for photojournalism. At *MIP*, he published the early photographs of Felix H. Man, André Kertész, Alfred Eisenstaedt, Dr. Erich Salomon, and Robert Capa.

After the 1933 invasion of Bavaria, Lorant's political commentaries infuriated Adolf Hitler and he was imprisoned. Freed thanks to the efforts of the Hungarian government, Lorant went to England where he helped establish the *Weekly Illustrated* in 1934. Two of Lorant's most memorable layouts for the *Weekly Illustrated* were "Mussolini: What Is He Planning?" photographed by Felix H. Man showing the Italian dictator in his private study in Palazzo Venezia and "Midnight in Paris" where an overall black background frames images of Paris nightlife captured by the Hungarian-born photographer Brassai. Lorant would later leave the *Weekly Illustrated* to set up his own publishing company and journal, *Lilliput*, which touted itself to be "the Pocket Magazine for Everyone." *Lilliput* was acquired in October 1938 by Edward Hulton, owner of the Hulton Press, who offered Lorant the chance to start what was to be one of the most influential British news magazines, *Picture Post*. Less than six months after its founding in 1938, *Picture Post* had a circulation of over one million copies. *Picture Post* boldly documented Hitler's atrocities all over Europe, and Lorant solicited images from notable photographic talent such as Kurt Hutton, Tim Gidal, Felix H. Man, Bert Hardy, and Leonard McCombe. *Picture Post* discontinued publication in 1957.

The Communist periodical *Sichel und Hammer* became the left-wing *Arbeiter Illustrierte Zeitung (AIZ)* in 1925 under the direction of editor Willi Münzenberg and was exceptional because in addition to photo reportage, it regularly featured the sophisticated photomontages of John Heartfield on its covers. By combining leftist ideologies with Russian Constructivist and Dadaist sensibilities, Heartfield created witty political satires and penetrating social commentary using photomontage. Heartfield's photomontages were constructed from newspapers, magazines, and photographs that were created for his purposes. Sharply critical of the Weimar Republic and Nazi Germany, Heartfield left Germany for Czechoslovakia in 1933 after Hitler's regime began to take control of the country.

In Paris, Lucien Vogel, who began his publishing ventures in fashion, founded *Vu*, a weekly journal

dedicated to politics, cultural reporting, and fashion in 1928. Though its content was at times a mixed bag, *Vu* was highly stylish and extremely committed to Vogel's leftist principles. Special numbers followed the rise of fascist regimes in Italy and Germany as well as radical right-wing French extremist groups. *Vu* also dedicated annual issues to fashion and travel. In addition to photographs purchased from agencies, *Vu* commissioned pictures from André Kertész, Brassai, Henri Cartier-Bresson, Maurice Tabard, Robert Capa, and Dr. Erich Solomon. Often, *Vu* published pictures whose visual content and sophistication required little or no written text and the publication made extensive use of these pictures after Alexander Liberman became associate art director in 1933. Liberman's innovative use of photomontage distinguished *Vu*'s covers and many feature articles.

All of the ideas and practices that had been tested in the periodicals mentioned above were put into practice and refined, at what would become the pinnacle of modern photojournalism—*Life* magazine. Many of the photographers mentioned above would leave Europe during the Second World War and publish their work in *Life*. Consequently, a photojournalistic style inspired by the German illustrated press and stylishness of *Vu* resulted. Established in 1936 by Henry Luce of Time Incorporated, *Life* quickly became one of the most significant picture weeklies in publication. The inaugural issue featured a monumental industrial image of Fort Peck Dam in Montana by Margaret Bourke-White on the cover and included her photographic essay of the dam's surrounding shantytown settlements. *Life* demonstrated that through careful selection, arrangement, and captioning photographs could narrate a story as effectively as words. Within the first three years of publication, *Life*'s readership soared to over 3 million, and it was quickly imitated by new publications such as *Look*, *Picture Post*, *Paris-Match*, and *Der Spiegel*. *Life*'s focus swiftly shifted to war reportage, and Margaret Bourke-White, Ralph Morse, Carl Mydans, George Rodger, George Silk, and W. Eugene Smith were dispatched to the front as Allied photojournalists. In addition to publishing many of the twentieth century's most iconic images, *Life*'s photo essays about everyday lives would become leading examples of photojournalism such as Leonard McCombe's 1945 article "Career Girl: The Private Life of Gwyned Filling," which chronicled a day in the life of a young woman in New York City, W. Eugene Smith's 1951 essay "Spanish Village" that documented the peasant village Deleitosa in Spain, or Bill Eppridge's 1965 two-part documentary of a young couple addicted to heroin. Although no longer

a weekly publication, *Life* was re-launched in 2001 by Time Inc. after a temporary suspension.

### Fashion Magazines

Fashion magazines were among the first publications to make persistent use of photographs. In 1909, U.S. publisher Condé Nast bought *Vogue*, a society magazine founded in 1892, and transformed it into one of the world's leading fashion publications published in three separate editions based in London, New York, and Paris. In 1913, *Vogue* began featuring the incandescent photographs of the Pictorialist Baron Adolph de Meyer that conveyed soft-focus opulence and the sensation of textures. When Edward Steichen joined the staff as chief photographer at Condé Nast Publications in 1923, he reinvented fashion photography and set a new standard for celebrity portraits. Steichen, already considered a master photographer, brought a sense of straightforwardness to fashion photography. He photographed models in sharp focus using actual surroundings and, if outdoors, natural light. Steichen's flair for arranging and composing his subjects, firm sense of design, careful use of artificial lighting, and innate timing would create radiant and compelling imagery of actors, intellectuals, statesmen, and models. During the 1920s and 1930s, the work of major photographers—Cecil Beaton, Seeberger Frères, Horst P. Horst, Nikolas Muray, Man Ray, and Charles Sheeler—appeared in all editions of *Vogue*. After 13 years at Condé Nast Publications, Steichen left in 1938.

Fashion photography and fashion magazines underwent further transformation in the 1930s. *Vogue* editor Carmel Snow shocked Condé Nast Publications when she left in 1932 to work for *Harper's Bazaar*. In 1934, Snow would recruit Russian-born designer Alexey Brodovitch as art director, and their dynamic collaboration began a revolution in modern magazine design. Brodovitch's advanced layouts made use of photomontage, full-bleed paging, and tactical sequencing of photographs, which would provide a new framework for fashion picture stories or fashion reportage. Hungarian-born photographer Martin Munkacsy, whose work had previously appeared in German illustrated weeklies such as the *Berliner Illustrierte Zeitung*, would be the first to employ candid techniques in fashion photography in his images of a bathing suit model running on the beach for the December 1934 issue of *Harper's Bazaar*.

*Vogue* made a comeback in the 1940s under the direction of Alexander Liberman, who was previously the art director at *Vu*. Responsive to a society

transformed by World War II, Liberman sought a less elitist approach to fashion photography and wished to forge it with more documentary and surreal sensibilities. As a result, Liberman published the fashion photography of Diane Arbus, Erwin Blumenfeld, Irving Penn, and William Klein. The documentary style would remain a mainstay of fashion magazines after the war although the readership revived its appetite for fantasy images once again affording photographers ample possibilities for continuous experimentation.

### Photographers' Periodicals

In 1935, T.J. Maloney published the first edition of the annual publication *U.S. Camera*. The preface, written by Dr. Mehmed Fehmy Agha, art director at *Vogue*, claimed that books of photographs really need no prefaces and the photographs were made by "Americans in America and abroad and by foreigners in America for Americans." The spiral-bound issue featured high-quality photogravures in color and black and white on coated paper. Subdivided into categories such as "Illustration," "Portraiture," and "Scientific-Aerial-News," it featured hundreds of images by leading photographers selected by Edward Steichen—Berenice Abbott, Cecil Beaton, Margaret Bourke-White, Henri Cartier-Bresson, Arnold Genthe, Toni Frissell, Martin Munkacsi, and D.J. Ruzicka. *U.S. Camera* published memorable images of World War II as monographs, and many were the work of Edward Steichen taken during active duty with the United States Naval Reserves. One such monograph, *U.S. Navy War Photographs, Pearl Harbor to Tokyo Harbor: A Collection of Official U.S. Navy, Marine Corps and Coast Guard Photographs by Captain Edward Steichen* sold over 6 million copies in 1945.

In 1952, Minor White and a group of photographers and critics that included Dorothea Lange, Nancy and Beaumont Newhall, Ansel Adams, Barbara Morgan, Ernst Louie, Melton Ferris, and Dody Warren founded the influential photographic quarterly, *Aperture*. During its first year of publication, those who were generous enough to subscribe at the sustaining level of \$25.00 received a print by Ansel Adams. The first issue featured a photograph by Dorothea Lange on the outside cover, and on the inside cover was a quote from Ansel Adams that read "We have nothing to lose but our photography." *Aperture's* statement of intent declared it "a mature journal where photographers could talk straight to each other." In addition to publishing photographs by important photographers, it included insightful

critical essays and reviews of publications. *Aperture* courageously published controversial and charged images ranging from Manuel Álvarez Bravo's images of Mexico in the 1950s to photographs by Robert Mapplethorpe in the 1980s. In 1958, *Aperture* dedicated an entire issue to Edward Weston shortly after his death in which a selection of his masterworks were accompanied by excerpts from his *Daybooks* edited by Nancy Newhall. This issue, later published as a monograph entitled *The Flame of Recognition*, would become one of the most popular photography books of all time. Michael E. Hoffman assumed editorship of *Aperture* in 1965 and endeavored to make it the one of highest-quality photographic publications. *Aperture* celebrated its 50th anniversary in 2002 in a special two-part issue.

### Reprint Series

Original copies of early photographic periodicals and monographs are rare, and series are often incomplete at the majority of research institutions. Thankfully, many have been reprinted. The most comprehensive is *The History of Photography*, a microfilmed reprint series of over 2,000 early monographs and 100 periodicals from the United States and Europe dating back to the seventeenth century. Another series, *The Literature of Photography*, edited by Peter Bunnell and Robert A. Sobieszek and published in 1973 by New York's Arno Press, reproduces 62 early monographs and treatises on photography. Additionally, all 50 numbers of *Camera Work* were issued as a reprint in 1969.

ANNE BLECKSMITH

**See also: Censorship; Dada; Fashion Photography; Liberman, Alexander; Life Magazine; Look; Nast, Condé; Picture Post; Propaganda; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; War Photography; Worker Photography**

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## PERIODICALS: PROFESSIONAL

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Most of the hundreds of professional photography newsletters, journals, and magazines founded in the twentieth century began circulation in the United States, the United Kingdom, France, Germany, and Japan. Across the board, these publications focused on addressing the educational and career-advancing needs of professionals, as well as aspiring professionals. As the market for commercial and fine art photography quickly became self-perpetuating, many magazines reflected an ever-changing industry on both sides of the lens, from technological advances in equipment to new ideas for portfolio presentation.

These periodicals set themselves apart by creating a unique framework of editorial and visual content that would appeal to a clearly defined readership, existing within what is now known as the niche publishing market. Publishers established and drew from what eventually became standard elements of photography magazines, such as photo industry news and trends; camera tests and reviews; buying guides; classified advertising; photographic and lighting techniques; art and commercial photography portfolios; interviews with artists, critics, publishing professionals, curators, gallery owners, artist representatives, and lawyers; legal advice; contests; events; exhibition listings; freelancing advice; and profiles of professional photographers.

Special-interest magazines for photography professionals existed as far back as 1854, when The Royal Photographic Society began publishing the weekly *British Journal of Photography* in London. Later known as the *RPS Journal*, the now-monthly publication includes portfolios and news articles, and it reached a paid circulation of 8,000 by its

150-year anniversary. The magazine publishing industry began to bloom internationally in the early 1900s, primarily in the United States and Europe. In 1897 Alfred Stieglitz founded *Camera Notes*, a popular quarterly that was distributed to members of the Camera Club of New York throughout its six-year lifespan. Other publications that drew the attention of serious photographers included the Philadelphia and Baltimore-based *Camera* (1897–1953), *Photo-Era* (1898–1932) in Boston, and *Camera Craft* (1900–1942) in San Francisco.

The growing commercialization of products in the American media of the 1920s and 1930s gave way to a flourishing market for advertising photography. In a 1929 book called *Illustrative Photography in Advertising*, Leonard Williams described methods for approaching “pictorial publicity photography.” In 1934, editor Charles Abel renamed *Abel's Photographic Weekly*, which his father Juan started publishing in 1907, to *The Professional Photographer*. The revamped publication also became a bimonthly, official magazine of the Photographers' Association of America (PAA), an organization that billed itself as the largest non-profit group for professional photographers in the world. Abel eventually combined his monthly magazine *Commercial Photographer* (1925–1950) with the journal known simply as *Professional Photographer*. The expanded publication balanced technical guidance for studio photographers with editorials about the artistic and economic aspects of the photography business. PAA, which changed its name to Professional Photographers of America in 1958, launched *Photo-Electronic Imaging (PEI)*.

Professional societies and camera clubs for advanced photographers multiplied significantly in the 1930s and 1940s, along with their associated periodicals. The first issue of the *Journal of the Photographic Society of America* appeared in 1935, later known as the *PSA Journal*. Philippe Halsman and W. Eugene Smith founded the American Society of Media Photographers (ASMP) in 1944 and began publishing the monthly *ASMP Bulletin*. The National Press Photographers Association, established in 1946, began issuing the monthly *News Photographer*. These membership-driven publications provided lively forums for photographers to share knowledge, experiences, and resources in the professional realm, well into the next several decades. En Foco, a non-profit organization founded in the Bronx, New York, in 1974, began showcasing the work of minority American photographers through its tri-annual *Nueva Luz Photographic Journal* (1984–). In an atypical case where a publication formed an organization for photographers, the Los Angeles magazine *Rangefinder*, founded in 1952, created the Wedding Photographers of America organization in 1973. The organization is now called Wedding and Portrait Photographers International.

In Canada, the National Association for Photographic Art in Scarborough, Ontario, founded *Camera Canada* magazine in 1969 and *Fotoflash* in 1981. The bimonthly *Photo Life*, founded in Toronto in 1976, is considered the largest circulation photography periodical in Canada. Its content encompasses photo industry news, equipment reviews, portfolios, and shooting techniques. *Photo Sélection* magazine, the French-Canadian counterpart of *Photo Life*, was founded in 1981. Another magazine founded in Toronto, *Photo Communiqué*, was developed in 1980 with an eye toward art photography.

During the second half of the twentieth century, an increasing number of regional and national photography periodicals competed for longevity, by capturing the interest of emerging artists and established professionals. In South America, many publications that were launched in the 1960s successfully lasted through at least the turn of the century, such as *Fotomundo* (1966–) in Buenos Aires, Argentina, and *Fotomundo* (1969–) in Mexico City, Mexico. Likewise in Asia, *Chinese Photography* (1957–) has been billed as the first professional photography magazine in China, and *Asahi Camera* (1926–) is one of the oldest professional periodicals in Japan. The Tokyo-based magazines *Commercial Photo* (1980–), *CAPA* (1981–), and *Deja-Vu* (1992–) have also continued past the year 2000.

After *Better Photography* (1997–) was launched in Bombay, India, the magazine became available to consumers in the Middle East, Nepal, Singapore,

and Sri Lanka. In Ankara, Turkey, the Association of Fine Art Photographers of Ankara created *Fotograf* magazine in 1967, to publish news briefs, technical information, and photographer profiles. The bimonthly *Capture* began in Australia in 1962, focusing specifically on commercial photography, studio practices, and business issues. In Johannesburg, South Africa, the *Professional Photographers of Southern Africa* founded *Profoto* magazine in 1964 for its membership. Forty years later, its subscriber base grew to more than 3,000 members.

In Europe, nearly every country launched its own series of professional periodicals, including Austria, Czechoslovakia, Denmark, Finland, Greece, Hungary, Ireland, Luxembourg, Norway, Poland, Portugal, Scotland, Spain, Sweden, and the Netherlands. In the former Soviet Union, *Proletarskoe Foto* [*Proletarian Photo*], published from 1931 to 1933, and *Sovetskoe Foto* [*Soviet Photo*] were the two dominant magazines for amateur and professional photographers. As the twenty-first century approached, new periodicals such as *Fotomagazin* (1995–) and *Foto & Video* (1997–) debuted and accumulated more subscribers than any Russian photography magazines. A biannual magazine called *IMAGO*, founded in Bratislava, Slovakia, began publishing the work of contemporary photographers from Central and Eastern Europe in 1996.

Of the European countries, England, France, and Germany introduced the most photography magazines for professionals throughout the twentieth century. The London-based, bimonthly periodical *Creative Camera*, founded in 1967 and previously titled *Creative Camera Owner*, was later absorbed by *DPICT* (2000–2001). The new iteration of the publication ended in 2002, after 25 years of news, exhibition reviews, and portfolios. The British edition of *Popular Photography* became *Practical Photography* in 1959 and onward. Other notable titles include the monthly *Professional Photographer* (1961), quarterly *Ten.8: Photographic Journal* (1979), and biannual *What Camera* (1977).

In France, Hachette Filipacchi launched *Photo* as a monthly in 1960, with the same basic format as *American Photo*. Similarly, *Zoom* magazine, founded in Paris in the late 1970s, launched editions in Milan and New York in 1980. *Zoom* primarily covered fashion and art photography. Paris-based *Camera International* debuted in 1984, and in 1994, the French Society of Photography relaunched its monthly periodical, *Bulletin de la Societe Francaise de Photographie*. *European Photography* was launched in 1980 in Göttingen, Germany, as a biannual, international periodical for contemporary photography and new media. *Fotomagazin*, a monthly based in Hamburg,

Germany, started publication in 1947 and later incorporated *Camera* (1922–1981). The bimonthly *Profifoto*, formerly *Fachkontakt*, began in 1969 in Duesseldorf as a magazine covering professional photography and digital imaging.

Photographers found inspirational images and methods, along with opportunities for publication and exhibition, within the pages of new professional periodicals. In Langhorne, Pennsylvania, *The Photo Review* began publishing quarterly in 1976, featuring an annual contest juried by a series of prominent museum curators. Fine art, commercial, and documentary photography all found a venue in *American Photographer*, which started in 1978 with an emphasis on profiles and interviews with high-profile professionals. The magazine, published by Hachette-Filipacchi Media, became *American Photo* in 1990. *Photo District News*, later known as *PDN*, began in 1980 and became one of the top periodicals for professional photographers. *PDN* features a wide range of departments in each issue, including portfolio sections, contests in self-promotion and marketing, in-depth industry news, technical articles, and classifieds. Similarly, the quarterly *Photographer's Forum*, founded in 1981, has interviews, features, portfolios, and reviews of photographic books.

Many new professional publications in the United States exhibited a more technical and equipment-oriented perspective on photography. The first issue of consumer magazine *Shutterbug* hit newsstands in 1971, previewing and reviewing the latest photographic equipment. The Primedia Group publishes the magazine, which has editorial offices in Titusville, Florida, and a circulation of more than 100,000. In 1979, Preston Publications in Niles, Illinois, began publishing the bimonthly *Darkroom and Creative Camera Techniques*, which became *Darkroom Techniques* and then *Photo Techniques* in 1996. In 1985, Werner Publishing Corporation in Los Angeles, California, unveiled *Outdoor Photographer*, specializing in landscape, sports, travel, and wildlife photography. *Nature Photography*, a bimonthly magazine from Quincy, Massachusetts, entered the publishing arena in 1990.

From the late 1980s through the 1990s, the American periodicals market saw more new titles showcased professional art photography. *View Camera* and *Camera Arts*, founded in Sacramento, California, in 1988 and 1997, respectively, feature portfolios and interviews with master photographers. New York-based *Blind Spot* magazine, which began publication in 1993, utilizes the format of an artist's monograph. *Double Take* magazine, founded in 1995 at Duke University and later based in Somerville, Massachusetts, featured documentary photo-

graphy alongside fiction, poetry, and essays. The bimonthly periodical *LensWork* (1993–), based in Anacortes, Washington, presents portfolios and in-depth interviews with leading photographers.

As digital imaging and photographic equipment gained significant press coverage in the 1990s, magazines devoted to the professional implications of the pixel surfaced on an international level, primarily in the United States and England. American company Cygnus Business Media, which launched the monthly *Studio Photography & Design* in 1998, purchased and relaunched *Digital Imaging* three years later. The well-known magazine *Popular Photography* began in 1937 with product reviews and how-to features, and then became *Popular Photography & Imaging* in 2003. The Rangefinder Publishing Company founded *Photo Lab Management* in 1979, which became *Focus on Imaging* in 2001. Other digital photography and imaging magazines in the United States included *Digital Output* (1995–), *PCPhoto* (1996–), *Digital Camera* (1998–), *Photoshop User* (1998–), and *DigitalFOTO* (2000–). In the United Kingdom, *Digital Photo Art* (1997–), *Digital Photo User* (1999–), and *Digital Photo* (2002–) also tapped into the tidal shift toward digital equipment, unique shooting techniques, and pixel-editing possibilities.

Alongside the wave of periodicals dealing with the implications of digital photography, innumerable publications on the Internet sprouted up throughout the 1990s. Entrepreneurs, Web site publishers, and advertisers experienced the immediacy of providing content to a potentially global audience within a relatively short timeframe, when compared to print media publishing. Online magazines such as *Zone-Zero: From Analog to Digital* (1993–), *ReVue Photography* (1996–), *The Digital Journalist* (1997–), and *Musarium* (previously titled *Story Line* and *Journal E*, 1997–) yielded opportunities for professional photographers to freely gather information from international sources, promote their latest work, and initiate direct communication with others in the field. These new avenues and methods continue to influence the creation and distribution of photography publications around the world, whether they are produced by an individual, a professional society, or a publishing conglomerate.

KELLY XINTARIS

*See also:* **Creative Camera; Popular Photography; Professional Organizations**

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## PERSPECTIVE

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Aside from its generalized metaphorical use in our everyday speech, the term “perspective” denotes a specific—though varied and complex—application within the history of art. Put simply, the practice of perspective attempts to render objects in three dimensional space on a two dimensional picture plane. Centuries after rudimentary beginnings in Roman wall paintings, competing approaches to a comprehensive perspectival system developed during the Renaissance as means to depict objects with the greatest possible realism—a realism believed to be rooted in geometrical truths and mathematically determined proportions. While different perspectival methods evolved in painting during and after the fifteenth century, each claimed to reproduce the essential faculties of sight. With the invention of the photograph in the 1830s, the efficiency of painted perspective in recreating vision was undermined. But the question of how—or whether—perspective inheres in the photographic image remains the subject of great debate and diverse scholarship. Rather than confirming the accuracy, or even existence, of a universal perspectival system, photography has only complicated the notion of a mode of depiction that reproduces natural vision.

As the invisible yet underlying predicate of depth, space, and proportion in an image, perspective seems inextricably bound up with—or even the necessary condition of—the photographic image. That is, the notions of realism and perspective seem perfectly reconciled in the photograph. To be sure, perspective and depth of field have not been championed as the only emblems of “realism” in twentieth century photography—the blurriness of Robert Capa’s documentary images, for example, posit a different standard of photographic precision. But at the time of its invention in the 1830s, the photograph appeared to attain

precisely the representation of reality that painters had strived to capture since Leon Battista Alberti’s 1435 treatise on linear perspective, *Della Pittura* (often referred to as *De Pictura*, due to an early Latin translation). Alberti’s inaugurating text conceived of linear perspective (often called “scientific” or “artificial” perspective) as treating the picture plane like a transparent window, through which the viewer apprehends the objects depicted. (And indeed, this concept possesses an etymological basis, since the Latin word *perspectiva* derives from *perspicere*, meaning “to see clearly, to look through.”) Despite numerous challenges and alternative accounts, his notion has remained a popular explanation for how perspective works. In his famous 1924–1925 essay *Perspective as Symbolic Form*, the art historian Erwin Panofsky wrote,

We shall speak of a fully “perspectival” view of space not when mere isolated objects, such as houses or pieces of furniture are represented in “foreshortening,” but rather only when the entire picture has been transformed—to cite another Renaissance theoretician—into a “window,” and when we are meant to believe we are looking through this window into a space. The material surface upon which the individual figures or objects are drawn or painted or carved is thus negated, and instead reinterpreted as a mere “picture plane.” Upon this plane is projected the spatial continuum which is seen through it and which is understood to contain all the various individual objects.

(Panofsky 1991, 27)

Artists had attempted the transcription of three dimensions onto the two dimensions of the picture plane by means of drawing, mirroring, and proto-photographic exercises. Beginning in the Renaissance, Italian and Dutch artists used various optical devices, lenses, and other contrivances in enhancing linear perspective. In particular, since the 1500s the

camera obscura had served to project and neatly circumscribe a slice of the visible world onto a flat surface, which could then be traced and developed into a painting. It was not until the photograph, however, that the vectors of perspective could be invoked independently of the human hand.

Especially considering the role of proto-photographic apparatuses in the development of perspective, photography's detached viewpoint seemed to constitute an extension and refinement of perspectival painting. If the "window" had served as the paradigm of perspectival vision, then the camera lens would seem to literalize such a concept in practice. Some contemporary art historians, however, have argued that photographs seem to reproduce normal vision only because cameras have been designed in accordance with the conventions of linear perspective developed since the fifteenth century. Scott McQuire writes,

If the camera seemed miraculous in the nineteenth century, if its images were so quickly able to saturate consciousness and common sense as an unrivalled means of manufacturing lifelike resemblances, this acclaim was crucially underpinned by the dominance that geometric perspective had already achieved in visual representation.

(McQuire 1998, 18)

Indeed, the camera seemed to mechanize precisely the objective, rationalized, and scientific reproduction of reality to which perspectival systems had aspired. Yet the idea of absolute commensurability between photographic representation and actual vision is quite fraught. First, despite their vast influence on conceptions of realism throughout the centuries, Alberti's claims for a correspondence between perspectival and optical perception have been criticized for various reasons—not least in the sense that no system, however scientifically grounded, can isolate, "objectify," or reproduce the physiological act of seeing. Second, the photographic camera differs from the eye in important ways. The human retina is designed differently from the lens; we see with two eyes rather than one; and rarely does an individual view a scene without moving, however slightly or slowly. Third, despite claims for an "ontological" relationship between photography and the visible world, the photographic image is always and only a picture: an indexical record of an arbitrary viewpoint.

The relationships between perspective and seeing, and between vision and "rationalized" depiction, have proved some of the most polemical topics not only in the history of painting and photography, but also in the disciplines of philosophy and history. Throughout the development of the modern world after the Renaissance, perspec-

tive systems came to be seen not merely as drawing techniques, but as microcosms of the Enlightenment world view. The concepts of a transcendental "point of view" or an idealized viewing subject, for example, became linked to philosophical questions about the nature of perception and truth. In a marriage of perspectival order and rationalist thought, the human being came to be seen as the center of knowledge and perception. As the tenets of Enlightenment philosophy have come under attack in recent Postmodern discourse, so too has the associated concept of perspective. Yet challenges to an absolute perspective are not simply a phenomenon of Postmodern philosophy. Rather, they have definitive roots within early twentieth-century painting and photography.

The invention of photography did not, as is generally assumed, immediately displace the vocation of "realistic" painting. Rather, several nineteenth-century artists—Eugene Delacroix and Jean-Auguste-Dominique Ingres among them—proclaimed the potential value of photographs for providing a pre-existing model for the depiction of space. Nonetheless, in the wake of photography's popularization, the longstanding relationship between painting and realism never recovered its original, undisputed reciprocity. Paul Cézanne's subversion of a unified perspective in painting, subsequently adopted and radicalized by the Cubists, definitively breached the idea of the canvas as a transparent "window." Unhinged from any pretense to reflect reality, modernist painting could leave the task of mimesis to photography. Consequently, avant-garde photographers felt that if their medium was to prove itself a plastic art, it would have to shrug off its aura of unified space and time. Traditional perspective, then, became the very thing to be avoided in photographic art.

In particular, photo-collage served as an eminent pictorial trope adapted from Cubism, capable of tearing snippets of imagery from their normal contexts, generating an air of fantastic credibility. The incongruous scales, proportions, and subjects assembled in Dada and Russian avant-garde collages, for example, stridently laid claim to photography as a potentially "transrational" or "irrational" medium. In defiance of photography's prevailing reputation as the bearer of visual fact, collage could conjure up the idiom of fantasy—and the prerequisite for such an idiom was the rejection of the known dimensions of the material world. Alternatively, Futurist "Photodynamists" aspired to capture both movement and time through distortions of light; Surrealist photographers presented subjects as if passed through the strata of the unconscious. Eventually, the displacements and

superimpositions of montage endowed photography with effects of fragmentation and simultaneity that superceded even those of painting. At once violent and seamless, montage culminated the photographic transcendence of traditional perspective by shattering the continuum of pictorial space and time—realism and illusion could be grafted onto the same plane.

Again and again, the evasion or warping of perspective served as the touchstone for different twentieth-century photographic practices. In his innovative writings and pictures from the 1920s, the Russian avant-gardist Alexandr Rodchenko inveighed precisely against the photograph shot “from the belly button,” calling for alternative perspectival axes in photographic practice. The “worm’s-eye” view, in particular, became a staple not only of Rodchenko’s images (as in his 1927 *On the Fire Escape*), but also for contemporary Russian filmmakers seeking alternatives to conventional photographic space. Rodchenko inverted and distorted perspective, framing objects in normally unseen dimensions and drawing out an alternative “realism” through unusual angles.

In a vein similar to his Russian Constructivist contemporaries, the artist and theorist László Moholy-Nagy argued for photography as an innovator of new conceptions of space and time in modern society. Experimenting with painting, photomontage, and photograms, Moholy-Nagy believed that photography could supplement and even enhance perception. For example, using photomontages (like his *Leda and the Swan* [1925]) or X-ray-like photograms, the photographer-creator could invent fantastic spaces and structures, which might be realized in some utopic future. Like his Russian peer El Lissitzky, Moholy-Nagy considered the rote mechanics of perspective as fossilized relics of a different era, made obsolete by the technological advances of modernity. For these artists and theoreticians, experimental photography could help to bridge the gap between imagined space and lived space, the gap between art and life. No longer shackled to one rigid perspective, photography’s “plasticity” served as both a metaphor and crucible for revolutionary conceptions of space, architecture, and urbanism.

In later twentieth-century practice, composite or “piecemeal” montages (such as those of David

Hockney) propose alternative renderings of perceived space, including multiple perspectives, panoramic distensions, and mobile viewpoints. If photography can approximate human vision, these images suggest, it is only by incorporating into the image the inconsistencies of ocular perception. “Perspective,” in such photographic endeavors becomes not a prototype to be imitated, but rather a *process* that stages its own eccentricities.

ARA H. MERJIAN

**See also: Camera Obscura; Capa, Robert; Composition; Dada; Image Construction: Perspective; Montage; Panoramic Photography; Photogram; Postmodern; Representation**

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PERSPECTIVE



László Moholy-Nagy, *Sailing*, 1926, gelatin silver print, 47.2 × 27.2 cm, Museum Purchase; ex-collection Sybil Moholy-Nagy.  
*[Photograph courtesy of George Eastman House]*

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# WALTER PETERHANS

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## American, born in Germany

The reputation of Walter Peterhans, a former Bauhaus instructor, has long been secondary to that of what are considered the main representatives of modern photography, those who practiced during the medium's formative growth in Europe during the 1920s. This is due, in part, to the fragmentary way his photographic works were made known to the public, and in part because he dedicated himself more to his teaching than to his own art. Because of his profound influence as a teacher on students in Germany and in the United States, Peterhans is remembered more for his promotion of the medium as an independent form of expression than as a practicing photographer.

Peterhans' first experiments with photography began early with the encouragement of his father, the director of Zeiss-Ikon AG Dresden. His education included scientific training that later would come to good use as an instructor. In 1918 he began studying in the mechanical engineering department of the Technical University of Saxony in Dresden, then until 1924 he studied construction, mathematics, and philosophy in Munich and Göttingen. In 1925 and 1926, Peterhans learned photographic reproduction and print processing at the Academy of Graphic and Book Arts in Leipzig. He then went to Berlin where he began working as a freelance industrial and portrait photographer. In 1928, he participated in his first group exhibition, and with this he came into contact with the path-breaking photographers of the avant-garde. In the same year he joined the Society of German Photographers. In Berlin he also began to teach. Among his pupils were the photographers Grete Stern and Ellen Auerbach, who together took over his photography salon, when, in 1929, Hannes Meyer promoted him to director of photography studies at the Dessau Bauhaus. It was here that he showed his first and, in his lifetime, only individual exhibition. He approved the new direction Meyer was moving the Bauhaus—toward a scientific foundation, which Peterhans implemented in the course work of the photography department. For the first time the medium was institutionalized with introductory instruction on optics and photochemistry.

With the close of the Dessau school, Peterhans then worked at the Berlin Bauhaus until 1933, directing the course work for advertising photography. Upon the dissolution of the Bauhaus by the Nationalist Socialists (Nazis) as they ascended to power in Germany, he continued to teach at Werner Graeff's photography school in Berlin, then from 1935 to 1937 at the Reimann-Häring-Schule (after 1936 under the name Kunst-und-Werk-Schule). On the side he was also active as a journalist and freelance photographer. His work was already noticed overseas. An article from 1934 in the progressive *Cahiers d'Art*, which regularly reviewed Pablo Picasso's artistic development, refers to his work and that of his students Auerbach and Stern (who had formed a studio known as "foto ringl + pit").

When Peterhans emigrated to the United States in 1938 he found a position, at the request of Mies van der Rohe, at the Armour Institute in Chicago where he worked in various departments at the school. It was at this time that Peterhans abandoned photography because he could not adapt it effectively into his programs in visual training. Visual training was also added to the introductory course work at László Moholy-Nagy's "New Bauhaus" (later Institute of Design) and conceived as an experiment in cultivating students' aesthetic skills that demanded intellectual discipline and critical judgment. From 1945 to 1947 Peterhans was active as an instructor for the Committee on Social Thought at the University of Chicago, where philosophy served as the binding element between closely integrated departments. In 1953 he became a guest lecturer at the Hochschule für Gestaltung in Ulm, Germany, and directed the introductory course. From 1959 to 1960 he taught at the Hochschule für Bildende Künste in Hamburg. Unfortunately, a great deal of his photographic work from the 1920s seemed to have been lost.

Peterhans' teaching at the Bauhaus left a mark on the practice of photography at the institution, a pedagogical approach that Hannes Meyer introduced to other areas of study. Peterhans demanded a practical orientation and a scientific rigor applied to creative experimentation; under his guidance the medium was professionalized and avant-garde experiments receded to the background. In Moholy-Nagy's

engagement with photography, Peterhans saw only problems of illusion. In contrast to Moholy-Nagy, Peterhans was interested in promoting photography practice and pushed photography toward typography, advertising, and building construction.

Of greater significance than his own photographic work, which encompassed the photography of architecture, landscapes, still-lives, and portraits, was his work as an instructor. He promoted the development of applied art and sought to fight back the new “academicism, fed on the dilettantism” of the avant-garde (Peterhans 1930, 140). His concept of education consciously worked against the improvisational application of photography as a means of self-expression and self-staging. He saw his work more in line with the objectivity of Albert Renger-Patzsch, Paul Outerbridge, Jr., and Edward Weston than with the Bauhaus modernism of Moholy-Nagy’s circle (noted in a letter from 1952 written by Otto Steinert). In the first American appreciation of Peterhans that appeared in 1931, Harry Alan Potamkin compared Peterhans with his fellow German photographer Renger-Patzsch. His photographs, like those of Renger-Patzsch, display a striving for technical perfection, working to make clear the finest subtleties of an object’s material characteristics and the effects created by lighting. Peterhans thought the special expressive qualities of photography were a process of precisely detailing objects with halftones. In a similar vein, he categorically condemned the use of stark black and white contrasts. Instead he sought to represent the surface attraction of the most varied materials by means of nuanced tonal subtleties. Even in his portrait photography he aims to probe the texture of hair, skin, and textiles.

But his works also possess abstract–surreal themes and ironic subtleties. His still-lives, which represent the most unique aspect of his work, display this in the greatest measure. The arrangement in his still-lives of objects that seem randomly collected introduces a playful behavior with the surface reality of the photographic world of images. The titles of such photo assemblages stimulate the free play of form associations and infuse them with iconographic significance. Such poetic echoes extend far beyond the reach of the simple realism of *Neue Sachlichkeit* (New Objectivity); indeed, the work of his colleague, Paul Klee, even served to motivate him. In any case, these forays were always incidental to him. In his programmatic essay from 1930 he focuses on formal and technical problems and never discusses any conceptual questions of the medium. Peterhans began his theoretical masterpiece in the United States in relationship to his

teaching, but he never completed it. In the tradition of neo-Kantianism, he wanted to root aesthetic criteria in objective criteria that were scientifically valid and thus make pedagogical instruction more accessible. The methods that he developed as an instructor in Chicago became very influential in the years that followed, and had a profound influence especially on American postwar photographic practice.

WOLFGANG BRUECKLE

*See also:* **Auerbach, Ellen; Bauhaus; Formalism; History of Photography: Interwar Years; Moholy-Nagy, László; Photography in Germany and Austria; Renger-Patzsch, Albert**

### Biography

Born in Frankfurt am Main, Germany, 12 June 1897. Graduated High School in Dresden, Germany, 1916. Afterwards military service. Prisoner of war, 1918. Studies at the mechanical engineering departments of the Technical University of Saxony in Dresden, Germany, 1918; studied in machine construction and philosophy in Munich, Germany, as well as a course of study in philosophy and mathematics in Göttingen, Germany, until 1924. Training in photography reproduction and printing processes at the Academy of Graphic and Book Arts in Leipzig, Germany, 1925–1926. Worked as a freelance industrial and portrait photographer in Berlin in 1927. Director of the photography course work at the Dessau and Berlin Bauhaus, 1929–1933. 1933 instructor at Werner Graeff’s photography school in Berlin and then at the Reimann-Häring Schule, Berlin, Germany, 1935–1937. Emigrated to the United States and adopted U.S. citizenship, 1938. Thereafter instructor of theory in the architecture department of the Armour Institute in Chicago. Additional instruction in the Committee on Social Thought at the University of Chicago, 1945–1947. In 1953 guest instructor at the Hochschule für Gestaltung in Ulm, Germany, 1953. Instructor at the Hochschule für Bildende Künste in Hamburg, Germany, 1959–1960. Member of the Gesellschaft deutscher Lichtbildner, 1928. Died in Stetten near Stuttgart, Germany, 12 April 1960.

### Individual Exhibitions

- 1929 Bauhaus; Dessau, Germany
- 1943 *Photographs by Walter Peterhans*; Art Institute of Chicago, Chicago, Illinois
- 1967 *Elementarunterricht und Photographische Arbeiten*; Bauhaus-Archiv, Ernst-Ludwig-Haus, Darmstadt, Germany
- 1969 Werkkunstschule; Krefeld, Germany
- 1970 *Neue Sammlung*; München, Germany
- 1976 University of New Mexico; Albuquerque, New Mexico
- 1977 Sander Gallery; Washington, D.C.
- 1981 Neue Galerie; Linz, Austria
- 1983 Sander Gallery; New York, New York
- 1993 Museum Folkwang; Essen, Germany, and traveled through Germany

**Selected Group Exhibitions**

- 1928 *Foto - Malerei - Architektur*; Kunsthochschule Itten, Berlin, Germany  
*Neue Wege der Photographie*; Kunstverein, Jena, Germany  
*Pressa: Internationale Presseausstellung*; Messehallen, Köln, Germany
- 1929 *Photographie der Gegenwart*; Museum Folkwang, Essen, Germany  
*Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königbau-lichtspiele, Stuttgart, Germany
- 1930 *Bauhaus-Wanderschau*; Kunstgewerbemuseum, Zürich, Switzerland  
*Das Lichtbild: Internationale Ausstellung*; Ausstellungspark, Munich, Germany
- 1931 Delphi Studios; New York, New York  
*Das Lichtbild*; Museum Folkwang, Essen, Germany
- 1932 *Modern European Photography*; Julien Levy Gallery, New York, New York
- 1933 *Die Kamera*; Berlin, Germany
- 1936 *Deutsche Textil-Ausstellung*; Berlin, Germany
- 1954 Technische Hochschule; Karlsruhe, Germany
- 1968 *50 Jahre Bauhaus*; Württembergischer Kunstverein, Stuttgart, Germany, and traveled through Europe and the United States
- 1969 *foto selection: 50 Jahre gdl*; Museum für Kunst und Gewerbe, Hamburg, Germany
- 1977 *bauhaus 2*; Galerie am Sachsenplatz, Leipzig, East Germany
- 1978 *Neue Sachlichkeit and German Realism of the 20s*; Hayward Gallery, London, Great Britain  
*Das experimentelle Photo in Deutschland 1918–1940*; Galleria del Levante, München, Germany
- 1980 *Avant-Garde Potography in Germany 1919–1939*; San Francisco Museum of Modern Art, San Francisco, California, and traveled through the United States  
*Fotografie in der Weimarer Republik*; Institut für Auslandsbeziehungen, Stuttgart, Germany
- 1981 *German Photographs of the 20s and 30s*; Sander Gallery, New York, New York Germany: The New Vision; Fraenkel Gallery, San Francisco, California
- 1982 *Lichtbildnisse: Das Porträt in der Fotografie*; Rheinisches Landesmuseum, Bonn, Germany
- 1983 *Bauhausfotografie*; Institut für Auslandsbeziehungen, Stuttgart, Germany, and traveling
- 1986 *Photographie und Bauhaus*; Kestner-Gesellschaft, Hannover, Germany
- 1987 *Bauhaus Formmeister*; San Francisco Museum of Modern Art, San Francisco, California
- 1988 *Experiment Bauhaus*; Bauhaus-Archiv, Berlin, Germany Stationen der Moderne; Berlinische Galerie, Berlin, Germany
- 1989 *L'invention d'un art*; Centre Georges Pompidou, Paris, France  
 Photo-Kunst: Arbeiten aus 150 Jahren; Staatsgalerie, Stuttgart, Germany
- 1990 *Fotografie am Bauhaus*; Bauhaus-Archiv, Berlin, Germany
- 1994 *Künstler mit der Kamera: Photographie als Experiment*; Kunstverein, Ludwigshafen, Germany  
*Photographische Perspektiven aus den Zwanziger Jahren*; Museum für Kunst und Gewerbe, Hamburg, Germany

1997 *Deutsche Fotografie: Macht eines Mediums 1870–1970*; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany

**Writings**

- “Fotografie Peterhans.” *Gebrauchsgraphik*, no. 6, 1928.
- “Zum gegenwärtigen Stand der Fotografie.” *ReD*, no. 5, 1930; as “On the Present State of Photography.” In *Photography in the Modern Era: European Documents and Critical Writings, 1913–1940*. Edited by Christopher Phillips. New York: Aperture, 1989.
- Die Sammlung Ida Bienert. With Will Grohmann*, Potsdam, 1933.
- Der Drucker*. Potsdam and Berlin, 1935.
- Das Entwickeln entscheidet*. Halle: Wilhelm-Knapp-Verlag, 1935; as *The Development Decides*. Boston and London: 1937.
- Was, wann, wie vergrößern*. Halle: Wilhelm-Knapp-Verlag, 1936; as *What, When, How to enlarge*. Boston and London: 1937.
- Richtig kopieren*. Halle: Wilhelm-Knapp-Verlag, 1937; as *Copying Correctly*. Boston and London: 1937.
- “Material- und Sachfotografie im Unterricht.” *Gebrauchsfotografie* no. 9 (1937).
- “Visual Training.” *Dimension*. Ann Arbor: 1955.
- “Fragment über Ästhetik.” *Ratio* 3, no. 2 (1960); as “Fragment on Aesthetics.” *Ratio* 3, no. 2, (1961).

**Further Reading**

- Auerbach, Ellen. “Walter Peterhans.” *Photokina: Fotografie 1922–1982/Photography 1922–1982*. Köln: 1982.
- Dearstyne, Howard. “Basic Teaching of Architecture.” *Liturgical Arts* 12, no. 3 (1944).
- Domer, Dennis. “Walter Peterhans and the Legacy of Visual Training.” *Reflections, Journal of the School of Architecture, Univ. of Illinois* no. 5 (1987).
- Domer, Dennis. “Walter Peterhans and Visual Training at Illinois Institute of Technology.” *The Structurist, University of Saskatchewan* no. 31/32 (1991–1992).
- Eskildsen, Ute. “Walter Peterhans.” *Walter Peterhans, Ten Photographs*. Washington: 1978.
- Fiedler, Jeannine. “Walter Peterhans: Eine “tabularische” Annäherung.” *Fotografie am Bauhaus*. Edited by Jeannine Fiedler. Berlin: Nishen, 1990.
- Glüher, Gerd. *Licht-Bild-Medium, Untersuchungen zur Fotografie am Bauhaus*. Berlin: Verlag für Wissenschaft und Forschung, 1994.
- Graeve, Inka. “Vom Wesen der Dinge, Zu Leben und Werk Walter Peterhans’.” *Walter Peterhans, Fotografien 1927–1938*. Essen: Serie Folkwang, vol. 5, 1993.
- Potamkin, Harry Allan. “Peterhans.” *American Photography* 25, no. 4 (1931).
- Steinorth, Karl. “Walter Peterhans.” *Photographien der zwanziger Jahre*. Gütersloh: 1987.
- Wingler, Hans M. *Walter Peterhans*. Darmstadt: 1967.
- Zervos, Christian. “Nouvelles Photographies.” *Cahiers d'Art* no. 9 (1934).

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# JOHN PFAHL

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## American

The title of John Pfahl's 1997 exhibition at the Robert B. Menschel Photography Gallery at Syracuse University, New York—*Permutations on the Picturesque*—offers a viable summation of his overall project. In the decades since finishing his undergraduate and graduate work at Syracuse, exploring photography first in a fine arts program and subsequently as a newly organized facet of the university's School of Communication, Pfahl has sought various approaches to understanding and conveying his observations about what constitutes a picture, what makes a scene worth seeing and transporting into a photograph. His answers, posited in nearly a dozen distinct series, offer engaging conceptual strategies carried out in classically beautiful, formal print statements. As Estelle Jussim writes in the catalogue accompanying his 1990 Albright-Knox retrospective exhibition, "Pfahl's style is an idea. So is his content. In the broadest sense, John Pfahl is a conceptual artist to whom the 'idea' is a tension between the observable and the implicit." His weaving of intellect and aesthetic creates images that function as elegant diagrams, self-referential tools for critiquing and appreciating photographic truth.

In the early 1960s, when materials became available to produce color photographs outside of a commercial lab, Pfahl set up a darkroom to print his own images. With only a few exceptions he has made color coupler prints from large-format color negatives throughout his career, though in a 2004 interview with Robert Hirsch published in *The Photo Review* Pfahl states that *Extreme Horticulture* (work from the series was published in a 2003 monograph with that title) may be "the last project I do where the end result is a chemical print," implying that he will utilize inkjet printing to produce his subsequent work. Pfahl is notable as being, in 1978, the first photographer invited to use the mammoth Polaroid camera, which produced 20 × 24-inch "instant" prints (with the help of an assistant).

He completed his first sustained body of work during a 1965 trip to Oaxaca, Mexico. This followed two years in the Army, his marriage to Bonnie Gordon, a fellow Syracuse undergraduate, and preceded his entry into the first year of a new

graduate program in photography at Syracuse's School of Communications founded by Fred Demarest, who had been one of Pfahl's undergraduate professors in the School of Fine Arts. The courses Pfahl took in this program are considered to be the first curriculum dedicated to color photography at the graduate level. Pfahl has been a long-term member of the Society for Photographic Education and a dedicated instructor of photography in the academic setting.

*Altered Landscapes* was Pfahl's first series to achieve significant notice, and it continues to be a set of photographs that challenge basic assumptions and experience of photography. Pfahl made rough drawings on his camera's ground glass view finder, then with the help of assistants, inserted materials including tape, string, tin foil, and other objects into the scene to match the flat graphics on the picture's vertical plane. The appearance, in what we know to be a landscape of significant depth, of a two-dimensional geometric figure, underscores both the manipulation intrinsic to photographic seeing and the unique nature of the vision; the only place this illusion of flatness within three dimensions is complete is where the film records the lens-projected image (i.e., in the camera, on the ground glass). *Altered Landscapes* included images that were puns on places that captured the popular imagination, such as *Triangle, Bermuda* (1975) showing string on a beach marking out a triangle to a rock in the ocean, as well as several images created as respectful parodies of well-known photographs by Ansel Adams, including *Moonrise over Pie Pan* (1977) after Ansel's iconic *Moonrise, Hernandez* in which a tin pie pan placed in the landscape mimicks the moon in the sky, and *Wave, Lave, Lace* (1978), which shows lace laid across beachfront vegetation, mimicking the frothy waves as they break on the shore. The entire series shares visual and conceptual strategies parallel to work done contemporaneously by photographers Kenneth Josephson and Robert Cumming.

Pfahl's interest in the formal, aesthetic concept of landscape, the scene within what is seen, continues throughout all of his series. As time progressed he moved from direct intervention in the landscape to deeper consideration of the picturesque phenomenon within the finished image itself. Many of his

subsequent interests are articulated in straightforward color coupler prints. *Picture Windows* (completed in the period from 1978 to 1981), *Power Places* (1981–1984), *Arcadia Revisited* (1985–1987), *Waterfalls* (mid-1980s to mid-1990s), *Smoke* (largely 1988–1990), *Compost* (early 1990s), *Piles* (mid-1990s), and *Extreme Horticulture* (late 1990s and early 2000s) all reflect a commitment to the nuanced complexity of photographic truth. Many of these series are simple enough in content that the title is quite sufficient as description. Pfahl has photographed falling water, smoke issuing from industrial stacks, views framed by large windows, piled accumulations of various natural and man-made materials (in *Compost* as well as *Piles*), and natural landscapes inflected by the presence of nuclear or conventional power plants with a passionate, typological consistency that calls to mind the work of Roger Mertin, a colleague of Pfahl's who taught at the University of Rochester in New York. *Arcadia Revisited*, which fondly and painstakingly considers the Niagara River and Niagara Falls as an often depicted, deeply romanticized setting, and his most recent work recording remarkable horticultural landscapes suggest his interest in both cultural and natural history.

Since the idea of landscape is a combination of nature and art, it is fitting that Pfahl has also continued to consider the presence of the artist's hand within the final photographic piece. In *Video Landscapes* (1981) he directly photographed televised views of landscapes, and printed the results in platinum/palladium, giving remarkable pictorial weight and beauty to backdrops for such shows as *Fantasy Island* and *Masterpiece Theater*. *Permutations on the Picturesque* is a historical exploration of photographic form and content; scenes similar to those William Henry Fox Talbot and other nineteenth century artists captured by hand with the camera lucida drawing aid appear in Pfahl's hands as "digitally enhanced" inkjet prints, in which the hand of the computer is made visible in select areas either through obvious pixellation or other manipulation. *Submerged Petroglyphs* from 1984 show a New Mexican reservoir that has covered over a set of ancient rock drawings. Pfahl has placed an alpha-numeric code on the water's surface marking where each submerged image could be found, finishing what he describes as a "memorial pilgrimage" to "drowned" art-making sites. (These pieces were included in a 1988 publication, *Marks in Place*.) *Missile/Glyphs* (1984–1985) arose from the *Submerged* series; Pfahl created Cibachrome diptychs that combine images of still-visible rock drawings with close-up views of weapons in the National Atomic Museum in Albuquerque, New Mexico.

As Cheryl Brutvan wrote in her note on *Missile/Glyphs* in *A Distanced Land*, "Perhaps it is not so surprising after all to find the combination of ancient drawings and obsolete weapons compatible: they are both inadequate means of communication in the contemporary world." Pfahl's ongoing quest as an artist, historian, and humanist has been to articulate in photographic images the relationships between lived and viewed experience.

GEORGE SLADE

*See also:* Adams, Ansel; Color Temperature; Constructed Reality; Photographic "Truth"; Polaroid Corporation

### Biography

Born in New York City, 17 February 1939. Attended Syracuse University, Syracuse, New York, B.F.A., School of Art, 1961, M.A., School of Communications, 1968. Professor, School of Photographic Arts and Sciences, Rochester Institute of Technology, Rochester, New York, 1968–1985. Visiting Professor, University of New Mexico, Albuquerque, 1983–1984. Adjunct Professor, University of Buffalo, Buffalo, New York, 1986–present. Associated with Robert Freidus Gallery and New York Nina Freudenheim Gallery; Buffalo, New York, late 1970s; Janet Borden Gallery, New York, 1990. Received Creative Arts Public Service grants in 1975 and 1979; National Endowment for the Arts Photography Fellowship, 1977 and 1990; Honorary Doctorate of Fine Arts from Niagara University, 1990. Living in Buffalo, New York.

### Individual Exhibitions

- 1970 University of New Hampshire; Durham, New Hampshire
- 1973 East Tennessee State University; Johnson City, Tennessee
- 1976 Deja Vue Gallery; Toronto, Ontario, Canada  
Altered Landscapes; Visual Studies Workshop, Rochester, New York
- 1978 *Altered Landscapes*; Robert Freidus Gallery, New York  
*Photographs of Altered Landscapes*; Princeton University Art Museum, Princeton, New Jersey
- 1980 *Picture Windows*; Visual Studies Workshop, Rochester, New York
- 1981 *Color Photographs by John Pfahl*; The Friends of Photography, Carmel, California  
Picture Windows; Grapestake Gallery, San Francisco, California
- 1982 *Picture Windows*; Film in the Cities Gallery, St. Paul, Minnesota
- 1983 *Paesaggi alterati*; Adriana Milla Gallery, Milan, Italy  
*Power Places*; The Museum of Contemporary Photography, Columbia College, Chicago, Illinois, and traveling
- 1984 *John Pfahl: Nineteenth Century Video Landscapes*; Center for Contemporary Photography, Santa Fe, New Mexico

## PFAHL, JOHN

- 1985 *John Pfahl Photography*; Media Center Gallery, Webster University, St. Louis, Missouri
- 1986 *John Pfahl: Photography from Three Series*; Anderson Gallery, School of the Arts, Virginia Commonwealth University, Richmond, Virginia  
*Niagara River and Falls: A Contemporary View*; Buscaglia-Castellani Art Gallery of Niagara University, Niagara Falls, New York
- 1987 *John Pfahl: Color Work*; Edwynn Houk Gallery, Chicago, Illinois  
*Power Places*; International Museum of Photography, George Eastman House, Rochester, New York
- 1988 *Altered Landscapes*; Fotografie Forum Frankfurt, Frankfurt, West Germany  
*Arcadia Revisited: Niagara River and Falls from Lake Erie to Lake Ontario*; Visual Studies Workshop Gallery, Rochester, New York, and traveled to Rochester Museum and Science Center, Rochester, New York; Center Gallery, Jamestown Community College, Olean, New York; Florida Gulf Coast Art Center, Belleair, Florida; New Britain Museum of American Art, New Britain, Connecticut
- 1990 *A Distanced Land: The Photographs of John Pfahl*; Albright-Knox Art Gallery, Buffalo, New York, and traveled to Art Institute of Chicago, Chicago, Illinois; The High Museum, Atlanta, Georgia; The Friends of Photography, San Francisco, California; Los Angeles County Museum of Art, Los Angeles, California
- 1994 *John Pfahl: American Waterfalls*; International Museum of Photography, George Eastman House, Rochester, New York
- 1997 *Niagara Sublime*; Cleveland Art Museum, Cleveland, Ohio  
*Altered Landscapes*; International Center of Photography, Midtown Gallery, New York, New York  
*Permutations on the Picturesque*; Robert B. Menschel Gallery, Syracuse University, Syracuse, New York
- 2002 *Extreme Horticulture*; Bell Gallery, Brown University, Providence, Rhode Island
- 1980 *Reasoned Space*; Center for Creative Photography, University of Arizona, Tucson, Arizona  
*Photography: Recent Directions*; DeCordova Museum and Sculpture Garden, Lincoln, Massachusetts  
*Zeitgenossische Amerikanische Farbphotografie*; Galerie Rudolf Kicken, Cologne, Germany  
*Aspekte Amerikanischer Farbphotografie*; Spectrum Photogalerie, Kunstmuseum Hannover, Hannover, Germany
- 1981 *The New Color: A Decade of Color Photography*; Everson Museum of Art, Syracuse, New York  
*Contemporary Color Photography*; Chrysler Museum, Norfolk, Virginia  
*Three Photographers: Barboza, Callis, Pfahl*; Laguna Gloria Art Museum, Austin, Texas  
*American Photographers and the National Parks*; New York Public Library, New York, New York
- 1982 *Color as Form: A History of Color Photography*; International Museum of Photography, George S. Eastman House, Rochester, New York  
*Dyed Images: Recent Work in Dye Transfer*; The Friends of Photography, Carmel, California
- 1983 *Photographes et paysages, XIX-XXeme siecles*; Centre national d'art et de culture George S. Pompidou, Paris, France
- 1984 *Color in the Summer*; Brooklyn Museum of Art, Brooklyn, New York  
*Construire les paysages de la photographie*; Caves Sainte Croix, Metz, France
- 1985 *American Images*; Barbican Art Gallery, London, England  
*Images of Excellence*; International Museum of Photography, George Eastman House, Rochester, New York  
*Extending the Perimeters of Twentieth Century Photography*; San Francisco Museum of Modern Art, San Francisco, California
- 1986 *Views and Visions: Recent American Landscape Photography*; International Center of Photography, New York, New York  
*Photography: A Facet of Modernism*; San Francisco Museum of Modern Art, San Francisco, California
- 1987 *Photographs Beget Photographs*; Minneapolis Institute of Arts, Minneapolis, Minnesota  
*Von Landschaftsbild zur Spurensicherung*; Museum Ludwig, Cologne, Germany  
*Photography and Art: Interactions Since 1945*; Los Angeles County Museum of Art, Los Angeles, California  
*Visual Paradox: Truth and Fiction in the Photographic Image*; John Michael Kohler Arts Center, Sheboygan, Wisconsin
- 1989 *On the Art of Fixing a Shadow: One Hundred Fifty Years of Photography*; National Gallery of Art, Washington, D.C., and Art Institute of Chicago, Chicago, Illinois, and traveled to Los Angeles County Museum of Art, Los Angeles, California
- 1990 *The New American Pastoral: Landscape Photography in the Age of Questioning*; International Museum of Photography, George Eastman House, Rochester, New York
- 1992 *Changing Visions of the American Landscape: From Ansel Adams to Robert Adams*; Michener Museum, Doylestown, Pennsylvania  
*Between Home and Heaven: Contemporary American Landscape Photography*; National Museum of American Art, Smithsonian Institution, Washington, D.C.

## Group Exhibitions

- 1971 *60's Continuum*; International Museum of Photography, George Eastman House, Rochester, New York
- 1976 *Photographie: Rochester, NY*; American Cultural Center, Paris, France  
*Photo/Synthesis*; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
- 1977 *The Great West: Real/Ideal*; University of Colorado, Boulder, Boulder, Colorado  
*Upstate Color: Michael Bishop, Phil Block, John Pfahl*; Everson Museum of Art, Syracuse, New York
- 1978 *Group Show: Color Photographs*; The Friends of Photography Gallery, Carmel, California
- 1979 *Divola/Henkel/Parker/Pfahl*; Visual Studies Workshop, Rochester, New York  
*Attitudes: Photography in the 1970s*; Santa Barbara Museum of Art, Santa Barbara, California  
*Fabricated to be Photographed*; San Francisco Museum of Modern Art, San Francisco, California  
*American Photography of the '70s*; Art Institute of Chicago, Chicago, Illinois  
*Object, Illusion, Reality*; California State University, Fullerton, Art Gallery, Fullerton, California

1994 *After Art: Rethinking 150 Years of Photography*; Henry Art Gallery, University of Washington, Seattle, Washington

1995 *An American Century of Photography: From Dry-Plate to Digital, The Hallmark Photographic Collection*; Nelson-Atkins Museum of Art, Kansas City, Missouri, and traveling

1996 *The Real West*; Denver Art Museum, Denver, Colorado  
*Crossing the Frontier*; San Francisco Museum of Modern Art, San Francisco, California

*Picturing the South*; High Museum of Art, Atlanta, Georgia

*Perpetual Mirage: Photographic Narratives of the Desert West*; Whitney Museum of American Art, New York, New York

1997 *The Big Picture*; Albright-Knox Art Gallery, Buffalo, New York

2001 *The Swamp: On the Edge of Eden*; Cummer Museum of Art, Jacksonville, Florida



John Pfahl, *Bethlehem #16*, Lackawanna, NY 1988, 20 × 20" Ektacolor print.  
[Courtesy of the artist and Janet Borden Gallery]

*Roger Mertin: In Minnesota, 1991–2001*; pARTs Photographic Arts, Minneapolis, Minnesota  
2002 *Go On Being, Our Blue Star!*; Tokyo Fuji Art Museum, Tokyo, Japan  
*Photographers, Writers, and the American Scene: Visions of Passage*; Museum of Photographic Arts, San Diego, California

### Selected Works

*Triangle, Bermuda August, 1975*, 1975 from “Altered Landscapes” series  
*Moonrise over Pie Pan, Capitol Reef National Park, Utah*, 1977 from “Altered Landscapes” series  
*Wave, Lave, Lace, Pescadero Beach, California*, 1978 from “Altered Landscapes” series  
*Picture Windows, (series)* 1987  
*Arcadia Revisited: Niagara River & Falls from Lake Erie to Lake Ontario, (series)* 1988  
*View from the Villa Melzi (after William Henry Fox Talbot)*, 1996/1997 from *Permutations of the Picturesque* series  
*Goodyear # 5, Niagara Falls, N.Y.*, 1989 from *Smoke* series  
*Waterfall, (series)* 2000  
*Dr. Wadsworth’s Tree, Chautauqua, N.Y. October 1999*, 2000 from *Extreme Horticulture* series

### Further Reading

Bannon, Anthony. “John Pfahl’s Picturesque Paradoxes.” *Afterimage* 6, no. 7 (February 1979).  
Bunnell, Peter C. “Introduction.” In *Altered Landscapes: The Photographs of John Pfahl*. Carmel, CA: The Friends of Photography, in association with Robert Freidus Gallery, New York (published as no. 26 in the Untitled series), 1981.  
Eauclaire, Sally. *The New Color Photography*. New York: Abbeville Press, 1981.  
Gauss, Kathleen McCarthy. “John Pfahl: Power Places.” In *New American Photography*. Los Angeles: Los Angeles County Museum of Art, 1985.  
Hirsch, Robert. “John Pfahl: The Garden as Landscape.” *The Photo Review* 26, no. 4, 27, no. 1 (2004).  
Jussim, Estelle. “Passionate Observer: The Art of John Pfahl.” In *A Distanced Land: The Photographs of John Pfahl*. Organized by Cheryl Brutvan. Albuquerque, NM: The University of New Mexico Press, in association with Albright-Knox Art Gallery, Buffalo, New York, 1990.  
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## PHOTO AGENCIES

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Photo and press agencies or bureaus first emerged as a force in photography during the 1920s. The convergence of technical advances, especially the introduction of small, lightweight cameras and photoreproduction processes that allowed the growth of the illustrated press, social causes—particularly war and its disruptions—and the ideology that through photography social changes might be enacted, caused committed journalists and photographers to band together. The result was the photo agency or press bureau, a means by which photographs could be placed in the public realm, most often through reproduction in newspapers and magazines, and the photographer could earn a living in a practice that had yet to become professionalized beyond the individual working out of a studio.

Photo agencies also arose out of the needs of governments to provide propaganda, notably the revolutionary Communist regime of the Soviet Union. In

the spirit of agitprop, which propounded the notion that the modern technology of photography was the appropriate medium with which to communicate with the masses, in the immediate post-Revolution years, the Bureau-Cliché was set up to supply regional presses with photos. This agency eventually merged with the Telegraph Agency of the Soviet Union to form TASS. The All Union Society for Cultural Relations with Foreign Countries (VOKS) established the RussFoto agency around the same time to serve public relations concerns abroad. In 1931 the massive SoyuzFoto organization was created, incorporating VOKS and TASS. SoyuzFoto organized branches around the U.S.S.R. and sent photographers to document events around the Soviet empire and sent out hundreds of copies selected photographs to domestic newspapers as well as the foreign press.

The Communist-inspired worker photography movement that was active in Germany from 1926

to 1932 was another important milestone. In this atmosphere of socially concerned photography, the German publisher Willi Münzenberg founded an agency in part to expedite illustrations to promote his Communist ideology for his magazine *Arbeiter-Illustrierte-Zeitung* (Worker Illustrated Magazine, *AIZ*, 1924–1938) and in part because the existing agencies, such as Mauritius-photo, ufa-photo, and Ecce-photo had threatened to boycott Münzenberg's magazine. The example of *AIZ*, influenced as well by the model of TASS and the Soviet Information Office's Novosti Press Agency, led to the rise of the illustrated newsmagazine in the United States, including *Forbes*, *Life*, and *Look*, which while employing their own staff, often published photos provided by agencies. Another influential agency was Dephot, founded in 1927 and brought to international prominence under Simon Guttman, represented a number of important photo-journalists and photographers including Andreas Feininger, N. Tim Gidal, Kurt Hulton, Felix Mann, Erich Salomon, and Umbo.

Photo agencies had been established in the United States in the 1920s as well, including Keystone and Worldwide. Pacific and Atlantic Photos, which established an office in Berlin in 1928, merged with the Associated Press (AP) in the 1930s. The AP, which began as a cooperative news agency in 1848, proved also to be one of the leading news bureaus of the twentieth century, covering general international news and providing photographs sent by wire to newspapers and magazines worldwide until this technology was superseded in the later decades of the century. Its still picture division, initially dubbed Wireworks, transmitted its first wire photo—of a plane crash in the Adirondack Mountains, New York—on January 1, 1935. Its reputation for providing news photography was sealed during the World War II years by its many courageous war correspondents who risked life and limb, some, such as Joe Rosenthal, who took the famous shot of the flag raising on Iwo Jima, dying in action. Eddie Adams, who took memorable war photographs, including a Viet Cong being executed by a Vietnamese general, also took memorable photographs of movie star Marilyn Monroe, typical of the range of subject matter handled by AP correspondents. Many of the most famous news pictures of the twentieth century were taken by AP photographers, including the series showing the explosion and crash of the Hindenburg blimp (Murray Becker); the screaming, bloodied Chinese child in the midst of bomb debris from the 1937 attack by the Japanese on Shanghai (H.S. Wong); President

Harry S. Truman holding up the *Chicago Daily News* erroneously announcing his defeat to Thomas Dewey in the 1948 elections (Byron Rollins); or the naked Vietnamese girl fleeing, with other children, from a napalm attack (Nick Ut). Many have received Pulitzer Prizes, including Horst Faas, Yasushi Nagao, Steve Starr, and Paul Vathis. Other large international news bureaus employing photographers include the British concern Reuters and Agence France Presse of France.

The 1930s saw the spread of photo agencies throughout Europe, localized in various countries but usually able to provide photographs to concerns outside their immediate locales. Notable in Germany was Berlin's Presse-Photo. Group Polygoon was the premier photo press agency in the Netherlands. In Madrid, the news agency EFE, founded in 1939, in its early years worked mostly as a propaganda arm for the Franco regime. In France, Alliance Photos and Three Lions were active in Paris. Perhaps the most important of the French agencies, however, is Rapho, founded in 1933 by the Hungarian immigrant Charles Rado. Rapho employed such figures as Lisette Model. Rapho is also one of the few European agencies from this era that survived; in 1977, Rapho merged with the Top Agency and in 2000, the agency joined Hachette Filipacchi Photos.

Photographers worked on assignment (commission) as well as submitted photographs for consideration for both news publications as well as fashion and lifestyle magazines. The rise of Adolph Hitler and the Nazis, who set up their own propaganda agency, Deutscher Verlag, brought this phenomenon to a halt, and shifted attention to the United States, where many photographers, journalists, and newspaper men had fled. Thus one of the best known American agencies, Black Star, can be said to have its origins in Europe. Founded in New York City in early 1936, its principals, including Ernest Mayer, who had directed the Mauritius Publishing Company, which included Mauritius-photo, a leading agency of the time, were all Germans fleeing Nazism. Photo agencies also began to be established in other parts of the world. In Japan, Nihon Kobo was founded in 1935.

After the focus on war photography during World War II, a new landscape emerged for the photo-journalist and the agency photographer. In part inspired by underground or resistance news and photo bureaus operating during the war, such as the Dutch Particam and the Photo Division of French Resistance (Services d'Information de la France Combattante), many photographers wished to continue the struggle to bring photographs of importance to the public. Out of their war experiences

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in 1947, Robert Capa, a veteran of the Spanish Civil War, and Henri Cartier-Bresson, active in the French underground, founded Magnum Photos, perhaps the most famous photographer's cooperative. Unlike conventional news bureaus, Magnum was photographer-run, with a board of directors made up of practicing photographers. With magnum, the traditional arrangement of photographers receiving at most 50% of the amount charged for the photograph, minimal, if any, royalties, and paying for their own expenses and equipment began to be challenged.

In the Netherlands, Aart Klein, a veteran of Particam, established a photo agency of the same name. While relatively few agencies were established in the 1950s, such as the Swedish group Tiofoto was founded by Lennart Olson and in Japan, the important cooperative agency VIVO, co-founded by Kikuji Kawada and Eikoh Hosoe, was established in 1959. These agencies were perhaps more successful in influencing the aesthetic development of photography in their respective countries than as commercial concerns. Their model, however, was a potent one, and many agencies of the 1960s and 1970s, some short-lived, were founded by professional photographers practicing both reportage and fine arts photography, who were frustrated with the status quo. The Vu photographers agency was established in France. The Viva Photographers Agency, which sought social goals beyond straight documentary image-making was founded in 1972, numbering Martine Franck, later a Magnum photographer, and François Hers among its members.

But perhaps the most significant impact photo agencies had on the social fabric was in Africa. In countries struggling for independence and those dealing with post-colonial problems, photo agencies were instrumental in educating the populous, publicizing injustice, and developing national unity. One of the most important was the South African activist photographic collective Afrapix, founded in 1982. But it was modeled on earlier examples, including Kenya's Camerapix agency, founded in Nairobi in 1969 by Mohammed Amin. These agencies were counterbalanced, so to speak, by official press agencies like Syli-Photo in Guinea, Congo-press in the Democratic Republic of Congo, and ANIM in Mali, which existed in large part to craft the public personae of strongmen and dictators who ran these countries.

In the more traditional model of the photo agency, Gamma was set up in 1967 by Raymond Depardon; the Sygma Photo News Agency was begun in 1973, eventually becoming one of the

world's largest, and Sipa-Press, all in Paris. These agencies worked to codify an equitable method of payment, more often working on assignment from the commissioning source, whether a magazine, industrial concern, or advertising agency, than doing freelance work that was attempted to be sold as is to a client. Reproduction fees were generally negotiated, and photographers kept all copyright to their own work.

At the end of the century, there were consolidations and buyouts in the field, especially by the Microsoft Corporation and Getty Images that saw the demise of one of the major photo agencies, Sygma, and legal battles about the use of photographs in archives and photographers' rights. The business practices of Microsoft Corporation's archive and licensing company Corbis, which acquired Sygma in 2000, were called into question. A number of the agency's photographers, led by long-time president Allen Tannenbaum, left the firm. Many who remained were fired after staging a strike that closed down the Paris headquarters. Henri Cartier-Bresson, at age 93 the senior member of the French photo-journalistic establishment, wrote that he was

scandalized by the casualness and the cruelty of the massive firing....The compilation of an image bank, as well stocked as it might be, will never match the work of an author. On one side is a machine; on the other is a living and sensitive being. Corbis offers no choice.

(*Columbia Journalism Review*, July/August 2002)

The Corbis-Sygma situation brought into focus the changing business of photojournalism, the historical backbone of photo agencies. The future of photo agencies, along with stock companies and photojournalism in general, is likely to be bound to that of the internet, which has revolutionized the delivery of visual imagery.

LYNNE WARREN

**See also: Agitprop; Archives; Black Star; Capa, Robert; Life Magazine; Look; Magnum Photos; Propaganda; War Photography; Worker Photographer**

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# PHOTO LEAGUE

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The New York City photographers who banded together as the Photo League were dedicated to promoting social photography. In essence, they joined together the concept of social documentation with the practice of street photography. Purposeful social documentation, which had emerged as a distinct genre in the United States towards the end of the nineteenth century, usually was meant to inform the public about economic or social inequities in the hope of eliciting action. Street photography, which had become widespread only in the mid-1920s after hand-held cameras and easier processing methods were made accessible, was a way of capturing casual aspects of ordinary life as it devolved in urban settings. Over time, the blending of these two genres became the defining characteristic of the camera work done by Photo League members.

Emerging in 1936 during one of the more hopeful years of the Great Depression, the Photo League offered an alternative to the precepts of Pictorialism, an earlier photographic movement that had mostly attracted well-to-do amateurs. With its emphasis on artistic themes and soft, indistinct treatments, this approach to photographic art had already begun to seem old-fashioned in the highly mechanized culture of the 1920s; by the 1930s it seemed quite irrelevant. A different aesthetic approach, which mandated sharp, clear imagery and emphasis on what was termed “the thing itself,” claimed the attention of serious expressive photographers, among them Berenice Abbott, Ansel Adams, Paul Strand, and Edward Weston; all of whom would be associated to one degree or another with the Photo League. Also changing were the sharp divisions between the various genres of photography. As camera expression became recognized as the most up-to-date means of visual illustration, images of all kinds appeared in advertisements, periodicals, and on gallery walls, thereby expanding what was thought of as photographic art.

The Photo League was initially organized in the early 1930s as The Film and Photo League, under the sponsorship of Workers International Relief—a European organization with a social orientation. This body had established such groups in Chicago and New York as well as in major European cities in order to supply the radical left press with visual

images of working-class life taken from the point of view of those involved. In 1936, the still photographers in the New York group separated from the filmmakers (some of whom became Nykino and later Frontier Films), and changed the organization name to the Photo League. (The Chicago group appears to have become defunct by this time.) Their approach to documentation became less rigidly dedicated to portraying only the class struggle and more open to capturing other aspects of working class life. As a consequence, nearly all members photographed at one time or another in the streets of New York.

The League established an advisory board, which included Abbott and Strand and a rostrum of officers; for many years Walter Rosenblum was president. Over time, it rented a series of spaces in downtown Manhattan locations where members constructed darkrooms, meeting rooms, and galleries. Work by outside established photographers as well as by members was shown, with first-time exhibitions in the United States given by, for example, German montagist John Heartfield and French photographers Edouard Boubat and Robert Doisneau. Other than the Museum of Modern Art, the Photo League gallery was the only venue in the United States where one might see work by Eugène Atget, László Moholy-Nagy, and Henri Cartier-Bresson.

The League held semi-monthly meetings and presented lectures on a variety of topics. Among them was a symposium on Photographic Books, an unusual theme in an era when comparatively few such books were being produced. Suggestive of the wide range of themes of interest to League members were talks by Ralph Steiner on “Art and Documentary Photography,” by Ruth Bernhard on her personal work, and by editor Tom J. Maloney on *U.S. Camera Annual*. League members engaged members of Pictorial Photographers of America in an on-going discussion about the value of social photography as opposed to Pictorialism.

Starting in 1937 and largely under the directorship of Sid Grossman, the League ran a school for which tuition was a nominal \$15 a session. Classes in basic and advanced technique, documentary photography, and history of photography (taught by Grossman and Sol Libsohn among others) were

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offered as well as workshops, in which students pursued individual projects; one such workshop was taught by Strand.

*PhotoNotes*, the League publication, edited on and off by Rosalie Gwathmey and produced at first by mimeograph, later by multigraph, and for its final issue by letterpress, not only kept members informed of day-to-day events, but also carried serious writing on critical issues in photography. Edward Weston was quoted as regarding it "the best photo magazine in America today." *PhotoNotes* continued to appear, if sporadically, throughout the war years despite the inroads made in 1941 by the draft, which depleted the number of men involved in League activities. Following the demise of the League, this valuable periodical was completely forgotten until reproduced in 1977 in book format by the Visual Studies Workshop, Rochester, New York.

Initially, to achieve its working-class focus, the League had set up Feature Groups (sometimes referred to as Documentary Groups). This approach owed something to the example of Lewis Hine, the pioneer social photographer who had documented American working people and, late in life, had been introduced to the League by Abbott and her associate, art historian and writer Elizabeth McCausland. After his death in 1940, his work was given to the League and a committee under the leadership of Marynn Older (Ausubel) was set up to conserve and reprint it. (Eventually, after the League ceased to function, this collection was given to George Eastman House in Rochester, New York).

The Feature Groups consisted of individuals, working in concert and alone, who returned over a period of time to specified working-class neighborhoods to create in-depth portrayals of the way people lived. One such endeavor, "Neighborhoods of New York," was under the leadership of Consuelo Kanaga, a West Coast photographer who had come east to work as a photojournalist. For another, "The Harlem Document," a contingent consisting of Lucy Asjean, Harold Corsini, Morris Engel, Beatrice Kosofsky, Jack Manning, and Aaron Siskind returned time and again to Harlem, working in the streets and gaining access to private apartments. Despite the fact that there were almost no black photographers in the League during its entire period, both projects reflected efforts by members to counter then prevalent racist attitudes toward black people. "The Chelsea Document," the work of Grossman and Sol Libsohn, depicted a west side working-class neighborhood that was home to longshoremen. Rosenblum portrayed Pitt Street, the immigrant neighborhood of his youth, and

Dan Weiner concentrated on Yorkville. At the time the tenement apartments in these neighborhoods were so cramped that much adult social intercourse and most children's games took place in the streets, greatly facilitating the photographers' access to their subjects.

Besides the inspiration deriving from Hine's example, League members were acutely aware of the documentary photography projects being funded in the mid-1930s by federal agencies, notably the Farm Security Administration (FSA) and the Works Progress Administration (WPA). *Changing New York*, a project initiated by Abbott for the WPA, undoubtedly directed members' attention to the social role that organized photographic documentation might play. The FSA's visual record of depressed conditions in the agricultural sectors of the United States, examples of which appeared in news media and weekly periodicals as well as in several large scale exhibitions, also was shown more than once in the League gallery.

Despite the rhetoric about structured social documentation, the League's methods of working always were somewhat flexible and became even more so at the end of the Second World War. By the late 1940s when Strand gave a Special Projects class, organized endeavors as such had disappeared, with participants engaged more by individual instances of pain and/or tenderness than by a need to catalog social inequities. Serendipitous street documentation by Arthur Leipzig and Sandra Weiner (each of whom studied with Strand) often revealed random but ambiguous moments of grace, thereby transforming social documentation into a more broadly humanist mode of expressive street photography. The end of the War undoubtedly brought with it a more accepting attitude toward human experience in general, with the result that the photographers frequently sought out exhilarating rather than distressing moments. With greater flexibility about theme and a more open attitude toward aesthetic matters in the post-war years, the League attracted both young photographers such as Jerome Liebling and those with established reputations, among them Barbara Morgan, Nancy and Beaumont Newhall, and W. Eugene Smith.

Ironically, this expansion in activities and membership, which inspired a move to new and larger quarters in the Hotel Albert on East 10th Street, took place during a period of increasing anti-left sentiment in the United States. Although the League considered itself a non-political entity, open to photographers of any belief, in 1947 it became one of several hundred organizations listed as subversive by a special board approved by the President

of the United States. Known as the Attorney General's List, this document adduced no evidence for its listings and no recourse was allowed, despite efforts by the president, W. Eugene Smith, to ascertain the basis for the listing. Merely as a result of being branded subversive, League members were in danger of losing or being denied jobs or they might have their passports withheld, making professional travel impossible. By 1951, membership had dropped so precipitously that the League, unable to pay its bills, suspended operations.

The Photo League should be seen as an institution that reflected the broadly based idealism of the New Deal during the Depression years. Begun as an attempt to find a path to social justice through the visual arts, its members eventually found the means to interact with each other and with the urban scene around them to give social photography an ardent and compassionate life of its own. Although its work was obscured for many years, it is now recognized as having established a serious culture of photography well before this approach became widespread among galleries and museums.

NAOMI ROSENBLUM

*See also:* **Abbott, Berenice; Adams, Ansel; Atget, Eugène; Bernhard, Ruth; Cartier-Bresson, Henri; Farm Security Administration; Grossman, Sid;**

**Hine, Lewis; History of Photography: Interwar Years; Liebling, Jerome; Moholy-Nagy, László; Museum of Modern Art; Newhall, Beaumont; Pictorialism; Professional Organizations; Propaganda; Siskind, Aaron; Social Representation; Strand, Paul; Street Photography; Weston, Edward; Works Progress Administration**

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## PHOTO-SECESSION

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An organization of pictorialist photographers in the United States, the Photo-Secession was founded in 1902 by Alfred Stieglitz of New York for the purpose of advancing the cause of photography by achieving its recognition as a fine art. Among its most prominent members were Stieglitz, Edward Steichen, Gertrude Käsebier, Clarence H. White, Joseph T. Keiley, Alvin Langdon Coburn, Frank Eugene, and Annie W. Brigman. The group campaigned to achieve its goals through the exhibition of its members' work in invitational salons, in its own gallery space, and through the publication of its journal *Camera Work*. This essay will examine the Photo-Secession's origins, its principles and

goals, its exhibition activities, and the publication of *Camera Work*.

### Origins of the Photo-Secession

The Photo-Secession was but one of a number of photographic societies that may have shared the same goal, but for Stieglitz and its other members the Photo-Secession was a public protest, an act of rebellion and separation from the other existing organizations within the amateur photographic community. The Photo-Secession was at once a statement of beliefs, the pronouncement of a goal, and perhaps an unspoken claim for preeminence

within that community. Its name was meant to suggest the radical nature of the group as the most progressive society of pictorialist photographers at work in the United States, and to evoke an association with the secessionist avant-garde art movements of Europe. The Photo-Secession was an opportunity for re-presenting and re-defining to a larger community what pictorial photography could be.

Stieglitz and the members of the Photo-Secession severed their allegiances to other organizations within the larger photographic community during a period of deep division between several schools of thought about the nature of artistic photography and the roles that amateur organizations should take in its promotion. In the nineteenth century, organizations such as the Camera Club of New York and the Photographic Society of Philadelphia had served a number of purposes, providing dark-room facilities, exhibition space, and training to photographers during an era when the practice of photography was technically demanding. But with the commercial availability of greatly simplified photographic materials, such as the gelatin dry plate in the late 1870s and with the introduction of the Kodak camera and a photo-finishing industry in the late 1880s, the practice of photography became accessible to a much larger community and the interests of camera club members became more varied.

The very popularity of the medium and the ease with which the new technologies made photography accessible contributed to the rise of a pictorialist movement to counter a perception of photography as a purely mechanical medium practiced without skill. It was the goal of this progressive, or New School, movement to demonstrate the artistic possibilities of photography. Influenced by a number of other movements within the traditional arts, such as Impressionism and Symbolism, photographers in Europe and the United States arrived at a pictorialist aesthetic often characterized by soft focus, a massing of highlights and shadows, and highly manipulated printing techniques meant to demonstrate control by the photographer over his or her work and at times to mimic the appearance of traditional artistic media of painting and print-making.

Acceptance of the advances made by members of the New School was not universal, particularly within those organizations with a strong following among the conservative or Old School photographers. This Old School objected to the pictorialist aesthetic as bad photography, objected to the domination of their societies by photographers of the New School with such views, and felt a loss of

opportunities to show their own work in club exhibitions. In the United States this was the case when conservative members of the Photographic Society of Philadelphia regained control of the organization after several years of domination by members with New School points of view. That Society's Philadelphia Photographic Salon, led by the New School, had been a leading venue for exhibiting the newer pictorial photography. In turn Stieglitz and other members of the New School boycotted the more conservative salon held after this retrenchment. Out of these divisions, and a similar situation within the Camera Club of New York where Alfred Stieglitz was a member, the Photo-Secession was born.

### **“American Pictorial Photography Arranged by the ‘Photo-Secession’”**

When Stieglitz announced the Photo-Secession in March 1902 he had for several years been considering how to create such a group to serve the needs of pictorial photographers inclined to the aesthetics of the New School. Disagreements within the Camera Club of New York led Stieglitz to resign his position as vice-president. Objections to the emphasis on pictorialist topics in that Club's quarterly journal *Camera Notes* led him to resign as editor of the publication, which he had also founded. Stieglitz chose the opportunity of the March 1902 exhibition of pictorialist photography that he had organized for the National Arts Club in New York to announce the formation of the Photo-Secession. But when that exhibition, “American Pictorial Photography Arranged by the ‘Photo-Secession’,” an exhibition of more than 160 photographs by 32 prominent photographers, was announced the only members of the Photo-Secession were Stieglitz and perhaps those members of the *Camera Notes* editorial staff who had resigned with Stieglitz—Joseph T. Keiley, Dallet Fuguet, and John Francis Strauss.

### **Photo-Secession Principles, Organization, and Goals**

In the early months of its existence the Photo-Secession was an organization in name only. When pressed by the photographic community to explain the purposes of the group, Stieglitz responded by simply stating that the objectives of the Photo-Secession were to serve the cause of pictorial photography, to unite American photographers and those interested in pictorial photography, and to hold exhibitions of work by its members and others. Soon other photographers exhibited at the National Arts Club joined with Stieglitz.

Though the Photo-Secession was only loosely organized, without a constitution or by-laws, it did have several categories of membership; the Council, which provided leadership to the group; Fellows, selected by the Council for the quality of their photography; and Associate members, who may not have been photographers but who had demonstrated a sympathy with the goals of the Photo-Secession. From its beginning the Council included among its members Stieglitz, Steichen, Käsebier, Keiley, Eugene, Fuguet, Strauss, John G. Bullock, Robert S. Redfield, Eva Watson-Schütze, Edmund Stirling, and William B. Dyer, all leading New School pictorialist photographers.

What set the Photo-Secession apart from other organizations that might claim to serve the same purposes was Stieglitz's determination to see pictorialism accepted as a fine art. Toward that end Stieglitz saw that controlling the conditions in which Photo-Secession photographs were seen was key. He first demanded of exhibition authorities that Photo-Secession work be accepted and exhibited as a group and not be submitted to a jury. Later, with the founding of *Camera Work*, he was able to present Photo-Secession photographs in well-crafted reproductions, and to publish analysis and commentary on pictorial photography in keeping with his views. And with the founding of the Little Galleries of the Photo-Secession he was able to present photographs under gallery conditions that he also controlled and that befitted their status as art.

### Camera Work

Just as *Camera Notes* had served Stieglitz as an invaluable means of presenting New School pictorialism to a far a larger audience than simply the members of the Camera Club of New York, so would a printed journal be of vital importance to the Photo-Secession in presenting its work. With the same editorial staff with whom he had published the earlier journal, Stieglitz founded *Camera Work* in 1903. In *Camera Work* Stieglitz reproduced photographs by members of the Photo-Secession and other pictorialists, reproductions of non-photographic art, notes about Photo-Secession exhibitions and organizational news, and essays by artists, writers, and critics such as Max Weber, Gertrude Stein, Sadakichi Hartmann, and Charles Caffin. *Camera Work* served as a laboratory for translating original photographic prints—often painstakingly hand-crafted prints—into photomechanical reproductions, using a variety of such processes, including photogravure, four-color halftones, and collotypes, to yield reproductions with a greater sense of fidelity

to the originals than was common in the photographic press.

### Little Galleries of the Photo-Secession (291)

The Photo-Secession was in essence an exhibition society, providing opportunities for its members to exhibit as a group under conditions subject to their control, and promoting their work through the photographic press, in *Camera Work*, or through articles placed in other publications. But until 1905 the Photo-Secession had no exhibition space of its own. When photographs by the Secession were shown it was in invitational exhibitions sent abroad to Europe, or held in the United States at such venues as the Corcoran Art Galleries in Washington, D.C., and at the Pittsburgh Art Galleries of the Carnegie Institute in Pittsburgh, Pennsylvania. In late 1905, at the suggestion of Edward Steichen, Stieglitz rented rooms on the top floor of the building at 291 Fifth Avenue in New York. These few small rooms became the Little Galleries of the Photo-Secession and were later known simply as 291 from the building's address. They would be the Photo-Secession's home until 1917.

At 291 Stieglitz staged individual and group exhibitions of photography by members of the Photo-Secession and prominent pictorialist photographers in sympathy with the organization's goals. It was operated as a commercial gallery and for the most part works displayed there were offered for sale, though the commercial aspects of the gallery and Stieglitz's handling of them became a source of discord among members of the Photo-Secession. Photographs were not the only art works exhibited at 291. From 1908 on Stieglitz began to show paintings, drawings, and sculpture in exhibitions arranged in part by Edward Steichen, who lived in France at the time and was a vital connection for Stieglitz to the art centers of Europe. Steichen made it possible for Stieglitz to show work by the painters Paul Cezanne, Henri Matisse, Pablo Picasso, and the sculptor Auguste Rodin, among others. Visitors to 291 also saw exhibitions of African sculpture and children's art. Works by the American modernists John Marin, Georgia O'Keeffe, Marsden Hartley, and Arthur Dove, whom Stieglitz supported for the remainder of his career, were also shown at 291.

### Demise of the Organization

From 1908 Stieglitz's interest in pictorial photography seemed to wane, as he grew tired of the struggle to attain his goals and as the achievements of pic-

torial photography paled in light of what he was learning about European modernist art under the tutelage of Steichen and Max Weber. Stieglitz began to think in terms of summing up the history and achievements of pictorialism. Toward that end Stieglitz and the Photo-Secession organized a large exhibition, the "International Exhibition of Pictorial Photography," at the Albright Art Gallery in Buffalo, New York, in late 1910. In addition to photographs by members of the Photo-Secession, Stieglitz exhibited prints made by Alvin Langdon Coburn from the negatives of early Scottish photographers David Octavius Hill and Robert Adamson, prints by Julia Margaret Cameron, and by leading European photographers such as Robert Demachy and Heinrich Kühn. In a concession to other pictorial photographers who were not members of the Photo-Secession, a jury-selected Open Section was also included.

The Albright Gallery exhibition was the last large-scale exhibition of Photo-Secession photographs organized by Stieglitz. In it he presented a summary view of pictorial photography, establishing a history of its practice and legitimizing the work done by Photo-Secessionists. With the acceptance of photography by the Albright Art Gallery the Photo-Secession could claim that its goal of achieving the recognition of photography as a fine art had been attained.

### Conclusion

The formation of the Photo-Secession in 1902 suggested a separation of that group's members from the community of pictorial photographers. Yet Stieglitz and the other Photo-Secessionists could no more separate themselves from the community than they could give up photography. They were inextricably a part of the photographic community, and their stance makes sense only within the context of that community. Rather than a separation, the Photo-Secession was instead a declaration that its members would no longer allow others to make

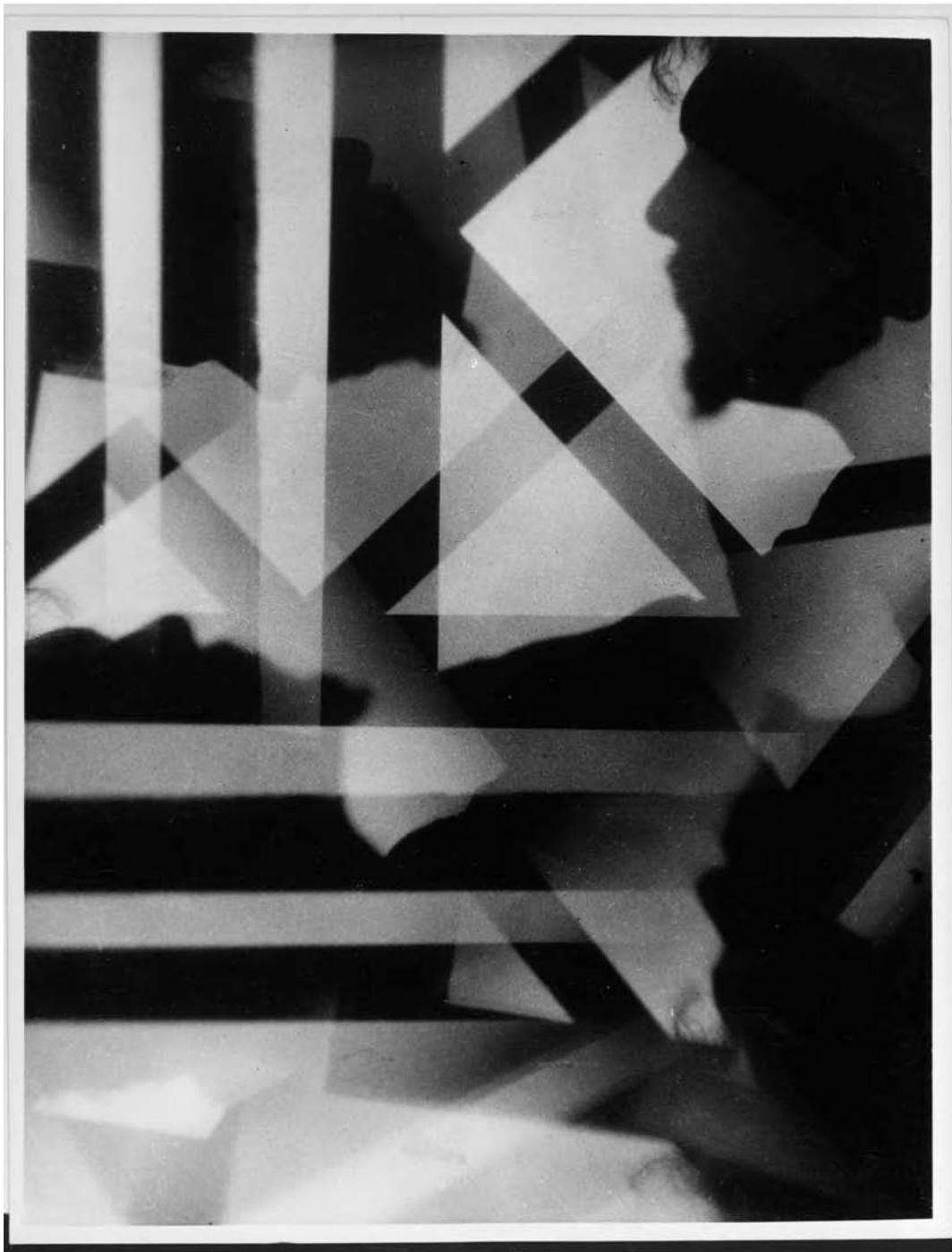
decisions about how their work should be seen, either in the material context of an exhibition, on the printed page, or in relationship to other arts. While the organization gave its members credibility within the larger arts community, the Photo-Secession also gave Stieglitz and its members the freedom to promote a view of photography that ultimately emplaced the medium within the institutions of fine art.

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*See also:* **Coburn, Alvin Langdon; History of Photography: Nineteenth-Century Foundations; History of Photography: Twentieth-Century Developments; Käsebier, Gertrude; Linked Ring; Periodicals: Historical; Photo-Secessionists; Pictorialism; Steichen, Edward; Stieglitz, Alfred; Strand, Paul; White, Clarence**

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Alvin Langdon Coburn, Vortograph of Ezra Pound, 1917, gelatin silver print, 20.6 × 15.7 cm,  
Gift of Alvin Langdon Coburn.  
[*Photograph courtesy of George Eastman House*]

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# PHOTO-SECESSIONISTS

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Around 1900 a group of photographers in Europe and the United States was beginning to rebel against traditional photography and nineteenth century photographic associations. These photographers wished to make photographs that would be valued not only for their subject matter but also for the manner in which they were made, that is, photographs realized with consummate mastery of the medium's unique technical and formal qualities and expressed with artistry. These ideals came to be associated most closely with and expressed by the Photo-Secession group, organized in 1902 by Alfred Stieglitz who at that time was already known internationally, along with 12 other photographers.

The Photo-Secession was a major turning point in photography. While the term refers to a specific organization of like-minded photographers, it also marked a significant conceptual and aesthetic advance in photography's status within society. The main goal of the group was to gain recognition for photography as a legitimate fine-arts medium. Photographers had been attempting this recognition since the early days of the medium, however, this need was made greater by the new class of amateurs bearing Kodaks, who had little or no technical knowledge in photography, that emerged after the introduction of inexpensive, easy-to-use cameras around the turn of the century.

The Photo-Secession was founded on February 17, 1902, in New York by John G. Bullock, Robert S. Redfield, and Edmund Stirling of Pennsylvania; William B. Dyer and Eva Watson-Schütze of Illinois; Frank Eugene, Dallett Fuguet, Gertrude Käsebier, Joseph T. Keiley, Edward Steichen, Alfred Stieglitz, and John Francis Strauss of New York; and Clarence H. White of Ohio.

As printed in an early brochure, the objectives of the Photo-Secession were threefold:

to advance photography as applied to pictorial expression; draw together those Americans practicing or otherwise interested in the art; and to hold from time to time, at varying places, exhibitions not necessarily limited to the productions of the Photo-Secessionists or to American work.

The Secession's governing structure was as follows:

A Council, composed of a Director and twelve others, to whom is absolutely committed the management of the

affairs of the organization. The Council until 1905 shall consist of the Founders of the organization. Thereafter the Council shall consist of the Founders and five additional Fellows elected biennially by the Fellows; Fellows, chosen by the Council and Associates

whose role was not clearly defined but who could submit work to the juried exhibitions.

The membership quickly grew, eventually reaching to up to a hundred. Many of the members of the Photo-Secession were also members of the Camera Club of New York, (Stieglitz served as its Vice-President) but there was no official relationship between the two organizations.

Alfred Stieglitz was the major figure of this group and a leading influence in photography since the first decade of the twentieth century. He founded the Photo-Secession with the idea of linking photographers with a common ideal about what art photography should be, following the ideals of the Linked Ring Brotherhood that had been formed in London in 1892. As well, the name of the group was taken from the various European Secessionist painters who had rebelled against academic painting, primarily the Vienna Secession founded in Austria in 1897. The Vienna Secession's model of an exhibition space and journal to disseminate the group's ideals was successfully adopted by Stieglitz. Another influence was that of the Symbolist painting movement, which sought to infuse art with larger philosophical ideals, removing it from the realm of the natural and sentimental into the spheres of mythology and psychology.

The Photo-Secession was the first school in the sense of a group with shared goals, ideas, and some commonality in style, in photography's history. The magazine *Camera Work*, directed by Stieglitz, was the major instrument promoting Photo-Secessionists' ideas and work. The Photo-Secession's ideals had a significant influence in many European countries, especially in France, Austria, and Great Britain. Various groups and associations were active in promoting this new photographic idea and style, often referred to as Pictorialism, which had adapted the look of paintings and graphics to align photography with its fellow-fine arts mediums. Along with the Linked Ring in Britain, the Wiener Kamera Klub, Austria (founded 1891) and the Photo-Club

de Paris (1894) were important groups that shared the American Secessionists' ideals.

One key way of promoting the work of these photographers was through exhibitions, starting with the participation of Secessionists in those promoted by the traditional camera clubs, evolving to the Secessionist group's own exhibitions and to a permanent gallery with a quarterly exhibit of largely Photo-Secessionist work in New York City. A pamphlet printed by the group in December of 1902 stated:

In order that the Photo-Secession may exercise a potent influence upon the welfare of pictorial photography, each member will be duly advised by the Council of the attitude which the Photo-Secession will assume toward any important exhibition and whether it is deemed desirable that the members of the Photo-Secession shall exhibit as a body, or individually.

However, only a month after the Photo-Secession's founding, Stieglitz had organized "Pictorial Photography, Arranged by The Photo-Secession," for the National Arts Club in New York. This show included works by founding members and well-known Pictorialists Käsebier, White, and Steichen, as well as Alvin Langdon Coburn. Portraiture, landscape (including urban), and the nude were the main themes for these photographers and the techniques were characteristics of Pictorialism. Techniques such as carbo printing, gum printing, platinotype, or later bromoil were used not only for their "artistic" effect (in that they mimicked the look of painting and graphic arts), but also because they would differentiate the photographers using these demanding techniques from the commercial studio photographer using albumin and gelatin silver processes, or the amateur with a Kodak.

Even as the Photo-Secessionists were seen as promoting pictorial photography, there were different understandings of the term among members of the group. Some would work in a more "documentary" way than others. These differences would lead to the end of this group just before World War I; ironically the magazine *Camera Work*, which had functioned to widely disseminate and promote pictorial photography, also helped lead the way to that style's demise. In 1916 *Camera Work* published the "straight photography" as seen by Paul Strand, and "abstract photography" by former Secessionist Alvin Langdon Coburn, leaving such figures as Gertrude Käsebier to continue to carry the torch for what was increasingly seen, with the rise of Modernism, as an outmoded style.

Those generally referred to as Photo-Secessionists indicate the 13 founding members as well as those

invited to join, but also those who aligned themselves with the group, which as stated in its organizing papers required only that the photographer believe in the ideals as stated by the organization.

Alfred Stieglitz (1864–1946), as instigator of the group, is the best-known Secessionist, although his subsequent eschewal of the fuzzy, Pictorialist look so common in the work of the Secession and alignment with the Modernism of Paul Strand and others later overshadowed his primary role in this history. Before launching *Camera Work* in 1903 Stieglitz had a wide experience publishing photography magazines. He was the editor of *American Amateur Photographer* and later of the Camera Club of New York magazine, *Camera Notes*. He was responsible for devoting *Camera Work* and his exhibition space, the Little Galleries of the Photo-Secession (also known as "291") not only to photography, but also to modern painting. Even during the years of Photo-Secession activities, Stieglitz began to turn to photography with a great concern with "truth." Best known of his post-Secessionist works are his "equivalents" (photographs of clouds) and the portraits of his wife, painter Georgia O'Keeffe.

Edward Steichen, born in Luxembourg in 1879, studied photography and painting in the 1890s in the United States. He was only 21 when his work was presented to the European public in the 1900 exhibition "New School of American Photography," held at the Royal Photographic Society in London and later in Paris. In Paris he met Robert Demachy, who, like Steichen was a practitioner of gum printing. In 1902 he held a one-man show at "La Maison des Artistes" in Paris, including not only photographs, but also paintings. On his return to the United States he was a co-founder of the Photo-Secession, and 10 of his photographs were published in the second issue of *Camera Work*. He can be seen as the Secessionist whose work has greater roots in painting, particularly Symbolist painting. Steichen went on to an eminent, wide-ranging career after the demise of the Secessionist group, including organizing the seminal exhibition *The Family of Man* in 1955. When he died in 1973, he could be considered one of the most important and popular photographers of the twentieth century.

Like Steichen, Gertrude Käsebier (1852–1934), studied painting during the 1890s. She was unique in this group in that she was a highly successful, established professional studio photographer. She also had exhibited widely, receiving her first solo exhibition at the Camera Club of New York in 1899. Along with Photo-Secession co-founder Eva Watson-Schütze, she was the rare woman associated with the group; she was also the first

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woman to be elected to the Linked Ring. Some of her Secessionist colleagues considered her not to be sufficiently interested in the rules of composition, and her Christian motives were not sometimes well accepted by her peers, however, she was very popular among the public in general.

Alvin Langdon Coburn (1882–1966) was not a founding member of the Secession, but he was admitted in 1903 when he was only in his early twenties (as well as to the Linked Ring that same year). Born in Boston, he was a distant cousin to that city's most famous photographer, F. Holland Day, whom he met in 1898. He received his first camera very early in life and some of his photographs were exhibited in his hometown as early as 1897. Later, in 1900, nine of his photographs were shown at a Royal Photographic Society exhibition in London, and he had regular exhibitions of his work in New York and Great Britain where he relocated in 1912. Like Gertrude Käsebier he also had a professional studio in New York, which he had opened on New York's Fifth Avenue in 1902. His best known photographs are portraits, particularly of writers and painters. He is also regarded for his urban landscapes. His famous 1912 photograph *The Octopus*, prefigures his turn into abstractionism, for after photographing Vorticist painters Wyndham Lewis and Edward Wadsworth, he began in the late 1910s experimenting with Vorticism (which featured many of the same ideas as Cubism) applied to photography, which he dubbed "vortographs." Coburn was also a collector of photography's early masters.

If his own work was not important enough, Clarence H. White (1871–1925) might be known only by teaching some of the most important photographers of the next generation (including Dorothea Lange, Margaret Bourke-White, and Paul Outerbridge, Jr.) in his school at Columbia University in New York. Like others of the Secessionist group he discovered photography by means of modern painting. Until 1904, before embracing photography as a profession, he had been a bookkeeper in Newark, Ohio. His best known photograph, *Ring Toss* (1899), is an example of the use of light and of spontaneity. He was also a member of the Linked Ring, elected in 1900.

The German-American Frank Eugene (1865–1936), a Secession co-founder, had studied painting under Wilhelm von Diez at the Munich Academy of Art as well as in New York and Paris. Around the turn of the century he had created a number of nudes in which the photograph clearly showed the brushwork by which the photo-emulsion had been laid on, an effect that called attention to unique photographic

qualities (the emulsion) and referred to painting as well. He became known as a "painter-photographer" and first came to the attention of a wider public as a photographer in 1899 on the occasion of a solo exhibition in the Camera Club of New York. He was elected to the Linked Ring in 1900. From 1913 he taught in Leipzig at the Academy of Graphic Arts and Book Design and at the School of Photography in Munich, where he disseminated his unique technique to a large number of student photographers.

Eva Watson-Schütze, who along with Gertrude Käsebier, represented the significant female contingency of photographers at the turn of the century, was originally from New Jersey, but after having briefly opened a professional studio in Atlantic City and in Philadelphia, lived in the Chicago area with her husband after their marriage in 1901. She had exhibited in most of the major Pictorialist exhibitions of the era, including Day's "The New School of American Photography" of 1900 and had been elected to the Linked Ring the following year. Although she appeared in the first photographic exhibition held at the Little Galleries of the Photo-Secession, residing in Chicago she felt isolated from the movement and did not appear in subsequent exhibitions. She is especially associated with the Arts and Crafts colony in Woodstock, New York, where she painted; her best-known photographic work is perhaps *Woman with Lily*, 1905.

John G. Bullock (1854–1939), a pharmacy graduate, was another of the founding members of the Secessionist group. He started photographing in the 1880s. He participated in the Photo-Secessionist group activities until 1910, when his differences with Alfred Stieglitz caused him to leave the group.

Founding Secession member Robert S. Redfield (1849–1923) had served as President of the Photographic Society of Philadelphia, and was known for his bucolic, richly realized landscapes.

William B. Dyer had been a professional photographer since 1897, publishing the book *Love-Lyrics with Life Pictures by William B. Dyer* in 1899. He was elected a member of the Linked Ring, and championed by Clarence White to Alfred Stieglitz was one of the group's founders. His work was published in *Camera Notes* and *Camera Work*.

The American George H. Seeley (1880–1955) started exhibiting in 1904, and between 1906 and 1910 a number of his pictures were published in *Camera Work*. He specialized in nudes and studies with symbolistic overtones and his works displayed a remarkable use of light and shadow. He is best known, however, as a publicist.

Joseph Turner Keily (1869–1914) was a New York lawyer involved in photography since the

late 1990s. He joined the Camera Club of New York in 1899 where he was an associate editor for *Camera Notes*, and after co-founding the Secession, for that group's publication, *Camera Work*, where his pictures, mostly landscapes, were published. He was one of the Americans elected to the Linked Ring.

Little is known about the remaining three founders, Edmund Stirling, Dallett Fuguet, and John Francis Strauss, aside from their appearances in the pages of *Camera Work*.

Alice Broughton (1885–1943) had studied painting in Europe around the turn of the century and later was an assistant in Gertrude Käsebier's studio where she was introduced to the Photo-Secession and its ideals, becoming associated with the group in 1904 and elected a fellow in 1906. She specialized in portraits and pictures of children, and experimented with photographing nudes. She showed in the first photographic exhibition held at the Little Galleries of the Photo-Secession in 1905.

Annie W. Brigman (1869–1950) was born and educated in Hawaii but her marriage to a sea captain caused her relocation to California around the turn of the century. She participated in the San Francisco Salons of 1902 and 1903 and became known to Alfred Stieglitz, with whom she later became friendly. She continued successfully exhibiting her nudes and allegorical studies, and was included in various Photo-Secession exhibitions including the first held at the Little Galleries in 1905, which resulted in her being elected a fellow in 1906. Brigman was elected to the Linked Ring in 1909.

Harry Rubincam (1871–1940) was one of the Secessionists who very early on leaned in the direction of "straight photography" well before the term was coined, *In the Circus*, published in *Camera Work* in 1907, shows not only the speed of a running horse, but the whole ambience of the circus.

William Boyd Post (1857–1925) was a New York financier who joined Photo-Secession in 1902. After moving to Maine in 1901, he photographed snow landscapes, one of them published in *Camera Work*.

Robert Demachy (1859–1937) was a Parisian banker of independent means who had wide-ranging cultural interests. His wife was American, and related to Franklin Delano Roosevelt, later the U.S. president. In the field of photography, Demachy was both practitioner and theoretician, and was especially known for his work with the gum bichromate and oil printing processes, the latter of which he pioneered and developed with Alfred Maskell. In 1894 he helped to found the Photo Club de Paris and was a member of the Linked Ring, and later, the Photo-Secession.

There are also other photographers more or less associated with the Secessionist movement, including a number who were published in *Camera Work*. One of the best known was British photographer Frederick H. Evans (1853–1943). His best known photographs may seem, at first impression, as more documentary than pictorial. His images of churches and cathedrals show a rendition of the stone works with full detail. However, this retired bookseller seemed to see his photographs rather as a means to show geometry and the symbolism of the cathedral than as a documentary task.

Pierre Dubreuil (1872–1944) was born into a wealthy mercantile family in Lille, France. He began his career as a pictorial photographer and joined the Photo-Club de Paris in 1896. In 1903 he was elected to membership in the Linked Ring. His work was well-known to Alfred Stieglitz, who included it in an major Pictorialist exhibition for the Albright Art Gallery, Buffalo, New York in 1910. His work evolved from spontaneous naturalist photographs to gum-portraits and later to Symbolist studies, and he was an important innovator of the various printing processes favored by the Pictorialists, including the bromoil process and especially oil-printing processes. He moved to Brussels in 1918, where he became president of the Belgian Association of Photography and turned thereafter to a more modernist approach to photography.

Heinrich Kühn (1866–1944) was a member of the Wiener Kamera Klub and was instrumental in perfecting and introducing gum printing.

Along with Robert Demachy, Constant Puyo (1857–1933) is among the best known French pictorial photographers. His work appeared in *Camera Work*, as well as in many European photographic magazines.

Adolph de Meyer (1886–1946), a baron by marriage, is famous for his 1920s fashion work for *Vogue*. He was also published in *Camera Work*.

Frederick Holland Day (1864–1933), although never a member of the Photo-Secession is associated with the movement in that he was an early member (1895) of the Linked Ring and a leader of the American Pictorialists, second only to Alfred Stieglitz. In 1891 he was instrumental in the loose association of artists, writers, and poets known as the Boston Bohemians who had traveled and lived in Europe and were interested in introducing the Decadent movement philosophy of "art for art's sake" to the United States. This philosophy was an important component of Pictorialism that also informed the Photo-Secession's ideals. He was the organizer and main exhibitor of the important exhibition "The New School of American Photography," which

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caused a stir when presented in London in 1900 and Paris in 1901, and served to spread Pictorialist ideas. It was around this time that his relationship with Stieglitz became estranged and as the ambitious photographers of the day were drawn towards the Photo-Secessionist group, Day remained apart, losing influence and interest, and is largely associated with nineteenth century photography.

Other photographers, some major figures associated with the nineteenth century and many now obscure, who were published in *Camera Work* and thus associated with the Photo Secession include: C. Yarnall Abbott, Prescott Adamson, J. Craig Annan, Francis Bruguiere, Julia Margaret Cameron, George Davison, Paul B. Haviland, F. Benedict Herzog, David Octavius Hill, Robert Adamson, Karl F. Struss, Hans Watzek, and William E. Wilmerding.

NUNO PINHEIRO

*See also:* **Brownie; Bruguiere, Francis; de Meyer, Baron; Eastman Kodak Company; Evans, Frederick H.; History of Photography: Nineteenth-Century Foundations; History of Photography: Twentieth-Century Developments; History of Photography: Twentieth-Century Pioneers; Käsebier, Gertrude; Linked Ring; Pictorialism; Professional Organiza-**

**tions; Steichen, Edward; Stieglitz, Alfred; White, Clarence**

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# PHOTOGRAM

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Photograms are photographic images made without a camera or lens. Objects are placed on a photosensitive surface and exposed to light, producing a negative, or value-reversed, imprint of the shadows cast by those objects. Technically, organic effects such as the tanned areas of skin or the dark, unfaded marks in the creases of an old sofa cushion are photograms, but pictorially speaking, when we refer to photograms we mean a photographic process that produces a unique image on chemically prepared and developed paper, and does so directly, without a mediating negative.

This direct contact between the material object and the surface of representation is the defining feature of photograms, setting them apart from other cameraless photographic techniques such as *brûlage* (melting the emulsion); luminograms (photographically recorded light effects); chemi-

grams (chemical distortion of the emulsion); and even the *cliché verre* (a print made from a drawing scratched onto blackened glass), which approaches the process by which photographs are produced with negatives—essentially copies of copies.

Because of their physical intimacy with the objects they represent, photograms have been grasped theoretically as an origin-point of photography: they have been regarded as images produced by nature itself, prior to the technologies we normally associate with photographic reproduction, and bear an indexical relation to the original object that is more material than in any other means of photographic representation. Appropriately, then, if the history of photography is written out of the desire to fix images, rather than as just another development in the march of technological innovation that began with the camera obscura, the

photogram, as the medium in which those experiments were carried out by the nineteenth century photographic innovators William Henry Fox Talbot, Hippolyte Bayard, Nicéphore Niépce, and Sir John Herschel, is not only present at photography's inception but fundamental to it. Nevertheless, it is important to keep in mind that this aspect of photograms has been variously foregrounded and obscured, depending on the diverse cultural contexts in which photograms were made and received; significantly, the term "photogram" itself, while in wide use now, did not even appear until the 1920s, and the term "shadowgram" was used interchangeably with it as late as the 1940s.

### Historical Beginnings

The first pictorial photograms were produced as byproducts of testing emulsions. While both Bayard and Talbot had professed a desire to record images projected by a camera obscura, for the sake of experimentation it was simpler to place graphically distinct objects, often leaves and lace, directly onto sensitized surfaces to measure chemical accuracy and permanence. Both men called these brown-scale images "photogenic drawings," but it was Talbot who would give photograms originary status as "the pencil of nature," the process by which "nature draws herself" without human interference. The attribution would soon be seized by Talbot's tremendously popular calotype method—an ironic development, since it was in the stubbornly negative photogram images that Talbot had first recognized the potential for infinite reproduction that would become virtually synonymous with photographic practice. But Talbot had been making photogenically drawn images of leaves as early as 1826, and in spite of the speedy rise of the camera-based system, photograms remained a valuable resource for botanists, as the negative images were the exact size of the original specimen and were more precise than the positive prints made from them.

Anna Atkins is distinctive among these botanists for the albums she assembled; the initial series, *British Algae: Cyanotype Impressions, 1843–53* (1853), are the first published photographic books. The cyanotype technique, perfected by Herschel in 1839, produced a vivid Prussian blue photogram, and is the same procedure used to make architectural blueprints today. For Atkins, the idea that her botanographs were "sun drawings" in which natural light helped the plant to accurately reproduce itself on the treated paper was of the greatest impor-

tance. The photogram in this context was understood as a deeply organic kind of drawing, and while the cyanotype was unable to represent volumes, surface details, color, or even an ideal specimen combining features scattered over several samples into a single paradigm, photogenic drawing was valued for its materiality—for the sense that, far from being an illusion, it was the unmediated trace of the object, and therefore a graphic, archivally permanent, scientific presentation (as opposed to representation) of nature itself.

### Avant-Garde Experiments

Atkins's process was quickly rendered obsolete even in amateur scientific circles by the sheer pace of technological developments within the field. As visual correlates, photograms were extremely limited: they could not show natural color or internal structure. Nor were they well suited to publishing purposes: they could not include cross-sections or explanatory text and could not scale the object up or down. By the end of the century, photograms had been relegated to the sphere of parlour tricks and children's amusements. It was perhaps this marginality, combined with the lingering sense of the photogram as an origin-point at once primitive, material, and fundamental, that made it attractive to European avant-garde artists of the interwar period looking for alternative modes of representation. Artists aligned with the Dada, Surrealist, and Bauhaus movements as well as the Soviet avant-garde recognized that photograms circumvented the conventions of Cartesian perspective imposed by the camera's lens. Because they rejected pictorial traditions, photograms were an ideal medium for the critique of those models of perception that gave the human subject authority over objects in the visual field. With this revision of contemporary representation in mind, we can begin to limn the fascination of the avant-garde with the photogram at a formal-political level, as a medium aligned more with montage and collage than with camera photography.

Like their nineteenth century predecessors (of whom the avant-gardes claimed ignorance) photograms of the interwar period are monochromatic negative images, but unlike high-contrast photogenic drawings, they tend to show a fuller range of tonal values, delivering a degree of spatial depth and volume missing from botanographs. Rather than confining themselves to flat specimens that delivered a recognizable, naturalistic image, avant-garde artists experimented with a variety of light sources and dimensional objects of varying trans-

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parency, intent on pursuing the least recognizable, most unnatural images that the process could yield. Successive exposures, layering with flat glass, manipulating the paper, moving and combining light sources and refraction effects greatly increased the possibility of an unforeseeable outcome, a goal that was very different from that of the early photogram operators. Rather than making the photogram transparent to vision, a vehicle for the presentation of a reality reassuringly commensurate with the perceived world, these artists drew attention to those aspects of the photogram that made reality strange. Over the existing rhetoric of the photogram as origin, the avant-gardes layered a second discourse, of the photogram as absolutely incommensurate with normative vision.

The first photograms specifically intended to revise art practice are, ironically, the least well known. Working in the anti-bourgeois, anti-academic milieu of Zurich Dada, Christian Schad produced approximately 25 photograms in a single year, 1919. The images are at once extremely casual and clearly manipulated: while the detritus scattered across their surfaces is strikingly a compositional, many of the pictures have been cut into irregular shapes after developing and rearranged as haphazard collages. Of all the photograms of the interwar period they most clearly convey the aleatory aesthetic that characterized Dada and early Surrealism. But in their stubborn non-referentiality, they also speak of the photogram as a form of “anti-photography,” working against photography’s claim to enhanced vision. Schadographs, as they came to be called, initiated a form of photography without a “point of view”—both literally and figuratively, in the sense that the viewer as well as the ideal single viewer it implied were missing; it was an absurdist’s medium.

Schad published only one photogram, in the Paris journal *Dadaphone* (1920), just before he broke with the Dada movement. He would return to the medium long after, in 1960, but in a much less abstract form, inspired by the Romantic prose poetry of Aloysius Bertrand. Meanwhile, without Schad’s knowledge, his photograms would be named and shown by the Dada impresario Tristan Tzara, who saw that they were placed alongside Man Ray’s and László Moholy-Nagy’s photograms in the 1936 show *Dada, Surrealism and Fantastic Art* at the Museum of Modern Art in New York.

It was Tzara who showed Schad’s work to the expatriate American Man Ray in 1922, and who subsequently gave Man Ray’s photograms the name “Rayographs.” Working first as a Dada and then from within the French Surrealist move-

ment, Man Ray produced hundreds of photograms (and in 1923 one photogram film, *Return to Reason*) that range from the straightforwardly representational (flowers, articulated mannequins) to the utterly unreadable. Many of the images combine these two poles into a formal tension that summarizes the paradox of the photogram as both a material trace and an abstract representation of reality. Unlike the tiny Schadographs, which had been printed in sunlight and have the flat scrappy look of a Schwitters collage, Rayographs open onto a lush, nuanced space created in the darkroom with a variety of lights exposing three-dimensional objects. The reference is much more to the plasticity of Dada and Surrealist assemblage than to collage properly speaking, with many of the images combining startlingly figurative planes that dwindle into a deep visual void. Possibly Man Ray’s airbrush painting technique, explored in the years just before he moved to Paris, prepared him for the use of dimensional objects and the mechanically assisted deskilling necessary to, in his words, “paint with light,” but his experiments undoubtedly drew on his friend Marcel Duchamp’s exploration of non-retinal art. By giving up the camera (the photographic correlate to the retina), Man Ray arguably opened the photogram onto a critique of vision commensurate with Duchamp’s—as if to corroborate this, the first Rayograph to be published, in the *Little Review* (1922), bore the name of Duchamp’s alter-ego, Rose Selavy, in mirror writing. But ultimately, the attraction that photograms held for those European Dadaists who would eventually become surrealists also lay in their apparently immediate and “automatic” quality. That aspect that Talbot had called “nature drawing herself” would be identified with the psychic and technological automatism that fascinated these two movements and seemed to guarantee for them an unforeseeable result, as against composition and authorial intent.

From the start, the Rayographs were actively promoted as central to Paris Dada and later, French Surrealism, appearing regularly in the publications of both of those movements. The first gallery show of the images was accompanied by a catalogue entitled *Champs Delicieux* (1922) to evoke the first automatic text, André Breton and Phillippe Soupault’s *Les Champs Magnetiques* (1919). In the catalogue’s introductory essay, Tristan Tzara calls the Rayographs “photography, inside-out.” His attention to the inversions and negations effected by the technique—its value reversals, its excoriation of painting, its mirroring of unrecognizable images—is coupled to an emphasis

on the technological elements of the process, to the point where he calls the artist himself a mechanical apparatus. Likewise, in the Surrealist context, André Breton would equate Rayograph production with the automatic utterances of the unconscious, as examples of the uncoded self-representation that is only possible to achieve through a neutralized, inanimate conduit. Man Ray himself, however, remained undecided, vacillating between the artistic validation that the phrase “painting with light” implies, his ongoing engagement with chance processes that seemed to refute those claims to authorship, and his habit of turning his photographic innovations toward commercial, rather than artistic gain. His 1931 book of photograms, a promotional vehicle for the Paris Electric Company entitled *Electricité*, is cynically prescient of the uses that advertising would make of Surrealist motifs.

The third interwar figure to theorize and disseminate photography without an apparatus was also the artist who, in his 1925 book *Painting, Photography, Film*, named the images “photograms.” László Moholy-Nagy was a Constructivist and Bauhaus artist whose interest in the medium was sparked through his contacts with the Dadaists, but who eventually made photograms central to his exploration of the essential formal elements of photography, a project radically different from Dada critique. Moholy-Nagy called his photograms “light compositions,” comparing the medium-specific role of light in photography to the role of color in painting and sound in music, and thus positioning photograms (and by extension, photography) within established artistic discourse, rather than isolating the ways the medium worked against those traditions. His early photograms, published in *Broom* (1923), were distinctly flatter than Man Ray’s, perhaps in an effort to distinguish his work from the Dada anti-aesthetic, but later he would make use of the full range of tonal and spatial possibilities of the medium, manipulating transparency and opacity to produce a non-referential, yet apparently dimensional mode of photographic abstraction governed, as he put it “by optical laws peculiar to itself.” Yet Moholy-Nagy’s project was much more complex than a set of exercises in formal composition: to the extent that his photograms “dematerialized” objects, making reality strange through photography, they can be linked to Constructivist imperatives to reconcile art and design and to investigate, in his words, “a new instrument of vision.”

Moholy-Nagy’s characterization of photograms as primal would seem to preclude any validation on his part of the mechanical aspect of photography;

he understood photograms as a liberating form in that they were freed from the camera as well as from referential representation. Yet he was oddly attracted to the mechanical-as-automatic aspect of the medium, and his long engagement with photograms can be traced to the same impulse to deskilling that had led him, in 1922 (the same year he made his first photogram) to make his so-called telephone paintings—works produced remotely, by dictating instructions to a signmaker over the phone. His experiments with light as the visual manifestation of energy in motion continued after his move to the Chicago Bauhaus, where a number of artists, among them photographer and educator Arthur Siegel, Gyorgy Kepes, Henry Holmes Smith, and sculptor Theodore Roszak emerged from his light laboratory committed to photogram production.

In spite of Moholy-Nagy’s early links to materialism, at least one member of the Soviet avant-garde, Constructivist El Lissitzky, disparaged Moholy’s photograms as tepid derivatives of Man Ray’s pictorial innovations. Lissitzky himself made a number of straightforward photograms in the late 1920s (among them several cyanotypes), but in keeping with the Constructivist dictum that insisted on factuality against aestheticism, he would stop short of pure abstraction. Nevertheless, elimination of the camera’s validation of classical perspective resonates with the general critique of the Cartesian model effected by Lissitzky’s axonometric Prouns; like the Dadas, Lissitzky was interested in images without a fixed point of view, and it is likely that the photogram’s attraction for him lay in its construction of imaginary space.

In fact, Lissitzky’s photographic experiments began during what could be called a Dada interlude in Berlin, where from 1922–1925 he was in steady contact with members of the avant-garde such as Kurt Schwitters, Jean Arp, and Raoul Hausmann, and where he managed to acquire five Rayographs. His 1929 essay on photography grounds the medium in the photographic material itself—light, strategically cast shadow, and sensitized surface—rather than in the camera, and focuses particularly on the photogram’s capacity to make photography over as art, a transformative process he called “*fotopis*’.” Consistent with his materialist views, Lissitzky would not directly call attention to the photogram as the essence of photography, but unlike Moholy and the Dadaists, his attitude by 1929 does seem to reflect a degree of disenchantment with technological rationalism, and a nostalgia for an ethos of unmotivated artistic creation.

Lissitzky’s first photograms, one of which, *4 i Lamp (Heliokonstruktion 125 Volt)* was published

in Schwitters's journal *Merz* (1923), were made in collaboration with de Stijl artist Vilmos Huszar and signed "El Huszar and Vilmos Lissitzky." The photograms, printed in both positive and negative versions, are distinctive in that the objects used were mostly transparent, some of them printed with commercial text. The resulting images recall the flattened field of Schad's collage-like prints, but with a much greater degree of control (Lissitzky used printing-out paper, which allows the operator to see the images before they are fully developed) and with the added peculiarity of spatial illusions juxtaposed with flattened silhouettes and non-objective type. It is this combination of the contact-printed photogram with readymade photographic images and typeface that is distinctive of Lissitzky's complex photomontages. Accordingly, among his contributions to the international exposition *Film und Foto* of 1929 was a combination print of an articulated mannequin juxtaposed with a photographic negative of the Eiffel Tower. Most memorably, he would use the technique in combination with photomontage in richly textured portraits of Kurt Schwitters (1924) and himself, notably *The Constructor* (1924) and *Self Portrait with Wrapped Head* (1924). Lissitzky's series of photogram-based advertisements for Pelikan ink and carbon paper (1924), with their witty interchange of light, shadow, and various means of representation stand in marked contrast to Man Ray's literal interpretation of his commercial subject in *Electricité*.

Although it has received comparatively little attention from art historians, the photogram technique circulated alongside photomontage and collage in the interwar period as a privileged mode of resistance against artistic norms and visual conventions. Man Ray's work in particular was almost immediately internationally published; Moholy-Nagy's *Painting, Photography, Film* (1925) was translated into Russian in 1927; and photograms by Man Ray, Lissitzky, Moholy-Nagy, and Schwitters (of which only one survives) figured prominently in the highly influential *Film und Foto* show held in Stuttgart in 1929 and which traveled internationally. Within the next decades, a number of artists would experiment with photograms, among them Herbert Bayer, Umbo, Oskar Nerlinger, Alexandr Rodchenko, Raoul Hausmann, Maurice Tabard, Roger Parry, Dora Maar, and rather surprisingly, the painter Pablo Picasso. The practice was particularly prominent among the Czech modernists, notably Miroslav Háek, Jaroslav Rössler, Hugo Táboršky, and Jaromír Funke.

### Contemporary Photograms

Although Moholy-Nagy would introduce the photogram process in the United States in the 1930s, the work of American and European artists exploring new critical practices in the postwar context are more aligned with Dada's indexical records and Lissitzky's heterogeneous approaches than Moholy-Nagy's pure abstractions. By the late twentieth century, photograms, like photographs, appeared in the pictorial frame intermixed with a host of other media. The photogram technique, along with photography itself, surrendered its claim as a natural process and was folded into the postmodern acknowledgement that all images were culturally mediated. Robert Rauschenberg and Susan Weil's body blueprints of the 1950s, and West Coast artist Bruce Conner's body-sized photograms of the 1970s explored the disjunction between vision and phenomenal experience, while Robert Heinecken, German painter Sigmar Polke, and American photographer Thomas Barrow used photograms in the 1980s to draw readymade scraps of mass culture into the frame of artistic practice. Even the more lyrical abstractions of Adam Fuss and German photographer and photo-historian Floris Neusüss partake of a tension between pattern and reference that revises avant-garde photograms for a contemporary audience comfortable with the breakdown between art and commercial design. Other contemporary photographer-artists who use the technique as one among many include the Spanish Joan Fontcuberta, the Germans Willy Kessels and Andreas Müller-Pohle, and the Americans Susan Rankaitis and James Welling.

Only very recently, with the advent of digital photography, has the photogram become relevant once again as an avatar of materiality in an increasingly virtual world. In this newly expanded field of photographic possibilities, photograms testify to the physical presence of the objects they represent in a way that digital photography cannot approach without risking accusations of fraudulence and deceit. If contemporary photogram processes no longer bear the full revolutionary valence of their avant-garde prototypes, they at least seem to have regained their status as evidence, however distanced that evidence is from everyday vision. Whether their inherent visual paradoxes can now be deployed as resistant to the status-quo is another matter.

SUSAN LAXTON

*See also:* **Abstraction; Bauhaus; Camera Obscura; Constructed Reality; Dada; Darkroom; Futurism;**



Man Ray, Rayograph, ca. 1925/print ca. 1963, gelatin silver print, 29.0 × 23.1 cm, Museum Purchase.

[*Photograph courtesy of George Eastman House, © 2004 Man Ray Trust/Artists Rights Society (ARS), NY/ADAGP, Paris*]

## PHOTOGRAM

**History of Photography: Interwar Years; Institute of Design (New Bauhaus); Lens; Manipulation; Modernism; Montage; Perspective; Photography in Germany and Austria; Surrealism**

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Adam Fuss, *Swan*, From the Series "My Ghost."  
[Courtesy Fraenkel Gallery, San Francisco]

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# PHOTOGRAPHIC THEORY

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The development of twentieth-century photographic theory can be divided into two periods, the first finding its roots in the nineteenth century and stretching through to the late 1960s, and the second dating from the 1960s, through to the present time. Prior to the 1960s thought about photography had been largely carried out by those who earned their living outside of universities, typically hobbyists, curators, critics, and professional photographers themselves. As a result, academic research that took place during this time had little impact on photographic theory. During the 1960s, however, there was a dramatic broadening of university curriculums, especially in North America, with the result that a new generation of journalists, art historians, and artists emerged that was marked by awareness of theoretical issues in academic disciplines such as philosophy, sociology, and political theory. This new theoretical awareness influenced photographic theory quickly and dramatically. These two periods can be labeled simply the pre-academic and academic, respectively, and roughly coincide with the Modern and Postmodern eras in visual arts as a whole.

## Pre-Academic Period

### *Photographic Objectivity*

The pre-academic period is dominated by the idea that photography is an essentially objective process. When a photograph is made, features of the scene in front of the camera are mapped onto the shapes and tones of the photograph according to optical and chemical laws, thus arguably leaving no room for the photographer's subjective understanding of the scene to have a bearing on the arrangement. Such presumed objectivity informed much pre-academic discourse in that it led many to deny that photography could be an art form, and others to conclude that photography could be especially helpful in the quest for progressive social reform and for the purposes of scientific, anthropological research.

### *Photography as an Art Form, Eastlake's Challenge, and the Pictorialist Response*

The conflict between the objectivity of photography and the potential of photography as an art form

has its roots in the nineteenth-century early-modernist idea that art has as its essence subjective self-expression. In this view it is the proper function of the visual artist to depict, not the world as it is objectively, but rather the world as he or she subjectively takes it to be. This subjectivist understanding of art poses a problem for photographers with artistic aspirations, as it is not apparent how the allegedly objective photographic process can allow for the required subjective depiction. Lady Eastlake, writing in the 1850s, was perhaps the first to write clearly on this tension between the presumed objectivity of photography and the prevailing views on art. Eastlake essentially presented art-photographers with a challenge: either show how the objective process of photography can have enough subjectivity added to it allow for the possibility that it produce art, or surrender the idea that photography can be an art at all. Much of the ensuing one hundred years of photographic theory can be understood as a variety of responses to this challenge.

In England in the late nineteenth century, members of the Linked Ring Society explored different ways of responding to Eastlake's challenge. Henry Peach Robinson, for example, argued that the requisite subjectivity could be added by using photography to depict fictional scenes, something he achieved by cutting and pasting together elements from several photographs in a way that supported an imagined narrative. Such photographs, he argued, could not be accused of objectivity, as objectivity is a relation between a scene and its image, and so cannot be present when the scene itself is non-existent. A different approach was taken by Peter Henry Emerson, who felt that by abandoning actual subject matter Robinson was straying too far from the proper function of photography. Emerson instead chose to depict actual scenes, and added subjectivity by using the photographic process in a way that mimicked the optical limitations of the human eye. In the United States in the early twentieth century Alfred Stieglitz initiated the Photo-Secessionist movement, which took the attitude that photographs could be subjective insofar as they became more like paintings in terms of methods of formation and appearance. Collectively the Linked Ring and Photo-Secessionist

photographers were known as the Pictorialists. Notwithstanding their individual disagreements, from a theoretical perspective the Pictorialists were united in their belief that subjectivity could be added to photography only by invoking techniques foreign to what can be regarded as the essential nature of photography. This Pictorialist theoretical approach would, however, turn out not to be the dominant approach in the twentieth century, and would quickly be replaced by one antithetical in spirit.

***Eastlake's Challenge, Straight Photography, and Strand's Solution***

By the beginning of the twentieth century the modernist movement in art had expanded to require not only subjective self-expression, but self-expression in a way that utilized qualities unique to the chosen medium. In the case of photography this meant that sharpness, infinite tonal gradation, the inclusion of incidental detail, weddedness to actual subject matter, and, above all, objectivity—all the qualities that set photography apart from painting—had to be emphasized, not suppressed. This new aspect of modernism led to the movement known as straight photography, which dominated photographic theory and practice for at least the next 50 years.

Eastlake's challenge presented itself to the straight photographers in a particularly virulent form. In order for photography to be a potential art form it needed to be shown not only that the process could allow for subjectivity, but also that it could do so on its own objective terms, an apparent contradiction.

It was the photographer Paul Strand who pointed to a way around the problem. Strand acknowledged that in straight photography the mapping of aspects of the scene before the camera into shapes and tones on the photographic image is largely, if not wholly objective, but pointed out that there are other features of a photograph that are well within the control of a photographer wishing to engage in subjective self-expression, most notably composition. Prior to Strand, photographers had been aware of the importance of composition to their images, but the kind of composition relied upon was that familiar from traditional painting. A look at photographs by late nineteenth-century luminaries such as Talbot, Cameron, Robinson, Emerson, and Stieglitz reveals subjects that are clearly defined and centered in the image, and edges that are treated largely as nuisances away from which the viewer's attention is best drawn. With the photographs of Strand, however, it becomes less immediately apparent what the photographs are

centrally about, and edges become jarring as they bisect buildings and people in ways that express a highly personal understanding of the world.

Strand's idea was enormously influential. Stieglitz devoted the final issue of his important serial publication *Camera Work* to Strand's images, and Strand's influence can be seen in the photographs made by Stieglitz himself after about 1918. Edward Weston's work from the 1920s and later uses composition as an aid in self-expression, although in Weston's case as often as not the unique compositions are the product of arranging prosaic objects (shells, vegetables, etc) in relation to the camera, rather than the camera in relation to the objects.

Over the course of the next several decades photographers adopted a variety of approaches to adding subjective elements to their otherwise objective photographs, ways that went beyond Strand's use of composition and Weston's arrangement of subject matter. By the 1950s, for example, the "snapshot aesthetic" emerged, most notably in the work of Robert Frank and then later in the work of Diane Arbus. These photographers worked within the Strand tradition insofar as they maintained the objective relation between the scene and the image, but added subjectivity by incorporating the "mistakes" common to amateur photography. Frank's images of middle America are often underexposed, grainy, and involve tilted horizon lines—a litany of amateur mistakes—but in doing so succeeded in reflecting his bleak assessment of postwar American life. Arbus placed an electronic flash directly on the lens axis of her camera—a technical *faux pas* for most professional photographers—and in doing so illuminated her subjects in a way that revealed the fundamental vulnerability she saw in her subjects and, by extension, in all people, herself included.

***Variations on Strand's Solution: Photographing the Immaterial***

The optical-chemical process of photography is by nature wedded to the material, a fact that leaves the photographer who wants to depict immaterial subjects such as the mental or the spiritual in a difficult position. This is especially so for a photographer working in the tradition of straight photography, as the very characteristics that are unique to the medium are ones that tend to wed the depictive content of photographs to what was before the lens at the time of exposure. The only apparent solution involves the use of metaphor. While the photographer must in the first instance photograph a material object, he or she can use a variety of

formal techniques to do so in a way that suggests metaphorical treatment and that thereby deflects attention away from that literal, material object and toward the less-tangible subject matter that is of ultimate interest. Stieglitz, for example, photographed trees and clouds in ways he felt enabled them to stand as “equivalents” for his emotions, and in later years Minor White used infrared film and abstract compositions to photograph ordinary scenes and objects in ways intended to draw the audience’s attention toward the spiritual.

Freudian theory in general and the Surrealist movement in particular presented photography with related problems. Not only did the work of the Surrealists deal with subject matter of a highly intangible, depth-psychological sort, but the very conscious control that Strand saw as necessary for the incorporation of subjectivity in photography was anathema to their attempts to liberate the superego-censored subconscious. The ways in which surrealist photographers worked around these problems defy neat categorization, but it can at least be said that their methods often involved free experimentation with unusual techniques and materials. Man Ray, for example, discovered the method for creating his Rayographs after “mechanically” placing some darkroom implements on a sheet of photographic paper lying in a tray of developer and then briefly exposing the arrangement to light. The fact that the discovery was the result of a “mechanical” movement—Ray’s term for actions performed without conscious intention—is crucial since he thought of such movement as releases of energy from the temporarily uncensored subconscious. Rayograph images, being *caused* by subconscious energy, can be regarded as *representative* of such energy as well.

### ***Social-Documentary Photography***

So far we have focused exclusively on theoretical debates surrounding photography in relation to the development of modernism in the fine arts. Developing in parallel to but in isolation from this, however, was a movement that was unconcerned with whether or not photographs could be artworks, a movement that was instead concerned with using the alleged objectivity of the photographic process to further progressive social ends. From a theoretical point of view the idea behind the social-documentary movement is straightforward. The fundamental assumption is that humans are essentially caring individuals, and that if an unjust social order is currently being tolerated this is due to ignorance rather than malice. The remedy is therefore the alleviation of ignorance, and this is where photography can help. Straightfor-

ward photographs of individuals living in impoverished conditions or laboring under the circumstances of exploitation could be used to document such conditions objectively (and thus in a manner beyond dispute) and, if disseminated widely, would awaken the conscience of the majority and bring about changes for the better.

Such a theoretical framework is exemplified in the work of photographers such as Jacob Riis and Lewis Hine. Riis, working in New York just before the turn of the century, was shocked by the squalid conditions in which New York immigrants were living, and published books of photographs taken in Manhattan’s Lower East Side, which revealed in full detail the grim nature of their existence. Hine was concerned not only about the plight of immigrants but as well about child-labor practices in factories in other regions of the United States. Traveling widely, Hine gained access to factories where such practices were in effect, documented them photographically, and then disseminated the images widely.

In a similar spirit in the 1930s photographers working on behalf of the United States Farm Security Administration traveled the country photographing the living conditions of those who had been the most adversely affected by the Depression. Later, during the Cold War period in America, the danger of nuclear annihilation became of more concern to many than economic injustice or exploitation, a fact reflected in the shift to the kind of social-documentary photography associated with the 1955 *The Family of Man* exhibition at the Museum of Modern Art. *The Family of Man* consisted of over 500 photographs of people from a variety of cultures engaged in activities common to all human beings: work and play, friendship and love, birth and death. The theory behind the exhibition had much in common with traditional social-documentary photography insofar as both assumed that photographs were objective (and therefore convincing) records of what was before the camera, but added the assumption that photographs constituted a universal language that could be understood by people of all races and cultures. The faith was that people from all over the world would understand and be convinced by the exhibition’s message of common humanity, and thus unite in peaceful ways.

### ***Visual Anthropology***

The connection Eastlake saw between science and photography provides the theoretical underpinnings for a photographic activity known as visual anthropology.

## PHOTOGRAPHIC THEORY

Three ideas lie at the heart of the traditional scientific method: (i) that scientific theories are presentations of the extra-theoretical world, (ii) that such theories have empirical content insofar as they can be used to explain and predict aspects of the observable world and, (iii) that these theories can be tested for accuracy of representation on the basis of their empirical content. This third idea requires that the predictions regarding what will occur made on the basis of the theory be compared with what actually occurs; mismatch in this regard mandates that the theory be discarded or at least revised, whereas coincidence suggests that the theory is accurate. Such comparison, in turn, requires observation, and here lies the point of contact between scientific theory and photographic theory. It is important to the integrity of the traditional scientific method that the observations of phenomena with which the predictions of the theory are compared be “theory neutral,” that is, that they not be influenced by the theory being tested. This is to say that such observations must be wholly objective, and, as Eastlake argued, objectivity is the essence of the photographic process. In short, if a scientist is worried that the theory being tested is influencing what she observes, then by incorporating photography in her activities she can expunge such subjective bias and be assured she is testing her theory in a rigorous way.

This traditional scientific method was first applied in the natural sciences such as physics and astronomy, but it wasn't long before others applied it to social sciences such as psychology and anthropology as well.

An anthropologist, for example, might have a theory about the nature of social organization in some culture, a theory with empirical content taking the form of predictions regarding observables such as manner of dress, contents of domiciles, etc. In order to test such a theory observations would need to be made regarding the actual arrangements in this regard, and such observations would have to be appropriately objective. Photography presumably would be ideal for this purpose as photographs of the relevant aspects of the culture being studied would display all relevant features, omitting none that conflicted with predictions of the theory and including none that were actually absent but which would serve to confirm the theory. Such is the basis for the practice known as visual anthropology.

August Sander's *People of the 20th Century* can be understood in such terms. Sander, while not a social scientist himself, felt there was value in a comprehensive photographic record of members of a parti-

cular culture, and chose his own, between-the-wars German culture, as his object of study. His project involved photographing German citizens from all classes and professions dressed in the clothes and situated in the contexts that were characteristic of their day-to-day lives. Each subject was photographed in plain frontal pose, from head to foot, in good light, and by means of a large-format camera that rendered highly detailed images.

More formally, the American anthropologists John and Malcolm Collier both photographed extensively in aid of their research, and published an influential book, *Visual Anthropology*, in which they codified their theory and methodology.

From the theoretical point of view, the social-documentarians and the visual anthropologists were similar insofar as they both believed in the objectivity of their images. They differed, however, with regard to the role of normativity in their respective projects. The social-documentarians had a strongly normative agenda insofar as they took the moral wrongness of the social arrangements they objectively documented as obvious, and had as their overall goal the alleviation of such conditions. The visual anthropologists, by way of contrast, did not consider it their business to pass moral judgment on the cultures objectively documented in their images, and instead took mere development of understanding to be their goal.

### *Walter Benjamin*

We have seen that the fine-art tradition in photography dating back to Eastlake has subjective self-expression at its core. By and large, this core requirement served to keep the enterprise of fine-art photography and that of documentary photography (in both its social and anthropological forms) almost entirely discrete. However, in the 1930s a Marxist-inspired movement emerged that embodied a construal of art diametrically opposed to that accepted by Eastlake and those who followed in her tradition. The Marxist journalist and critic Walter Benjamin, writing in the 1930s, argued that artworks, properly understood, should function, not as precious, unique, aesthetic objects created as expressive acts of inspired individuals and exchanged for their commodity value within a capitalist framework, but instead as catalysts for revolutionary social change. Armed with this new construal of art, Benjamin argued that photography, rather than being a newcomer on the fine-art block having to establish itself by meeting Eastlake's challenge, was instead already paradigmatic of art insofar as a photograph's easy reproducibil-

ity both took away its “aura” of preciousness (and, hence, its value as a commodity) and allowed for the kind of wide dissemination thought necessary for the formation of class consciousness and other preconditions for revolutionary change. In its time Benjamin’s work had little influence on the actual practice of photography, but Benjamin’s ideas, with their emphasis on removing the commodity value of artworks and replacing it with value as vehicles for social critique and improvement, would be embraced by those writing on photographic theory in the later academic period.

### **The Academic Period**

In the 1960s photography and journalism became subjects studied in the university context, and art history departments came to regard photography as a legitimate area of research. Cross-pollination occurred, as students took ideas they encountered in philosophy, sociology, psychology, and political theory and applied them to the practice and theory of photography. The result was that photographic theory began to question two fundamental ideas that had been taken for granted in the previous decades: (i) the objectivity of the photographic process, and (ii) the idea that photographic images have their meanings exhausted by what they literally depict.

#### ***The Demise of Photographic Objectivity***

We have seen how the fine-art photographers, the social-documentary photographers, and the visual anthropologists all assumed that the photographic process has objectivity at its core. There were differences between these three groups in that the fine-art photographers tried to overcome objectivity while the latter two groups relied on it, but none of them questioned that it was present. Developments in psychology and sociology, however, soon put pressure on this traditional assumption.

In psychology the “new look” movement undermined traditional assumptions about the objectivity of human perception. Jerome Bruner and Neil Postman ran experiments in which subjects were briefly shown non-standard playing cards (e.g., cards with black diamonds, red clubs, etc.) and found that the cards were perceived as standard cards. Human perception thus came to be understood as being as much a product of memory and expectation as it is of what is actually presented to the eye—in short, human perception came to be seen as a largely subjective process. Photographic theorists such as Sigfried Kracauer argued that the

photographic process is in fact similarly subjective, or that, if the process itself is not, then our perceptions of photographs are. If this is correct then the images produced by visual anthropologists, for example, are not theory-neutral documents, but rather subjective interpretations cloaked in a false air of objectivity.

We have seen how photographers such as Riis and Hine hoped that the objectivity of their photographs would render them persuasive documents of injustices and thereby bring about progressive social change. Photographic images and their presumed objectivity were regarded by these photographers as powerful tools for use in the struggle with the inequities produced by unchecked capitalism. But with the tremendous proliferation of mass-media images in the late twentieth century came the suspicion that photographs are more of a mixed blessing than this traditional view would have it. Sociologically oriented theorists such as Benjamin H. D. Buchloh emphasized the ways in which governments and corporations can use the presumed objectivity of mass-media photography to erase or reshape cultural memory, or to convince mass audiences of the desirability of certain consumption-based lifestyles. A mass audience, trained to believe that photographs objectively record the facts, and then continually presented with photographic depictions of the past or advertising images in which consumer items are shown as integral components of desirable lives, soon come to accept the depicted histories or lifestyles as the norm, and modify their collective memory or spending habits accordingly. Photography and its presumed objectivity in this way came to be seen, not as an instrument of social betterment, but rather as a means of maintaining the status quo.

Feminist photographic theory is similarly concerned with the extent to which photographic advertising imagery and its presumed objectivity shape the audience’s understanding of social norms. However, in the work of theorists such as Abigail Solomon-Godeau, less emphasis is placed on concerns regarding the consumerist aspects of such corporate control, and more on the extent to which mass imagery shapes a woman’s sense of self. Such concerns are well illustrated in Cindy Sherman’s *Untitled Film Stills* series, in which she presents the audience with a series of self-portraits in which she plays out roles for women depicted in the mass media of the 1950s and 1960s. This series can be read as an extended imagistic analysis of Sherman’s own sense of self, or at least of one being forced upon her as a result of continual media exposure during her formative years.

Such emphasis on the malleability of the human individual reinforces the “death of the author” understanding of text and image interpretation championed by Roland Barthes. We have seen how the traditional, modernist understanding of art assumes the existence of a fixed author or artist whose function it is to encode their determinate ideas or emotions in the artworks they create. This same model implicitly assumes that it is the function of the audience and the critic to decode the artworks, and thereby come to understand their determinate, embodied meanings. Barthes, however, denies both of these traditional assumptions, replacing them with an understanding according to which the audience or critic imposes a plurality of ever-shifting meanings on artworks, unconstrained by the assumption of a stable author with determinate communicative intentions. In the extreme these lines of thought lead theorists such as Andy Grundberg and Jean Baudrillard to entertain the idea that social reality itself is merely the sum total of the mass-media imagery with which members of society are continually confronted. In this extreme photographic images are seen, not as representations of an image-independent world lying beyond them, but rather as constitutive of social reality itself. Images are regarded as “simulacra,” that is, as “copies” that lack originals, a view which precipitates in ontology what Grundberg calls a “crisis of the real.”

### *Questions About Photographic Meaning*

Prior to the 1960s the meaningfulness of social-documentary photographs was regarded as a simple matter of what was before the camera at the moment of exposure. A photograph of a child laboring in a factory, for example, simply documented a certain occurrence at a certain place and time. Such straightforward meaning could be used for larger purposes—as a means, say, toward the abolition of child-labor practices—but the meaning itself remained simple and literal. With the onset of the academic period, however, structuralism in linguistics began to influence the understanding of image meaning, altering it dramatically.

Structuralism is a theory about the nature of word meaning, a theory which is in many respects at odds with common sense. On the commonsense understanding, words have as their meanings the things to which they refer. “Paris,” for example, has its meaning exhausted by the fact that it is used by English speakers to refer to the place, Paris. According to structuralist theorists such as the late nineteenth-century linguist Ferdinand de Saussure, however, the word meanings have less to do

with the extra-linguistic objects to which the words are conventionally used to refer, and more to do with the roles words have in relation to other words in the language of which they are a part. In the same way that a chess piece derives its meaning, not from anything it refers to, but rather from its role in relation to the other pieces on the board, on the Saussurian understanding of language a word such as “Paris” derives its meaning, not so much from the fact that it refers to the place Paris, but rather more from its use in relation to other words in the language being spoken. For structuralists, word meaning has more to do with the roles words play in a game of language than with how they function to refer to items in an extra-linguistic reality.

The connection between structuralism in linguistics and image-meaning in photographic theory comes when it is assumed that photographic images are like words. Once this assumption is made, it is open to a theorist with structuralist inclinations to view photographic meaning as being less a product of what was before the camera at the moment of exposure, and more a product of the relation of the photographic image to all other photographic images in the “visual language” of the media.

Such an understanding is well illustrated in the work of the “appropriationist” photographer Sherrie Levine. In the late 1970s Levine made a series of simple photographic copies of modernist classics such as Walker Evans’s images of sharecropper families, and then displayed them on gallery walls under her own name. Whereas the meanings of the original Evans images involve reference to sharecropper families, the meanings of the nearly indiscernible Levine prints have little if anything to do with the with what the images literally depict, and instead much to do with questions of originality, ownership, and “aura” (see the above discussion of Benjamin) that arise out of the fact that the Levine print is a copy of the Evans print. In this way the meanings of the Levine prints derive from their relations to other prints, and not from their relations to any extra-imagistic world.

This structuralist understanding of image meaning can be pushed to the “post-structuralist” limits where image-meaning becomes never a simple matter of what was in front of the camera at the moment of exposure, and instead always a product of the place of the image in the web of other images that are its historical antecedents. Such a post-structuralist view mixes well with the extreme ontological view mentioned above insofar as there is little point in analyzing image-meaning in terms of reference to an extra-imagistic world if one denies the existence of such a world. It is for such

reasons that theorists such as Baudrillard have strong post-structuralist sympathies.

### Recent Developments

While current photographic theory remains wedded to the academic context, recent trends move away from an understanding of image-meaning in terms of theories about language-meaning. Kendall Walton and Patrick Maynard, for example, regard photographs as props that function to cause viewers to imagine seeing the objects represented in them. For Maynard, photographs are potent amplifiers of our powers of imaginary seeing, a fact which helps account for their widespread use in journalism, advertising, pornography, etc. Such an approach differs from language-based approaches insofar as there is no need for the viewer to learn conventions regarding reference relations or roles in language games in order to understand at least the literal meaning of images. Additionally, such theorists embrace the traditional view that photographs, unlike handmade images, maintain an objective relationship with their subject matter. Investigation into the interplay between these two roles—that of occasioning imagination and that of objectively recording—suggests future theoretical developments that are more in line with the Eastlake-Strand discourse discussed above than with the non-objective, language-based discourse that has hitherto been the mainstay of the academic period.

SCOTT WALDEN

*See Also:* **Appropriation; Arbus, Diane; Barthes, Roland; Composition; Conceptual Photography; Constructed Reality; Deconstruction; Documentary Photography; Evans, Walker; Farm Security Administration; Feminist Photography; Frank, Robert;**

**Group f/64; Hine, Lewis; Impressionism; Linked Ring; Man Ray; Modernism; Museum of Modern Art; Photo-Secession; Pictorialism; Postmodernism; Prince, Richard; Riis, Jacob; Sander, August; Semiotics; Sherman, Cindy; Solomon-Godeau, Abigail; Stieglitz, Alfred; Strand, Paul; Stryker, Roy; Surrealism; Visual Anthropology; Weston, Edward; White, Minor**

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## PHOTOGRAPHIC “TRUTH”

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“The camera cannot lie”: this old cliché asserts photography’s *prima facie* claim to “truth.” Like most clichés it has a point. According to one standard analytic view, the “correspondence theory of truth,” a proposition is true if its content corresponds to an actual state of affairs, and such a correspondence is

easy to establish in many cases of photographic representation. Photographs can have propositional content: they can be “read” as informing us about the world, and in the absence of manipulation, either of the things or events photographed or of the resulting image, they are often rightly taken as veridical.

Two things put photographs, among all other forms of representation, in a class by themselves: first, once the apparatus is in place, there is a straightforward causal connection between object and image, not requiring the intervention of manual dexterity, interpretation, or judgment; second, the photograph can capture *everything* about the object (suitably illuminated and within reach), even details not noticed at the time of the picture's making. This power of fixing the states of affairs as they are at a given moment accounts for the immense importance of photography in contexts where truth practically matters: scientific data, forensic evidence, personal identification, and so on. But the proviso "in the absence of manipulation" is of primary importance in these contexts. "The camera cannot lie" cliché assumes that the proviso is satisfied, and practically speaking, most of the time, this has been a reasonable assumption. It has rested on more basic assumptions about the accuracy of optics, the adequacy of lighting, the quality of the light-sensitive emulsion and of the chemicals used to develop it, and the competence of the professionals involved; but by now the technology has been brought to a high degree of reliability and these things can for the most part be safely left below the level of awareness.

This comfortable state of affairs obviously requires qualification. "While photographs may not lie," said Lewis Hine, "liars may photograph" (Mitchell 1992, 30). Deception with the camera (or in the darkroom) has always been possible, yet its relative difficulty in years past has led to the situation where most viewers of photographs believed in their veracity. Since the advent of digital photography and the wide availability of programs like Photoshop there has been a shift in popular perception of the truthfulness of photography, and implicit in looking at late-twentieth century images is the idea that they may have been totally artificially created, never mind merely manipulated. This consensus, incidentally, arises more from the popular audience's experience with digital filmmaking and virtual reality games than through photography per se. This may seem an overnight revolution in the popular perception of photographic truth. But granted that the manipulation of images is now easier and more seamless than before, this perception of truth still remains a matter of degree. For it is also true that the suppression of photographic evidence, by manipulating either the negative or the final photograph through retouching or overpainting of the kind practiced, for example, in group shots of the Soviet leadership during the 1940s

and 1950s, has been familiar for a long time. It goes back to the retouching that was done in studio portraiture almost from the beginning of photography, and the techniques involved had been perfected in the multiple-negative works of photographers like Oscar Gustav Rejlander and Henry Peach Robinson as early as the mid-nineteenth century.

The question of truth did not pose much of a problem in the cultural context of that era, given that the photographic image emulated the painted image and the representational tropes were easily decipherable: the difference between the artful and the truthful is not too difficult to detect in sentimental representations of domestic life or tragic death. Yet as photography developed its own formal language specific to its intrinsic nature, the apprehension of truth became more complex. An essential truth about photographs is that they are almost impossible to be seen except within a context—of other photographs, of texts, of supporting images and documentation, and of specific display environments, and the context will affect the expectation of truth. The same portrait of a baby in its baptismal finery on the mantle of a bourgeois home says one thing; attached to a gravestone it says quite another.

The correspondence theory of truth works best when the object can be directly compared with its representation. "Snow is white" is true," said Alfred Tarski, formulating his principle of the "material adequacy" of truth, "if and only if snow is white." We can validate the truth of photographs of Paris when we go to Paris. It is normal for the represented object (or person) to be absent when we have the photographic representation at hand, but a few cases of direct comparison to establish an analogy, and some information about the provenance of the representation (it is by a known photographer, in a reputable travel magazine) reassures the viewer that the image is veridical, within obvious limits of perspective, lighting, detail, and so on.

Confidence in the basic reliability of photographic representation, however, means that photography has been implicitly trusted in cases where explicit comparison has never been possible, even when the evidence has run counter to entrenched beliefs. The paradigm for this phenomenon is the photographs made by nineteenth-century innovator Eadweard Muybridge. An ages-old puzzle about the galloping of horses—whether and if so when all four feet are off the ground—was solved photographically in 1878. In the words of Beaumont Newhall:

Though the photographs were hardly more than silhouettes, they clearly showed that the feet of the horse were

all off the ground at one phase of the gallop—but, to the surprise of the world, only when the feet were bunched together under the belly. None of the horses photographed showed the “hobbyhorse attitude”—front legs stretched forward and hind legs backward—so traditional in painting. The photographs looked absurd

(Newhall 1982, 119)

But absurd or not, the photographs were accepted as giving a definitive answer; though they were amazed, people seem not to have accused Muybridge of doctoring the evidence.

What has so far been said can obviously be generalized to many other cases. Photography brings us the truth of the microscopically small, the cosmically distant, and increasingly, with the passage of time and the accumulation of images, the more or less remote past. Correspondence, however, is not the only test of truth. Philosophers recognize that the acceptance of propositions as true cannot always fall back on matching word with object, image with reality. Sometimes all we have for the vindication of a proposition is another proposition, or a network of propositions: if the proposition under test fits in with others already known or taken to be true we may be confident—up to a point—in accepting it without empirical confirmation. The test of truth here is *coherence* rather than correspondence.

Coherence is a logical relation and invites the exploitation of logical properties. A strategy made famous by Karl Popper hinges on the fact that if confirmation cannot be achieved, falsification may be.

If we cannot find grounds to conclude that a given image *is* a true record of a real scene or event, we can take the opposite tack and attempt to demonstrate that it could *not* be a true record....The more information there is in an image, the harder it is to alter without introducing detectable inconsistencies....Furthermore, the difficulty of convincing alteration grows exponentially with the variety of types of visual evidence present....A photographic manipulator, like a dissembler who weaves a tangled web of lies and eventually trips himself up, is likely to be caught by some subtle, overlooked inconsistency

(Mitchell 1992, 31)

Between correspondence and coherence, then, and given the social context in which photography operates—editors, critics, dealers, publishers, and archivists, as well as photographers themselves and the academic and professional institutions they sustain—it looks as if truth in photography is, if not definitively established, at least robustly enough understood to prevent wholesale deception, in spite of the recent dominance of the digital camera. With suitable provisos about manipulation and

fraud, photography plays a trustworthy role in the economy of information. It may inspire anxiety as well as trust: when truth itself is subject to distortion and suppression, the truth-telling powers of photography can be a threat to those who are doing the distorting and suppressing. People with things to hide have reason to fear the truth of photography, as witness the countless plots that hinge on the existence of photographic evidence of adultery or crime.

All this said, photography can make no absolute claim of fidelity to the real. Radical skepticism is always possible; at best we can arrive at a close approximation to the truth about objects, we cannot grasp it fully or finally. From the notion of the truth *about* objects we might move, then, to a consideration of the other side of the coin, the truth *for* subjects. The individual, after all is the one who will have to decide, in the end, whether he or she can trust a given photographic representation, or whether or not to be suspicious of it. If the individual is compulsive he or she will worry about degrees of approximation that a more relaxed person would comfortably let go. If the individual is existentially engaged he or she may find the whole question of degrees of approximation irrelevant to involvement with the content or style of the representation.

Søren Kierkegaard, in his *Concluding Unscientific Postscript* (written in 1846), works out the opposition between objective and subjective truth in characteristically existentialist fashion. He is not so impressed with objective truth, even in photography (a daguerreotype studio opened in Copenhagen in 1842, but Kierkegaard pointedly declined the opportunity to have his portrait made). His target in the *Postscript* is theological and aesthetic truth, but what he says is of more general import.

In objective truth, says Kierkegaard, the emphasis is on the “object to which the knower is related,” but in subjective truth the emphasis is on “the nature of the individual’s relationship.” “The objective accent falls on what is said, the subjective accent on how it is said.” He stresses the futility of a progressive approximation to the truth, and reverses the usual priorities: instead of trying to arrive at something given, he starts with something taken; instead of approximating, he appropriates. Here is his central formulation: “An objective uncertainty held fast in an appropriation-process of the most passionate inwardness is the truth, the highest truth attainable for an existing individual” (Kierkegaard, 1941). Just such a reversal of priorities is to be found at the heart of the debate about photographic truth in the twentieth century.

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Approximation aims for an impossible exactitude, but this may not be such a bad thing—we cannot reach the ideal, but we may come ever closer. This was the guiding notion of the group formed in the 1930s and known as *f/64*, from the smallest aperture of the standard camera, yielding maximum depth of field and sharpness of image. The members of this group—notably Ansel Adams, Imogen Cunningham, and Edward Weston—formulated almost ascetic standards for the practice of photography, according to which every image had to be a contact print on glossy black-and-white paper, showing no trace of handwork or avoidance of reality in choice of subject, on pain of being considered “impure.” But at about the same time other photographers, like Alfred Stieglitz and Walker Evans, were developing the flip side of Kierkegaard’s opposition.

“Exactitude is not truth”—this was the epigraph of a book Evans was to publish later; what truth was for him at the time is to be gathered, according to Jerry L. Thompson, from something he says about Eugène Atget—namely that it is a “projection of [the photographer’s] person.” “He projects himself by selecting and seizing a view,” continues Thompson; “...for Evans, the truth was his take, what he made of what he saw.” Similarly, for Stieglitz, “the larger truth...is the picture’s fidelity, its correspondence, to [his] experience of life as it was felt at the moment of the picture’s making.” “The truth for Stieglitz was his emotional state, his response, how he felt” (Thompson, 35, 38). These are two varieties of subjective experience: grasping, feeling, or in Kierkegaard’s terms appropriating, both standing in contrast to the drive to objectivity that approximates a truth given from without.

Even taking the contribution of the subject into account there may remain something about the object not grasped by the notion of correspondence. One complication arises from the fact that while most photographs are photographs of something (or someone) in the world, the photograph is also in its own right “a thing in the world.” Jean-Paul Sartre, in his book *The Psychology of Imagination* (in homage to which work Roland Barthes wrote his essay on photography, *Camera Lucida*), remarks on the physical presence of the photographic image itself: “As a perception, the photograph is but a paper rectangle of a special quality and color....” If it is a photograph of a man on a pedestal, I contribute an intentionality to it; if of my friend Peter, another level of intentionality is added.

We can imagine three successive stages of apprehension: photo, photo of a man standing on a pedestal, photo of Peter. But it may also happen that the three

stages occur so close to each other as to make but one; it can happen that the photo does not function as an object but presents itself immediately as an image

(Sartre 1948, 24)

This last condition is quite usual: the viewer (who is spared the work of developing, printing, mounting, and framing) hardly ever dwells on the photograph as physical object—it is nearly always seen directly as image.

But the image may have unexpected power—it can evoke, or provoke, or move to tears. This power is not something that is true of it in the simple sense of correspondence to a real state of affairs, it is something that is manifested in the encounter between the viewer who sees (or looks) and the person or object seen. Thompson finds an exemplary case of this in Walker Evans’s well-known portrait of Allie Mae Burroughs in *Let Us Now Praise Famous Men*: “The picture’s exceptional, amazing feature is that, instead of a subject looking at and understanding an object, it presents to us one subject looking at a second subject, who for her part looks back” (Thompson 2003, 43).

Barthes’s book, already referred to, is an extended meditation on this kind of encounter. He distinguishes between the general field of a photograph that directs our interest to it in the first place—its *studium*—and just this “looking back” that skewers our attention, as it were, which he calls its *punctum*. In the very moving second part of the book he describes his discovery of an early photograph of his recently deceased mother in which he found “the truth of the face I had loved”—a face he had never seen, since his mother was five when the photograph was taken, but which captured for him what he had failed to find in all the other “ordinary” photographs among which he had been searching.

What Barthes calls the “second *punctum*” is precisely the photograph’s necessary fixation of past time, its evocation of death. With great poignancy (a word etymologically related to “*punctum*”) he describes the feelings old photographs arouse in him when he realizes that the people represented are now dead—a feeling we can share when we look at his own picture on the back of his book (his last, and one which reads, in hindsight, like a farewell message; after the death of his mother, he says, he had only to wait for his own death, which followed quickly). “The Photograph then becomes... a new form of hallucination: false on the level of perception, true on the level of time” (Barthes 1981, 115): false because the thing represented is not there, true because it has been there.

Photographic “truth” has historically had a peculiar and sometimes controversial standing in relation to one of its very common uses, that is, towards political ends, and especially war photography. During the Civil War Mathew Brady was said in *The New York Times* to have brought home to its readers “the terrible reality and earnestness of war.” “If he has not brought bodies and laid them in our door-yards and along our streets, he has done something very like it” (Newhall 1982, 91). The difficulty, as John Berger has pointed out, is that since that time, and especially in recent years, we have become inured to such images. They trouble us briefly but then they become commonplace: “the picture becomes evidence of the general human condition. It accuses nobody and everybody.” There was a time, says Berger, when “the great witnessing masters of the medium like Paul Strand and Walker Evans” liberated photography from “the limitations of fine art” and put it at the service of democracy—but “the very ‘truthfulness’ of the new medium encouraged its deliberate use [by the Nazis, for example] as a means of propaganda” (Berger 48).

Inscribing Evans, with his subjective passion, as a “great witnessing master” underlines the danger of simple oppositions between subjective and objective. Ansel Adams was an objectivist of the f/64 school, but in the end, as Susan Sontag reminds us, a great photograph was for him a “full expression of what one feels about what is being photographed in the deepest sense and is, thereby, a true expression of what one feels about life in its entirety” (Sontag 1977, 118). Photography so conceived would not seem to lend itself readily to propagandistic use. And we may not wish to be drawn into the political arena—we may not feel that fine art represented a limitation from which photography needed to be freed, even for Berger’s

“brief moment” before propaganda took over. “It is still to this historical moment,” says Berger, “that Photography owes its ethical reputation as Truth” (Berger 1980, 54). We might ask in closing, what about its aesthetic reputation? The question opens up a whole new domain of inquiry. But if aesthetic truth is passed over in this summary discussion, that is because its problems are for the most part not specific to photography.

PETER CAWS

*See also:* Adams, Ansel; Barthes, Roland; Berger, John; Crime Photography; Ethics and Photography; Evans, Walker; Group f/64; Image Theory: Ideology; Newhall, Beaumont; Portraiture; Propaganda; Representation; Sontag, Susan; Stieglitz, Alfred; War Photography

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## PHOTOGRAPHY AND PAINTING

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A dialogue between photography and painting has been ongoing since the invention of photography. Sometimes the relationship has been conflicted: French painter Paul Delaroche purportedly exclaimed after the invention of the daguerreotype

was announced in 1839, “From today, painting is dead!” Anxiety about whether photography would usurp functions of painting was warranted in some instances, as the declining ranks of portrait painters could attest. Others in the fine arts saw potential

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utilitarian benefits in photographs—as a source of visual references from which to paint, for instance, and as a means to make reproductions of works of art widely available to the public—but did not accept that photography itself could function as a plastic, expressive medium within the umbrella of the fine arts. Indeed, most people in the nineteenth-century who took up photography thought they were using a machine that could record reality in accurate detail, and saw their photographs as documentary records. Nevertheless, artistic interactions between photography and painting have been widespread, significant, and symbiotic, even if not always recognized or acknowledged.

The subset of nineteenth-century photographers who saw artistic potential in photography (many of this group had trained as artists) concentrated on the aesthetic qualities of their images, and typically chose iconography, compositions, and approaches to light, shadow, and space that emulated various kinds of painting, including traditions that preceded their own era as well as evolving styles of modern painting. For instance, a landscape photographer such as Camille Silvy, who had absorbed the classical landscape painting paradigm, would compose a scene within a horizontal rectangle twice as wide as tall, frame the idealized vista with foreground trees or other elements, and organize space to emulate linear perspective; a portrait photographer such as André Disdéri, who had studied the pictorial conventions of academic painters, would copy their poses, props, and lighting. At the same time and paradoxically, various innovative nineteenth-century painters appear to have borrowed from photographic effects that ran counter to academic traditions in order to produce novel effects in their paintings, ranging from Edouard Manet's use of exaggerated *chiaroscuro* to Georges Seurat's interest in halation (an effect of glowing light seen in a photograph around a bright object against a dark background), to the casual poses, tilted perspectives, and cropped compositions that Edgar Degas borrowed from amateur photography. Certainly the instantaneous photography that became possible with faster exposure times influenced Impressionist painters to adopt approaches such as effects of blurring and flickering light that suggest a sense of the present moment.

At the turn of the twentieth century, the reigning direction in art photography in Europe and the United States was Pictorialism, an international movement that lasted from the late 1880s until the 1920s. As the name suggests, Pictorialists (a small group of art photographers outside the worlds of both commercial photography and amateur snap-

shot photography) claimed to be producing aesthetic “pictures” that resembled the scenes of traditional painting. They formed their own clubs, including the Linked Ring Brotherhood in London and the Photo-Club in Paris. The Pictorialists were particularly influenced by Barbizon School painters, as well as painters involved in Impressionism, Tonalism, and Symbolism. The adherents of Pictorialism, among them Gertrude Käsebier, Heinrich Kühn, Clarence H. White, Robert Demachy, and Anne W. Brigman, photographed poetic genre themes, romantic landscapes, and nudes, and experimented with various kinds of manual processes, including gum bichromate and bromoil, to further their claims to be working in an expressive, plastic manner similar to painting. The Pictorialists were partial to soft-focus effects achieved with special lenses and to printing with processes such as platinum printing that enhanced tonal effects.

After World War I the dreamy subject matter and impressionistic effects of the Pictorialists seemed old-fashioned and irrelevant to the modern world. For a while, it seemed instead as if painting and photography had parted company. The influential American photographer and gallery dealer Alfred Stieglitz advocated the independence of photography from other visual arts, particularly painting. Proponents of “straight” photography, sometimes called Purism, believed that photography had certain intrinsic qualities that should be emphasized in order to maintain its purity, including sharp focus, clarity in recording details of visual reality, and a smooth texture on the surface of the print. Although the connection was downplayed at the time, straight photography between the world wars related closely to Purism in painting, and Purist photography and painting both connected to the machine aesthetic of the era. American photographers closely associated with straight photography included Paul Strand, Imogen Cunningham, Edward Weston, and Ansel Adams. The straight-photography aesthetic greatly influenced documentary photography in Europe and the United States between the wars, which was assumed to produce objective records. Realism was seen as the special province of photography. Writers, who vigorously supported straight photography and its independence from other mediums, included Beaumont Newhall beginning in the 1930s and John Szarkowski since the 1960s.

In fact, photography has never been a completely autonomous medium. Not only has photography always interacted with other visual media, but photographers, painters, and other artists of a given time and place respond to similar cultural influences;

work in different media may show an affinity even if no direct interactions occur. Of course, often the relationship is direct: twentieth-century photographers responded openly and reflectively to modern art movements that are closely identified with painting, among them Cubism, Surrealism, Abstract Expressionism, and Pop Art. Influences also carried from photography to painting: for instance, the chronophotography of Etienne-Jules Marey, who used the camera to study sequences of movements, influenced attempts by Futurist painters to depict sensations of speed. Moreover there has never been a single relationship between photography and painting; instead many different kinds of exchanges take place at any historical moment. Even during the heyday of straight photography, many photographers sought out expressive themes and symbolic imagery that rejected any claims to objectivity. Stieglitz himself maintained that photographers have the right to produce images that are personal expressions rather than objective records, a point he demonstrated in his series of evocative cloud photographs, called *Equivalents*, intended to communicate emotional states.

Many photographers in the twentieth century embraced techniques such as collage and montage that contradicted the alleged purity of the medium, building on the experiments in working with unconventional materials and mixing media undertaken by avant-garde artists involved in Cubism, Constructivism, Dada, and Surrealism. Montage had precedents in the nineteenth century, notably in the allegorical compositions of Oscar Gustav Rejlander and Henry Peach Robinson, who combined separate photographs to produce composite tableaux. Typically, twentieth-century montages created during the years between World Wars I and II differed from these precedents because they are not seamless final images adhering to the unified space of linear perspective but instead are fractured images in which cut-up and reassembled fragments contrast with each other and retain their fragmentary character. Collages and montages by such artists as the German Dadaists Hannah Höch and Raoul Hausmann and Surrealist Max Ernst are not easily categorized within either painting or photography, but rather are a hybrid of both. The found photographic images incorporated in collages and montages widened the definition of fine-art materials and challenged the traditional supremacy of paint. Yet these figures were more readily accepted as artists and their work discussed as equal to the efforts by their contemporaries who painted or sculpted, while “straight” photographers continued to fight for artistic recognition.

Photography and Surrealism had a particularly fruitful relationship among avant-garde art movements. Surrealist photographers produced disorientating, psychologically charged imagery by recording peculiar objects or odd juxtapositions encountered by accident in the real world, as well as through the strange pairings of montage and other photographic manipulations that enabled the creation of psychologically charged images. Certain processes lend themselves to the Surrealist production of images that transpose the familiar into something strange in dreamlike fashion, including double exposure, solarization, and tone reversal through printing negatives. Surrealism continued in photography long after its momentum died down in painting, for example, in the enigmatic montages of Jerry Uelsmann from the 1960s on and the staged tableaux of Joel-Peter Witkin beginning in the 1980s.

Despite the popular view that photography is essentially a realistic medium, various twentieth-century photographers, like their counterparts in painting, explored abstraction. When Cubism emerged in France before World War I, photographers immediately began to experiment with new ways of treating forms and volumes as reductive geometric shapes. The interest in geometric abstraction transcended a painting-photography dialect and also involved sculpture, architecture, and modern design. Artists involved in Russian Constructivism, including Alexandr Rodchenko, and in the German Bauhaus, notably László Moholy-Nagy, embraced photography as a truly modern art that enabled new means of visual perception, and that lent itself to a geometric style. Such artists used techniques that promoted abstract effects such as extreme close-ups, which make it difficult to identify subject matter, and new angles of vision such as views angled sharply up or down, which suppress the horizon line, flatten space, and turn the elements of a scene into a flat pattern. In the United States, the landscapes of Laura Gilpin and the advertising images of Edward Steichen and Paul Outerbridge Jr. are a few of the many photographs that used design concepts derived from avant-garde movements associated with geometric abstraction.

In the 1940s and 1950s, some art photographers experimented with an intuitive, introspective approach to abstraction that tended to be biomorphic rather than geometric in character, and that paralleled Abstract Expressionism in painting. Minor White’s mystical landscapes realized with infrared film and Aaron Siskind’s close-ups of graffiti and peeling paint on walls, although different in character, can be seen as efforts to free photographic

images from their traditional representational function by reducing emphasis on recognizable subject matter. Like Abstract Expressionist painters (Siskind in fact was a friend of painter Franz Kline), White and Siskind wanted to express their inner psychological states and saw the purpose of their work as self-expression and aesthetic exploration.

Outside the hermetic world of abstraction in art photography, everyday photography proliferated, a development with enormous implications for all the arts. In his prescient 1936 essay, "The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin argued that mechanical reproduction through photography would devalue handmade images because they could be copied and widely distributed, and that photography was creating a new kind of cultural object—a portable image divorced from a permanent context that gave it a fixed meaning. Twenty years later, Robert Rauschenberg, like earlier montagists but on a larger scale, recycled found photographs into his "combine paintings" in the 1950s and his silkscreen paintings beginning in 1962, allowing visual information ripped from its everyday context to infiltrate an art context. Also in the early 1960s, pop artist Andy Warhol began mixing painting and photography when he adopted the photo-silkscreen technique to reproduce onto canvases found photographs appropriated from newspapers, magazines, and other mass media sources. Rauschenberg's and Warhol's use of photographs as starting points not finished works and their adoption of alternative processes became strategies taken up by many artists from the 1960s on. Conceptually, their work connected with Benjamin's ideas, raising issues about artistic originality and the meaning, definition, and purposes of art in a visual culture that consumes an enormous quantity of images reproduced on a mass scale. They also presaged a general move to re-engage art in the everyday world, a move that the use of mass media photographs helped facilitate. The later 1960s also saw the development of Photorealism, a style of painting in which an artist attempts to recreate a photograph in paint, preserving all the photographic qualities of the model, such as spatial flattening, smooth texture, and selective focus. Chuck Close and Audrey Flack in the United States and Malcolm Morley in England were Photorealists in this era; more recently, Gerhard Richter and Sylvia Plimack Mangold have used a photorealist strategy for other ends.

By the 1970s still photographs of all kinds as well as the moving images of film and television saturated visual culture so thoroughly that art photographers, painters, and other artists had to take notice. By this time, photography instruction had entered the curri-

culum of fine arts education in colleges and universities, spurring exchanges with painting and other mediums, including the consideration of photographs in light of theories important to the visual arts in general. Photography moved to the center of art-world consciousness and was in a productive dialogue with many artistic forms beyond painting, including sculpture, installation, performance, film, and theater. Artists engaged in temporal or ephemeral forms such as performance or site-specific installations used photographs to preserve traces of temporary works. Some artists in this era turned to photography in part as a means to *oppose* painting, which they saw as a moribund discipline. Photography flourished as painting appeared to decline. Conceptual artists put photographs at the forefront of their practice, viewing photographs not as pictures, like traditional paintings, but as signs that communicate ideas, like a kind of symbolic language. They used photographs to comment on the nature of art, and on the meaning and use of images in mass culture. Feminist artists, Marxists, and others with an activist cultural agenda also approached photography semiotically, in their case questioning the social functions of photography, including how photographs represent and condition beliefs and values about race, gender, class, nationality, and so on. A general shift to "postmodernism" in the 1970s and 1980s corresponded to recognition that the images of mass media were not based on visual fact but on the manipulations of the entertainment industry and consumer capitalism.

Several trends connected photography in the late twentieth and early twenty-first century back to painting. Color became more common than black and white in art photography. And where photographs used to be small (the size of the negative if contact-printed), contemporary photographs displayed as art tended to be large-scale, holding the wall in the same manner as paintings, seen, for example, in the works of the German photographers who emerged in the 1980s, especially Andreas Gursky and Thomas Struth. Meanwhile, painting became reinvigorated with a return to figurative and narrative modes, and postmodern photographs likewise often depicted staged or fabricated situations that expressed significant themes. Photographers as varied as the Americans Cindy Sherman and Andres Serrano, Canadian Jeff Wall, New Zealander Boyd Webb, and the Japanese video and performance artist Mariko Mori constructed elaborate artificial tableaux, drawing variously from art history, film, fashion, and advertising. Some of these photographers and others began using computer montage to construct complex illusions,

bringing their practice even closer to the synthetic fabrication strategies of painters.

In general, recent photography and painting are both diverse, and no single relationship between photography and painting exists. For many artists, distinctions among media have become irrelevant or at least highly blurred. Certainly photographic ideas have fully entered the vocabulary available to other visual media, and vice versa. Developments in photography cannot be understood without considering parallel developments in painting; likewise painting must be seen against the backdrop of a world that is increasingly filtered through lens-based representations. And both painting and photography are engaged in a dialogue with new digital image technologies as the twenty-first century unfolds.

JEAN ROBERTSON

*See also:* **Abstraction; Adams, Ansel; Bauhaus; Conceptual Photography; Cunningham, Imogen; Dada; Gilpin, Laura; Gursky, Andreas; Käsebier, Gertrude; Linked Ring; Moholy-Nagy, László; Montage; Newhall, Beaumont; Outerbridge Jr., Paul; Pictorialism; Postmodernism; Rauschenberg, Robert; Siskind, Aaron; Solarization; Steichen, Edward; Stieglitz,**

**Alfred; Strand, Paul; Struth, Thomas; Surrealism; Szarkowski, John; Uelsmann, Jerry; Weston, Edward; White, Clarence; White, Minor**

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## PHOTOGRAPHY AND SCULPTURE

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Perhaps the most unlikely relationship between two media is that of sculpture and photography, the negotiation of form within a space seemingly at odds with the faithful reproduction of the outside world on a two-dimensional surface. However, sculpture and photography have shared a rich history during the twentieth century resulting in works that challenged the boundaries of expression in both media. Given its inherent ability to record events and situations, photography lent itself immediately to the documentation of sculptural projects in the first half of the century. For example, much of the work of the Russian constructivists is known not by the actual objects but through photographic representation. This function of photography has become the strongest link between the two media,

and one that has been explored increasingly by numerous younger artists at the end of the century.

In the 1930s, László Moholy-Nagy's famous example of his "Light-Modulators"—sculptures made to create specific lighting effects when photographed—inspired many students of photography both in Europe and at the Institute of Design (New Bauhaus), Chicago, to explore two and three-dimensional forms and formats. In the 1930s as well the Surrealists explored the idea of *sculptures involontaires* or common materials presented as "accidental sculpture." The French photographer Brassai created a series featuring ephemeral substances such as toothpaste and soap known as "involuntary sculptures" in an early example of what would become a common practice among process and performance artists.

In the early to middle years of the twentieth century, a number of highly regarded sculptors, including Constantin Brancusi, British sculptor Beverly Pepper, and the American David Smith used photography to extend their sculptural investigations, and in intervening years have become celebrated for their photographic *oeuvres* as well as for their three-dimensional output. The most intensive period of interaction between sculpture and photography, however, began in the 1960s when in the context of conceptual art, the photograph was used to record performances or present visual materials to address and examine ideas pertaining to society, politics, and art itself. This reinterpretation of photography's "place" emphasized its documentary properties, making it ideal as a method to record increasingly ephemeral sculptural practices. Concurrent with (and partly resulting from) conceptual art's dematerialization of the art object (facilitated by photography), expanded notions of sculpture began to emerge that placed greater emphasis on an aesthetic experience associated with the process rather than that of the resulting sculpture. These sculptural manifestations often consisted of performance, architectural constructions, and interventions with the natural environment, and drew art further from the gallery space and into what art historian Rosalind Krauss defined as the "expanded field." Thus the only surviving record of much of this work exists in photographs, films, and videos, which have assumed a greater importance due to the critical stature that these works have achieved in art history in the postwar era.

One of the first artists to incorporate photography within a sculptural work was Robert Smithson, whose work brought elements of the natural world into the gallery space and, conversely, made sculptural use of the environment to realize large-scale projects. Works that create a dialogue between the aesthetic space of the gallery and the world outside include *Nonsite (Franklin, New Jersey)*, 1968, in which stones from the site named in the title are arranged in a geometric series of containers, the shape of which is represented in the accompanying aerial photograph of the site. The photograph thus becomes an integral part of the overall sculptural installation, pictorially describing the "site" (Franklin, New Jersey) within the "non-site" of the work (the position of which varies with each successive presentation in a different gallery, domestic, or museum space). Smithson's larger and more ambitious projects, such as *Partially Buried Woodshed*, 1970, and *Spiral Jetty*, 1973, made direct interactions with architectural structures and natural formations, and existed only as long as the course of nature would allow. Photographing these

ephemeral works thus became crucial in recording their very existence and in conveying some sense of the experience of the particular work.

Other artists used photography to represent a different kind of interaction with nature, one that emphasized not so much the structure that resulted but the artist's experience in the world outside. Artists such as Christo, Hamish Fulton, Richard Long, and Ana Mendieta in particular used photography to document their forays and excursions into nature to do performances, erect sculptural structures, or recover materials that were later incorporated into sculptural works in the gallery. Mendieta's *Siluetas* series of 1973–1980 is perhaps the most striking example of the photographic documentation; the artist uses her body to create imprints, traces, or other interactions with natural materials in natural settings. The photographs thus work together with the sculptures to recreate the process of the works' creation. This emphasis on process also characterized the work of artists such as Eva Hesse, Robert Morris, and Richard Serra, who used photography as a documentary record of ephemeral works created in the studio in the late 1960s and early 1970s.

Gordon Matta-Clark's work similarly documented sculptural manifestations in the outside world, specifically, his interventions with architectural structures in the 1970s and early 1980s. These works featured strategic evisceration and destruction of a building to create a particular aesthetic effect. In his 1978 work, *Circus or The Caribbean Orange*, for example, a townhouse soon to be adjoined to the existing Museum of Contemporary Art in Chicago, was sliced through from floor to floor with large, circular cuts. The large cibachrome works document this installation from numerous, unconventional angles and are pieced together in a manner that mimics the sculptural sense of displacement within the installation itself. Matta-Clark's work is thus an important transition between the work of the 1960s and 1970s, in which photography was used primarily as a documentary tool and not as part of the sculptural object.

Artists working in the 1980s availed themselves of technological advances that allowed them to incorporate images into three-dimensional structures. This formal shift was accompanied by an increasing tendency of artists to mimic the appearances of the mass media as a critique of its pervasive effect on shaping culture. Dennis Adams often created architectural structures that featured appropriations of photographic images from history. In *Bus Shelter II*, 1984–1986, for example, he outfitted a bus shelter with a lightbox image of Julius and Ethyl Rosenberg,

tried, convicted, and executed in the early 1950s for treason as a result of Cold War paranoia in the United States after World War II. The placement of an iconic image of historically contentious figures where one would expect an advertisement jars the viewer from the idle distraction that one usually experiences in this public structure. Other artists from the 1980s, such as the Americans Annette Lemieux and Barbara Kruger, similarly combined appropriated imagery and sculptural constructs to provoke reflections on the latent meanings of images in the mass media.

Chilean artist Alfredo Jaar's politically charged work combined aspects of the work of the 1960s and 1970s in its use of photography to document the artist's experiences in a particular site or location and the adoption in the 1980s of the visual techniques of presentation in the mass media. Recording his interactions with communities in poverty-stricken and war-torn third world countries, Jaar combined sculptural elements that referred to a particular situation of his subjects, with images of them, often placed in lightboxes. In *Geography = War*, 1989, for example, images of African people affected by chemical waste poisoning are placed within lightboxes, which themselves are suspended above an array of large steel barrels filled with water that reflect the images. Jaar's use of the barrels and the water (a direct reference to the leakage of chemicals from similar barrels into the peoples' water supply) to "re-present" the images demonstrates a unique synthesis between sculptural elements and photography.

Artists in the early 1990s continued to use the combination of photography and sculpture to articulate political concerns. Robert Gober, for example, incorporated an image of himself as a model in a wedding dress advertisement in fabricated *New York Times* newspaper stacks. The newspaper headlines had been deliberately "placed" to emphasize issues relating to deaths from AIDS, combining with the image of Gober-as-bride to reflect on notions of gay identity. The bundle of newspapers—a fixture on the streets of New York City—not only presenting an oddly familiar and decontextualized structure within the gallery space, but also made a quietly provocative statement about the status of AIDS treatment and those who suffered from the disease in the United States and elsewhere. Matthew Barney's production stills of his surrealistic video and film epics on the crises of masculinity at the end of the millennium were placed within sculptural frames that were similar to the props and spaces depicted in the videos, films, and photographs. Other artists in the 1990s and into the 2000s have tended to eschew themes

overtly dealing with political issues of identity, returning to the more conceptual practice that characterized the interactions between photography and sculpture in the 1960s and 1970s. Los Angeles-based Charles Ray's 1992 work, *No*, presents a self-portrait of the artist, who is represented as a lifelike mannequin. A related photographic installation, *Yes*, 1990, depicts Ray experiencing LSD in an image that is bent almost imperceptibly and hung on a slightly convex wall. Italian artist Giuseppe Gabellone's photographs of the elaborately constructed sculptures that he fabricates become the sole record of that sculpture's existence as an important part of the process is the subsequent destruction of the sculpture upon completion of the photograph. Further advances in (and increased availability of) digital image creating processes have created greater possibilities for younger and emerging artists to fuse the photograph and three-dimensional structures in the years to come.

DOMINIC MOLON



Robert Smithson, *A Nonsite* (Franklin, New Jersey), 1968, Collection Museum of Contemporary Art, Chicago, gift of Susan and Lewis Manilow.

[*Photograph* © Museum of Contemporary Art, Chicago, *Photo* © Estate of Robert Smithson/Licensed by VAGA, New York, New York]

See also: **Brassai; Conceptual Photography; Constructed Reality; Institute of Design; Krauss, Rosalind; Kruger, Barbara; Long, Richard; Moholy-Nagy, László**

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## PICTORIALISM

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In March 1902, Alfred Stieglitz organized an exhibition for the National Arts Club in New York titled “Pictorial Photography, Arranged by The Photo-Secession,” announcing both that Pictorialism was the highest form of “modern” photography and that his group, the newly-established Photo-Secession would ensure the promulgation of this important movement. The Photo-Secession was modeled on London’s Linked Ring, which was founded in 1892 (disbanded in 1909) and had had a major role in the development and dissemination of Pictorialism, which had begun to emerge during the last decades of the nineteenth century in Great Britain and on the continent.

Pictorialism was a widespread and influential movement of the early years of the twentieth century. It sought to elevate photography to fine-art status through the use of uniquely photographic means to create images that mimicked the formal qualities of the established fine arts media, notably painting. It is recognizable for its soft-focus look and limited range of tones, often evoking suggestive, atmospheric qualities.

The term itself had roots in the leading figure in British photography of the mid-nineteenth century, Henry Peach Robinson’s influential book *Pictorial Effect in Photography* (1869), which encouraged photographers to reflect traditional, painterly principles of composition and depiction. It came into

wide usage in the last decade of the nineteenth century, generally meaning any sort of photography that showed fine-arts aspiration by its subject matter—often nature or genre scenes, but including allegorical studies, portraits, especially those of women and children, and the nude—or specific technical attributes, most often the use of the more “artistic” gum bichromate and bromoil processes. Pictorialism was also associated with the naturalistic style promulgated by nineteenth century photographer and theoretician Peter Henry Emerson, who encouraged the capturing the “truth” as only the “scientific” medium of photography was able to do, yet presenting that truth in a soft-focus, more painterly style.

Stieglitz was one of the most important spokesmen and sponsors of Pictorialism in the twentieth century as it later became more narrowly associated with his Photo-Secession group, which included Gertrude Käsebier, Clarence H. White, Edward Steichen, Frank Eugene and Alvin Langdon Coburn, George H. Seeley, and Anne W. Brigman. His interdisciplinary art magazine, *Camera Work*, founded in 1903 and exhibitions mounted at the 291 gallery, also known as the Little Galleries of the Photo-Secession, opened in 1902 had great influence in spreading the international influence of the movement as well as upon the introduction of modern art to America.

The international movement of Pictorialism (in Germany, also called “*Kunstfotografie*” or “*Bildhafte Fotografie*”) as it predated the Photo Secession, however, began with presentations at the Vienna Trifolium in 1891 and the Linked Ring in London in 1892. Through publications and portfolio exchanges and numerous international salons, especially those in the United States in which photographers from Europe and later Japan were represented, they contributed significantly to the promulgation of Pictorialism and to its establishment as a standard for ambitious photographers. The exhibition *The New School of American Photography* organized by leading Pictorialist F. Holland Day of Boston, which appeared in London in 1900 and Paris in 1901, was of seminal importance.

A major impetus for the development of Pictorialism, however, was the drastically increasing number of snapshots by amateurs and the widespread use of photography in commercial and industrial applications. Pictorialism—especially in its use of the more challenging print processes—was a means of differentiating those with higher aspirations in the field, and was cultivated equally by professional photographers as well as by committed amateurs, including a surprisingly large number of women. By aligning themselves with the aspirations of contemporary movements in painting, the Pictorialists were able to make the point that they were practicing a fine art in photography. Early influences from painting included the Barbizon School, which idealized the simple life of the countryside and villages, Japanese art, with its atmospheric effects and flattening of the image, and Impressionism, which looked for subtle effects of color and light, and later Symbolism and the Nabi painters, and specifically in the United States, the work of James McNeill Whistler and the Tonalists. Somewhat paradoxically, in producing photographs that looked more like paintings and etchings or drawings, the Pictorialists indicated that photography could be a fine art only if it mimicked the accepted fine-arts mediums rather than by expanding the notion of what art could be as later happened with Modernism. Even so, rigidly confined stylistic approaches that mimicked old masters such as Rembrandt (e.g., by cabro prints) were controversial even within Pictorialism.

By 1905 Pictorialism was the dominant style and had begun to be influenced by the newly emerging abstraction in painting and the graphic arts. Demachy’s gum bichromate prints suggest red chalk paintings and the hatching methods of applying the photographic emulsion of Frank Eugene suggest the dissolving of figure and ground so typical of the

avant-garde painting styles of the day. The increasing sophistication of techniques to manipulate prints in laboratories allowed increased “artistic” effects to be produced. The soft-focus determined the graphic interpretation of lines, light, and shade, shaped by the emotionally-laden motive of the photographer. Landscapes, (later even city-landscapes), portraits, and genre-representations continued to be preferred themes. Photographs that simply “reproduced” were loathed. As well, each print was handled as if it were an original, subverting the natural ability of the medium to create many identical copies and prefiguring the much later Postmodern predilection. Above all, the Pictorialists valued the material beauty of their pictures, which increased the incentive to make their “photo object” into a work of art. The artistic value of a photograph was often measured by the quality of the craftsmanship, which guaranteed the finished picture had not only beauty but permanency. The family of pigment processes that were developed from the 1850s onward, in which the final image is rendered in pigments, was particularly popular among the Pictorialists because of their resemblance to traditional artistic media and the different ways they could be altered by handwork on their surfaces. This means made possible an unrestricted range of coloration and a wide scale of tone values. Favored techniques included Autochrome (a colored transparent image on glass, similar to a slide, patented in 1903), bromoil prints and oil pigment prints (related to the gum bichromate process, used from 1907 into the 1930s), and gum bichromate prints (introduced in 1894 and popular into the late 1920s).

Another important aspect of Pictorialism was the development of an art market for photography, although this occurred primarily in America. This was achieved by stressing the artistic significance of the works and creating a demand for them by means of the vigorous debate that swirled around the questions of artistic truth as well as by highlighting each work’s individuality and thus collectibility as a unique object. Stieglitz led the way, declaring that photography was an art medium that primarily stood to serve the spirit and the intellect. In the final analysis, the meaning could neither be found in the camera, nor in a specific technique, nor in a laboratory process, rather in the purpose—the intention—of the photographer; he may use every available resource and method to accomplish his objective. For the time being, Stieglitz continued to defend the mimicking of painterly styles.

However it was also Stieglitz who, from 1910 on, increasingly attempted to free photography from its obsession with paintings. He wanted a return of the

## PICTORIALISM

lost individuality, independence, and identity of photography. In the face of the increasingly technically dominated world, acknowledging the breakthrough of photographically illustrated mass media, and against the background of the spectacular appearance of the new European art at the Armory Show of 1913 in New York, Stieglitz evolved into a strong critic of Pictorialism. Pictorialism had become incompatible with his idea of how the medium should be approached in that it did not sufficiently address the photographic qualities of photography. Additionally, Stieglitz began to realize Pictorialism's reliance on the qualities of other, established artistic mediums was counterproductive to the goal of the equality of photography as fine-arts medium. Gaining support from art critic Sadakichi Hartmann's publications from as early as in 1904, Stieglitz began to set Pictorialism at the opposite pole of his developing notion of "straight photography," beginning a debate about photographic aesthetics that continues today. After the important 1910 exhibition of Pictorialist photography at the Albright Art Gallery in Buffalo, New York, Stieglitz dissolved the Photo-Secession and distanced himself from his previous companions. In order to preserve Pictorialism, Stieglitz's former close associate, Clarence H. White, initiated a number of Pictorialist exhibitions beginning in 1911. In 1913 he founded various magazines and in 1915 the influential club, "The Pictorial Photographers of America" (PPA). Gertrude Käsebier also continued working in her established Pictorial style. In the United States after 1910 a new generation of Pictorialists in fact came onto the scene, who attempted to achieve expressive presentations without the manipulation of negatives and special object arrangements.

Internationally Pictorialism dominated until the end of the 1920s, in some countries until around 1930. This reestablishment of Pictorialism in the United States and elsewhere was achieved through photographic organizations whose memberships increased rapidly at the beginning of the 1930s despite the onset of the Great Depression. In America, Pictorialism endured the longest on the west coast, promulgated primarily by American photographers of Japanese descent who emerged in the late 1920s. They won international acclaim for their Japanese-oriented adaptations of the *Neuen Sehen* (New Vision) photographic movement emerging in Germany and central Europe, which stressed expressiveness. In Europe, Pictorialism lingered the longest in Great Britain.

Nevertheless, the end of Pictorialism was already foreseeable in the 1920s and had largely disappeared by the 1930s. Photography was no longer considered

an inferior form of illustrated presentation, even despite its increasing presence in news publications and commercial applications, especially advertising. The diversity and expressive flexibility of Pictorialism had played an important role in bringing the recognition of photography as a fine arts medium.

FRANZ-XAVER SCHLEGEL

*See also:* Coburn, Alvin Langdon; **History of Photography: Nineteenth-Century Foundations; History of Photography: Twentieth-Century Pioneers; Käsebier, Gertrude; Linked Ring; Non-Silver Processes; Nude Photography; Periodicals: Historical; Photography in Europe: France; Photography in Germany and Austria; Photography in Japan; Photo-Secession; Photo-Secessionists; Steichen, Edward; Stieglitz, Alfred; White, Clarence H.**

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Clarence White, *The Arbor*, 1905, Platinum print,  $9\frac{3}{8} \times 7\frac{1}{2}$ " (23.9 × 19 cm). The Museum of Modern Art, New York. Gift of Mr. and Mrs. Clarence H. White, Jr.  
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## PICTURE POST

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Launched in the late 1930s, against the backdrop of the Munich crisis and World War II looming, *Picture Post* was, for nearly 20 years, a clarion of social and political conscience, the barometer of British life and encapsulated all that was quintessentially "English." But more than this the magazine, home to some of the greatest photographic talent of the first half of the twentieth century, was to influence and shape British photojournalism for the next 50 years.

Financed by barrister-cum-publisher Edward Hulton, the editorial genius behind *Picture Post* was that of Hungarian Stefan Lorant. A former cameraman and film director Lorant had, by 1930, risen to become the chief editor of *Münchener Illustrierte Presse*, one of several pioneering picture-led magazines that emerged in Europe, and Germany in particular, during the 1920s. These evolved, taking advantage of advances in printing processes, to introduce a newly literate mass audience to the candid style of photography arising from modern small-format cameras such as the Ermanox and Leica. Lorant was a master in the new style of layout, the picture essay format, a narrative arrangement of images suggestive of the feel of cinema.

Following a period in "protective custody" in 1933 Lorant, like many artists, writers, and photo-

graphers, escaped Nazi Germany. He arrived in London in 1934, with his manuscript *I Was Hitler's Prisoner*, which was published in 1935, and by 1937 had launched his innovative pocket journal *Lilliput*. Hulton bought the magazine and employed Lorant to produce a new picture-led publication based on Lorant's earlier groundbreaking format *Weekly Illustrated* for Odhams Press.

On 1 October 1938, Hulton's national weekly—*Picture Post*—was born. The magazine addressed the issues of the day in terms the man in the street could understand. The first issue focused not on the politicians behind closed doors of 10 Downing Street but the people waiting anxiously outside for news that could plunge the country into war. The magazine also exhibited clear political convictions. In the third issue Lorant published a photomontage by John Heartfield called "The Happy Elephants," a biting satirical comment on Prime Minister Neville Chamberlain's pledge of "Peace in our time." It was this strong use of imagery to put across complex social and political messages, coupled with Lorant's remarkable gift for layout, that set the tone. From the very first issue the British public wholeheartedly embraced the magazine. It outstripped its initial print run of 750,000 to peak in the summer of 1939 at a circulation of 1.7 million though read by half the population.

Photographers Kurt Hutton (Kurt Hübschmann) and Felix H. Man (Hans Bauman) whom Lorant had worked with in Germany, dominated the early years. Lorant also introduced the work of other Europeans, such as Erich Salomon, Brassai, Umbo, and Martin Munkacsı. These in turn influenced a new generation of British photographers, including Haywood Magee, Leonard McCombe, and Bert Hardy whose name became synonymous with *Picture Post*. Hardy's picture essays of life in the Gorbals, Glasgow, and Elephant and Castle, London, have become classics and his reportage of the London Blitz amongst the finest ever taken, so much so he was the first photographer to be credited in the magazine.

In 1940, with invasion seemingly imminent, Lorant booked passage for America. His assistant editor Tom Hopkinson took control continuing Lorant's strong editorial lead. Under Hopkinson's guidance photographers and writers developed a close working relationship. Macdonald Hastings, James Cameron, Kenneth Allsop, Fyfe Robertson, Robert Kee, and other talented journalists all worked under the unique direction to "put the picture first." The magazine continued to champion the issues of the day, covering the war at home and abroad, with essays such as *Life on a Destroyer* by Humphrey Spender and *Road to Victory* by Leonard McCombe, but also looking to a brighter future with plans for a better Britain, addressing issues of education, housing and the Welfare State discussed by such luminaries as J. B. Priestley and Julian Huxley. Always lighthearted, good humor pervaded the pages with stories like Bill Brandt's famous photoessay *A Day in the Life of a Barmaid*. No subject was too grand or too commonplace and Lorant's dictate to "appeal to the common man, the worker and the intelligentsia" remained intact.

In 1950 Bert Hardy and journalist James Cameron covered the conflict in Korea. Hardy's pictures of the Inchon landings won him the Encyclopaedia Britannica Award in 1951. However twice Hopkinson was prevented from publishing their shocking story of ill treatment of South Korean political prisoners: the piece would be highly damaging to the United Nations and Hulton was on the verge of receiving a knighthood. It was one of several behind the scenes confrontations with Hulton whose Conservative stance was increasingly at odds with *Picture Post*'s more liberal conscience and Hopkinson was sacked in October of 1950.

Initially there was no appreciable difference in the magazine. It continued to attract talented writers and photographers such as John Chillingworth, noted for his moving series of picture

essays of children in post-war Korea and Japan, and Carl Sutton, inventor of the action-sequence camera. Both worked their way up through the darkrooms under the direction of the renowned and fearsome Edith Kay. Thurston Hopkins covered a rich variety of subjects but always strove for and succeeded in showing the human condition. Rare for the period were the women staffers including Elizabeth Chat, Merlyn Severn, and Grace Robertson, whose essay *Mother's Day Off* exemplified her sensitive and thoughtful portrayal of people and events.

However a succession of editors slowly eroded the social voice and conscience of the magazine. There had always been space for cheesecake but it increased to the detriment of more serious articles, and a tide of advertising also began to swamp the pages. Slowly the once loyal public faded away and on 1 June 1957 the magazine finally folded.

On *Picture Post*'s youthful demise Hopkinson observed, "I think it just lost its sense of direction and wandered off into the fog..." Lorant was more blunt, "Picture Post died because it became dull and boring. It offered no new ideas." However its influence on British photojournalism is undoubted and was soon felt in other areas. Photographers Frank Pocklington and Charles "Slim" Hewitt and journalists Trevor Philpot and Fyfe Robertson were among those who went on to work in the new medium of television and helped transform the style of current affairs broadcasting in the way *Picture Post* had transformed magazine publishing.

SARAH McDONALD

*See also:* **Brandt, Bill; Brassai; History of Photography: Postwar Era; Man, Felix H.; Munkacsı, Martin; Salomon, Erich; Umbo**

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## PIERRE ET GILLES

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### French

A *fin de siècle* retrospective of Pierre et Gilles's work, appearing in Manhattan at the New Museum of Contemporary Art from September 2000 to January 2001, constituted the first major exhibition in the United States devoted to the French duo's work. This show brought to the attention of the American public the work of the French team of artists who have tirelessly exhibited their images in galleries and museums worldwide since the beginning of their collaboration in the mid-1970s. Pierre et Gilles are widely considered among the most famous and influential artists living in France today. Their images in reproduction have also appeared in magazines and music videos, as well as on movie posters, album covers, and postcards. It is primarily through magazine and advertising work that the artists have achieved international notoriety and admiration.

In 1976, Pierre and Gilles met at a party thrown by the fashion designer Kenzo, and from that point on their lives and work have been irrevocably intertwined. At the time of their meeting, Pierre was working as a fashion photographer whereas Gilles was a teacher and painter. Born in La Roche-sur-Yon, Pierre had studied in Geneva before arriving in Paris in 1973, where he entered the photographic world through his work for music and fashion magazines. Born at Le Havre, Gilles enrolled in the Academy of Art at the age of fifteen and graduated with distinction. He also moved to Paris in 1973, where he embarked on an artistic career creating collages, paintings, and illustrations destined for magazines and advertising. In 1977, Pierre and Gilles began to collaborate artistically under the name Pierre et Gilles. In the years to follow, their work appeared in magazines such as *Façade*,

*Gay Pied*, *Marie Claire*, and *Playboy*. They also designed several album covers, including those for Boy George, Marc Almond, Lio, and Etienne Daho. Throughout their years together, Pierre et Gilles have ventured as far as Morocco, India, Sri Lanka, Laos, and the Maldivé Islands, producing numerous works during their travels. In 1993, they received the Great Prize of Photography of the City of Paris. They currently live and work in Le Pré Saint-Gervais, on the outskirts of Paris.

The French artists' images are created through an elaborate process that achieves incomparable and sophisticated effects by the successful marriage of photography and painting. In an age marked by the dominance of the digital media, Pierre et Gilles's images are conspicuous insofar that they are the product of time-consuming and meticulous traditional craftsmanship—this in contrast to what their appearance might suggest to the viewer. These creations are best described as hand-painted photographs, with Pierre taking the picture and Gilles painting over it. It is important to note that neither medium takes precedence in their work. In fact, the frontiers between photographic and painted effects are so elegantly obscured that it is at times difficult to distinguish between what was captured by Pierre's camera and what added by Gilles's brush.

Pierre et Gilles begin by sketching a work based on a concept or idea that they mutually find fascinating or intriguing. With a model in mind, they construct an elaborate set using props and accessories carefully collected over the years and often brought back from their travels. Lighting is then used to enhance and magnify the subject through an interplay of angles and filters. What follows is the selection of costumes, make-up, and hair styles, which sometimes requires the help of specialists. Pierre then shoots about 50 to 80 frames

per set. Using paintbrushes, Gilles retouches a chosen enlarged print with successive layers of paint and glaze, in order to idealize the model, to attenuate or accentuate certain features, or to add interesting details to the whole image. The final product is thus unique and irreplaceable. The choice of frame is the final task, seeing that the artists consider this accessory to be an essential component of the image. They spend an average of 12 days on one work.

Pierre et Gilles use friends, celebrities, or simply unknowns as models. Their work consists almost exclusively of portraits. In the foreground of their images, male models pose as sailors, gigolos, street toughs, boxers, gods, princes, saints and sinners, martyrs, and historical villains. The female models often portray the traditional *femme fatale* (embodied for example in the figure of Eve, Medusa, or Salomé), women at the cross, fairies, goddesses and saints, bewitching sirens luring seamen to their deaths, or evil enchantresses. The theatrical posing, the presence of blood and tears, the physical perfection of the models are all characteristic of their pictures. The same model is often seen playing contrasting, sometimes contradictory roles. Except for the photographs taken in foreign locations during their travels, the portraits are set in Utopic worlds. Fields of technicolor flowers, vast blue skies with puffy clouds, and glittering stars compose the lavishly decorated backgrounds of their work.

It is the model, however, not the decor, who remains the focal point of the picture. The setting merely serves as an extension to what Pierre et Gilles perceive to be hidden aspects of the model's persona, or as a glorifying and idealizing background to the portrait. Among their best-known images are fashion designer Jean-Paul Gaultier in a striped sailor shirt surrounded by daisies, renowned French actress Catherine Deneuve as a fairy princess with a painted on tiara floating in a cloudy blue sky, and the German rock star Nina Hagen as a rubber-clad housewife tied to a kitchen chair. Their art often receives mixed reviews, as in the case of the poster designed for the 1995 Australian Gay and Lesbian Mardi Gras Festival, which was criticized by some for reinforcing traditional gender stereotyping.

The subjects and symbols of Pierre et Gilles's images originate from sources as diverse as American urban myths, Oriental stereotypes, classical and biblical tales, Eastern religions, and Parisian chic. Dominant elements of French identity often punctuate their work. Their painted photographs represent a world of beauty, desire, and pleasure, often steeped in religious allegory. Death, glamour,

glory, perverse innocence, and romance are among their preferred themes.

Over the years, they have created a number of series. Among them are: *La Création du monde* (1981) and *Le Paradis* (1981), staging a pure and idealized world that makes no mention of sin and redemption; *Les Saints* (1988–), ascribing to models saintly perfection in order to create a world in which beauty and emotion become tangible realities; *Les Plaisirs de la forêt* (1996), which portrays a phantasmagoric realm with mysterious and erotic overtones; and the black-and-white series “*La Rose et le Couteau*” (1998), inspired by photographic stereotypes of the 1940s. In the 1990s, their work has grown progressively more sombre and more complex.

Pierre et Gilles's work embodies the postmodern fracture of the boundaries between art and popular culture. By allowing fashion, queer sensibility, prevailing trends, erotica, sentimentalism, mass-produced imagery, popular television shows, street culture, fairy tales, and religion to penetrate deeply their hybrid creations, the French duo challenge established conventions and hierarchies of art and realism. They were initially dismissed by critics as kitsch, but are now gaining recognition through their redefinition of the traditional iconographic repertory. Refusing to represent in their art any particular social ethic, Pierre et Gilles strive to capture seemingly fleeting moments of idealized beauty and emotional intensity. Their images have gradually become one of the reference points in the art world, while their strong roots deeply embedded in popular culture and multiculturalism have caused repercussions in the worlds of advertising, fashion, music video, and publishing.

CHRISTINA IONESCU

*See also: Constructed Reality; Hand Coloring and Hand Toning; Image Construction: Perspective; Postmodernism; Representation and Gender*

### Biography

Pierre, born in La Roche-sur-Yon, France; Gilles, born at Le Havre, France. Met at a party, 1976; started to collaborate artistically and traveled to Morocco, 1977; designed the disco cover sleeve of Amanda Lear's *Diamonds for Breakfast*, 1979; debuted their first large series “*La Création du monde*” and “*Le Paradis*,” 1981; first personal exhibit at Galerie Texbraun, Paris, 1983; created the series *Les Naufragés*, 1985–1987; received the Great Prize of Photography of the City of Paris, 1993; retrospective of their 20 years of artistic collaboration at the Maison Européenne de la Photographie in Paris, 1996; retrospective at the Turun Taideomuseum in Turku, Finland, 1999; first important U.S. exhibition, 2000–2001. Living and working in Paris.

## PIERRE ET GILLES

### Individual Exhibitions

- 1983 *Pierre et Gilles*; Galerie Texbraun; Paris, France  
1985 *Pierre et Gilles*; The Ginza Art Space; Tokyo, Japan  
*Pierre et Gilles*; Galerie Saluces Art Contemporain; Avignon, France  
1986 *Pierre et Gilles—Naufrage*; Galerie des Arènes; Nîmes, France  
1988 *Les Saints*; Galerie Samia Saouma; Paris, France  
1990 *Pierre et Gilles*; Parco Par II de Shibuya; Tokyo, Japan and traveling  
*Pierre et Gilles*; Hirschl and Adler Modern; New York  
1992 *Pierre et Gilles*; Raab Galerie; Berlin, Germany  
*Pierre et Gilles*; Russisches Museum, Diaghilev Center of Modern Art; St. Petersburg, Russia  
Galerie du Salon, FRAC des Pays de la Loire; Nantes, France  
*Pierre et Gilles*; Galeria Il Ponte; Rome, Italy  
1994 *Pierre et Gilles*; Rencontres d'Arles; Chapelle du Méjan; Arles, France  
*Pierre et Gilles*; Le Case d'Arte; Milan, Italy  
1995 *Pierre et Gilles*; Roslyn Oxley9 Gallery; Sydney, Australia, and traveling  
1996 *Les Plaisirs de la Forêt—Jolis Voyous*; Galerie Max Hetzler; Berlin, Germany  
*Pierre et Gilles*; ACC Galerie; Weimar, Germany  
*Pierre et Gilles, Vingt ans d'Amour (1976–1996)*; Maison Européenne de la Photographie; Paris, France  
*Die Welt von Pierre et Gilles*; Fotomuseum; Munich, Germany  
*Pierre et Gilles*; Gallery of Modern Art; Glasgow, England  
1998 *Pierre et Gilles*; Museo de Bellas Artes de Valencia; Valencia, Spain

- 1999 *Pierre et Gilles*; Turun Taidemuseo; Turku, Finland  
2000 *Pierre et Gilles*; New Museum of Contemporary Art; New York, and traveling

### Group Exhibitions

- 1982 Galerie Viviane Esders; Paris, France  
1984 *Ateliers 84*; ARC Musée d'Art Moderne de la Ville de Paris; Paris, France  
Centre Georges Pompidou; Paris, France  
1986 *La magie de l'image*; Musée d'Art Contemporain; Montréal, Canada  
1987 *L'exotisme au quotidien*; Palais des Beaux-Arts; Charleroi, Belgium  
Annina Nosei Gallery; New York  
1988 *Behold the man: The male nude in photography*; Stills Gallery; Edinburgh, Scotland  
1989 *Das Porträt in der zeitgenössischen Photographie*; Kunstverein Hamburg; Hamburg, Germany  
1990 *A Fotografia actual em França*; Fundação Gulbenkian; Lisbon, Portugal  
1991 *1992: Contemporary French Photography en Liberté*; International Center of Photography; New York, and traveling  
1992 *Les images du plaisir*; Chapelle Saint-Julien, FRAC des Pays de la Loire; Laval, France  
1993 Groninger Museum; Groninger, The Netherlands  
*Wit's End*; Museum of Contemporary Art; Sydney, Australia  
*A la découverte...de collections romandes I*; FAE, Musée d'Art Contemporain; Pully-Lausanne, Switzerland



Pierre et Gilles, Christian and Vincent, 1983, Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

- Public/and Private—secrets must circulate*; Institut Français d'Ecosse; Edinburgh, Scotland, and traveling *Österreichische Triennale zur Fotografie 93*; Neue Galerie am Landesmuseum Joanneum, Forum Stadtpark; Graz, Austria
- 1994 *L'art du portrait français aux XIXe et XXe siècles*; The Shoto Museum of Art; Tokyo, Japan, and traveling *Don't leave me this way: Art in the age of AIDS*; National Gallery of Canberra; Canberra, Australia
- Cocido y crudo*; Museo Nacional Centro de Arte Reina Sofía; Madrid, Spain
- Les Métamorphoses d'Orphée*; Musée des Beaux-Arts; Tourcoing, France, and traveling
- 1995 *On Beauty*; Regina Gallery; Moscow, Russia
- Féminin/Masculin—Le Sexe de l'art*; Centre Georges Pompidou; Paris, France
- 1996 *Inauguration de la Maison Européenne de la Photographie*; Maison Européenne de la Photographie; Paris, France
- 1997 *La Revanche de Véronique*; Centre d'Art Contemporain; Geneva, Switzerland
- 1999 *Rosso Vivo—Mutazione, Transfigurazione, e sangue nell'Arte Contemporanea*; PAC—Padiglione d'Arte Contemporanea; Milan, Italy
- Hommage à Jean Marais—Héros Romantique*; Musée de la Vie Romantique; Paris, France
- The Power of Beauty*; Geementemuseum; Helmond, The Netherlands

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## PIN-UP PHOTOGRAPHY

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Pin-up photography may be considered a branch of glamour photography, which itself is related to fashion photography. The pinup (or pin-up) photograph is implicitly suitable to be hung on a wall like a poster (although failure to actually display a photograph does not disqualify it as a "pinup"). Beyond that functional definition, the pinup photograph connotes a particular style of glamour photograph. The traditional pinup portrays attractive girls and women, although certainly the pinup also encompasses male imagery, even if it constitutes a distinct minority. While any photograph, print, or magazine reproduction, regardless of subject matter, technically can become a "pinup" by wall display, the term is generally reserved to identify a broad style category of glamorous figure pictures, as well as glamour portraits that do not include the entire figure. A glamorous portrait of a beautiful woman may be torn from a magazine and tacked to a wall or bulletin board, but it does not necessarily fit the expectations associated with the term pinup unless it includes a sexual or sensual component. In a bow to a well-established tradition, we restrict the term to

a particular style or mode of figure representation, and its intention to provide measured sexual titillation. The "pinup" encompasses painting and drawing as well as photography, and the "Gibson girl" drawings of Charles Dana Gibson in the early 1900s and the *Esquire* magazine illustrations by Vargas in the 1940s are closely linked to the growth of pinup photography. Although much soft-core and hard-core pornography has been produced for "pinup" purposes, the name primarily evokes the notion of a scantily clad or nude full-figure image that adheres more closely to the "glamour" aesthetic than to the pornographic or prurient. In the majority of "pinup" poses, the model gazes directly at the viewer, engaging him (*usually* him) with a saucy, humorous, conspiratorial gaze. In the traditional "figure study," made ostensibly for aesthetic satisfaction, the nude or nearly nude model usually does not interact with the viewer; her eyes are turned away, or the face may even be hidden or cropped out in order to depersonalize the model and emphasize the body as an aesthetic object. If the centerfold images of magazines such as *Playboy* and *Penthouse* (ostensibly

## PIN-UP PHOTOGRAPHY

intended for removal and display) became increasingly explicitly sexual since the 1960s, they generally remained within the pinup aesthetic. The pinup is usually characterized by its light-hearted, zesty, fresh, sometimes romantic approach, so a heavy, dark, gritty approach to sexuality, even if not specifically pornographic, seldom fits the pinup profile.

For a working definition, it is also important to consider medium as well as subject and style. What most people call a pinup is an ink reproduction created for a mass market, although lithographic posters often may be considered “original” works (“multiples”) rather than reproductions. A pinup photograph is usually a photomechanical reproduction of a photograph, not the original print. Photographic pinups have been reproduced as posters, calendars, postcards, and reproductions in magazines, suitable for removal and display, especially multi-page centerfolds. Certainly any printed image from a book or magazine can be removed and pinned up for display, even if the subject is a building or a machine, but to call any image other than a reproduction of a “glamour,” “cheesecake,” or “beefcake” picture a “pinup” is to invite confusion, so thoroughly ingrained in popular culture is the notion of a pinup as a depiction of the human form with sexual overtones.

The “pinup” connotes a wide but defined range of styles within a complex history. Glamour, cheesecake, beefcake, and erotica constitute the primary modes of the pinup. Erotica is defined as an explicit appeal to sexuality, either by the representation of genitalia and/or specifically sexual poses, gestures, or themes. Again, distinctions should be made between figure photography *per se* and photographs that seek to amuse or titillate in an overtly sexual manner. Although it has been argued that all representations of the nude human figure inherently include an element of sexuality, most photographs that depict the figure as studies in form or that include the figure as an element in a broader or more complex composition are not normally classified as pinups. The pinup may be sexual or erotic, situated within a wide spectrum ranging from the mild to the highly charged, but it seeks to amuse and titillate rather than arouse.

“Glamour” photographs rely upon careful posing, makeup, costume, stagecraft, and dramatic lighting to render the face and/or figure attractive and alluring; they may not employ a specific sexual element, but will appeal sexually to the viewer by their beauty and the implied attainability in the code of the direct gaze. Glamour portraits of celebrities, female and male, fit this category. “Cheesecake” and “beefcake” photographs, which may also be “glamour” photographs, specifically include the figure or a portion thereof. Traditional cheesecake empha-

sizes the female legs and/or bust. The cheesecake pinup typically has been a clothed model prominently displaying bare legs, whereas beefcake implies a bare-torso male. One of the most famous cheesecake pinup photographs depicted actress Betty Grable in a swimsuit from the back (1942), emphasizing her legs in a simple pose; it fitted the pinup tradition because of her smiling, over-the-shoulder gaze at the viewer. Part of the appeal of the photograph was that the subject was a recognizable, popular film celebrity. Wildly popular, this pinup was sold to American G.I.s at the rate of 20,000 per week, and serves as a cultural icon, not only of the pinup tradition, but of World War II.

If the Grable photograph is one of the main icons of pinup photography, the other two most famous images both depict another movie actress, Marilyn Monroe. The first is the nude calendar photograph, created by Tom Kelley in 1951 before she became famous, and which gained even greater notoriety and rediscovery after it had helped her attain celebrity status. The second is the “still” from the film *The Seven Year Itch* (1955), dramatically exposing the fully clothed Monroe’s legs with her skirt blown high by a strategic blast of air. Perhaps the most characteristic form of pinup that consistently warrants actual wall display is the calendar. “Girlie” calendars in a wide range of style and quality were available throughout the twentieth century, culminating in the sophisticated and often innovative Pirelli (a tire manufacturer) calendar, with pictures provided by famous photographers.

In the late twentieth century, two of the most widely circulated platforms for pinup photography were the annual *Sports Illustrated* magazine swimsuit issue and catalogs for women’s lingerie and swimwear, such as Victoria’s Secret. The *Sports Illustrated* annual swimsuit issue is clearly directed toward male customers in a blatant attempt to boost sales through its tenuous identification of cheesecake with sport. The light-hearted approach of the entire project is in the quintessential pinup tradition. The function of lingerie fashion catalogs is more complex, although the salient goal is to sell the company’s products. The catalogs are directed toward female customers, unlike the male target audience that most female pinup pictures cultivate, yet many men eagerly peruse the catalogs after their wives or girlfriends discard them. It would be interesting to know how many Victoria’s Secret tear sheets actually find their way to male bulletin boards and workshop walls. The appeal of such catalogs for women presumably is that they can identify with the models and imagine themselves wearing the alluring products in order to entice

their men, whose interest in the catalogs cannot escape notice. The purveyors of intimate and sexy apparel try to legitimize and validate what is essentially pinup photography by associating it with consumer products. Despite the ingenuity and variety that both *Sports Illustrated* and lingerie catalogs introduce in pose and setting (*Sports Illustrated* famously launches a global search for exotic settings for its celebrity models), the rules of these ventures are formulaic: nipples and genitalia can never be exposed, although their erotic but hidden presence is exploited. The old striptease rule that anticipation is more erotic than total nudity is invoked. Models are frequently topless, yet nipples remain strategically covered. In such modern manifestations the enduring pinup style remains a potent and lively form of photography, adroitly linking two types of desire: sexuality and consumerism.

The more sexually explicit pictures of women seen in men's magazines, from *Playboy* to *Hustler*, from the 1970s to the end of the century, might be included in the pinup category. Such pictures tend to fit the accepted definition of soft-core pornography when they include prominently exposed vulvas, apparent masturbation, and breast and nipple play. They do not represent the "classic" type of mild, comparatively "innocent" pinup, but since there is ample historic precedent for such mild pornography in the pinup genre, in calendars, "naughty" postcards, and other forms, it would seem arbitrary to exclude them. But they may not be "your grandfather's pinup." Hard-core pornography involving graphic sexual activity between two (or more) persons is beyond the scope of pinup photography, demonstrably different in spirit.

Well-known photographers who supplied the men's market with pinups during the 1940s–1960s included Peter Gowland, Andre de Diennes, Howell Conant, Bunny Yeager (who famously photograph-

ed herself), and a host of others. They were celebrated in the pages of popular photographic magazines such as *U.S. Camera*, *Modern Photography*, *Popular Photography*, and their annuals. Writer-photographers like Glen Fishback Jr. wrote about pinup and glamour photography in such photographic hobby magazines, dispensing practical advice about posing, lighting, and even locating and persuading potential models. As a photographer who used cheesecake to illustrate photographic product advertising, Fishback epitomized the combination of girls and gadgetry that the photographic magazines of the time promoted in order to reach a wide male audience. The era was clearly marked by a more "innocent" or "wholesome" style, which celebrated beautiful bodies, the pert and perky gaze of the models toward the viewer, and a "tasteful," mostly inoffensive approach to sexuality.

DAVID HABERSTICH

*See also:* **Erotic Photography; Fashion Photography; Modern Photography; Nude Photography; Popular Photography**

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## BERNARD PLOSSU

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### French

Bernard Plossu is emblematic of a generation of French—and more generally European—photogra-

phers born in the immediate aftermath of World War II and for whom both the discovery of the United States and traveling the world were seminal factors in the development of a photographic vision.

His photographs combine a deep sense of composition with an aesthetic of the flux that is often compared with Robert Frank. Widely represented in many museum collections, he is a prolific author who has never ceased producing exhibitions and books, combining personal projects and assignments for many institutions in France and Europe, often in collaboration with a writer.

Plossu was born in 1945 in Dalat (Vietnam, then French Indochina). He discovered photography with his father when traveling with him to the Sahara in 1958, an experience which defined his life-long relationship between photography and space, more particularly the desert. In 1965, after three years of studies in Paris, he took a trip to Mexico to visit relatives. There he traveled widely, even up to California. Meeting a British ethnographic expedition to Mexico's Chiapas region he became their photographer, creating such images as *Puerto Angel*, 1965.

For 10 years (1967–1977), based in Paris, Plossu traveled extensively to French regions and Europe; to the United States in 1966–1967; India in 1970; in Africa, Niger, and Morocco in 1975, and Senegal and Egypt in 1977, and published reportages in both photography magazines (*Photo, Camera*) and glossy magazines (*Réalités, Partir, Atlas*). Simultaneously he developed his own projects, such as the *Suburbanalist* series. In 1977 he settled in Taos, New Mexico, with his American wife, Kathy Yount. The next eight years (until 1985) will be his American—more specifically New Mexican—and “desert” years, as well as the beginning of his series on his own children (his son Shane was born in 1982). He then worked almost exclusively in black-and-white and with a 50 mm lens, abandoning the wide angle lens of his earlier years to the point he destroyed his wide-angle negatives made in the 1970s. During the late 1970s and early 1980s, he met countryman Gilles Mora. With photographer and publisher Claude Nori, they formed a dynamic group, deeply steeped both in French classical culture and American photography and pop cultures. Together they launched several projects, particularly *Les Cahiers de la photographie* based on the model of *Les Cahiers du cinéma*, the first—and to date only—critical publication in French on contemporary photography. The collaborations and works of these individuals represented an important step in the coming of age of French photography.

Plossu's separation from his wife and subsequent deportment from the United States in 1985 was a traumatic event in his life that caused him to reconsider a certain “American model” that may have characterized his earlier practice. It certainly reinforced his artistic creed and sensitivity. In 1988, a major 25-year retrospective at the Musée d'Art

moderne, Centre Georges Pompidou consecrated his place in French photography. He was subsequently awarded the Grand Prix national de la photographie, received the prestigious Villa-Medici-hors-les-murs fellowship to photograph India, Turkey, and Mali. From 1989 to 1992, he lived in Andalousia (Almeria) with his second wife, Françoise Nuñez, and their two children. Since 1992, he has been living in La Ciotat. The Spanish and Mediterranean years were extremely productive. In the 20 years since his return to France, Plossu produced a great many exhibitions, from new subjects to revisiting his archive of images, and many books. Most of these have been the result of commissions. Although he now travels less, and almost exclusively in near Europe, and works on some local long term projects (as the restoration of the Villa de Noailles in Hyères, published in 2003), Plossu still practices photography as a way of sharing the emotion of space and discovery.

Plossu's work is marked by a great continuity in the construction of a personal world and an extreme sensitivity to people and places translating in images of great softness and sensuality. His now 40-year career is characterized by his many solid friendships with other artists and photographers, and his loves, particularly of his children. It is also defined by his continuing study of the history of painting as well as love of literature (Plossu exorts, “one must always read!”) particularly such authors as Balzac, Céline, Malcom Lowry, Albert Cossery, Michel Butor, Amin Maalouf, and the writers of the Mediterranean.

Plossu's main influence, however, is to be found in the cinema (he was once called a “Nouvelle vague photographer”) that he discovered as a teenager through the movies of such international directors as Kenji Mizoguchi, Igmarm Bergman, Theodore Dreyer, Sergei Eisenstein, Nicholas Ray, and Luis Buñuel. Movies shaped his understanding of the image well before he learned about the history of photography—a rather standard phenomenon for a French photographer of this time. This influence is present in his blurred images, in his many pictures made from moving vehicles, but also in his choice of point of view and subjects. It marks his deep interest in the question of time, as a sensitive and photographic issue.

Although influenced by film, in his photographs Plossu never tells a story. Most of his images are in fact best described as contrapuntal. Choosing banal places and “non decisive moments” as he himself calls them (and as opposed to the ideal presented by Henri Cartier-Bresson of capturing “the decisive moment”) Plossu focuses on the surprise of the

world in a playful, lively, and thoughtful way. He walks—whether in the deserts of the world or in cities—and his roving eye experiences the sheer pleasure of being alive. This combination of design and spontaneous exhilaration makes him an heir of much French humanistic photography—although their aesthetics are in fact quite different.

Despite a fairly stable visual style over the course of his career, Plossu experiments continually with cameras and formats, but always within the range of amateur camera. He never owned a Leica and uses an old Nikkormat. At the end of the century he took up toy cameras and disposable cameras, which allow him to achieve a poetical grain and grayed-down tone—even with color film—and a fastness and ease of use which allows “the image to take you faster than you take it.” At the other end of the spectrum, Plossu uses the Fresson process—a slow and painstaking method of color printing—invented at the turn of the century by Theodore-Henri Fresson that mimics pointillism—as a way of expanding the poetical potential of the images. Printing formats are also very important for him. Although he delegates the actual printing of his images, he is careful about the choice of the size of the image, often trying miniature, and super-miniature prints (7.8 × 11.5 cm), especially of “large” topics such as landscapes, and panoramas and reinterpreting, through format change, his own pictures, from their first publication or exhibition.

JEAN KEMPF

See also: **Frank, Robert; Photography in France**

### Biography

Born in Dalat (Vietnam), 26 February 1945. Self-taught in photography. 1965–1966: lives in Mexico; 1966–1977: travels to the United States, Mexico, India, various African countries; 1977–1985: lives in Taos, then Santa Fé, New Mexico; 1978: birth of son Shane; 1986 marries Françoise Nunez birth of Joaquim; 1987–1988: stays in the Italian Islands and in Portugal; 1988: birth of Manuela; 1989 lives in Almeria; 1993: settles in La Ciotat, France. 1988: Villa Médicis Hors les Murs fellowship, and French Grand Prix National de la Photographie. 1998–1999: artist in residence Espace Contretype, Brussels. Living in La Ciotat, France.

### Individual Exhibitions

1974 Friends of Photography; Carmel, California  
 1978 Espace Ephémère; Brussels, Belgium  
 1983 *New Mexico Revisited*; Palm Springs Desert Museum, Palm Springs, California  
 1987 Touring exhibition in France, Tours, Lille, Pujols, Vitré  
*The African Desert*; National Museum of African Arts, Washington, D.C.

1988 Centre Georges Pompidou; Paris, France  
 1990 Museum for Photographic Arts; San Diego, California  
 1993 *Le voyage mexicain*; Centre Régional de la Photographie Nord-Pas-de-Calais, Douchy-les-Mines, France  
 1994 *Le souvenir de la mer*; Musée de Digne, France  
 1994 *Bernard Plossu 1963–1993*; Traveled to Salzburg, Innsbruck, Barcelona, Lisbonne, Milan, Marseille  
 1996 Los anos almerienses con camaras jugueta; Madrid, Spain  
*Nuage-Soleil*; Espace Photographique Contretype, Brussels, Belgium  
*Marches d'hiver*; Museum of Fine Arts, Dijon, France  
 1997 *Retrospectiv*; IVAM, Valencia, Spain  
 1998 *Françoise*; Maison Européenne de la Photographie, Paris, France  
 1999 *O Pais Da Poesia*; Centro Fotografico de Porto, Portugal  
 2001 *Profession: amateur*; Royal Theater of Namur, Belgium  
 2002 *Maa0-Mémoires*; Musée des Arts Africains et océaniques, Paris, France  
*Anni 70*; Modena, Italy  
*Col Treno*; Galerie française, Rome, Italy  
*Le Cinéma fixe?*; Ecole des beaux-arts, Rouen, France, and Galerie Michèle Chomette, Paris, France

### Selected Group Exhibitions

1996 *Ojos Franceses en Mexico*; IFAL/Centro de la Imagen, Mexico City, Mexico  
 1997 *Carnets de route*; Espace Photographique Contretype, Bruxelles, Belgium  
 2003 *La Mar de Musicas: India*; Françoise Nunez, Luis Baylon, Max Pam et Bernard Plossu. Exposition organisée par Paco Salinas, Cartagena, Spain

### Selected Works

*Surbanalisme*, 1972  
*Go West*, 1976  
*Le Voyage Mexicain*, 1979, 1990  
*Egypte*, 1979  
*New Mexico Revisited*, 1983  
*Roads*, 1984  
*Plossu 1963–1985*, 1986  
*Chronique du Retour*, 1987  
*The African Desert*, 1987  
*Bernard Plossu 1963–1988, Les paysages intermédiaires*, 1988  
*Le Jardin de Poussière*, 1989  
*Bernard Plossu 1963–1993, 1994*  
*Los años almerienses: con cámaras juguete*, 1987–1994, 1996  
*Celui qui encore est au monde*, 1997  
*Lettre pour un très lent détour*, 1999  
*L'Europe du Sud contemporaine*, 2000  
*Maa0 Mémoires*, 2002  
*L'étrange destin de la Villa Noailles*, 2002

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Bernard Plossu, Coimbre, Portugal.

[© Bernard Plossu, CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

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# DAVID PLOWDEN

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## American

David Plowden's work documents the ordinary and often overlooked in America, the commonplace and the taken-for-granted. He is often compared to other documentary photographers, from Walker Evans to Eugene Atget in that his work displays the qualities associated with the classic, black-and-white images created by these masters, yet the fact that he photographed in the late decades of the twentieth century imbue his images with an atavistic quality.

Born in Boston, Plowden was educated at an assortment of mostly private schools, none of which he remembered with much fondness. He ran away from one, Choate, yet managed to do well, eventually overcoming his adolescent antipathy to the state of Connecticut to matriculate at Yale University in New Haven where he majored in economics.

He had learned the rudiments of photography and black and white printing as a teenager at the Putney School in Vermont, but his first job out of college was as an assistant trainmaster for the Great Northern Railroad. He was assigned to a two-man depot in Willmar, Minnesota, a small city about 100 miles west of Minneapolis/St. Paul. After a year he moved to New York City, where he worked briefly as a travel advisor and clerk, first for the American Express Company and later for Nametra, Inc. It was not until 1958, three years after his graduation from college that he decided to pursue photography. In 1959 he worked as an assistant to O. Winston Link, who achieved a measure of fame as a photographer of American railroads. A year later Plowden spent five months studying with the master of the "straight" photograph, Minor White, followed by a longer stint in New York City with George Meluso, who specialized in fashion and commercial photography. Walker Evans was an important early mentor, and Nathan Lyons encouraged him to "photograph the unphotographable," sound advice he never forgot.

During this formative period the principle focus of his photography became apparent when in 1959 and again in 1960 he traveled to eastern Canada and Maine to photograph the last active steam locomotives in North America.

"It began to dawn on me," Plowden writes in *Imprints. A Retrospective*, "that I hadn't simply been documenting steam locomotives in their final hour. I was witnessing something of far greater consequence: the transformation of a culture." Therein lies the meaning and significance of Plowden's work. His images describe an America that is still hand-made, ruggedly individualistic, and beautiful, an America that becomes harder and harder to find. His stunning black-and-white images of great engines of commerce and the built environment describe a slow but seemingly inexorable drift into senescence and disuse. His subjects include steam-driven ships and locomotives, embattled family farms, villages and small towns across rural America, the once vibrant steel industry, and most recently the American barn. It would be a mistake, however, to conclude that Plowden is only a compulsive collector of quaint and antique Americana. His principle subject is American culture, with special emphasis on its extraordinary evolution since the end of the Second World War. In many of his meticulous images of the built landscape, Plowden presents things and places that have lost their ability to compete in a new global marketplace. By so doing he forces us to examine and then re-examine our headlong rush to jettison the forms and structures of the past, discarding without thought or feeling what is no longer sufficiently useful or efficient. Plowden's photographs celebrate the non-global America, a place of productive farms and somnolent small towns, of grain elevators and bridges gracefully spanning great rivers.

It is as if 40 years after the heyday of the legendary Farm Security Administration (FSA) photographers Plowden decided to continue their work. Roy Stryker, who organized and directed the Historical Section of the FSA, wished to create a vast visual encyclopedia of America during the years 1935–1943. Plowden is similarly motivated. Driving from place to place, preferring two-lane "blue" highways to the interchangeable, characterless interstate system, Plowden searched out the unique, timeless, and visually powerful. If the light is not acceptable he waits or returns another day; he does not add light of his own. He uses a Hasselblad

PLOWDEN, DAVID

camera on a tripod, the Zone System for determining exposure and development, and makes his own prints.

In 1995, the Bienecke Rare Book and Manuscript Library at Yale University agreed to acquire Plowden's complete archive, his prints and negatives, published work, his notes, correspondence, journals,

and tapes. It is fitting testimony to his central importance as a photographer of American culture.

MICHAEL L. CARLEBACH

*See also:* **Atget, Eugène; Documentary Photography; Evans, Walker; Farm Security Administration; Link, O. Winston; Lyons, Nathan; White, Minor**



David Plowden, Funnel Detail, Steamer Henry Steinbrenner, Buffalo, New York, 1989.  
[© David Plowden]

## Biography

Born in Boston, Massachusetts, October 9, 1932. Attended Yale University where he majored in economics, graduating in 1955. Worked for the Great Northern Railroad as assistant trainmaster in Willmar, Minnesota. Began his photographic career in 1959 working as an assistant to O. Winston Link. During the 1960s he worked extensively for various magazines, including *American Heritage*, *Horizon*, *Vermont Life*, and *Fortune*. In 1968 he was awarded a John Simon Guggenheim Memorial grant to work on a book on American bridges. At the 1975 Wilson Hicks Conference on Visual Communication at the University of Miami, Plowden received an award for outstanding contributions to documentary photography. In 1978 he accepted an appointment as Visiting Associate Professor at the Institute of Design of the Illinois Institute of Technology in Chicago; in 1982 he was awarded tenure there. In 1984 he accepted a post as lecturer in the School of Communications at the University of Iowa, and two years later was appointed Artist-in-Residence and Senior Fellow at the University of Baltimore's Institute for Publications Design. His entire archive was acquired by the Beinecke Rare Book and Manuscript Library at Yale University in 1995.

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# POLAROID CORPORATION

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The 27 October 1972 cover of *Life* magazine advertised the revolutionary Polaroid SX-70 system—the first fully automatic, motorized folding single lens reflex camera that ejects self-developing, self-timing color prints—with an image of Dr. Edwin Land using his “magic camera.” Land’s Polaroid Corporation had been a thriving U.S. company for almost 35 years by the early 1970s, cornering the market on one-step instant imaging. Land and his kind of magic photography were well known worldwide by this time as the company had been producing an extensive array of Land cameras and Polaroid films for personal and professional use since 1947 when Land first announced his one-step instant photographic process. Yet for most late-twentieth-century photography consumers, “Polaroid” signifies the hand-held instant color snapshot originated in 1972: the kind of image that pops right out of the camera and develops before one’s eyes. Although realized approximately 100 years after the first experiments in photography, Polaroid instant imaging expanded the possibilities of photography in ways that had not

been previously imagined. Even as we embrace the digital revolution, the spontaneous thrill of that instant image still delights us, for the idea and application of instant imaging are paramount in our desire to represent and interpret the visual world. Land, the “genius” as *Life* called him, had perfected a means to combine the desire to fix one’s image with the satisfaction of immediate recognition.

Seventeen-year-old Edwin H. Land left Harvard University in 1926 after his freshman year to pursue his own work on light polarization. He first established the Land-Wheelwright Laboratories in Boston in 1932 with Harvard physics professor George Wheelwright, III, where they continued to research and produce synthetic polarizers. In 1937, the Polaroid Corporation was formed. Beginning in 1939, Polaroid produced glasses, ski goggles, stereoscopic motion picture viewers, fog-free and dark-adaptor goggles for the Army and Navy, and the company received a contract to develop heat-seeking missiles equipped with miniature computers. Focusing its research and development on

wartime efforts during the early 1940s, the direction of the company would dramatically change when in 1944 Land first conceived of the one-step photographic system while vacationing with his family in New Mexico. On 26 November 1948, the first Land camera—the Model 95—was sold in Boston at the Jordan Marsh department store for \$89.50. This model was the prototype for all Polaroid Land cameras produced for the next 15 years.

Photographic sales of the Land Model 95 camera exceeded \$5 million in the first year. In 1949, Land hired photographer Ansel Adams as a film consultant, initiating a long tradition of working with and supporting photographic artists. Polaroid sales exceed \$23 million in the early 1950s, and over 4,000 dealers in the United States alone sold Polaroid cameras, films, and accessories. During the mid-1950s, the company invested its advertising budget on network television programs, as Polaroid products were now distributed in over 45 countries worldwide.

For the next several decades, Polaroid would continue to create and produce revolutionary photographic products for broad personal and professional uses, penetrating virtually every aspect of the photographic market. Always a technology-driven company at heart, Polaroid's research and development ventures aimed to offer the best imaging technology available in both consumer and commercial markets. Commercial products accounted for the bulk of the company's sales, as Polaroid developed products for application in business, medicine, science, industry, and the military. In 1961, for example, Polaroid introduced its Positive/Negative 4 × 5-inch film Type 55. Designed for professional photographers, it was the first black and white film to produce both a positive print and a negative in 20 seconds. Polaroid developed Polacolor in 1963, as instant color film was invented. In 1965, Polaroid sales surged with the manufacture of the inexpensive Swinger camera, a \$20 camera that took wallet-sized black and white photographs. And in 1972 the Polaroid SX-70 Land Camera, the first automatic, motorized, folding, single-lens reflex camera that makes self-developing instant color prints, was introduced. Classic film star Sir Lawrence Olivier served as an advertising spokesman for the camera, and *Life* magazine featured the camera and Land on its cover.

The far-reaching uses of the SX-70 system for personal photography have been well established, but professional photographers were also excited by the magic of instant imaging. For artists caught up in a wave of experimentation in the 1970s, particularly driven by a keen interest in the possibilities of color photography, Polaroid became

synonymous with cutting-edge photographic technology. The simplicity as well as the thrill of instantaneous photographic results captivated both artists and novice photographers alike. From the beginning Polaroid Corporation had encouraged artists to experiment with their medium, as Edwin Land fostered a relationship between artists and scientists, believing that the artists' point of view offered a valuable alternative to that of the company's technical staff. Land put Ansel Adams on staff as a film consultant in 1948, and grew the artist/consultant staff over the years. In the late 1960s the company developed an outreach program that provided photographers with small film and equipment grants in exchange for images presented to the permanent collection. As a result, a unique corporate collection began to emerge, and Polaroid generated an impressive collection of photographic artwork—artwork that now comprises the over 23,000-item Polaroid Collection. Some of the more prominent names represented include David Bailey, Dawoud Bey, Chuck Close, Timothy Greenfield-Sanders, David Hockney, Sarah Moon, Helmut Newton, Josef Sudek, and Rosamond Purcell. Beginning in the 1970s, exhibitions were occasionally organized using the collection as a basis. And as an adjunct to their collecting, the corporation set up a photography prize in 2000.

The diversity of photographs housed in the Polaroid Collection illustrates how artists and photographers have embraced Land's version of photographic magic. It also represents the range of films and formats developed by the company over the decades. Polaroid amplified its technological scope in the mid-1970s, with the development of the 20 × 24-inch and 40 × 80-inch instant cameras designed to produce high quality art reproductions for museums. These cameras incorporate already existing Polaroid films. Land was awarded his 500th patent in 1977. That same year, the One-Step Land camera was introduced and advertised in a series of successful television and print ads featuring popular actors Mariette Hartley and James Garner. This inexpensive fixed-focus camera became the best-selling camera in the United States, instant or conventional. In the late 1970s, Polaroid released Time Zero, a faster-developing film, to replace its popular SX-70 film. The company released Polaroid Sun 600 System cameras and Type 600 color film in the early 1980s. After leading the company for over four decades, Edwin H. Land retired as CEO of Polaroid Corporation in 1980, becoming Consulting Director of Basic Research in Land Photography.

After Land's departure, Polaroid Corporation continued to flourish in the early 1980s. By 1983, the company had reached over 13,000 employees, \$1.3 billion in sales, and more than 1,000 patents. A decade long legal battle with competitor Eastman Kodak was resolved in Polaroid's favor in 1986 when a Federal appeals court upheld its decision that Eastman Kodak violated Polaroid patent rights in the manufacture of its instant cameras and film. That same year, the Spectra System camera was introduced at Jordan Marsh department store in Boston, 38 years after the first instant Land camera was announced. Polaroid Corporation celebrated its 50th anniversary in 1987 and Edwin H. Land died in 1991, at the age of 82.

As technology manufacturing seriously declined in the United States in the early 1990s, and with the new challenge of digital photography, Polaroid Corporation has also suffered financial setbacks. Although digital camera sales made Polaroid the number one digital camera seller in the United States in the late 1990s and introduction of the I-zone, JoyCam, and PopShots cameras and films

was successful, Polaroid Corporation filed for Chapter 11 bankruptcy restructuring in October 2001. On 31 July 2002 One Equity Partners purchased Polaroid Corporation, creating a new company that now operates under the Polaroid Corporation name, thereby launching a new era for Polaroid and the legacy of instant imaging.

STACEY MCCARROLL

*See also:* Adams, Ansel; Burson, Nancy; Camera: An Overview; Camera: Instant or Polaroid; Digital Photography; Eastman Kodak Company; Hahn, Betty; Instant Photography; Levinthal, David; Life Magazine; Mulas, Ugo; Newton, Helmut; Pfahl, John; Print Processes; Sudek, Josef; Turbeville, Deborah; Vernacular Photography; Wegman, William

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Patrick Nagatani and Andree Tracey, *Alamogordo Blues*, 1986, Polaroid 20 × 24 ER land print (diptych). Original in color.

[Courtesy the Polaroid Collections. Reproduced with permission of the artists.]

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## POPULAR PHOTOGRAPHY

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*Popular Photography* (or Pop Photo, as the magazine is casually referred to) has long been considered the most widely circulated photographic publication in the world; its circulation hit a peak of 865,000 in 1979, and in 1999 its circulation stood at 453,000. By circulation alone, the magazine can justify its proclamation on the cover as the "world's largest imaging magazine." The magazine began publishing in May 1937, at a time when the popularity of the new 35 mm cameras was growing and two years following the introduction of Kodachrome color film by the Eastman Kodak Company. Since its inception, each monthly issue of Pop Photo has featured articles and tests on the latest photographic equipment and portfolios of important photographers.

*Popular Photography* had been published by the Ziff-Davis Publishing Company until 1985 when the magazine was sold, first to CBS Magazines, a division of CBS, Inc., and then to Diamondis Communications, Inc., a subsidiary of Hachette Publications, Inc. Pop Photo is currently published by Hachette Filipacchi Magazines, Inc., which also publishes American Photo. Pop Photo's publishing rival of many years, *Modern Photography*, was acquired by Diamondis Communications, Inc. in 1986 and merged into *Popular Photography* in 1989. Today, the Publisher, Editor-in-Chief, and Managing Editor of *Popular Photography* are former *Modern* staffers.

In his foreword to *The Best of Popular Photography*, published in 1979, celebrating the first 40 years of the magazine, then Editorial Director Arthur Goldsmith stated that *Popular Photography* "has been an informal teaching institution, a paperback university for anybody interested in the craft of photography" (xi). From its onset, *Popular Photography* reported on innovative photographers and technical advances in the field. And from its onset, the world of photography that Pop Photo focused on was fraught with change. The

magazine reported on the rise of what would later be labeled photojournalism, and many articles/photo essays in its first years of publication dealt World War II and images of wartime America (though with the rise of television, the interest in print photojournalism waned). After the war, the impact of photography on advertising was a major editorial trend in the magazine. As the country entered the prosperous 1950s, photography was becoming more than a hobby for many, and *Popular Photography* (along with *Modern Photography* and *U.S. Camera*) was an important showcase for new photographic talent. Through the mid-1960s, and up to the current issue, countless articles on equipment and picture-taking techniques have been helping educate readers on selecting cameras and accessories and taking better photos, with the mission to cover sports, culture, nature, portraiture, performance photography, and family photography as well as highlight the achievements of the master photographers.

Publishing highlights from *Popular Photography's* past include articles/portfolios on Alfred Eisenstaedt (1937); W. Eugene Smith (1943); Alfred Steiglitz (1946); David Douglas Duncan (1951); A memorial tribute to Robert Capa by John Steinbeck (1954); Henri Cartier-Bresson (1967); Paul Strand (1972); André Kertész (1974). And to further stimulate the readers' interest in the aesthetics of photographs, *Popular Photography*, through 1986, published a yearly *Photography Annual*, which featured portfolios of rising and major talents in the photography-world.

The current generation of Pop Photo readers would claim, as previous generations have, that the success of *Popular Photography* is in its equipment reviews and how-to photographic advice. But the magazine appeals to all areas that might be of interest to the picture-taking public. Each year the magazine devotes its December issue to in-depth reports on the year's top cameras and lenses, and

its January issue presents the Annual International Picture Contest, where the editors select and publish 50–75 images from the tens of thousands that readers have submitted to the magazine. The editors of *Popular Photography* write articles that help their readers take better photographs and to successfully navigate through the ever-changing world of film and digital photography: Recent articles include *How To Shoot Pro Portraits*, *Nine Pros Show Why and How to Use Autofocus*, *Online Photo-processing: Wonders or Blunders*. Monthly Departments featured in *Popular Photography* include, *Your Best Shot*, an ongoing photo contest/column where each month the best of readers' submitted images are published; *Point & Shoot*; *Just Out*; *What's On*; *Sint's View*, a column where technical advice and analysis for professional/advanced photographers is given; *Nature*, a column where detailed information about taking successful nature/landscape shots is given; *The Camera Collector*, classic cameras from eras-gone-by are discussed and pined for; *Digital Hands On*, which features reporting and testing of new digital equipment; and *Web Watch*, a discussion of the best photo-related sites on the internet. Also, of much interest to its readers is the fact that many mail-order firms specializing in photography advertise in *Popular Photography*, offering great variety and some hard-to-beat prices.

*Popular Photography* is looking toward the photographic future with articles and special semi-annual issues on digital technological breakthroughs that will be influencing and changing the art of picture taking and image making. Along with

technical reports of the latest film-based cameras and lenses, *Popular Photography* is reporting on the latest crop of digital cameras, scanners, printers, and software. But as much as *Popular Photography* looks forward, the magazine is always mindful of where it came from; each month *Popular Photography* features a department *Time Exposure*, bringing the readers back in time by reporting on what was featured in magazine 25 and 50 years ago. In 2001, *Popular Photography*, renamed *Popular Photography & Imaging*, is at the forefront of a rapidly changing photographic medium and industry. And after 65 years of successful publication history, neither *Popular Photography*, nor the popularity of—nor fascination with—picture taking, shows any signs of fading away.

BOB LAZAROFF

*See also:* **Capa, Robert; Cartier-Bresson, Henri; Duncan, David Douglas; Eastman Kodak Company Modern Photography; Eisenstaedt, Alfred; Kertész, André; Periodicals: Professional; Steiglitz, Alfred; Strand, Paul; Vernacular Photography; War Photography**

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## ELIOT PORTER

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### American

Eliot Porter, known for his color photographs of nature, is credited as being the twentieth century's first serious practitioner of color landscape and nature photography. In some ways his career was very straightforward and in others it was filled with tension. Among the obstacles that Porter faced was the stigma of being a color photographer in the mid-twentieth century when black-and-white was

the accepted medium of serious artists. Yet Porter's commitment to color allowed him to amass a significant body of work that balances a love of science and nature with a desire for precision and creative expression. His photographs simultaneously pique curiosity about the many splendors of the natural world and make the potentially ordinary gleam as extraordinary.

Eliot Furness Porter was born on 6 December 1906 to an upper-middle class family living in the

suburbs of Chicago. He was the second of the five children of James Foster Porter, an architect and biologist, and Ruth Wadsworth Furness Porter, a social activist. Porter's love of nature was fostered at an early age by family trips and summers spent on their island in Maine, Great Spruce Head. His father's interest in probing aspects of the natural world in addition to an influential high school teacher led Porter to pursue a bachelor's degree in chemical engineering and an M.D. from Harvard Medical School. Porter explained that, "about this time I developed a capacity for observation that has lasted all my life" (Porter 1987, 22–23). From 1929 to 1939, Porter researched and taught bacteriology and biophysics at Harvard and then at age 33 abandoned his scientific career to follow his passion for photography.

Porter had begun photographing around age 10 and received his first camera, a Brownie, as a Christmas gift from his parents. He soon advanced to a Kodak with a faster shutter speed and eventually to a Graflex single-lens reflex. He and a boyhood friend photographed all kinds of birds on Great Spruce Head Island assisted by a canvas blind that Porter's mother helped them construct. He was in his late 20s when a colleague introduced him to the expanded capabilities of the 35 mm Leica camera with a shutter speed of 1/1000 second, and he promptly purchased a Leica for himself. The next significant acquisition was a view camera after seeing Ansel Adams's *Frozen Lake and Cliffs, The Sierra Nevada, Sequoia National Park, California* (1932). He met Adams at a dinner party and proudly showed his work. Porter relates, "That was a traumatic and embarrassing experience; I saw immediately how vastly superior his photographs were to mine, and how little I know about photography technically, or what its potential was for creative expression (Porter 1987, 27).

At Adams's suggestion, Porter purchased a larger format 9 × 12-cm Linhof. This was a life-changing experience, although not as significant as his 1938 meeting with Alfred Stieglitz.

Porter had shown his photographs to Stieglitz on a number of occasions, originally at the suggestion of his younger brother Fairfield Porter, a well-known realist painter living in New York. Stieglitz consistently commented that he must work harder. Finally, on his fourth visit, Stieglitz announced that he wanted to show Porter's pictures of Switzerland, Austria, and Maine in his already legendary gallery, An American Place. In addition to the great honor of being only the third photographer he showed in the gallery (after Adams and Paul Strand), Stieglitz paid Porter a very high compli-

ment: "Some of your photographs are the first I have ever seen which make me feel: 'There is my own spirit.' Quite an unbelievable experience for one like myself" (Letter dated January 21, 1939). The following year, due to his frustration with research and the realization of his artistic potential, Porter became a photographer full time.

His ongoing passion for photographing birds led Porter to break new ground in color photography in the 1940s. His first advancement with bird photography was to independently develop a system that synchronized the flash and the shutter to achieve higher quality photographs. When he approached Paul Brooks, editor-in-chief at Houghton Mifflin, about the possibility of publishing a book of these photos, Brooks stated that the images would need to be in color. Such a project presented significant technical challenges: the slower speed of color film, the more complicated printing process, and almost prohibitive cost of color publishing. Although he did not publish a book on birds until 1953, this continuing project sparked his zeal for color photography.

Porter in fact had a hand in the development of the popular film Kodachrome, which featured highly saturated, bright colors and became extremely popular with amateur photographers after its introduction by Kodak in 1936. He worked with the inventors to shoot test materials; he later also worked with Kodak scientists to test and perfect, and in 1946, developed the Ektachrome emulsion. A transparency or positive film, Ektachrome was highly compatible with the dye transfer process. The introduction of Kodachrome sheet film in 1938 expanded the opportunities for working photographers. Early on, many artistic photographers seemed excited about the possibilities of color, but later their reactions ranged from tepid to scathing; Kodachrome's highly saturated colors and tilt toward accentuated reds was felt to be too commercial, or appropriate only to the amateur. Stieglitz, for one, decided not to give Porter a second show because he felt his color bird photographs did not fulfill his artistic potential.

Ansel Adams also voiced considerable disapproval with the medium. Adams' opinion as regards to color might have been related to the limited success he was able to achieve compared to his black-and-white work or to the rivalry caused by the increasing popularity of Porter's work in color (Rohrbach 2001, 99 and 102). Even so, the schism between the mediums became significant, with color often seen as less expressive and artistic and black-and-white as noble and eternal.

Meticulous in his process, Porter always strove to capture the natural color of the scene in his final

prints, countering Adams's comments that color was too close to nature by pointing out the great degree of control the dye-transfer process afforded, a process Porter practiced at a particularly high level. Now largely obsolete, dye transfer allowed meticulous adjustment of color through the use of three separations or negatives for each color (cyan to print red, magenta to print green, and yellow to print blue). As one of the first photographers to work almost exclusively in color, Porter was able to produce ravishing and archival color prints through this process. And unlike many of his contemporaries who saw the natural splendors of the landscape as something to excerpt and freeze in almost abstract qualities of black-and-white, Porter approached his natural subjects as a means signifying the larger interconnectness of life.

Porter's photography became his license to see the world. Throughout the 1950s and 1960s he explored the terrain of the Americas including Mexico and Baja California; Glen Canyon, Utah, and the Grand Canyon; Adirondack Park, New York; the Great Smoky Mountains National Park, and Red River Gorge, Kentucky. From 1965 to 1980 he traveled to some of the most exotic and remote places in the world to take photographs: Galápagos Islands; Greece and Turkey; Africa; Iceland; Egypt; Antarctica; China and Macao. The subjects he investigated while on these trips significantly expanded his repertoire beyond birds and landscapes and included vistas, animals, architectural monuments, and people. Perseverance paid off and he was able to turn his photographs of most of these excursions into books. His first immensely successful publication, *In Wildness is the Preservation of the World* (1962), set the standard for a new style of books with high-quality reproductions combined with texts in a non-linear way. One of the first popular photographic "coffee table books," this lavish volume was also the first art book published by the environmental group, Sierra Club. It was through this project that Porter became associated with the Sierra Club; he joined Ansel Adams on their Board of Directors in 1965. Although Porter is associated with environmentalism and conservation, his ultimate success flowed from his independent vision. In 1986, after retiring from photography, he said, "You have to take the best pictures you can, what moves you most" (Hester 1986).

Another of Porter's influential volumes was *The Tree Where Man Was Born and the African Experience* with author Peter Matthiessen. Published in 1972, this was one of the first color nature books that conveyed the interrelatedness of man, the natural world, and animals, and showed a full range of

the daily life of African herdsmen, anthropologists and other scientists at work, animal behavior (including dramatic photos of a cheetah kill), and landscapes of Tanzania.

Eliot Porter's archives are held by the Amon Carter Museum in Fort Worth, Texas. The archive includes photographic material from 1939–1990, papers from 1866–1993, and an 1100-volume personal library. A detailed account of the archive's holdings can be accessed online <http://www.cartermuseum.org/collections/porter/index.php>. Porter died in Santa Fe, New Mexico, 2 November 1990.

M. KATHRYN SHIELDS

*See also:* Adams, Ansel; *An American Place*; *Dye Transfer*; Film; Stieglitz, Alfred; Strand, Paul

### Biography

Born in Winnetka, Illinois, 6 December 1901. Attended New Trier High School, Kenilworth, Illinois, 1918–1920; Morristown School, New Jersey, 1918–1920; Harvard University, School of Engineering, Cambridge, Massachusetts, 1920–1924, B. S. 1924; Harvard Medical School, 1924–1929, M. D., 1929; advanced study of biochemistry, University of Cambridge, England, 1926; self-taught in photography. Instructor and researcher in Biochemistry and Bacteriology, Harvard University and Radcliffe College, Cambridge, 1929–1939. Married Marian Brown, 1926 (divorced 1934). Married Aline Kilham, in 1936. Freelance photographer, Cambridge, 1939–1942; war work on radar development, Radiation Laboratory, Massachusetts Institute of Technology, Cambridge, 1942–1944; Member, Board of Directors, Sierra Club, San Francisco, 1965–1971. Recipient: Guggenheim Fellowship, 1941, 1946; Silver Plaque: Wildlife Photography Award, *Country Life International Exhibition*, London, 1950; Conservation Service Award, United States Department of the Interior, 1967; Distinguished Son of Maine Award, 1969; Associate Fellow, Morse College, Yale University, New Haven, Connecticut, 1967; Fellow, American Academy of Arts and Sciences, 1971. Honorary Degrees: D.F.A., Colby College, Waterville, Maine, 1969; LL.D., University of Albuquerque, New Mexico, 1974; D.Sc., Dickinson College, Carlisle, Pennsylvania, 1979. Died in Santa Fe, New Mexico, 2 November 1990.

### Individual Exhibitions

- 1936 *Exhibition of Photographs by Eliot Porter*; Delphic Studios, New York, New York
- 1939 *Eliot Porter—Exhibition of Photographs*; An American Place, New York, New York
- 1940 *Exhibition of Photographs by Eliot Porter*; Museum of New Mexico, Santa Fe, New Mexico
- 1942 *Photographs by Eliot Porter*; Katherine Kuh Gallery, Chicago, Illinois
- 1943 *Birds in Color: Flashlight Photographs by Eliot Porter*; Museum of Modern Art, New York, New York, and traveled to Museum of Natural History, Chicago, Illinois; Orchestral Hall, Boston, Massachusetts

## PORTER, ELIOT

- 1944 *Photographs by Eliot Porter*; National Audubon Society, New York, New York
- 1946 *Leaders in Photography: Eliot Porter*; University of Virginia, Charlottesville, Virginia, and traveling
- 1953 *Birds in Color: Photographs of Eliot Porter*; American Museum of Natural History, New York, New York, and traveling
- 1960 *The Seasons: Color Photographs by Eliot Porter Accompanied by Quotes from Henry David Thoreau*; George Eastman House, Rochester, New York, and traveling
- 1971 *Photographs by Eliot Porter*; Princeton University Art Museum, Princeton, New Jersey
- 1973 *Eliot Porter Retrospective*; University of New Mexico Art Museum, Albuquerque, New Mexico, and traveling
- 1980 *Intimate Landscapes*; Metropolitan Museum of Art, New York, New York
- 1987 *Eliot Porter*; Amon Carter Museum, Fort Worth, Texas, and traveled to Bowdoin College Museum of Art, Brunswick, Maine; Huntsville Museum of Art, Huntsville, Alabama
- 1998 *A Passion for Birds: Eliot Porter's Photography*; Amon Carter Museum, Fort Worth, Texas
- 2003 *Eliot Porter: The Color of Wildness*; Amon Carter Museum, Fort Worth, Texas

### Group Exhibitions

- 1938 *Fifth International Salon of Photography*; Pictorial Photographers of America, American Museum of Natural History, New York, New York
- 1939 *Sixth International Salon of Photography. Centennial Exhibition of Photography 1839–1939*; Pictorial Photographers of America, American Museum of Natural History, New York, New York
- 1940 *Sixty Photographs*; Museum of Modern Art, New York, New York
- 1940 *Seventh International Salon of Photography*; Pictorial Photographers of America, American Museum of Natural History, New York, New York
- 1946 *The Camera's Eye*; Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico
- 1950 *The Second Country Life International Exhibition of Wildlife Photography*; Central Hall, Westminster, London, England
- 1955 *This Is the American Earth*; LeConte Lodge, Yosemite Valley, California
- 1957 *Madonnas and Marketplaces: Mexico in Color*; Lime-light Gallery, New York, New York
- American Spirit*; Kongresshalle, West Berlin, Germany, and traveled to Amerika Haus, Essem, West Germany; and Amerika-Haus, Munich, West Germany
- 1960 *Photography at Mid-Century*; George Eastman House, Rochester, New York
- 1962 *An Exhibition of Photographs: Laura Gilpin, Eliot Porter, Todd Webb*; Museum of Fine Arts, Museum of New Mexico, Santa Fe, New Mexico
- 1963 *Spectrum*; George Walter Vincent Smith Art Museum, Springfield, Massachusetts, and traveled to Kansas State Teachers College, Emporia, Kansas; University of Oregon, Eugene, Oregon; Atlanta Public Library, Atlanta, Georgia; Paterson State College, Wayne, New Jersey; Krannert Art Museum, University of Illinois, Urbana, Illinois; Hill School, Pottstown, Pennsylvania; Art Museum, Carnegie Institute, Pittsburgh, Pennsylvania

- 1963 *The Photographer and the American Landscape*; Museum of Modern Art, New York, New York
- 1965 *Selections from Photography in the Fine Arts Collection*; World's Fair, Eastman Kodak Pavilion, New York, New York
- 1975 *The Eye of the Beholder*; International Center of Photography, New York, New York
- Photography in America*; Whitney Museum of American Art, New York, New York
- 1976 *The Land: Twentieth Century Landscape Photographs*; Victoria and Albert Museum, London, England, and traveled to National Gallery of Modern Art, Edinburgh, Scotland; Ulster Museum, Belfast, Northern Ireland; National Museum of Wales, Cardiff, Wales
- Antarctica*; 59<sup>th</sup> Street Gallery, St. Louis, Missouri
- 1977 *The Great West: Real/Ideal*; Fine Arts Department, University of Colorado, Boulder, Colorado
- 1978 *Alfred Stieglitz and "An American Place"*; Zabriskie Gallery, New York, New York
- The Art of Seeing: Photographs from the Alfred Stieglitz Collection*; Museum of Modern Art, New York, New York
- Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York, and traveling
- 1980 *Color Photographs by Marie Cosindas and Eliot Porter*; Art Institute of Chicago, Chicago, Illinois
- Color as Form*; Corcoran Gallery of Art, Washington, D.C. and traveled
- 1986 *Retrospective: Eliot Porter and Beaumont Newhall*; Photo Gallery International, Tokyo, Japan

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- Porter, Eliot. *Baja California and the Geography of Hope*. Text by Joseph Wood Krutch. San Francisco: Sierra Club, 1967.
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- Porter, Eliot, et al. "In Wildness is the Preservation of the World," *Selections and San Francisco*: Sierra Club, 1962.



Eliot Porter, Wild Sarsaparilla, *Aralia nudicaulis*, Madison, New Hampshire, June 1, 1953, gelatin silver print. Original in color.

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## PORTER, ELIOT

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- Porter, Jonathan. *All Under Heaven: The Chinese World*. New York: Pantheon Books, 1983.
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- Gillipsie, Charles. *Monuments of Egypt*. Albuquerque: University of New Mexico Press, 1990.

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# PORTRAITURE

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No genre flourished in the medium of photography quite like the portrait. Both photography's questioned status as an art form and the portrait's low place on academic painting's hierarchical scale allowed the portrait photograph to garner tremendous popular appeal. And despite all the innovations that have developed since its inception, photography has continued to be associated with representing people. In "*A Short History of Photography*" (1931) Walter Benjamin writes, "the renunciation of the human image is the most difficult of all things for photography." Given this affinity for portraying people, it perhaps is not a coincidence that photography became associated with democratic ideals. It has become a truism in the history of photography that its invention was coincident with and a part of the lower and middle classes' rise to cultural and political visibility. Photography aroused and satisfied the desire for portraits that were relatively inexpensive and quickly produced, but still could evoke aristocratic prestige.

Portrait photographs are so central to and embedded in contemporary visual culture they often go unnoticed. Portrait photographs provide the visual structure upon which the narrative of identity is constructed. Yearbook photos, identity cards, and wedding pictures—these are just a few of the images that frame the individual in the portrait's frame of recognition.

The portrait had a long history as a painted representation before the advent of photography.

Forms of portraiture existed in antiquity, but the image many would recognize as a portrait—a life-like depiction of a person frontally posed to display the individual's distinct facial features and distinct expression—is an inheritance from the European Renaissance, which celebrated the exemplary individual and perfected the depiction of three-dimensional perspective. Portraiture was assumed to be a mimetic art form based on physical resemblance, but this did not impede it from becoming a crucial part of the symbolism that announced and legitimized the European aristocracy. Though the portrait photograph clearly borrowed from the painted portrait's image repertoire, it also developed its own visual discourses as photographers experimented with and discovered the particular qualities of the photographic medium and rapid technological improvements made it an accessible and then unquestioned part of daily life.

Historians and theorists of photography in the late twentieth century have questioned the assumption that the portrait photograph offered unqualified access to a democratic public sphere. In his essay "The Body and the Archive" (1986), Allan Sekula acknowledges that photography expanded the portrait's "ceremonial presentation of the bourgeois self" but he also reads the portrait photograph dialectically, arguing that it operated both "honorifically and repressively." While portrait photography constructed a social archive that reinforced the importance of possessing and presenting an

“honorable” self, it defined itself against a shadow archive, which included “the poor, the diseased, the insane, the criminal, the nonwhite, the female, and all embodiments of the unworthy.” In his study *The Burden of Representation*, historian John Tagg aligns photography with institutions developed for observing, disciplining, and producing the modern subject: schools and factories, hospitals and prisons. Both Tagg and Sekula rightly argue that one cannot fully understand the phenomenon of the portrait photograph as it developed in the nineteenth century without considering its close ties to physiognomy and phrenology, which deduced moral character from physical features.

Mathew Brady and Nadar, two nineteenth century figures who pioneered portrait photography in America and France, respectively, created bodies of work that suggest that portrait photography lends itself to the creation of cultural archives, thus performing a documentary purpose not envisioned by the photographer while making his pictures. This tendency is exemplified by the work of German photographer August Sander. A professional portrait photographer, for Sander photographic portraiture became a tool for seeing, studying, and documenting how the individual is shaped by and placed within culture and history. In his portrait archives *Anlitz der Zeit (The Feature of Time, 1929)* and *Menschen des 20. Jahrhunderts (People of the Twentieth Century)*—which was not completed due to the rise of Hitler’s Third Reich—Sander sought to delineate the visual outline of Weimar Germany’s social order. If Tagg’s claim that “[t]he portrait is a sign whose purpose is both the description of the individual and the inscription of social identity” is true, we would have to say that Sander’s austere portraits depict individuals, but their individuality is secondary to Sander’s attention to social identity and type. Withholding his portrait subjects’ names, Sander instead titled his photographs according to the social type or occupation the subjects represent. *Young Woman, Revolutionaries, Working Student, The Painter, Communist, Young Mother, Middle Class*. Each portrait is distinct, but Sander’s archives work by the logic of comparison, as the mechanisms of social hierarchies become evident in the differences and similarities between the images, especially in the clothing, posture, and placement of the subjects. Graham Clarke compares *People of the Twentieth Century* to a “social map” for identifying “a hierarchy of social position and status within the dominant culture.” Confiscated by the Nazis and commended by Benjamin as a training manual for understanding imminent social codes, it is tempting to read subversion within Sander’s stoic, incisively detailed por-

traits. However, it is more accurate to claim that this work substantiates Sekula’s contention that the portrait photograph operates both “honorifically and repressively” as Sander’s portraits rely on a latent physiognomic logic and fix individuals into social types—tenets of Nazi racism—while they also delineate the actuality to class structure and oppression and place the working classes in the frame of cultural visibility.

Modernist visual art’s splitting of the sign from its referent challenged the mimetic premise of the portrait photograph, which relies on securing the relationship between physical and actual “appearance” of the individual and the portrait’s visual representation. In “Residual Resemblance: Three Notes on the Ends of Portraiture” (1994), Buchloch explains that “[i]n portraiture, a seemingly natural and guaranteed nexus between object and representation had appeared particularly evident: in fact, mimetic resemblance had been one of the category’s founding conditions.” It is the painting movement Cubism that dismantles the portrait’s mimetic foundation, as Pablo Picasso’s Cubist “portraits”—and particularly the depictions of his dealers from 1910—only include representations of their facial features to suggest their vanishing significance. The portrait photograph, however, remained a frequent, if not dominant part of modernist projects. For self-consciously modern and avant-garde artists, portraiture was a way to imagine and simulate familial relations among peers and document the intersubjective dimensions of collaborations. In Alfred Stieglitz’s circles, photographers made portraits of each other to build an image of collective pursuit and affinity. The twilight grays and crafted tones of Pictorialist portraits were well suited to the artistry Stieglitz and Edward Steichen hoped to bring to the photograph. Even figures associated with highly experimental forms in the 1920s and 1930s such as Man Ray, Florence Henri, Maurice Tabard, and Jaromir Funke made numerous portraits. Man Ray photographed key figures in the European avant-garde as though seeking to test the portrait’s expressive range. A statement written by André Breton encapsulates Ray’s approach: “The portrait of a loved one should not be only an image at which one smiles but also an oracle one questions.” The most famous of Man Ray’s portraits are those of Marcel Duchamp performing as his feminine alter ego Rose Sélavy (1923–1924). In these portraits, Duchamp looks like a fashion model; (s)he wears a hat decorated with a black-and-white geometric pattern, and his graceful hands and ringed fingers are elegantly poised around a fur collar to draw attention to his made-up lips and

eyes. Similar in spirit to the self-portraits of the surrealist Claude Cahun, Ray's portraits of Duchamp reveal the self to be a malleable surface receptive to performance, resistant to a fixed gender identity, and capable of continual change, an arena that was to be thoroughly explored in the late decades of the twentieth century.

Twentieth century American portrait photography was less explicitly experimental, more likely to be rooted at least in the idea of depicting actualities. Jacob Riis, who began as a police beat photographer, depicted immigrants living in New York tenements with the express aim of changing conditions and enacting more progressive social policies. A generation later, Lewis Hine began his work as a social photographer when he photographed immigrants arriving at Ellis Island. In 1908, Hine went to work for the National Labor Committee and documented children working in dangerous, exploitative conditions. Both Riis and Hine created photographs of people that reveal their place within social, historical, and economic circumstances, and ideas of both human singularity and shared collectivity—embedded in the history and concept of the portrait—informed their work. As would Sander in Europe, Riis and Hine expanded the literal and figurative frame of the portrait to include the subject's surroundings, often with the idea of soliciting the public's sympathetic gaze.

Influenced by Hine's social conscience and Stieglitz's romantic modernism, the work of Paul Strand is best known as a fulfillment of "straight photography," with its austere attention to abstract forms. But Strand created some of the century's most compelling and well-known portraits, *Blind* (1916), featuring a blind beggar woman, and *Portrait, Washington Square Park* (1916), depicting a wizened, introspective, well-dressed woman. Strand's clear, scrutinizing focus and narrow framing seem to detach these portrayals from the world of human interaction.

Because there was in the early years of the century (which continues today) the need to depict the actuality of human suffering, portraiture was an important but implicit part of the documentary projects commissioned by the Farm Security Administration in the 1930s. In *Let Us Now Praise Famous Men* (1936), Walker Evans managed to create images of the farmer families that are revealing but not exploitative. In another of the century's most famous portraits, *Annie Mae Burroughs, Hale County, Alabama, 1936*, Evans created a subtle but compelling design as the shapes and lines of her eyes, mouth, hair, collarbones, and clothing seem to reverberate from the pattern of wood she is posed against. These design elements are second-

ary, however, to the photograph's focus on the complexity of Burrough's expression, which is fragile and stoic at the same time.

Evans had a talent for creating photographs that comment upon the portrait's place within cultural imaginaries and narratives. *Faces, Pennsylvania Town, 1936* places the profiles and inquiring looks of two young rural men in contradistinction to a barely focused crowd behind them. His iconic image *Penny Picture Display, Savannah, 1936*, packed with small head-and-shoulder studio portraits, reveals how standardized and commodified the twentieth-century self had become and comments upon the portrait's role in standardizing the visual form in which that commodification appears.

Though not often identified as such, portrait photography is a prevalent aspect of contemporary art photography, particularly when the politics of racial, sexual, and class identities are under scrutiny. In the 1980s, artists placed the portrait in a cultural and psychic field bordered by two intentions: highlighting the various social forces that impinge upon identity construction and enacting the subversive possibilities of performance. Nan Goldin's *Ballad of Sexual Dependency* (1986) is an extended group portrait of the lower East Side's sexual underground, and the self portrayed in the photographs' thick velvet colors is masked, bruised, and tragically posed in the search for emotional and sexual fulfillment. In the late 1980s and early 1990s, Cindy Sherman continued her investigation of self-portraiture by photographing herself within the poses and garish costumes of Old Masters' paintings. With prosthetic noses and breasts, wigs, and thick, obvious makeup, Sherman does not disappear within these images but excavates and highlights the gendered physicality repressed by their "old master" status.

Many contemporary photographers draw on the portrait to confront the predictability of viewers' perceptions. The early work of Lorna Simpson refutes the portrait's expected focus on the face by photographing African-American women with their backs turned or their faces covered with words and phrases of uncertain meaning. These "anti-portraits" suggests that the perceptual apparatus for seeing and naming African-American women is perpetually inadequate. Nikki S. Lee and Tomoko Sawada reproduce the self's ability to stage itself within the theatres and factories of identity, implicitly critiquing both the assumed malleability and invisibility of Asian-American women. At another pole of intention, the German photographer Thomas Ruff creates bare and grand, larger-than-life portrait photographs, hyper-real with detail that seem to reduce place, history, and culture to the particularities



*Imogen Cunningham 1956*

Imogen Cunningham, Subway, New York, 1956, gelatin silver print, 22.6 × 19.5 cm, Museum Purchase.

[Photograph courtesy of George Eastman House, Reprinted by permission of The Imogen Cunningham Trust]

of the individual face. But whether or not contemporary artists self-consciously critique the portrait and the discourses, institutions, and histories it participates reinforces, the continued—and surprising—appearance of this conservative genre in contemporary art expresses anxiety about the loss of a generalized frame in which the particular, self-determining individual can be recognized.

KIMBERLY LAMM

**See also: Cahun, Claude; Evans, Walker; Funke, Jaromir; Hine, Lewis; Man Ray; Riis, Jacob; Sander, August; Sekula, Allan; Steichen, Edward; Stieglitz, Alfred; Tabard, Maurice**

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## POSTERIZATION

Following disclosure of the technique in 1932 by Witold Romer in Poland, posterization emerged as a creative printing technique. As photographic materials improved, the method increased in popularity and was often described as tone separation. Instead

of relying on a full range of graduated tones, the camera negative was modified to ensure the posterized print only used a limited number of tones. The boldness of presentation and the graphic representation of the original justified the description of

posterization, creating something with the strong graphic qualities and visual impact of a poster.

When Romer first drew attention to the possibilities of manipulating the negative, he described his results as "*Izohelia*"—a Polish term derived from the Greek, implying equal areas of light. Romer and his colleagues published improvements to the process until the outbreak of World War II, by which time Romer was working in England on applying his *izohelia* process to map making.

Shortly after the war, Ralph Aubrey of Manchester, England, re-examined the process to recommend improvements. His examples demonstrated that tone separation had a valid place in contemporary pictorial photography, and by publishing in *Amateur Photography*, Aubrey ensured a wide distribution for his ideas and many photographers began to present posterized images in various important exhibitions.

The post-war renaissance of posterization techniques was acknowledged in Poland, where the Union of Polish Photographic Artists organized an international salon in November 1957 to commemorate 25 years of posterization. Six European countries exhibited 81 entries, but not all the submissions were especially good examples, many subjects not being well-suited to the technique. Those who mastered the intricate method soon became skilled in selecting subjects that were suitable for the bold treatment of creating a photograph composed of no more than black, white, and two tones of grey, however, and by the second salon in 1962, the contributions displayed an improved understanding of the process, with formal portraits responding particularly well to the treatment. Five years later, the third international salon attracted 128 works from 10 countries. To commemorate the 40th anniversary of the process, the Association of Polish Art Photographers staged "*40 Lat Izohelii*" in memory of Romer, who had died in 1967. For the first time, the exhibition included examples in full color.

Romer once referred to posterization as "this rather absorbing technique" and asserted "its difficulty makes it rare, and therefore attractive." To prepare a conventional negative for posterization called for four distinct phases before the final picture could be contemplated. In stage one, five prints were made on a hard grade of bromide paper at different exposure times, so that all the negative detail was transferred to the positive form, albeit spread over different prints. Scrutiny of these prints allowed unwanted elements of the composite picture to be discarded.

By using the contact printing method with a hard grade of bromide paper, the selection of positive

prints was converted into negative prints of very high contrast, and the "negatives" intended to create the highlights (white), and the shadows (black) in which the posterization could be identified. Any other of the negative prints could be eliminated. (Note that if three negatives were used, the final photograph appeared in four tones; that is, black, white, and two shades of grey. Similarly, two negatives provided three tones of white, grey, and black.)

The negative prints were again printed by contact onto bromide paper, creating a new set of positives with enhanced contrast and maximum density. In the last step, the final negatives were made on lith-type process film, which retained the detail of the original paper prints, but distributed over separate film negatives. The final printing stage demanded craftsmanship, patience, and darkroom skill as each of the prepared negatives was exposed, one after the other, onto a single sheet of photographic paper.

In this process, the highlighted areas received no exposure and remained white, whereas the small areas that provided the shadows had to achieve sufficient exposure to produce full black. Any intermediate negative, intended to produce two grey tones, relied on receiving the minimum printing exposure consistent with a good balance of densities, that is, the separation of tones that produced the effect of posterization.

Prior to printing, it was customary to enlarge the individual negatives to the size of the photographic paper, and to sketch outlines on a piece of drawing paper as an aid to subsequent registration. Of course, after exposing the first negative, the photographic paper had to be removed for safekeeping during the changeover for the re-alignment of the second and subsequent negatives. In using this technique, the final work is unique as a result of the demands of preparation and the intricacies of printing multiple negatives in register. Because the various exposures had a cumulative effect in those parts where there were overlaps in the negatives, note-taking was advisable.

In 1964, R. M. Callender used the process to assess the effectiveness of street lighting. His results provided graphic representations of the illumination distributed on the road surfaces, and in time, he calibrated the brightnesses to evaluate features of the installation. To produce prints in quantity, he evolved a method that achieved the effect of posterization at a single printing exposure.

In making the final negatives, Callender processed to a predetermined low density and assembled his pack of films, usually no more than four, to create a composite negative. When it was necessary to remove one of the low-density negatives, an adjustment

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to the grade of printing paper was introduced as compensation. Occasionally the technique of posterization was used, advantageously, on indoor subjects.

By the 1970s, Wladyslaw Marynowicz, (who came from Poland but worked in England as a photographic instructor), had conducted experiments at Ealing Technical College, Middlesex, England, and was producing posterized prints in full colour. Because of his mastery of photographic printing, he was able to select subject matter, such as animals and simple portraits, which responded to his techniques.

Nowadays, posterization can be achieved at the press of a button on computers, which will just as readily provide the results in two, three, four, or more levels of posterization...and in full colour. As a photographic process, with justification, it remains rooted in the twentieth century.

R. M. CALLENDER

*See also:* **Contact Printing; Darkroom; Film; Film: High-Contrast**

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# POSTMODERNISM

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It is important to distinguish between a postmodern style and the postmodern age. Even after distinguishing between these two ways the term can be used, it remains an elusive concept, as the tenets that characterize postmodern are still evolving. The use of this term *vis-à-vis* photography does not so much distinguish a style, such as Pictorialism or the f/64 group, but an aesthetic environment in which images are produced, presented, and consumed.

### A Sociohistorical Age

As Richard Appignanesi and Chris Garratt point out, the Latin origins of "post" and "modern" translate "postmodern" into "after just now." As a historical period, many consider the postmodern age to have origins alternately in the 1950s or 1970s, though some place it even earlier. Postmodernism has numerous other designations, including describing consumer society, image society, information society, society of the spectacle (Guy Debord), postindustrial society (Daniel Bell), and what Fredric Jameson calls multinational, or late, capitalism. In all cases, however, what is described is a change

in the way we think about society and our place in it. Jean-Francois Lyotard describes a cognitive paradigm shift from the age of "metanarratives" (grand theories or stories upon which the West has predicated itself) to an age in which these narratives, which privilege the western, white, male subject, have been decentred, or deconstructed (see Jacques Derrida for his concept of trace, or *différance*; Judith Butler on gender theory; and Gayatri Chakravorty Spivak on postcoloniality). Generally, this means that today many people in the West believe there is no absolute authority or system of values or beliefs that retains validity across all cultures and nations. The legitimization of one subjectivity and subsequent subordination of others is spurned; the validity of traditional approaches is radically challenged and subverted. So-called objective truths are shown to be couched in elaborate ideological constructions that invest power in the order of history, hierarchy, and episteme. Another way of thinking about postmodernism is to draw shapes with a stencil, and then remove the stencil: the resulting figures seem to be floating in space, disconnected from markers that would invest them with a sense of original or comparative

value. Jameson refers to this change as well when he refers to modernism as being characterized by production, and to postmodernism as being characterized by “the consumption of sheer commodification as a process.” What we are driven to consume is no longer the product, as much as the assembly line; that is, the desire to desire goods and services.

### A Characteristic Style

As products are mass-produced, the value, and status, of what was once considered the “original” becomes redundant or irrelevant. For photography, as well as in other disciplines, postmodern themes manifest themselves stylistically in a variety of ways: a mixing of high and low cultures, including pastiche, bricolage, chance, ambiguity, parody, and irony; a subverting of classical narratives leading to focuses on multiplicity, fragmentation, schizophrenia, marginalia, minutia, and peripheries; and a stretching of or playing with traditional forms or codes, such as that which accompanies self-reflexive, metafictional, and intertextual modes. These techniques can result in a sense of “lived experience” which, postmodernists claim, is more representative of reality than are the styles of realism that give accounts of the mechanics of everyday life. There is a sense of empowerment, as well as joy, that comes from the reconstitution of historical or canonized texts, such as, in literature, Joyce Carol Oates’s rewriting of Henry James’s *Turn of the Screw*, and Kathy Acker’s rewriting of Charles Dickens’s *Great Expectations*. In most cases, postmodern style exhibits a “new kind of flatness or depthlessness, a new kind of superficiality in the most literal sense” (Jameson 1991, 9), a “waning of affect” that pervades commodity culture. This can be seen in, for example, Andy Warhol’s paintings and Laurie Anderson’s performance pieces, which thwart viewers’ expectations. It can be said that postmodern style grew from revolutionary thinking in architecture; indeed, Frank Gehry’s ideas of creating an architectural subject that cannot be adequately represented by a single photographic angle suggest the postmodern problematizing of perspectival frames. In her self-portraits, Cindy Sherman uses the techniques of defamiliarization to subvert classical and patriarchal codes.

### Postmodernism and Photography

The photograph itself can be seen as a defining emblem of a postmodern aesthetic and age:

So it is that in our architectural histories and journals, we consume so many photographic images of the classical or

modern buildings, coming at length to believe that these are somehow the things themselves....All the more so is this true with color photography, where a new set of libidinal forces comes into play so that it is no longer even the building that is now consumed, having itself become a mere pretext for the intensities of the color stock and the gloss of the stiff paper. ‘The image,’ said Debord in a famous theoretical move, ‘is the final form of commodity reification’; but he should have added, ‘the material image,’ the photographic reproduction.

(Jameson 1991, 125)

The technology of photography, as well as the reproduction itself, naturally addresses issues of representation: the original and the copy, the authentic and the fake. But it also problematizes the issue of dominating discourse, power, and point of view. Postmodern photographers, such as David Hockney and Barbara Kruger, highlight these issues using irony, parody, and doublecoding. The technology of photography, of representation, is itself acknowledged and often addressed, making visible



Cindy Sherman, Untitled, 1982. Original in color. [Tate Gallery, London, Great Britain, Courtesy of the artist and Metro Pictures]

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the traditional assumption that the medium is an empty conveyer of pure, unaltered reality. In fact, because of the photographer's lack of absolute control and domination over the final product—what develops into the photograph often produces unintended effects, in subject and in interpretation—photography is extremely important to gaining an understanding of postmodern elements, including discourses of domination, ownership, authorship, representation, and chance (Jameson 1991, 214).

NABEELA SHEIKH

**See also: Deconstruction; Discursive Spaces; Feminist Photography; Image Theory; Ideology; Kruger, Barbara; Photographic "Truth"; Social Representation; Sherman, Cindy**

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# RICHARD PRINCE

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## American

Richard Prince's photographs are documentations of the widely available, shared subject matter of mass-circulated, printed images. He is an important figure among both appropriation and conceptual photography movements of the mid- to late-1970s in the United States. His re-presentations of popular, frequently recognizable photographs have provoked a re-consideration of authorship and photography.

Prince has pinpointed his interest in art as beginning with the famous *Life* magazine spread of Hans Namuth's photographs of Abstract Expressionist painter Jackson Pollock. It was more the lifestyle of the artist, with its emphasis on individuality and freedom that appealed to him than the idea of working in any specific medium. He began his career using photography in the early 1970s. After college in Maine, he moved to New York and was employed in the clipping ser-

vice or "tear sheet" department of Time-Life publications. The job gave him access to thousands of printed images, which he re-photographed in a makeshift studio he surreptitiously had set up in the basement of the Time-Life building, and presented as new artwork. He slightly altered the cropping, lighting, and angle of the originals, escaping accusations of illegal reproduction and hinting at the seduction and stereotypes of mass media. As a result, he created works that are copies and yet that can simultaneously exist independently as unique photographs.

During the 1970s, Prince used found images to create collages, which as an art form relies primarily on the device of juxtaposition. In an early foray into what would become his signature style, Prince took four pictures of commercial photographs of living rooms from *The New York Times Magazine* and presented them in a uniform line. The re-presentation, (*Untitled*) *Living Rooms*, 1977, prompts the

viewer to acknowledge the monotonous, frequently serialized repetition of mass media. The work also refers to the reproduction potential inherent to the medium of photography, an important area of philosophical investigation during the last decades of the twentieth century. Prince presents duplicate photographs of what appear to be duplicate living rooms, implying that the elements of modernity are mass-produced, even its works of art. Prince's strategy had an immediate impact on his contemporaries—often dubbed The Picture Generation—especially Sherrie Levine, who became notorious for re-photographing a classic image by Walker Evans, and has been a significant influence on contemporary artists who emerged in the 1990s, the so-called “YBAs” or Young British Artists.

Other early appropriation work by Prince includes his series of photographs of Marlboro advertisements, *Cowboys* (1980–1984), for which he cropped out the text and logo of the popular and highly successful campaign. The resulting set of photographs alludes to the consumer's memory of the cigarette advertisements and makes an appeal to the collective American memory of the iconic western cowboy. The fragmentary, almost elusive nature of the works might be said to position Prince as the lone hero cowboy of the photographic world as he exposes the way in which advertisers appropriate visual ideals to romanticize a product. As Prince had not attended art school and had no training in photography, this early work was accomplished with rudimentary means; Prince used cheap commercial blow-ups of his source material, resulting in grainy, poorly color-balanced reproductions.

In 1983, Prince re-photographed an image of celebrity Brooke Shields as a young child, nude with an oiled body, standing in a bathroom, gazing at the viewer. Photographer Garry Gross, with the permission of the actress's agent and mother, had originally taken the image privately but it had become available to the public through a legal debate. Prince presented his “re-photograph” in a gallery space in Manhattan he had constructed specifically for the project, which he titled *Spiritual America*. Positioning the photograph in the front of the gallery, Prince hired an attendant who was told nothing about the work or its origin. *Spiritual America* generated renewed interest in the scandal over the original photograph that had been denounced as exploitative and child pornography and also generated a great deal of interest in the contemporary art world in Prince's re-photography project.

The photographs that Prince selected for much of his work in the early 1980s are of figures of rebellion, traditional masculine types, and of seductive femi-

ninity. He also appropriated the images of bikers and their women, punk rockers, French actress Catherine Deneuve, alternative youths, Superman, and criminals, figures that suit the delinquent gesture of appropriation. The subjects embody the fierce and the bold, the fearless, and the utterly romantic, all of the qualities that Prince himself exhibits by selecting printed imagery and stealing it for his own much more glamorous (and financially lucrative) representations. Prince has been sued several times by the photographers who took the original images, but he routinely settles these lawsuits.

There often seems to be no common ground between the subjects Prince juxtaposes, as in *Super Heavy Santa*, 1986, which features images of Superman, heavy metal musicians, and Santa Claus. The coy title presents no real clue; a close examination discloses that they share a use of costumes. In *Criminals and Celebrities*, 1986, he puts together images of outlaws and famous people. The juxtaposition highlights the fact that both criminals and celebrities often hide their faces from the cameras—criminals from shame and celebrities for privacy. The combinations in these works also reference the inconsistent jumbling of mass media, which places all images on the same plane. Prince's arbitrary juxtapositioning however, is made in clean and uniform grid-like patterns that imply the overarching order of the printed world. He is careful to arrange his individual images in lines, boxes, or rows. His system mimics the shape of columns in magazines. He applies the mindset of a graphic designer or layout artist. An example is *Velvet Beach*, 1984–1985. In this work, Prince presents 12 square images of waves. Each image shows the wave with white water in the action of breaking, at a tumultuous climactic and chaotic moment. The images are arranged, however, to form a uniform rectangle with consistent white space between them. The look is like a magazine layout.

At the close of the twentieth century, Prince produced a prolific amount of his own writing. He also began to create paintings of text and images. He pairs a joke, which is an appropriated textual social property, with cartoon-like iconography and abstract gestural painting. The jokes are sometimes incomplete or at their climactic moment. They are often crass or culturally outdated. The works, though aesthetically different from his early photography, share a common intention to evoke familiarity and shock. Like looking at the familiar photograph, a viewer reads a familiar joke, but yet is prompted to re-consider it in a new, more provocative manner.

RACHEL WARD

*See also: Appropriation; Deconstruction; History of Photography: the 1980s; Photographic "Truth"; Photographic Theory*

### Biography

Born in the Panama Canal Zone in 1949, Prince spent his formative years in Florida. He moved to New York in the early 1970s to work as a painter and was employed by Time-Life publications, where he re-photographed printed images to create new artwork. He has exhibited at Documenta, the Sydney Biennial, the Whitney Biennial, the Venice Biennale, the Museum of Modern Art, the Museum of Contemporary Art, Los Angeles, and the New Museum, among other venues. His work can be found in both major public and private collections. The artist has also enjoyed an accomplished career as an interviewer and writer for art magazines and journals. He has also published a series of artists' books. He lives and works in New York.

### Individual Exhibitions

- 1980 Artists Space; New York, New York  
CEPA Gallery; Buffalo, New York
- 1981 Metro Pictures; New York, New York
- 1983 Le Nouveau Musée; Lyon, France Institute of Contemporary Art; London, England Baskerville + Watson; New York, New York
- 1984 Riverside Studios; London, England  
Feature; Chicago, Illinois  
Baskerville + Watson; New York, New York
- 1985 International with Monument; New York, New York
- 1987 Galerie Isabella Kacprzak; Stuttgart, Germany  
Centre National d'Art Contemporain de Grenoble (MAGASIN); Grenoble, France  
*Tell Me Everything*; One Times Square, New York, New York, Spectacolor Lightboard installation, sponsored by The Public Art Fund, Inc., New York
- 1989 *Spiritual America*; IVAM Centre del Carme, Valencia, Spain,
- 1992 *Richard Prince*; Whitney Museum of American Art, New York, New York
- 1993 *Richard Prince: Fotos, Schilderijen, Objecten*; Museum Boymans-van Beuningen, Rotterdam, The Netherlands San Francisco Museum of Modern Art; San Francisco, California  
Kunstverein and Kunsthalle; Dusseldorf, Germany
- 1994 Kestner Gesellschaft; Hannover, Germany  
Museum Haus Lange/Museum Haus Esters; Krefeld, Germany  
White Cube; London, England  
*Cowboys and Cowgirls*; Espace d'art Yvonamor Palix, Paris, France  
*Richard Prince: 4 × 4*; MAK Vienna, Vienna, Austria  
*Richard Prince: Upstate*; MAK Center for Art and Architecture, Schindler House, Los Angeles, California
- 2001 Kunsthalle Zurich; Zurich, Switzerland Neue Galerie im Höhmann-haus; Augsburg, Germany Museum Für Gegenwartskunst; Basel, Switzerland

### Group Exhibitions

- 1979 *Pictures—Photographs*; Castelli Graphics, New York, New York
- 1980 *Ils se disent peintres, ils se dissent photographes*; ARC/Musee d'Art Moderne de la Ville de Paris; Metro Pictures, New York, New York
- 1981 *Body Language*; Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts
- 1982 *Image Scavengers*; Institute of Contemporary Art, Philadelphia, Pennsylvania  
*Art and the Media*; The Renaissance Society at the University of Chicago, Chicago, Illinois
- 1983 *Language, Drama, Source and Vision*; The New Museum of Contemporary Art, New York, New York  
Biennale of Sao Paulo; Sao Paulo, Brazil
- 1984 *New York: Ailleurs et Autrement*; ARC/Musee d'Art Moderne de la Ville de Paris, France
- 1985 *Biennial Exhibition*; Whitney Museum of American Art, New York, New York
- 1986 *Wien Fluss*; Wiener Festwochen, Wiener Secession, Vienna, Austria
- 1987 *Photography and Art: Interactions since 1946*; Los Angeles County Museum of Art, Los Angeles, California, and traveling
- 1988 *The Object of the Exhibition*; Centre National des Arts Plastiques, Paris, France  
*Reprises de Vues*; Halle Sud, Geneva, Switzerland
- 1989 *Wittgenstein The Play of the Unsayable*; Paleis voor Schone Kunsten, Brussels, Belgium  
*Image World Art and Media Culture*; Whitney Museum of American Art, New York, New York  
*A Forest of Signs: Art in the Crisis of Representation*; The Museum of Contemporary Art, Los Angeles, California
- In Other Words: Wort und Schrift in Bildern der Konzeptuellen Kunst*; Museum am Ostwall, Dortmund, West Germany  
*The Photography of Invention: American Pictures of the 1980s*; National Museum of American Art, Washington, D.C. and traveling  
*Photography Now*; Victoria and Albert Museum, London, England
- 1990 *Word as Image: American Art 1960–1990*; Milwaukee Museum of Art, Milwaukee, Wisconsin, and traveled to Oklahoma City Arts Museum, Oklahoma City, Oklahoma, and Contemporary Art Museum, Houston, Texas  
*Images in Transition: Photographic Representation in the Eighties*; National Museum of Modern Art, Kyoto, Japan  
*Art et Publicite 1890–1990*; Centre Georges Pompidou, Paris, France  
*The Decade Show: Frameworks of Identity in the 80s*; The New Museum, New York, New York
- 1991 *Metropolis*; Walter-Gropius-Bau, Berlin, Germany
- 1992 *Documenta IX*; Kassel, Germany  
*Knowledge: Aspects of Conceptual Art*; University Art Museum, Santa Barbara, California, and traveled to Santa Monica Museum of Art, Santa Monica, California; and North Carolina Museum of Art, Raleigh, North Carolina

Galerie am Landesmuseum Joanneum und Künstlerhaus Graz, Austria  
 1996 *Young Americans: New American Art in the Saatchi Collection*; Saatchi Gallery, London, England  
 1999 *Examining Pictures*; Whitechapel Art Gallery, London, England, traveling to Museum of Contemporary Art, Chicago, Illinois  
 2000 *Let's Entertain*; Walker Art Center, Minneapolis, Minnesota, and traveled to Centre Georges Pompidou, Paris, France

### Selected Works

*(Untitled) Three Women Looking the Same Direction*, 1980  
*(Untitled) Entertainers*, 1984  
*Super Heavy Santa*, 1986  
*Live Free or Die*, 1986

*(Untitled) Cowboy*, 1989  
*Good Revolution*, 1990

### Further Reading

Noever, Peter. *Richard Prince: The Girl Next Door*. Stuttgart: Hatje Cantz Verlag, 2000.  
 O'Brien, Glenn, et. al. *Human Nature*. Los Angeles: Greybull Press, 2001.  
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# PRINT PROCESSES

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The turn of the nineteenth to twentieth century oversaw the transition from the era of the artisan-photographer to the emergence of the photographic industry, as a consequence of inventions that separated the roles of chemist and photographer common at photography's beginnings. Richard Maddox's experiments (1871) with gelatin as dry emulsion guaranteed its sensitivity through long periods, making it unnecessary to produce emulsions immediately before their exposure to light, which would make obsolete the major nineteenth century processes, wet collodion (negatives) and albumen (prints). Additionally, the increasing availability of electric light made printing easier and more consistent, eliminating the dependence on the sun, and thus stimulating the industry in a spiral of inventions that continued to make photography easier.

### Monochromatic Silver Processes

Starting with silver based monochromatic (black and white) processes, two ways of printing exist: by direct exposure to light (Printing Out Paper or POP) and by developing following the exposure (Developing Out Paper or DOP). In POP papers, the emulsion of the negative is placed in direct contact with that of the print material, exposing it to light till the image is formed. As the image is only formed by the action of light, this type of silver is

usually referred as photolithic silver. In DOP papers, the print emulsion is exposed briefly, in contact with the negative or more commonly by projecting it through an enlarger, forming a non-visible or latent image, that will become visible through the action of the developing agent. Studying both types under an electronic microscope one can observe that in POP papers the image is formed by small, highly separated spherical grains; while in DOP, the silver appears with the shape of long filaments, thus it is sometimes referred to as filamentary silver. These microscopic differences have macroscopic effects, as POP papers tend to show warmer colors and DOP more neutral ones. The POP papers can accept negatives with greater contrasts because the silver, which is reduced to become part of the image, acts as a partial mask to avoid an excess of exposure that would darken these areas. In DOP the contrast is usually controlled through different types or grades of paper, manufactured to obtain more or less contrast through the emulsion.

In the first decades of the twentieth century use of the classical print process of the nineteenth, the albumen print, persisted. Evidently many studios and professional photographers had a long experience with albumen printing, and they did not abandon it precipitously, despite the obvious advantages of the new emulsions based on gelatin and collodion. The first gelatin printing papers were POP, derived from

the Maddox gelatin emulsion on glass of 1871, and although its decline was precipitous after the 1930s, it still can be found in some commercial products used mainly in artistic photography.

Distinguishing a gelatin based paper from an albumen paper is easy due to the fact that gelatin papers are usually thicker and have a baryta (a compound of the element barium) layer, thus the common name “baryta papers” applied to them. This layer, placed between the paper base and the emulsion, gives the paper an extra brilliance and does not allow the paper fibers to be seen under low magnification (20–40×). Also they do not show the general yellow-ochre color visible in the non-image areas of albumen prints, nor the micro-cracks that appear because of the scarce elasticity of albumen to changes in humidity and temperature.

Collodion was used as a print emulsion from 1890 approximately until 1920. The technology was very similar to gelatin papers, also incorporating a baryta layer. In the 1910s and 1920s a variation called matte collodion became very popular. The extremely matte surface of these papers made them an economic alternative to platinum prints (platinotypes), and if toned with platinum, they achieved the platinum print’s characteristic gray-olive tone. Differentiating collodion prints from gelatin prints is difficult, due to their similar warm-gray tones; although with low magnification, collodion papers commonly show small abrasion marks that are less common in gelatin due to the self-healing properties of the latter. This is counterbalanced by collodion’s greater hardness that acts as a barrier against oxidants, keeping them in better condition than contemporary gelatin prints. Another method of differentiating the two is to place, in a non-essential margin area of the print, a small drop of water and let it stand. Collodion is highly waterproof so the drop is not absorbed, as will happen relatively quickly with gelatin.

Silver gelatin POP papers were followed by DOP papers that were much better adapted for use in artificial light. In fact, the first DOP papers were called “gaslight” papers because they were designed to be exposed briefly under a gas lamp at maximum illumination, cleverly, later in the development process the photographer reduced the gas supply, the light turned more orange and as such could be used as a safelight, which did not affect the paper. These papers were based on a mixture of silver chloride and bromide and offered slightly warmer tones than the more neutral tones of later DOP papers based on silver bromide, although through chemical toning it was possible to obtain other colors, one of the most widely used being sepia, derived from sulfur toning, that rose to great popularity in the 1920s.

Thanks to the industrial manufacturing of silver gelatin papers, a wide variety of choices was initially made available to the photographer: from glossy surfaces (obtained by drum dryers) to semi-matte and matte surfaces (obtained by adding fine silica powder to the emulsion), textures were also applied to the baryta layer in order to imitate cotton, silk, and other materials, plus a whole variety of colored paper bases were also used. Catalogues of the 1930s show a wide range of available papers, that over the course of the century, have been reduced to perhaps two or three types (grades) of paper produced by each company, chiefly Kodak, Agfa, and Ilford. As a consequence, many artistic photographers returned to artisan processes that allow them wider possibilities to control the texture and color of their images.

Throughout much of the twentieth century, gelatin silver papers were generally produced in grades that were differentiated by the length of exposure required to achieve a full range of tones. So called “soft” papers, papers that required longer exposures, achieve best results when printing from a high contrast negative. Well-exposed negatives are best printed on normal papers, and when dealing with an underexposed or “soft” negative, a “hard” paper gives the greatest range of tones. Papers were also graded by contrast, usually zero to five, from least to most pronounced degree of contrast. Papers that featured various surface textures (most commonly matte, velvet, glossy, and high-gloss) and yielded varying tones, from blue-black to warm browns, were commonly available, as were papers in varying thicknesses (most often single or double weight). At the end of the century, very few specialized papers for monochromatic printing were available; for example, Kodak’s professional grade black-and-white papers were multipurpose, and are capable of developing as color prints with the application of the proper chemicals.

Resin-coated (RC) papers were introduced in the 1970s to accelerate processing. Both sides of the paper are coated with a plastic material to avoid the absorbance of processing chemicals into the paper base and facilitate the removal of fixer salts in a much shorter time. Polyethylene and polyester are among some of the common plastic materials used. The conservation of some of the earliest RC papers have been questioned after colored spots appeared in some of them. Later papers seem to perform more adequately, although it is recommended to trim the margin areas to eliminate any residual fixer that might have penetrated the paper base through the side of the polyethylene-paper-polyethylene sandwich. Most museums and collections

still consider non-RC papers, now commonly called “FB” or fiber-based papers, to be more archival.

In general the archival quality of modern gelatin silver papers is good if the processing removes all signs of sulfur (from the fixer), which can accelerate the transformation of silver into silver sulfur during the aging process. One way to avoid sulfuring is to tone the print, substituting the silver for another more stable metal (platinum, gold) or by creating a silver compound (silver sulfur) that forms a chemical shield to prevent oxidation. Considering the attraction of silver to sulfur, sulfur toning acts as a controlled accelerated sulfuring to affect the whole print, instead of only certain areas as usually happens over time. DOP prints are much more stable to light fading and oxidizing agents (ozone, industrial gases, car pollution, etc.), in comparison with POP prints because of their bigger filamentary silver conglomerates.

### Monochromatic Iron Processes

Some of these processes are known from the early days of photography, such as the cyanotype, invented by Sir William Herschel in 1835, which is based on the sensitivity to light of iron salts, and offers the rich deep blue tones that account for its name. Early in the twentieth century it obtained a certain popularity among amateur photographers, due to its simplicity that allowed them to make contact prints with great ease and very few materials. Sometimes professionals also used it to obtain fast test proofs, becoming in some way the equivalent to the professional use of Polaroid or digital cameras in modern studios. Since the 1950s, it enjoys a certain use among artists and photographers, who can use it to print on cloth and other materials instead of a paper base. It proves simple to identify thanks to its characteristic color, matte surface, and lack of emulsion that leaves the paper fibers easily visible, because the light sensitive solution is directly absorbed.

The platinotype is another process based on the light sensitivity of iron salts. Invented by William Willis and commercialized in 1878 through his own company, it obtained great acceptance by studio portraitists, although its high price never allowed it to equal the sales of gelatin silver papers. In order to identify it often the economic circumstances of the sitter provide valuable contextual data, because false platinotypes were made using matte collodion toned in platinum for less wealthy sitters (see above). After World War I, platinum prices increased significantly, and it was generally replaced by palladium that of-

fers similar results. Both have always been greatly appreciated in artistic photography, due to their wide tonal range, deep blacks with shadow details, and excellent conservation. They can be identified by their matte surfaces with neutral tones (when not toned), and clearly visible paper fibers as they also have no emulsion.

### Monochromatic Pigment Processes

These processes are derived from Louis Poitevin’s search to find a way of printing more permanent photographs through the use of the light sensitive bichromated gelatin. He patented several methods in 1855. In them, a negative is exposed in contact with an emulsion of bichromated gelatin, that hardens proportionally to the light received, and later is “developed” by pouring water over the gelatin to dissolve and remove the non-hardened areas. Among the most widely used in the early twentieth century were carbon, bromoil, carbro, and gum bichromate, which were used by photographers pursuing a more pictorial effect in portrait and artistic photography. In the last decades of the twentieth century, gum bichromate has experienced a revival by some graphic artists who want to create photographic images with limited tones and textural effects. The Fresson process, derived from carbon, was patented by the Fresson family who still produce limited series for art galleries and photographers from all over the world. The high resistance to light fading of the pigments, used in all these processes, guarantees the excellent conservation of these prints, even those from the nineteenth century.

The carbon process began in the 1860s and takes its name from the pigments (amongst them carbon black) introduced in the bichromated gelatin to obtain the final color of the image. Although their colors can vary greatly, the most common ones are similar to those of traditional silver papers (neutral, warm, or purplish blacks). They are identified by their dense dark tones, and a certain relief in contours between high contrast areas is visible in raking light.

A further modification of the carbon process is the bromoil process developed in England in the 1900s and widely used by Pictorialist photographers till the end of the 1930s. Its own name describes the process, in which a silver bromide gelatin print is used as a matrix to print with the traditional oily inks of lithography. This is achieved by immersing the bromide print in a solution that hardens the emulsion in direct proportion to the density of silver in each area. Later the print is introduced in water, so the less hardened areas (lighter tones) absorb more water, and then

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drained. Finally, oil-based inks are spread over it, standing proportionally in the areas with less water (shadow areas) because of the repulsion of oil and water. The print can be left like this, direct bromoil, or used as a matrix against white paper to produce several bromoil transfers.

In the carbro process, the photographer starts with a wet gelatin silver print that is put in contact with a "carbro tissue" (thin paper sensitized with bichromated gelatin and pigments). Introducing both in a bleaching bath, the gelatin tissue hardens proportionally to the amount of silver in each area of the print. After separating them, the tissue is applied to good drawing paper so the gelatin sticks to it and the image is transferred. The silver print can be redeveloped and used a few more times. Due to its complexity, this process was developed and used mostly by pictorialists around the 1920s and has fallen almost completely out of use.

### Subtractive Color Processes

Curiously the pigment processes were among the first to be used in order to obtain full color images. The first two decades of the century were dominated commercially by the Autochrome, the additive process invented by the Lumiere brothers. Autochromes were positives on glass and could not be printed. Nevertheless, the remarkable advances in color cameras, able to obtain three separation negatives of the three primary colors simultaneously, promoted research into printing methods that involved the overlapping of three layers, each one exposed to a primary color negative.

One of the first commercially available color printing process was based on carbro, requiring three silver prints made from three separation negatives and using a carbro tissue of each primary color to obtain three colored gelatins that must be perfectly aligned and pressed together over the paper to form the full color image. The dye-transfer process also uses three gelatin tissues hardened proportionally to the light received, after eliminating the non-hardened areas with water, each gelatin is immersed in a dye bath (yellow, magenta, and cyan) and the three colored gelatins are carefully aligned to obtain the full color image. Although its origins can be traced as far back as the 1870s, its peak use was in the period after World War II. It still is highly appreciated by photographers selling to museums and collections; they value its excellent color reproduction, high light stability, and the possibility of using different paper surfaces. To improve the light stability even more some recent innovations on carbon derived processes, such as EverColor have

appeared in the 1990s, combining digital color separation films and more permanent pigments.

In the 1910s and 1920s, the search continued for an integrated process with three overlapping layers that would not require separate treatment for each. The process that succeeded commercially, and became the most widely used, is the Chromogenic or Color Coupler, commonly termed C-Print, in which each of the three layers is sensitized to a primary color (blue, red, and green) with complex molecules that contain light sensitive silver and part of a dye molecule. After exposure, a latent silver image is formed. The developing process causes each light-activated molecule to join with the dye molecule, thus forming a color dye. The silver is removed in the fixer, leaving a final image completely formed by organic dyes.

It is very difficult to find dye molecules that fulfill all the complex requirements of this process: first, to behave according to the needs of the process (i.e., to be able to split in two separate molecules that will result in a primary color when joined in the color developer); second, to show in the print a good primary color; and third, to be stable to light, humidity, and other conservation hazards. In this search, manufacturers have not always chosen the most balanced solution, but sometimes compromise the durability due to the higher costs of choosing other molecules or processes. Most of the commercial color prints made before 1970 have very low color stability and their conservation conditions are very poor. Among the few early commercial products with a good dark color stability are Kodachrome prints, based on the same process used for transparencies. Since 1970, most of the companies have improved significantly in both the dark and light stability of their chromogenic prints.

A color process frequently used in art photography is usually referred by its commercial name, Cibachrome (presently Ilfochrome). It is a dye bleach or dye destruction process, based on the experiments of Arthur Traube (1910s). It uses a paper covered with three layers containing the colors that are later destroyed in a bleaching bath proportionally to the amount of light received, so it gives a direct positive from a color transparency. It is not hard to identify due to its characteristic thick polyester base, black margins, high color saturation, and high contrast. Dye bleach papers are commercially available in several surfaces and also in transparent sheets for backlighting. Due to their relatively good stability in dark storage (accelerated aging tests confirm a durability of more than 50 years without appreciable loss of color), dye bleach has been a process of choice for fine arts

photography since the 1960s. Even so, prints made through this process do fade relatively rapidly when exposed to light.

Polaroid is one of the most fascinating printing processes. Invented by Dr. Edwin Land and marketed since 1948, it can produce almost instant prints directly from the camera, first only for black and white and later in 1963 in color. An extremely sophisticated multilayer emulsion, it is based on the diffusion of silver or colorants through the layers, this shift being stopped proportionally to the quantity of light received in each area, thus providing a direct positive. Although its main use has been in amateur and scientific photography, several artists have chosen it as their favorite photographic media, notably Lucas Samaras and Rosamund Purcell. The identification of these prints is easy in their small format (up to  $8 \times 10$  inches), as they have white margins (three being the same size and a larger one that contained the chemicals used in the development). The larger formats are recognizable through the chemical streaks that appear in the margins from the development process. The dark storage stability of Polaroid color is adequate but they can develop overall yellow stains and cracks in the emulsion.

Polaroid emulsion can be transferred to drawing paper or other surfaces. Polacolor ER films can be transferred directly by pressing the negative on the desired surface, while it is still developing, or from the fully developed positive, by peeling off the emulsion submerging it in hot water, and then placing it over another support, allowing creative manipulations by stretching and sculpting it. The SX-70 Polaroid also has had wide artistic acceptance because the image can be manipulated, while developing, by pressing or rubbing with spatulas or other tools.

In the 1990s, new ways of digitally producing photographic quality prints have been introduced at a rapid rate, however, they can be grouped into four major groups of printer devices: inkjet, dye-sublimation, laser prints, and photographic paper printers. The latter is basically a computer controlled professional enlarging system, only that instead of exposing all the paper at once, the exposition is done sequentially creating line after line of dots with a laser beam, and all kinds of color or monochromatic photographic papers can be used.

Inkjet printers deliver extremely fine drops of ink on the paper, allowing the use of a great variety of surfaces and materials. The colors in the print are formed by adjacent drops of ink, that show a pixelated structure when seen with magnification. The

number of inks used varies but usually include black and three to five colors. The first inks had poor stability, only two to five years. Since then the quality of the inks have improved, and some have been tested to provide more than 100 years of dark stability. Obviously, another important factor to consider is the quality of the paper itself. Introduced in the early 1990s it is probably the most popular way of printing digital images, as the printers are very affordable for the quality they render and among artists the professional Iris printers offer a wide range of choices.

Dye-sublimation printers are based on wax-based primary color inks that are sent as a liquid to the paper, where they mix to form the full spectrum of colors. They provide a continuous tone under magnification. Laser color printers are based on same principles as monochromatic ones, and can give excellent results but as with dye-sublimation the choice of papers is limited and the costs higher.

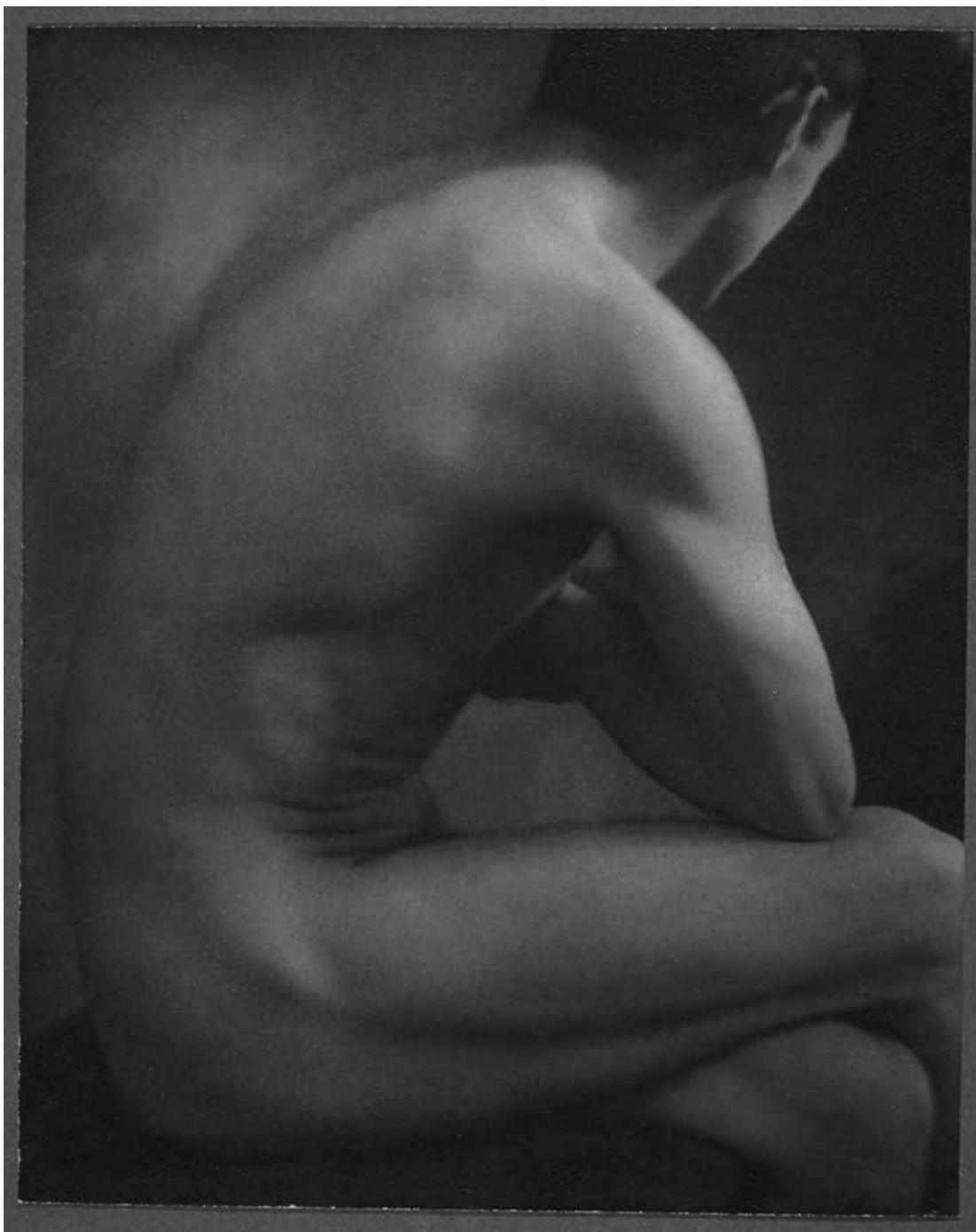
The digital revolution has made it possible to practice photography without a darkroom. Some people mourn the loss of the magical moment when the image appears in the developing tray, but others consider it a liberation from the inconvenience of working in darkness and hazards of the chemicals involved. The turn of the twentieth to the twenty-first century presents an uncannily similar situation to that which occurred at the previous turn of the century, when both artisan and industrial processes enriched the possibilities of photographic printing. Now we face a world where chemical and digital photography again offer photographers a wide spectrum of possibilities as to how a photograph is printed.

MANUEL SANTOS

***See also:* Conservation; Darkroom; Digital Photography; Dye Transfer; Film; Instant Photography; Non-Silver Processes; Pictorialism; Polaroid Corporation; Toning**

#### Further Reading

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Elias Goldensky, *Male Nude*, ca. 1915, carbon print, 24.9 × 19.8 cm, Gift of 3M Company, ex-collection Louis Walton Shipley.  
[*Photograph courtesy of George Eastman House*]

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# PRIVATE COLLECTIONS

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Collecting photographs derives from multifarious impulses: the desire for investment, the challenge of connoisseurship, and even the excitement of the pursuit, but for many it evolves as a result of a passion for the medium. Photography's innate capacity to possess reality and to be possessed is what makes it such a desired collectible.

The first collections of photography were limited to the artists, scientists and wealthy upperclass amateurs who formed the ranks of the *Société Française de Photographie* in Paris and the Royal Photographic Society of London in the early 1850s. From an early date, the collecting of photographs was also seen as the responsibility of historical societies, libraries, and government archives. The private collector and private collection is sometimes a little-known entity until the collection is acquired by a larger, more visible institution.

During the first decade of the twentieth century, photographer, art connoisseur and magazine editor Alfred Stieglitz began collecting photographs, in part as a result of 291, the Photo-Secession gallery he operated in New York until 1917. Ranging from views of Victorian life to icons of the modern world and the extraordinary portraits and nudes he made of his wife, Georgia O'Keeffe, the initial Stieglitz Collection was donated to the Metropolitan Museum of Art, New York, and The Museum of Fine Arts, Boston, in 1922 and 1924, respectively. In 1949, another portion of the Stieglitz collection, 150 photographs and photogravures by Stieglitz as well as 50 photographs by his contemporaries were given to the Art Institute of Chicago as a gift from Georgia O'Keeffe.

The Julien Levy Collection, also housed at the Art Institute of Chicago, originated in the late 1920s when Julien Levy traveled to Paris with Marcel Duchamp and Man Ray in hopes of making a film with the two avant-garde artists. While in Paris, Levy purchased his first photographs from Eugène Atget in 1927, the last year of the photographer's life. Returning to New York, Levy continued to collect photographs and by 1931 opened a gallery. At that time, there was little interest in art photography and Levy turned to the sale of paintings instead, but maintained his intense interest in collecting photography. The strength of the collection lies

in works by Atget, Henri Cartier-Bresson, André Kertész, Man Ray, and László Moholy-Nagy.

Between the end of World War II and the early 1950s two encyclopedic collections of the history of photography were begun in Europe by Helmut Gernsheim, an architectural photographer based in Germany, and André Jammes, a rare book dealer, with his wife Marie-Thérèse Jammes, of France. By nature of the act of collecting, Gernsheim and Jammes became photo-historians—establishing the aesthetic framework that future collectors would emulate. A self-taught specialist, Gernsheim assumed the Bernard Berenson model of discernment and taste,

Once bitten by the collector's bug, you can't leave off. Having been an inveterate collector in other art fields, I applied the same criteria to photography. I only bought what appealed to me, yet with the connoisseur's eye for quality.

(Hill & Cooper 1979)

In 1963 the Photography Collection of the Harry Ransom Humanities Research Center at the University of Texas Austin was established when Harry Hunt Ransom acquired at the time the largest privately owned photography historical archive amassed by Helmut and Alison Gernsheim.

The Jammes collection, comprised of some of the finest Second Empire French calotypes and mid-nineteenth-century British works, became one of the cornerstones of the J. Paul Getty Museum's Department of Photographs when it was established in 1984. It was joined by several other important collections including those of Samuel Wagstaff, a curator and art historian associated with Detroit, Arnold Crane, a Chicago attorney, Bruno Bischofberger of Zurich, Jürgen and Ann Wilde of Cologne, and William Schurmann of Aachen, Germany.

Starting in the 1950s, photojournalistic as well as aesthetic photographs began to appear more frequently on gallery and museum walls and in private and corporate art collections. For many the idea of collecting photography came in the late 1970s and 1980s, an era of intense activity in an international art market in which photography was a more "reasonably priced" investment compared to its painting counterpart.

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The profile of the photography collector during the last decades of the twentieth century thus tends to be the non-historian amateur without great means who simply became enamored of the field, and discovering its relative inexpensiveness, began collecting. The Peter Eric Palmquist Photography Collection, assembled between 1971 and 2002, reflects the “accidental” collector, although Palmquist was himself a photographer. According to Palmquist, “My obsession with collecting photographs began unceremoniously in the spring of 1971 when, by chance, I found myself in an antique shop in McKinleyville, California, only a few miles north of my Arcata home.” The handful of images the shop owner convinced him to buy had multiplied over 30 years into a collection numbering approximately 250,000 photographs, including rare images from the earliest days of western American photography.

Palmquist also was especially drawn to the work of women photographers in California. By the mid-1980s, the emphasis included the collecting of data on women in photography globally, and by 1994 the Women in Photography International Archive was formally established. By the late 1990s, it featured more than 17,000 biographical files on female photographers past and present; 1,800 books and 4,000 articles “by and about” women photographers; and approximately 8,000 vintage photographs taken by women—many of them produced during the nineteenth century. Palmquist’s holdings have been acquired by the Beinecke Rare Book and Manuscript Library at Yale University.

Many smaller regional museums, such as the Milwaukee Art Museum, Wisconsin, have established photography collections through the acquisition (often by donation) of such avid collectors. Featuring modern and contemporary photographers, particularly those with ties to Milwaukee, collected by Floyd and Josephine Segel, the museum was able to leverage this 1986 gift into a more comprehensive photography collection, a typical strategy of institutions with limited acquisition funds. A collection put together by Joseph and Elaine Monsen, professors at the University of Washington, Seattle, forms the basis of the Henry Art Gallery, the UW’s art museum, contemporary art collection. Widely acknowledged as the most important collection of photography on the west coast, the collection was begun in 1960 when photography was little more than a curiosity to most serious art collectors and was acquired through purchase and donation in 1997.

The Henry Buhl Collection exemplifies a narrow view of acquiring—this collection, amassed in the 1990s, specializes in photographs of hands and was sparked by Stieglitz’s famous photograph of Georgia

O’Keeffe’s hands with a thimble. At the end of the century, Buhl’s collection spanned 160 years of photography beginning with a work by William Henry Fox Talbot dated to about 1840 and continuing through the present day. Vintage works of the early twentieth-century masters ranging from artists like Ansel Adams, Alfred Eisenstadt, Walker Evans, Dora Maar, Man Ray, Edward Steichen, Weegee, and Edward Weston; to modernists Diane Arbus, Richard Avedon, Lee Friedlander, Louise Lawler, and Garry Winogrand are featured as well as selected works by contemporary figures ranging from conceptual artist John Baldassari, Adam Fuss, Nan Goldin, and Sally Mann; and, to the lesser known Jed Devine and Thomas Roma. Photography particularly lends itself to such “subject collections.” Bill Hunt has amassed a collection notable for work that feature subjects with their eyes closed or obscured. Another collector of photographs of hands is Dr. Leo Keoshian and his wife Marlys.

More commonly private collections are amassed around a region or genre, such as the Judy and Sidney Zuber Collection, which focuses on Latin American photography, or the Helen Kornblum Collection of twentieth century women photographers now housed at the Saint Louis Art Museum in Missouri.

It is common that private photography collections gain their stature and maturity as part of a larger whole once contextualized by their placement as part of the greater collection of a major institution. A typical case is four collections, some private, some corporate, that form the cornerstones of the photographic collection of the Metropolitan Museum of Art in New York, an institution that did not aggressively collect the medium early on, but now houses a fine, comprehensive collection.

The gifts of Alfred Stieglitz to the Metropolitan—in 1928, 1933, and in a bequest following his death in 1946—ultimately numbered more than 600 works. In addition to superb examples of his own photography, his legacy comprises the best collection anywhere of works by artists of the Photo-Secession, the circle of Pictorialist photographers shown at his influential gallery 291 (also known as the Little Galleries of the Photo-Secession), and published in *Camera Work*. The Stieglitz Collection is especially rich in large master prints by Edward Steichen. The Ford Motor Company Collection, assembled by John C. Waddell and donated to the Museum in 1987 as a gift of the Ford Motor Company and Mr. Waddell, added 500 works of avant-garde European and American photography made between the two World Wars. This collection was joined by that of the Gilman Paper Company Collection, widely considered to be

the finest privately held corporate collection of photography from the medium's first hundred years. Formed over the course of two decades by the late Howard Gilman and his curator Pierre Apraxine, the collection comprises 4,000 works that the Gilman Paper Company began to assemble in 1975. Finally, acquired by the Metropolitan Museum of Art in New York in 1997, the Rubel Collection, assembled during the 1970s by a young collector from California through bequests from his relatives and judicious acquisitions, William Rubel, added important nineteenth century examples to their holdings. The collection of vernacular photography amassed by New York-based collector Thomas Walther, a top collector of nineteenth century and twentieth century modern photography, adds a unique dimension to the Met's collection.

Many European museum photography collections were formed by acquiring important private collections. The Sprengel Museum, Fotografische Sammlung, Hannover features the permanent loan of the Ann and Jürgen Wilde Collection of over 1,500 vintage photographs of Albert Renger-Patzsch, Karl Blossfeldt, and others. Much like the Metropolitan, various eminent private collections partially form the National Portrait Gallery photography collections in London, England (Howard Coster, Ida Kar, and Benjamin Stone) and the Maison Européenne de la Photographie, (Roger Théron, the legendary editor of *Paris-Match* magazine).

At the end of the century, private collections in fact became greatly sought after, such as the collection of Richard and Ellen Sandor of Chicago, named by the editors of *Art & Antiques* magazine as one of "America's Top 100 Private Collectors." Robert Drapkin, an oncologist based in Tampa Bay, Florida, has a distinguished general photography collection, as does Miami-based Martin Margulies, within a general contemporary collection. Susie Tompkins, founder of the Esprit Clothing company based in San Francisco, is an avid collector of photography, concentrating on works by female artists. William Lane, a businessman who is based in Boston, has put together a notable collection of American modernist photography. New York attorney Joel S. Ehrenkrantz and his wife Anne are typical of contemporary art and contemporary photography collectors in their involvement in a museum, in this case the Whitney Museum of American Art.

In Europe, Baron and Baroness Philippe and Marion Lambert of Geneva, Switzerland, are acknowledged as top contemporary art collectors who focus primarily on photography. Their collecting of the medium began with the purchase of a work by the

Swiss-born Robert Frank; it now features most of the top contemporary artists who use photography, such as Cindy Sherman or Jeff Wall. As in the past, many contemporary photography collectors become associated with institutions; in the case of the Lamberts, they are involved in the Metropolitan Museum of Art, New York, as well as supporters of the Centre d'Art Contemporain in their home town. At the end of the century other top contemporary photography collectors include Manfred Heitung, a businessman with interests in New York and Amsterdam, Paris-based industrial designer Christian Duc, and German industrialists Rainer and Ursula Blicke, who have also established a foundation for contemporary art and photography.

Top private collections, however, are often sold at auction and thus dispersed, as was the distinguished collection of Dutch-born attorney Bert Hartkamp, sold at Sotheby's, or the works of László Moholy-Nagy, acquired by artist and educator William Larson through personal relationships to form the single largest holding by the seminal photographer in private hands.

Another phenomenon of late twentieth century private collecting is the celebrity collection. London-based pop musician Sir Elton John has amassed a major photography collection in the last years of the century of over 2,500 works. The collection has been shown at the High Museum in Atlanta, where he maintains a home. Graham Nash, of the rock group Crosby Stills and Nash, parlayed his amateur interest in photography into a major collection and established Nash Editions, a fine art publisher specializing in digital production.

MARGARET DENNY

*See also:* **Archives; Art Institute of Chicago; Corporate Collections; Levy, Julien; Museum of Modern Art; Museums; Museums: Europe; Museums: United States**

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# PROFESSIONAL ORGANIZATIONS

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Professional organizations in photography have existed almost from the medium's beginnings, and have served a wide variety of purposes within the general desire to advance one's professional status within the field. The most common purpose is educational, but some organizations evolve into for-profit bureaus, or establish awards, publishing programs, or exhibition spaces that overshadow other activities. Unlike amateur photo clubs, which are largely open to any one interested in joining (although there may be dues or other fees), most professional societies admit those with credentials only, and often are by recommendation or nomination, the most famous also being one of oldest, the Royal Photographic Society (RPS) of Great Britain, based in London. What a 'professional photographer' is enjoys a wide range of interpretation, from those who are primarily teachers, to those who earn their living from their studio or photojournalistic practice, to those in such specialized fields as evidence photography or optical engineering.

Of historical importance, the Photo-Secession was the pioneering American professional organization, arising out of the camera club movement, which was largely made up of like-minded amateurs of means. Structured much like the RPS with a board of trustees and membership by invitation, though short-lived (1902–c. 1910), this society had an extraordinary impact on American and international photography.

The Photographic Society of America (PSA), based in Philadelphia, is the modern face of a long tradition of photographic societies in the United States that combined the interests of amateur and professional photographers. In the early years of the twentieth century, such organizations, including the Pictorial Photographers of America founded by Clarence White in 1915, were the chief organs for the exhibition of photography in their annual salons, held in New York and Philadelphia for the most part.

At the end of the century, PSA was an international organization with differing membership levels for the amateur or professional. It promotes photography through fostering local camera clubs for the amateur with competitions and prizes, as well as an annual conference, monthly magazine,

and educational services including on-line study groups. Their website is [www.psa-photo.org](http://www.psa-photo.org).

The Photo League was a seminal organization that promoted the specific agenda of promoting socially aware photography. Formed in 1936 in New York in opposition to the professional organizations that largely promoted Pictorialism, such figures as Berenice Abbott, W. Eugene Smith, Paul Strand, and Walter Rosenblum were associated with the group over the years until it was black-listed as being sympathetic to Communism and ultimately disbanded in 1951. Many photographers showed in The Photo League's gallery; they established a low-cost school, funded individual projects, and published the magazine *PhotoNotes*.

The Friends of Photography based in Carmel, California, was another pioneering professional organization and an example of a support group founded by photographers that became known primarily for its exhibitions and publications. This venerable professional organization ceased operations in 2001 after a distinguished history of supporting photographic activity, especially on the West Coast, but with a nation-wide and international influence. Established in 1967 after an initial meeting held in the home of Ansel Adams and his wife Virginia, the organization's purpose was to promote creative photography. Ansel Adams served as the group's first president with Brett Weston as vice president. Exhibitions were promptly mounted at a former school known as the Sunset Center, beginning a long series of important photographic exhibitions. Friends of Photography also ran the influential Monterey Workshops, photographic master classes taught by the leading figures of the day, including Adams, Ruth Bernhard, Imogen Cunningham, Lee Friedlander, Emmet Gowin, Mark Klett, and photo historians such as Beaumont Newhall and Andy Grundberg. After Ansel Adams's death the organization relocated to San Francisco in 1984 where it continued its active program of publishing (notably its long-running "Untitled" series) and fellowships and scholarships including the Ferguson Grant for emerging photographers and the Ruttenberg Fellowship for excellence in portraiture.

One of the best known American professional organizations is the Society for Photographic Educa-

tion (SPE). Perhaps the leading not-for-profit membership organization for photography in the United States, it has regional chapters across the United States. It was established after a meeting of like-minded photographers in 1962 who had gathered for a conference at Rochester, New York, home of the George Eastman House. Although it “provides a forum for the discussion of photography-related media as a means of creative expression and cultural insight,” according to its mission statement, it is an interdisciplinary organization that seeks to promote a broader understanding of the medium in all its forms. Of particular importance to the SPE are the areas of teaching, scholarship, and criticism.

Prior to the 1960s, if taught at all at the university level, photography was a subject in departments of journalism. Recognizing the quickly spreading practice of establishing photography programs in university fine arts departments as a result of the general boon in postwar education, Nathan Lyons, then associate director at the George Eastman House, organized a conference titled the “Invitational Teaching Conference” in November 1962 in Rochester to address the concerns of these educators. Beaumont Newhall, Walter Rosenblum, the photojournalist so instrumental to New York’s Photo League, Arthur Sinsabaugh, Aaron Siskind, Henry Holmes Smith, John Szarkowski, Jerry Uelsmann, and Clarence White were among the 30 attendees. Representing the intersection of fine art practice, education, and history, these early participants aimed to formulate the goals, future, and improvement of photographic education. The first annual national conference was held in Chicago in 1963 and the articles of incorporation were signed in May 1964. Since its establishment, many noted artists, curators, and critics in the field of photography have been involved with SPE or its programs. Although the majority of its 1,800 members are fine art photographers and educators, curators, critics, historians, and artists are also members. The national headquarters are located at Miami University in Oxford, Ohio, and the archives are at the Center for Creative Photography in Tucson, Arizona.

SPE coordinates an annual national conference in the spring and regional conferences in the spring. Institutional memberships are accepted, and career opportunities are posted on their in depth website. Their website is [www.spenational.org](http://www.spenational.org).

In the arena of working photographers, the American Society of Media Photographers (ASMP) is perhaps the leading professional organization. Founded in 1944 in New York, as the Society of Magazine Photographers by a handful of the world’s leading photojournalists and photographers, the purpose of

the organization was to work for professional rights and better working conditions, including the right to qualify for workman’s compensation if injured on the job, as well as fair compensation for the use of photographs when reproduced. Its mission states that “ASMP is the premier resource for community, culture, commerce and publications relating to publication photography.” The founding president was Philippe Halsman, and within a year, such major figures as Margaret Bourke-White, Robert Capa, Louise Dahl-Wolfe, André Kertész, Andreas Feininger, Dimitri Kessel, and Weegee had joined. An annual award was developed and became a prestigious prize. At the end of the century, ASMP had grown to over 5,000 members in 40 chapters nationwide and in many foreign countries, and maintains a legal defense fund and is active in promoting copyright law. Their website is [www.asmp.org](http://www.asmp.org).

Advertising Photographers of America is a related organization specifically concerned with the business practices of advertising and standards to improve the field of advertising photography.

In Canada, the Canadian Association for Photographic Art/L’Association canadienne d’art photographique (CAPA) is the overarching professional organization, Canada’s largest. CAPA was formed in 1998 when two associations, the Colour Photographic Association of Canada (founded in 1947 in Toronto) and the National Association for Photographic Art (NAPA) founded in 1967 by photographers interested in advancing the practice of black-and-white photography merged. NAPA published the magazines *Camera Canada* and *Fotoflash*.

Emerging from the long tradition in Canada of amateur photo clubs, The Photographic Guild of Nova Scotia, founded 1947, developed into an organization geared toward the professional and commercial photographers, offering conferences, competitions, and other professional services while also offering activities and competitions for the amateur.

In Europe, the *Deutsche Gesellschaft für Photographie (DGPh)*, based in Cologne, Germany, is a leading organization, in the words of their mission statement, “whose activities predominantly concern the cultural interests of photography and related imaging media.” *DGPh* deals with all manner of photography from the fine arts to its scientific, commercial, and industrial applications. Its organizational structure reflects this pan-photographic orientation, with divisions such as “Imagery,” “Education and Advanced Training,” “Medical and Scientific Photography,” and so on. The Association arranges exhibitions, technical talks, and conferences, and develops initiatives in cultural, scientific, and political areas and awards

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prestigious prizes and awards, including their Cultural Award for distinguished contributions to artistic, scientific, or journalistic photography, and the “Dr. Erich Salomon Award” for media and photographers for outstanding photography in journalism. *DGPh* was founded in 1951 at the instigation of Prof. L. Fritz Gruber, an eminent photohistorian, with the cooperation of the city of Cologne and the Association of the German Photographic Industry. While functioning as an umbrella organization for various other photographic associations and services, *DGPh* also has an elected membership. At the end of the century, its membership of over 900 included fine arts photographers, photojournalists, teachers, curators, scientists, inventors, doctors, and other disciplines. Their website is [www.dgph.de](http://www.dgph.de).

Genre-specific organizations are by far the most prolific professional organizations: Altitude is for

aerial photographers only and features international aerial photographers on its website. The International Association of Panoramic Photographers, founded in the 1980s, is the leading professional organization for panoramic photographers located throughout the world. Wedding and Portrait Photographers International supports studio and wedding photographers through a magazine, website, and other professional services, including an annual competition with prizes and a scholarship fund. Numerous others can be located through web searches or local telephone directories.

LYNNE WARREN

*See also:* **Adams, Ansel; Center for Creative Photography; Photo League; Photo-Secession; Pictorialism; Royal Photographic Society; White, Clarence**

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# PROPAGANDA

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Propaganda is “the technique of influencing human action by the manipulation of representations” (H. D. Lasswell). Propaganda photography (propaganda) therefore refers to photographs consciously made to manipulate visual reality in order to provoke a certain reaction in the viewer. In most cases, propaganda is utilized for political purposes, but it can have other connotations and be used to sway people socially and aesthetically in advertising or other commercial applications. Making photographs to be used as propaganda is strictly forbidden in any system of journalistic ethics in photography, although most photographers are inclined not to believe that their work is or can be part of any sort of propaganda, even in blatant circumstances (the career of Leni Riefenstahl is instructive). In the twentieth century, the propagandistic use of photographs is more commonly found in the distribution of images than to the act of photographing itself. And, even under conditions of Fascist or Socialist governments well-known for their attempts to produce propaganda, effectiveness of propaganda photography can be easily over-estimated.

*Propagare* is a Latin word that meant grafting a tree but had been used metaphorically for proposing ideas in writing. A papal congregation in 1622 coined today’s use of the word propaganda by setting up a commission under this title in order to spread Roman Catholicism more effectively around the world. Propaganda gained its political meaning in the French revolution of 1792. In the early years of the twentieth century, little or no distinction was made between propaganda and advertising. After the events of the Soviet and Nazi regimes, however, propaganda has been most commonly understood as high-tech, mass-media governmental advertisement with a strong ideological meaning.

Propaganda imagery existed well before the invention of photography; it is as ancient as drawing on a wall. In 1525, German peasants and the Catholic church fought a civil war by spreading illustrated leaflets with pamphlets, and the same image could be used for or against its target. Mass circulation newspapers that emerged in the early nineteenth century saw articles illustrated with engraved drawings and later in the century, with

photographs that may have been made weeks, even months before or that had no direct relation to the news story it accompanied. On the other hand, governments, the British crown being an especially obvious example, pioneered the use of combat photographers who were attached to military units and under their command. Otherwise dispassionate photographers, such as Roger Fenton during the Crimean War, provided imagery that the government used for its own propagandist purposes by contextualizing it with information that furthered the British government's policies. Propaganda photography was well entrenched by the end of the nineteenth century, and as early as 1900 some began to question whether any printed photograph could be entirely trusted as "the truth."

The continuing development and increasing sophistication of the mass printed media in the early years of the twentieth century brought propaganda photography to its height of influence. World War I can be defined as a world war partly because of the world-wide dissemination of information about the war, including propaganda. Nations and their peoples were exhorted to participate in this war by means posters, films, rallies, and by extra issues of daily or weekly papers heavily illustrated with photographs. Again, it was the context into which these photographs were placed that served the propagandistic purpose. It was the captions that would make claims and "identify" what the reader was to focus on or believe: were the destroyed wagons or dead bodies results of enemy action? The reliability and trustworthiness of photographs were thus at the mercy of those that published them, whether they be private companies or government organs. All nations participating in World War I installed propaganda ministries and called up the best of their photographers and cameramen. A number of new technologies were introduced within these administrations, among them high quality aerial photography, which in turn stimulated photographers to explore new forms.

A number of revolutions followed the end of World War I, and all of them had used photography as a means of propaganda among their followers and sympathizers. Within the German revolutions of 1918 most of the propaganda was distributed by picture postcards as printed papers were too expensive for the general public. The Soviet revolution, on the other hand, made extensive use of large posters that were printed in small issues on photographic mural paper. Although photography did not play an important role in the propaganda strategies designed by Lenin, it was omnipresent at the October Revolution and in the

following years. By the early 1920s a number of young Russian artists had concentrated on what they called Agitprop, and propaganda was an integral part. Agitprop meant the inclusion of all forms of avant-garde art into everyday life, especially into communist ideology and thus into propaganda.

A number of artists began their careers in Agitprop programs, some of them becoming world-renowned. Chief among these is Alexandr Rodchenko who in 1924 had his first photographic posters published on the occasion of a film program named "Cinema Eye." From here it was a short step towards the use of propaganda within nearly any public appearance, and when the Soviet Union started to participate in international fairs and exhibitions, its stands were covered with large format photographs in the most unusual designs of the time. El Lissitzky was the chief designer of Soviet manifestations in the world, and he made extensive use of all sorts of propaganda: journalistic approaches to country and citizens, architectural photography of new structures erected, and portraits of important politicians. His compositions were marked by strong graphic and typographical elements with the result that this propaganda strongly resembled advertising. Soviet propaganda, however, was carried out on a grand scale, and along with the painting style Socialist Realism, formed the visual face of the Soviet empire. Yet by the 1930s, propaganda was shaping politics everywhere: No election was held without campaigns in magazines and newspapers, press releases, and posters, all illustrated with photographs—the medium that would attest to the "truthfulness" of that which propaganda could very well be manipulating or subverting.

Fascist and Nazi propaganda in Italy and Germany marked the next phase in systematic and overwhelmingly effective use of propaganda that resulted in the destruction of democracy. Up to 1936 German propaganda followed strictly the modernist rules of Italian Fascist propaganda, featuring the styles and methods promulgated by Agitprop and avant-garde art: photomontage and diagonal composition, use of (typo)graphic effects and telling short stories in small sequences, eye-catching images marked by bright whites and deep shadows. The last manifestation of this modernist propaganda style came in the exhibition *Germany* and its catalogue that accompanied the Berlin Olympic Games of 1936 designed by the former Bauhaus student and teacher Herbert Bayer. Yet Hitler effectively stamped out modernist art in Germany, labeling it "degenerate," closing down the Bauhaus and causing many artists to flee. Bayer himself emigrated to the United States in 1938 after realizing that his vision of modern design could no longer be pursued.

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By that time, propaganda had advanced to different goals: chief among which was stirring up the racist and anti-Semitic fervor. As well, propaganda was effectively used to prepare the German population for “total war,” and suppress any opposition by creating a climate of pervasive fear (*angst*). Nazi propaganda did not particularly attend to pictorial inventiveness, for example, there were no photomontages in Nazi propaganda, unlike their common use with Stalin’s regime in the late 1930s. Nazi propaganda’s most common quality was a fairly conventional and straightforward depiction of idealized German citizens as “types.” It was this tendency that caused the photographs of August Sander to become associated with German propaganda. Thus the selection of appropriate models was of more concern than the artistry by which they were photographed and presented. As is characteristic of propaganda, if necessary, a photograph was produced as a fake—many shots of children interacting with Hitler were staged with the daughters and sons of Nazi officials and not the spontaneous displays of affection and loyalty by strangers that they were clearly intended to depict.

There were two common forms of Nazi photographic propaganda: idyllic photographs of a beautiful country with happy people (often dressed in various regional costumes) intended to strengthen and stabilize the identification of the Germans with the regime, and photographs showing brutal acts against those deemed political opponents, the members of Jewish communities, Roma, and Sinti, and others not considered as belonging to the German mainstream. Most of these images mimicked scenes from movie features: narrow spaces with uncertain foregrounds, the protagonist Nazis mostly shown from the back or looming in the background, their victims depicted from above or angles that made them seem small and worthy only of hatred.

Japanese nationalist propaganda of the same era mimicked the Nazi standard by showing beautiful girls in traditional garb to represent the country’s “pure” history and bolster self-esteem but did not neglect the dreadful reality of Japanese war crimes in China.

With the outbreak of World War II came a world wide propaganda machine. Militaries from all countries produced leaflets, posters, radio programs, and illustrated papers in attempts to bolster patriotism and demoralize the enemy. Specific methods to achieve these goals varied little. Seen at a distance, it is clear many of the most celebrated images that resulted from the war at the time served as propaganda. Robert Capa’s photographs of the Allies landing at Normandy to Margaret Bourke-White’s

images from Naples, W. Eugene Smith’s and Edward Steichen’s series of brutal action in the Pacific Theater to Alfred Eisenstaedt’s V-Day kiss may seem obvious, but at the same time Cecil Beaton’s *Africa* or Arcadij Schaichet’s *Road to Berlin*, or Pierre Jahan’s work for the Resistance in Paris or *De Ondergedoken Camera* in Amsterdam also clearly served propagandistic purpose. After WWII, with the superpowers settling into the Cold War, even more propaganda was stimulated. As well, some photographers practiced a sort of “anti-propaganda,” such as W. Eugene Smith’s series “The Spanish Village,” which generates much of its power and meaning contrasted with Spanish dictator Franco’s bright marble monuments.

Within the framework of the Cold War, propaganda became a delicate business. The world tour of Edward Steichen’s exhibition *The Family of Man*, partly financed by the U.S. Information Service and the Coca-Cola Company, has often been denounced as having been mere propaganda rather than fulfilling its humanistic stated aims, but at the same time the common practice of Stalin’s regime simply to retouch photographs, deleting those no longer in favor from even previously published, historical photographs forms the other end of the propaganda continuum. The historical reality, however, is always different from the intentions of the propagandists. Neither could the propagation of peace and understanding through such efforts as *The Family of Man* prevent people from harmful action, nor were the careers of those “erased” by Soviet censors really stopped.

In 1989, however, nearly the whole communist system imploded. History proved right what communication researchers like Hovland and Lazarsfeld had ascertained in the 1950s at the height of the Cold War: propaganda as a whole, and photography within it, could not change people’s minds but simply strengthened existing tendencies. For the field of propaganda, this knowledge had two results.

First, propaganda became mostly local or national in scope. Be it the portraits of national leaders, of revolutionary martyrs, of war heroes, or of ordinary people presented in images that are ideologically sound, these photographs are widely used to fulfill societal needs, e.g., in the propagation of economic welfare, birth control, or other sorts of campaigns. Some of these images have become part of the larger world culture, such as the iconic portrait of the father of Chinese communism, Mao Zedong, or revolutionary martyr Che Guevara.

Second, propaganda is used as part of everyday journalism giving neither photographers nor readers a chance for recognizing the truth. But this only

functions in areas with closed borders, and these are diminishing.

On the other hand, propaganda has become a part of the worldwide media business, which has changed basic assumptions of ideology substantially. The launch of stars within media, be it movie stars or members of royal families, is not possible without a mixture of news material and propaganda. Its quality now lies in the preparation of mediated images meant to change people's ideas about consumption, or aggression, or their own roles in processes of globalization. By the manipulation of preferences in taste and interest, people can be brought to consume certain products or follow a certain lifestyle without concern for larger community and social welfare. Or to say it the other way round in the late twentieth century, propaganda is no longer a means of governmental action but of economic interests. The ease of creating seductive images through inexpensive and widely-available modern editing software designed to manipulate all aspects of a photograph has caused the public to suspect that almost all publicly distributed photographs have been altered in some fashion.

At the same time, propaganda gains a new role in shaping global politics as spy satellites, night vision technologies, and super-miniaturized camera equipment with instantaneous dispersal of images over the internet feed what has been called the Information War. The erosion of the credibility of images is an important part in bilateral propaganda fights as the aerial photographs of bombed buildings, bridges, and trains in the Gulf and Bal-

kan conflicts of the 1990s have shown. Thus, the new photographic propaganda might be created by automatic cameras in real time, look like scientific images, and pretend a truth not conceivable.

ROLF SACHSSE

*See also:* **Aerial Photography; Agitprop; Bayer, Herbert; Bourke-White, Margaret; Capa, Robert; Eisenstaedt, Alfred; Photographic "Truth"; Photography in Germany and Austria; Photography in Russia and Eastern Europe; Riefenstahl, Leni; Steichen, Edward; Virtual Reality; War Photography**

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## PUBLIC ART PHOTOGRAPHY

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Photography and photographic processes have been utilized in the arena of public art beginning with early twentieth century documentation projects and continuing today as an effective means of public self-expression. Public art photography encompasses many facets ranging from conceptual and political art, to documentation, to unique works for exhibition, to architectural and place enhancement.

Public art may be defined as art that is created for permanent or temporary installation or exhibition in public locations freely accessible to the com-

munity as they go about their daily lives. This is in contrast to artwork exhibited for an audience who specifically seeks out viewing opportunities at locations such as museums and galleries. Public art is generally commissioned with public funds and is typically located in public spaces such as governmental buildings, plazas, parks, and city streets, but corporations, arts institutions, and individuals may also place art on public view to create de facto public works. The artwork itself may be installed permanently in, on or near a

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building or public space, such as a sculpture. Or, the work can be part of a “portable” collection of work, such as photographs and paintings that can be moved among public buildings. Artwork may also be physically integrated into the location, becoming an essential element to the structure, such as an artist-designed floor, wall, or landscape. Temporary or ephemeral public artworks may include performances, photographic projections, or temporary displays.

From its invention up until the period of major growth of public art programs in the mid to late twentieth century, photography has been primarily utilized within public art as collectable portable artworks or as a medium for documentation. In the 1920s, Soviet artists seized upon the documentary nature of photography to create Agitprop, or works meant to sway the masses to a particular political viewpoint. Several significant documentary projects came about in the United States during the Great Depression in the 1930s, under the Federal Government’s Works Progress Administration (WPA) program, the Federal Arts Program (FAP), and the Farm Security Administration (FSA). Photographers, along with others in the arts such as painters and writers, were employed by the U.S. Federal Government and given the opportunity to create or teach art for reasonable pay.

The government hired the photographers to document the current condition of life in America, including documenting governmental relief and construction programs. Historically, these photographers built upon the distinguished social documentary work of independent photographers throughout the world in the earlier part of the twentieth century. Photographer Lewis Hine, with his groundbreaking images of the abysmal working conditions in industrial America, and the subsequent reform that these images helped bring about, is an excellent example of this earlier socially-conscious work.

The FSA program employed the photographers to document the life and hardship of rural America during the drought and Great Depression. The program produced a remarkable 270,000 images and included such notable photographers as Dorothea Lange and Walker Evans. The iconic twentieth century image, *Migrant Mother, Nipomo, California* (1936) by Lange was a product of the program. Photographer Berenice Abbott completed another significant project but hers was focused on the urban experience. Funded through the FAP and sponsored by the Museum of the City of New York, Abbott was employed to document New York City in a period of sweeping change during the 1930s. This

work culminated in the important portfolio, *Changing New York* (1939), a collection of 305 images.

Contemporary public art can be defined as beginning in the post-World War II era when artwork began to be incorporated into new post-war modern buildings and cities throughout the world. In particular, the 1960s and 1970s saw a significant growth of local governmental public art programs and interest in public art in general. Much of this funding was spurred by the newly created National Endowment for the Arts, one of President Lyndon Johnson’s “Great Society” programs. So-called “Percent for the Arts” programs were set up in a number of American cities that by statute called for the setting aside of a percent of the overall budget for the construction of a public building for the purchase and placement of art works. The federal General Services Administration in particular was a pioneer in percent-for-the-arts placements.

In this time period, photography as a public art medium was generally still utilized for documentation purposes and collecting of discrete prints. However, the evolution of technology and artists’ ingenuity changed this pattern in the 1980s, 1990s, and today. Photography is currently being integrated into public art on many different levels from large commercially-produced digital murals; to source imagery for etched reproductions in glass, metal, stone, or tile; to use in traditional commercial and advertising venues; to temporary projects including installations and projections.

Photography and the photographic process have become more feasible in public art largely through technological advances that have allowed for greater scale opportunities and the utilization of new materials and reproduction techniques that lead to a more permanent image and product. For example, Puerto Rican born artist Pepón Osorio’s community-based artwork entitled *I Have a Story To Tell You...* (2003) features glass panels incorporating transferred photographic images from the Latino community in Philadelphia. The panels became the walls and roof of a casita (small house) Osorio built in a community health center courtyard as a gathering place. Deborah Wian Whitehouse creates large-scale photographic works using commercial digital printing on vinyl sheets. Her work *Spirit of Atlanta* (2000), installed at the Atlanta International Airport, highlights diversity and urban life, and measures a remarkable 20 × 70 feet. Artist Ellen Driscoll’s large work, *As Above, So Below* (1993–1999), in New York City’s Grand Central Terminal is a mosaic mural she created with source photographic imagery.

Advancements in digital photography, through the accessibility of the process, ease of use and relative low cost of image-taking and distribution, has also encouraged the use of photography in public art. For example, over the past decade in China, digital photography has helped lead to a major photographic movement and interest in photography in general as a means of public expression—ultimately resulting in public exhibits and installations all over the world. An engaging example of recent work from China is artist Chen Shun-Chu's *Family Parade* (1995–1996). In the work, Shun-Chu created a large installation by covering an abandoned house with hundreds of framed images of his family.

Contemporary photographers and artists have also utilized, and some would say exploited, elements that have been traditionally available to the advertising and promotions industry, including billboards, photo light boxes, bus shelters, and bus and taxi placards. Many of these artists are specifically critiquing the prevalent advertising medium and how information, and photography, are disseminated in popular culture. Chilean artist Alfredo Jaar frequently utilizes photography in installations including large-scale prints and light boxes. His work, often political, focuses on the exploitation of the Third World by the industrial world. In *Rushes* (1986), Jaar installed 80 large photographs of Brazilian Indians mining gold in dehumanizing conditions beside the world market price of gold in a New York City Wall Street District subway station. In contrast, Taiwanese artists Pu and Yang Tsong utilized photo light boxes to exhibit tranquil images of nature in their work *Musical Skies* (1998) at the Memorial Hall Station in Taipei, Taiwan.

Artist Krzysztof Wodiczko combines photographic images and the photographic process of slide projection in his ephemeral work. Wodiczko, who was born in Poland and now lives in the United States, has produced his projection installations throughout the world since 1981. Wodiczko's work addresses social and political issues including homelessness, corporate power and the experience of the disenfranchised. The artist chooses the images and the buildings, such as monuments, museums, and corporate headquarters, to both engage the viewer and challenge the viewer's own perception and prejudice. His projections may include images of eyes or hands juxtaposed with images of guns, nuclear missiles, and money. For a project in 1985 at the Grand Army Plaza in Brooklyn, New York, Wodiczko projected a U.S. nuclear missile and a Soviet nuclear missile chained and locked together. These temporary works are also recorded for history and further reproduction through photographic documentation.

Others have successfully worked with projection including American artist Shimon Attie, whose striking work concentrates on the Holocaust and German Jewish history.

The intent and use of the photograph varies from artist to artist, from original work created by the artist to the inclusion of appropriated or historical images. The photograph, image, or projection can be the final complete artwork or it can be integrated into an overall, larger work. Photography, and evolving and innovative photographic processes, will continue to be a source for artists as they create works to enliven our public buildings, cities, spaces, and communities.

JIM McDONALD

**See also: Abbott, Berenice; Agitprop; Digital Photography; Evans, Walker; Farm Security Administration; Hine, Lewis; History of Photography: Twentieth-Century Developments; Image Theory; Ideology; Lange, Dorothea; Social Representation; Works Progress Administration**

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Lewis Wickes Hine, (1874-1940), *Girl Worker in Carolina Cotton Mill*. 1908. Gelatin-silver print, 7½ × 9½".  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

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## ARNULF RAINER

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### Austrian

Arnulf Rainer is one of the leading artists in Austria. His work alternates between photography and painting. His photographic work should be considered performative photography, similar to that by Valie Export, Ulay, Ana Mendieta, Bruce Nauman, and Vito Acconci. He became internationally famous in the fifties for his “over-painting” of already existing paintings and later for his over-painting and over-drawing of photographs. He uses self-portraits and other photographs as the base for his *Bildübermalungen* (*Over-paintings*). Expressive, spontaneous, and gestural, his work is important because its cross-disciplinary nature and focus on the body opened the doors to the innovations by many later artists.

Arnulf Rainer was born on December 8, 1929 in Baden (near Vienna), Austria. In 1948, he discovered Surrealism and until 1951 worked with Fantastic Realism style producing Surrealist-figurative work. Except for attending two Viennese art schools for very brief periods in 1949, he was basically self-taught. Since the early fifties, along with painting, photography has played an important role in Rainer’s work, starting with the pub-

lication of the photography portfolio *Perspektiven der Vernichtung* (*Perspectives of Destruction*) in 1951. Rainer’s interest in religion has made it a frequent theme for his art since 1953 when he began painting plywood crosses in his *Die Kreuzen* series. In this same year, he also began reading mystical texts and made his first photographic self-portraits. Between 1953 and 1959, Rainer executed his most well-known group of works, *Die Übermalungen* (*Overpaintings*), utilizing a method that was to become a constant in his work. With gloomy colors and a violent technique, Rainer painted over his own paintings, the paintings of other artists, and photographs of Old Masters.

Between 1962 and 1968, Rainer was involved with the Wiener Aktionismus (Vienna Actionism), whose activities sought to challenge accepted beliefs and traditions through performances that were erotic body rituals centered on sacrifice and suffering and could only be documented photographically. A period of preoccupation with the human body and body language followed his involvement with this group, the results of which began in 1968 with the first *Grimace* photographs made using an automatic photograph booth. Since 1969, Rainer has produced numerous series of painted-over and drawn-

over photographs such as *Face Farces*, a series that he continues today.

During the seventies, Rainer increasingly explored aspects of facial expression and body language. In the *Face Farces* and *Body Poses* series, Rainer posed for himself, grimacing, kneeling, lying and seated, nude and clothed. "Pilot," 1972 and "Black Bride" (Face Coloration), 1969/1970 are two works of these series, respectively. Rainer's fierce technique of over-painting reflects his anger with the silence of the image described by Rudi Fuchs in the 1986 *Arnulf Rainer: Self-Portraits* exhibition catalogue as "The photograph is hit and lashed or tortured to give away its secret, an expression not yet known as part of the culture." The American art critic Donald Kuspit, in an article titled "Arnulf Rainer: Self-Exposures," has said, "Rainer wants *both* the manifest content communicable by the matter-of-fact photograph, and the latent content communicable by the libidinous painterly process. And he wants them simultaneously—all at once." In works such as "Angst (Portrait of the Artist)," 1971 and "The Birth of an Artist," 1972, Rainer remains himself and does not try to assume a false identity in contrast to photographers of the 1990s such as Yasumasa Morimura, Cindy Sherman, or turn-of-the-nineteenth century artist F. Holland Day.

In 1973, he began a series of paintings, gestural *Handmalerei* (Hand Paintings) and *Fingermalerei* (Finger Paintings), again painted over a black-and-white photographic background, but done directly with his hands, fingers, and feet, thereby linking his work to Body Art. Arnulf continued his experiments on the body in the cycle *Frauenposen* (*Women Poses*), an example of which is *Die Rothaarige Reiterin*, 1977. In the mid-seventies, Rainer produced over-paintings of photographs of works by a wide variety of artists including nineteenth-century illustrator Gustave Doré, old masters Leonardo da Vinci, Rembrandt van Rijn, and Francisco de Goya, and post-impressionist Vincent van Gogh, known as *Kunst auf Kunst* (*Art on Art*); see *Vincent van Gogh als Blümmer*, 1979. Since 1977, he has had a preoccupation with themes of death leading to several series of drawings on photographs: *Totenmasken* (Death Masks), *Leichengesichter* (Corpse Faces), and *Mumien* (Mummies). After discovering the eighteenth-century Austrian sculptor Xavier Messerschmidt, Rainer began using many different techniques to alter images of the sculptor's work. An example from the *Messerschmidt* series is "Der von Fliegen Gequaelte (Messerschmidt-Ueberzeichnung)," 1975/1976. In the eighties, Rainer's interest in spirituality re-

awakened as he returned to a series from the late sixties *Die Kreuzen*, a number of which included drawings on photographs of crucifixions. In 1982, he produced the *Hiroshima* series, drawings on 72 photographs of the destroyed city.

Rainer's work is characterized by a constant search for new art forms and means of expression, as he questions the well known and established. Rainer paints and draws feverishly on his photographs so that sometimes the originals become nearly undetectable. In 1994, over two dozen of Rainer's paintings were destroyed when someone broke into his studio in Vienna. This persuaded him to resign his teaching position the following year. However, the equally anarchic and provocative Rainer continues to paint over photographs such as "Giottouebermalung," 1998. In this new series, *Schleierbilder* (Veil pictures), the paint layers are semi-transparent, allowing the photograph below to shimmer through as the surfaces below and above merge.

Rainer taught in Vienna from 1981 to 1995, and in Stockholm and Berlin after 1981. He has participated in many solo and group exhibitions in public and private venues around the world. In 1971, he was invited to represent Austria in the São Paulo Biennial. The following year, he participated in Documenta V in Kassel, West Germany and then participated in Documentas 6 and 7, 1972–1983 (after having participated in Documenta II in 1959). In 1978, he took part in the 38th Venice Biennial. Among his most recent exhibitions were his one-man shows in 1989 at the Solomon R. Guggenheim in New York as well as the 23rd São Paulo Biennial in 1996. In the year 2000, his work was the subject of a major exhibition in Amsterdam and Vienna celebrating his seventieth birthday.

CHRISTIAN GERSTHEIMER

*See also:* **Aktionismus, Wiener; Body Art; Export, Valie; Photography in Germany and Austria**

### Biography

Born in Baden (near Vienna), Austria, 1929. Studied at the Villach School of Arts and Crafts, 1947–1949; attended School of Applied Arts, Vienna, 1949; attended the Vienna Academy of Fine Arts, 1950. 5th International Hallmark Award, New York, USA, 1960; Participation in Documenta 5–7 in Kassel, West Germany, 1972–1983; Großer Österreichischer Staatspreis, 1978; Austrian representative Venice Biennial, 1978. Faculty member at the Berlin Academy of Art, 1981; Professor at Academy of Applied Arts, Vienna, 1981–1995; Max Beckmann prize of Frankfurt, 1981; Bavarian Television produces

film on Arnulf Rainer, 1984; International Center of Photography Prize, New York, 1989; opening of Arnulf Rainer Museum, New York, New York, 1993. Living and working in Upper Austria, Bavaria and Vienna, Austria.

### Individual Exhibitions

- 1951 Galerie Kleinmayr; Klagenfurt, Austria  
 1952 Galerie Franck; Frankfurt, Germany  
 1956 *Kruzifikationen (Crucifixions)*; Galerie St. Stephan; Vienna, Austria  
 1960 *Übermalungen (Overpaintings)*; Galerie St. Stephan; Vienna, Austria  
 1968 *Arnulf Rainer Retrospective*; Museum des 20 Jahrhunderts; Vienna, Austria  
 1970 *Face Farces 1965–1969*; Kunstverein Freiburg; West Germany  
 1974 *Gestische Handmalereien (Gestural Handpaintings)*; Kunstverein Bremerhaven; West Germany  
 1975 *Face Farces, Body Poses*; Galerie Stadler; Paris, France  
 1976 *Face Farces: Fotoubermalungen und Fotoueberzeichnungen (Photo-overpaintings and Photo-overdrawings) 1969–1976*; New Gallery of the City of Linz; Austria  
 1977 *Retrospective, Kunsthalle*; Bern, Switzerland  
*Photoueberzeichnungen (photo-overdrawings) Franz Xaver Messerschmidt*; Kunstraum; Munich, West Germany  
 1978 *Linguaggio del corpo, Koerpersprache, Body language*; Austrian Pavilion, Venice Biennale; Venice, Italy  
*Totenmasken (Death Masks)*; Austrian Gallery Belvedere; Vienna, Austria  
 1980 *Retrospective*; Nationalgalerie; Berlin, West Germany  
 1982 *Hiroshima*; Louisiana Museum of Modern Art; Humlebaek, Denmark  
*Kruzifikationen 1951–1980*; Suermondt Museum; Aachen, Germany  
 1984 *Face Farces and Gesichter mit Goya (Faces with Goya)*; Kunstmuseum; Duesseldorf, West Germany  
*Mort et Sacrifice (Death and Sacrifice)*; Centre Georges Pompidou; Paris, France  
 1985 *Theater/Minetti*; Nationalgalerie; Berlin, Germany.  
 1986 *Arnulf Rainer: The Self-Portraits*; Ritter Art Gallery, Florida Atlantic University; Boca Raton, Florida  
 1989 *Retrospective: Arnulf Rainer*; Solomon R. Guggenheim; New York, New York  
 1990 *Hommage aan Vincent Van Gogh*; Bonnefanten Museum; Maastricht, Belgium  
 1993 Arnulf Rainer Museum; opened in New York, New York  
 1995 *Katastrophen und Desaster (Catastrophes and Disasters)*; Nationalmuseum Cotroceni; Bukarest, Romania  
 1996 *Natur—Mikrokosmos Makrokosmos*; Kaertner Landesgalerie; Klagenfurt, Austria  
 2000 *Arnulf Rainer: Gegen.Bilder: Retrospektive zum 70. Geburtstag*; Kunstforum; Vienna, Austria and Stedelijk Museum; Amsterdam

### Group Exhibitions

- 1951 *Hundsgruppenausstellung (Group of the Dog)*; Institute of Science and Art; Vienna, Austria  
 1953 *German Graphic*; Art Institute of Chicago; Chicago, Illinois  
 1959 *Documenta 2*; Kassel, West Germany.  
 1961 *Austrian Art of 20th Century*; Arts Council Gallery; London, England

- 1962 *Art from 1900 Until Today*; Museum des 20 Jahrhunderts; Vienna, Austria  
 1971 *São Paulo Biennale*; São Paulo, Brazil  
 1973 *Medium Photographie*; Staedisches Museum; Leverkusen, West Germany  
*Art From Photography*; Kunstverien; Hannover, West Germany  
*Koerpersprache/Bodylanguage*; Steirischer Herbst; Graz, Austria  
 1975 *Bodyworks*; Museum of Contemporary Art; Chicago, Illinois  
 1976 *Identite'/Identifications*; Centre d'Arts Plastiques Contemporains; Bordeaux, France  
 1977 *Malerie und Photographie im Dialog (Painting and Photography in Dialog)*; Kunsthau; Zurich, Switzerland.  
 1978 *Venice Biennale*; Venice, Italy  
 1982 *Documenta 7*; Kassel, West Germany  
 1985 *Das Selbstportrait im Zeitalter Photographie (The Self-portrait in the Age of Photography)*; Musée Cantonal des Beau-Arts; Lausanne, Switzerland  
 1987 *Avant-garde in the Eighties*; Los Angeles County Museum of Art; Los Angeles, California  
*Berlinart 1961–87*; Museum of Modern Art; New York, New York  
 1988 *The Seventh Biennale of Sydney*; Art Gallery of New South Wales; Sidney, Australia  
 1989 *Bilderstreit*; Museum Ludwig in den Rheinallen der Koelner Messe; West Germany  
 1990 *Gegenwart Ewigkeit (Contemporary Eternity)*; Martin-Gropius Bau; Germany  
 1992 *'A visage de'couvert*; Fondation Cartier; Paris, France  
*Parallel Visions: Modern Artists and Outsider Art*; De Pont stichting voor hedendaagse kunst; Tilburg, Netherlands and Los Angeles County Museum of Art; Los Angeles, California  
 1995 *Views from Abroad—European Perspectives on American Art*; Whitney Museum of American Art; New York  
*Identita'- Alterita'*; Museo Correr; Venice, Italy  
 1996 *Antagonismes*; Centre national de la photographie; Paris, France  
 1997 *Alpenblick*; Kunsthalle Wein; Vienna, Austria.  
 2000 *Ich ist etwas anderes (I am something else)*; Kunstsammlung Nordrhein Westfalen; Düsseldorf, Germany

### Selected Works

- Van Gogh, 1979/1980*  
*Michelangelo, 1967*  
*Angst (Portrait of the Artist), 1971*  
*The Birth of an Artist, 1972*  
*Die Rothaarige Reiterin, 1977*  
*Hiroshima, 1982*  
*Der von Fliegen Gequaelte (Messerschmidt-Ueberzeichnung), 1975/1976*  
*Giottoebermalung, 1998*  
*Vincent van Gogh als Blümmler, 1979*

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Arnulf Rainer, Death mask of Adalbert Stifter, 1978, Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

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# ROBERT RAUSCHENBERG

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## American

Robert Rauschenberg has often been quoted as saying that his paintings act in the gap between art and life. The same can be said for photography, which snatches small bits of life and represents them as works of art. Rauschenberg's use of photographs in his paintings, then, redefines the two polarities in a way that suggests that the differences between art and life are not so great, the gap not too wide to cross, certainly not in one imaginative leap.

Among the first to use photographs in painting, Rauschenberg began incorporating a variety of elements into his work in the early 1950s, around the same time that he began experimenting with blueprints and photograms. As he moved from paintings that embedded photographs into the picture plane under a blanket of translucent paint, he continued to use objects to represent that space between art and life, even as the objects became bigger and more three dimensional. A chair or a pillow that is painted on but hangs outside the frame is not an image from life, as Magritte's famous pipe, but is the object itself. Experience is no longer one step removed through the act of art, but becomes the work itself.

The paintings he called his Combines evolved from canvases primed by newsprint to found-object assemblages that dissolved the boundaries of painting. Rauschenberg's 1955 Combine painting *Satellite* features a stuffed pheasant standing atop the frame-like perch; in his 1959 piece *Canyon*, a stuffed raven emerges from a box balanced on a narrow board, from which a hanging pillow almost reaches the floor. He created an international stir in 1955 when he drew and painted on bedding and a pillow, mounted it on a wall, and called it *Bed*. Perhaps his most famous piece is *Monogram* (1955–1959)—a stuffed Angora goat encircled by an automobile tire that stands on a painted collage pasture.

The invention of photography altered the trajectory of painting, freeing it from the servitude of merely recording appearances and giving it the liberty of abstracting expression. So also did opening painting to include found objects redefine the role of art. Including a five-by-even photograph on a five-foot painting—as Rauschenberg did in *Le-*

*vee*—demands that we, as viewers, change our focus. We are forced to pay closer attention as our focus shifts to a level of intuitive rather than literal understanding. Rauschenberg's work was at the center of a movement away from the aesthetics of painting to the ethics of art. Like contemporaries Jackson Pollack, Jasper Johns, and Willem de Kooning, Rauschenberg applied a nonliteral logic to move beyond the familiar.

He had met Jasper Johns in New York in 1954 and John Cage when studying photography and painting at Black Mountain College in North Carolina in 1948. Cage characterized their meeting as “understanding at first sight” and has said that he composed his seminal work *4'33"* after viewing Rauschenberg's series of all-white paintings. Speaking of Johns, Rauschenberg has said, “It would be difficult to imagine my work at that time without his encouragement.” De Kooning was also a friend whose work Rauschenberg admired. Rauschenberg took some of the first steps in American conceptual art when he erased a de Kooning drawing, framed it, and exhibited it as his own work in 1953, titled *Erased de Kooning Drawing*. He worried that the piece might be misconstrued as “anti-painting,” although de Kooning had given Rauschenberg the drawing with full knowledge of his intentions, bestowing a collaborative air to the work. Critic Leo Steinberg, who knew both artists, said that de Kooning chose a particularly dark crayon and pencil drawing to give to Rauschenberg, saying, “We might as well make it harder for you.”

With one gesture, Rauschenberg made it clear that the fruit of an artist's work need not be an object, while at the same time clearing the way for all artists whose talents lay outside of drawing. He began collaborating in the 1960s with Cage and choreographer Merce Cunningham to produce dance pieces; he designed one piece, called *Dark Horse*, that featured 23 turtles with lights on their backs to produce what he called “organic lighting.” Helen Molesworth, Baltimore Museum of Art curator of contemporary art, has said, “One could argue that it was Rauschenberg who made installation art itself possible.”

In the 1960s, Rauschenberg also began experimenting with overlays of silk-screened photo-

## RAUSCHENBERG, ROBERT

graphs, a technique also being explored by Andy Warhol. Some of the silk screens were made from photographs he took himself; some were images not of people or objects but historical events, allowing Rauschenberg to compress fragments of documentary into his work. At age 37, Rauschenberg became the first American to be awarded the grand prize in painting at the Venice Biennale in June of 1964. The triumph was of the incongruous over the representational, the contradictory over the descriptive. Rauschenberg's work not only defies literal translation, but to attempt a merely meaningful interpretation is to become ensnared in its paradox. As described by *Time* art critic Robert Hughes, his work is the art of free association, as open ended and complex as the mind itself. It demands that the mind of the viewer be the same.

He founded an organization called Experiments in Art and Technology (E.A.T.) in 1966 whose purpose, he has said, was "to function as a catalyst for the inevitable fusing of specializations creating a responsible man working in the present." His painting became uneven in the 70s as he continued to broaden his scope. But as his earlier work championed disassociation—the disconnection of neighbors, made inherent by virtue of their creator-designated proximity—and his later work flaunts incompatibility and alienation. In the 1980s, as he hired more assistants to help achieve his goals, his work takes on an unintended irony, especially when compared with early work prized for its individuality. Quoted in an early interview, Rauschenberg spoke for all artists when he said, "I can't afford to lose touch with myself, because that's really all I've got."

Rauschenberg has also exhibited photographs as such, which surprised many with their straightforwardness. He first exhibited photographs in a 1980 small exhibition on Sanibel Island, Florida, near his home on Captiva Island; the next year a survey of his photographs was mounted at the Pompidou Center, Paris.

RENATA GOLDEN

See also: **Photogram; Photography and Painting**

### Biography

Born Milton Rauschenberg in Port Arthur, Texas, 22 October 1925. Attended the University of Texas, 1942; Kansas City Art Institute, 1947–1948; Académie Julian, Paris, 1948; Art Students League, New York, 1950; Black Mountain College, North Carolina, 1948–1949, 1952. Received Grand Prix, Ljubljana, 1962; Grand Prix, Venice Biennale, 1964; Gold Medal and William A.

Clark Prize, Corcoran Biennial, 1965. Living in New York City and on Captiva Island, Florida.

### Selected Works

*22 the Lily White*, c. 1950  
*White Painting*, 1951  
*Erased de Kooning Drawing*, 1953  
*Red Interior*, c. 1955  
*Bed*, 1955  
*Levee*, 1955  
*Satellite*, 1955  
*Monogram*, 1955–1959  
*Canyon*, 1959  
*Winter Pool*, 1959  
*Pilgrim*, 1960  
*Pneumonia Lisa (Japanese Recreational Clayworks)*, 1982



Robert Rauschenberg, *Pull*, Screen print on cheesecloth and silk taffeta with paper bag collage, 1974.

[*Victoria and Albert Museum, London/Art Resource, New York; Photo © Robert Rauschenberg/Licensed by VAGA, New York, New York*]

*Able Was I Ere I Saw Elba (Japanese Recreational Clay-works)*, 1985

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## TONY RAY-JONES

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### British

Tony Ray-Jones was one of the most important English photographers of his generation through the visual quality of his work and the influence it had on young photographers, including his fellow Brit Martin Parr. Ray-Jones first emerged as a photographer in London when little was known about the medium's past, aside from some key images from the nineteenth century. There were no galleries showing photographs and very few books. In 1960, when he began to take pictures, Ray-Jones had no sense that he was unwittingly following a very British tradition of Social Documentary. In the 1930s, Humphrey Spender (1910–) had worked as a photographer for a project called *Worktown* for Mass Observation, which was studying the lives of ordinary people in Bolton, a Northern city. In 1936, Bill Brandt (1904–1983) had published *The English at Home*, a book which documented the social divisions of British society. Later, in the 1940s and 1950s, Brandt was to work for *Picture Post* magazine, the chief outlet for photographers who favored a popular audience. He also proved to be a strong influence on Ray-Jones, possibly because Brandt's brother taught at what then was called the London School (now College) of Printing, where Ray-Jones went in 1957 to study Graphic Design. Other photographers he came to admire were Henri Cartier-Bresson (1908–), Brassai (1899–1984), and Robert Frank (1924–)—all Europeans who managed to infuse

their images with whimsy and a sometimes sad but frequently engaging honesty. Ray-Jones wanted to be like one of his literary role models, George Orwell (1903–1950), and bring poetry to documentary or authenticity to the dignity and strangeness of 1960s street life. Having the attitude "take one for the man and one for myself," Ray-Jones was a working photographer who wanted absolute control over how his pictures would be seen. That attitude created problems in the 1960s. As a commercial magazine photographer, he could provide a convincing portfolio of published work and short stories, and he also took portraits for major magazines. Yet Ray-Jones wanted something else—to show his own vision of the world as a place of possibility where, with a camera, he could transform the mundane into the meaningful.

A seminal influence on Ray-Jones's development was Alexey Brodovitch (1898–1971), little known as a photographer but famous as a magazine Art Director and designer. Brodovitch, a White Russian emigré to Paris in 1920 and then to the United States in 1930, was Art Director of *Harper's Bazaar* and ran the Design Laboratory, an open-ended teaching situation that attracted the best and brightest. At the time Ray-Jones first met Brodovitch, classes were held in the Richard Avedon (1923–) studio in Manhattan. Brodovitch was admired greatly by designers and photographers and was mentor to many. He liked Ray-Jones's work, which was then a fusion of photography's old (European) world and the radical new of the

## RAY-JONES, TONY

United States. Ray-Jones admired him for being clever and wise, and for being a visionary.

The United States was important for Ray-Jones and remains so for his partner, Anna Ray-Jones, an artist from Bradford, England, who lives in New York City. He went to North America first as a 19-year-old to take up a scholarship in design at Yale University. It was while there that he decided to concentrate on photography and spend a year in New York City, impressed by its possibilities and vitality. The experience honed his skills in working and seeing, but he returned to London in 1965 and devised a plan that was going to become his finest body of work—the English at leisure. It was at once an essay in folklore, eccentricity, and the quality of life. The pictures showed admiration for the photographers Ray-Jones thought worthwhile. The images were direct if sometimes enigmatic, ironic, lyrical, and often surreal. His images were the products of rigors in seeing and thinking, action, and reaction. Ray-Jones used *The Americans*, Robert Frank's 1959 book, as a model. This slightly surreal and often uncomfortable examination of England's urban life, coastal resorts and holiday camps, and society events was not published until two years after his death as the monograph *A Day Off: An English Journal*. His passing in 1972 was mourned publicly by Paul Strand, who wrote: "The tragic death of Tony Ray-Jones who was working in the great tradition...is a real loss to the art of photography in Great Britain and to people everywhere."

PETER TURNER

*See also:* **Brandt, Bill; Brassai; Cartier-Bresson, Henri; Frank, Robert; Parr, Martin; Picture Post; Strand, Paul**

### Biography

Born in Wells, Somerset, England, 1941. Christened Holroyd Anthony Ray-Jones. Studied Graphic Design at London School of Printing 1957–1961 and Yale University School of Art, 1961–1964; gained an MFA.

Returned to London, 1965; worked as an independent photographer and designer, 1963–1972. Invited to teach at San Francisco Art Institute, 1971 and continued with personal projects. Diagnosed in California as having leukaemia. Returned to London, March, 1972. Died 13 March, 1972.

### Individual Exhibitions

- 1969 *The English Seen*; Institute of Contemporary Arts; London
- 1970 *Tony Ray-Jones*; Rencontres Gallery; Paris, France
- 1971 *Tony Ray-Jones*; Visual Studies Workshop; Rochester, New York and touring
- 1972 *Tony Ray-Jones*; San Francisco Museum of Modern Art; San Francisco, California
- 1973–1976 *Tony Ray-Jones*; Arts Council of Great Britain touring exhibition
- 1989 *Tony Ray-Jones*; Photographers' Gallery; London and touring

### Selected Group Exhibitions

- 1968 *Current Report 2*; Museum of Modern Art; New York
- 1969 *Vision and Expression*; George Eastman House; Rochester, New York
- 1970 *Personal Views*; Institute of Contemporary Arts; London

### Selected Works

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# ALBERT RENGER-PATZSCH

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## German

Albert Renger-Patzsch is one of the most important promoters of modern photography in Germany, and his famous book *Die Welt ist schön* (The World is Beautiful; 1928) is considered a bible of the German modernist movements called *Neue Sachlichkeit* (New Objectivity) and *Neue Sehen* (New Vision). With this publication, Renger-Patzsch became famous overnight, seemingly almost against his will, considering his reluctance to collect his own writings on avant-garde photography. *Die Welt ist schön* is without a doubt one of the most important books on twentieth-century photography and was received with almost rapturous praise, though the author was angry that the book was understood philosophically and instead held it up as his declared belief in optimism (in a letter to Franz Roh from 1930, see Albert Renger-Patzsch, *Ruhrgebiet Landschaften* [Ruhr Area Landscapes], 1927–1935, edited by Ann Wilde and Jürgen Wilde, Cologne: Du Mont, 1982, p. 73). He had little interest in media and questions of art history and paid no attention to the later styles of photography. In the next decades, he did nothing to follow on the surprise success of his famous book. He preferred publishing his works himself, and he was faithful to the stylistic principles he defined for each book.

As a schoolboy, Renger-Patzsch began learning photography under the tutelage of his father. After ending his chemistry studies in Dresden, he began working in 1921 at the Folkwang publishers in Hagen, where he was director of their photography archive. Together with the photographers Fred Koch, Lotte Jacobi, and others, he built up a photography collection. To serve his abiding interest in the sciences, he also took photographs of plants and flowers, and in texts he wrote at the time, he emphasized the “new perspective” that was created by viewing the world “with the eye of an insect.” His own photographs, which were appearing anonymously in botany books published by Folkwang, demonstrated the strong forms and interest in unusually structured images that would mark his later works. These early images also explored the aesthetic potential of close-ups and enlarging details. The scientific uses for precise photographic docu-

mentation and for recording the characteristic qualities of objects greatly impressed Renger-Patzsch. To the end of his life, he claimed that photography was not an art but a means of documenting, and that it should not compete with the extreme effects produced by graphic arts because this would cause photography to lose its own treasure of nuance and detail. He rejected any attempts to push photography toward total abstraction.

In his earliest works, Renger-Patzsch was already leading the retreat from Pictorialism or so-called art photography. He was one of the first in Germany to reject technical or manual manipulations to improve the image, and he sought an unadulterated objective quality of photography. In this way, his works are comparable to those of Paul Strand in the United States; he was also called “the German Edward Weston” for the same reason. By the mid-1920s, Renger-Patzsch was publishing photography collections in rapid succession. His preferred subjects were architectural and landscape photography, and he often placed them in powerful sequences to create city portraits. In addition, he made impressive photographs of heavy industry. As one of the first photographers with great ambitions, he recorded the detailed construction of machines. Already in his early works one can see how the experience of the modern world influenced his art. Renger-Patzsch saw that the possibility of recording “the rigid linear structures of modern technology, the airy gridwork of cranes and bridges, the dynamic of 1,000 horse-powered machines” was better in photography than in any other medium. His credo demanded that he stand in service of the object and present the material objectively—a rigid will to form is noticeable in both his early and later publications. His photographs demonstrate an almost classical severity in the tension created by formal details on the image surface. Rows of metal scaffolding thicken into constructed rhythms; seams along the shore banks divide the image into shifting planes; stacks of identical products create detailed serial patterns—with these effects, he attempts to liberate spatial detail from all contingent elements and produce a new surface organism. In this way, Renger-Patzsch takes his photographs to the border of abstraction even as he always

claims that his works bring out the essence of the objects photographed.

This ambivalence is typical of the artistic viewpoint during the Weimar Republic. As soon as Renger-Patzsch published *Die Welt ist schön* in 1922 with photographs from the period (he wanted to call the book simply “The Things”), he became known as the main representative of the *Neue Sachlichkeit* movement in photography. But he had already had enthusiastic reviews by some prominent authors. Contributing to his rise in fame was the foreword to his book, written by the art historian Carl Georg Heise, which situated the photographs in the ontological discourse of contemporary theories of art, with their tendency to describe the symbolic quality and expressive essence of objects. The novelist Thomas Mann praised the images for this tendency, as did the writer Kurt Tucholsky. Walter Benjamin later criticized them for aesthetically stylizing the world into pure surfaces, an apparent overvaluation of the book’s title. In reality, Renger-Patzsch’s aesthetic sprang more from an interest, driven by science, in the composition of the visual structures of the outside world than from a desire for harmonic design. He sought to discover ordering principles that would show the relationship between art and nature, and technology and nature. Thus, basic tectonic patterns dominate the various objects in his work, and there are correspondingly few portrait photographs, prominently among which are those of workers at the Grünthal coppersmith. Where he does make occasional portraits, they are more conventional than his work with objects, and they often have traces of tastes from the turn of the century, especially the influence of Hugo Erfurth. In all of his other works, he executes his intentions without compromise in a style uncoupled from the painterly tradition, and he does this even in the many commissioned works for industry, which embraced the new language of objective still-life photography. The still life he created in 1925 for Kaffee Hag would become famous. Many progressive architects ordered series of photographs of their new buildings from him.

In photographic work not directly commissioned, Renger-Patzsch restricts his subjects to the inanimate world. People rarely appear in his photographs. He makes industrialization’s influence on the landscape his main focus. The juxtaposition of modern technology and nature gives his photographs of the Ruhr area in western Germany, which was rarely ever photographed, a special appeal. He often represents a city’s outer limits, where streets and fallow land intersect. These still-

life photographs of such scenes are comparable to the paintings of his contemporary Franz Radziwill. It made no difference in his work whether his subjects were things from the natural world or architecture, industrial products, or machines. His eye would monumentalize all objects, even the smallest. The division of his photographs into planes, lines, and zones of light and shadow remained especially constant, independent of the object photographed. To subordinate them to a leveling perspective, he forced his cool stylistic intention and principles of representation onto all subjects, de facto founding a popular style or school of photography. Photographers of the 1930s and 1940s, such as Hugo Schmölz, Adolf Lazi, Walter Peterhans, Wilhelm Castelli, Werner Mannsfeldt, the young Andreas Feininger, Arvid Gutschow, and Alfred Ehrhardt, followed his lead; later, in the 1960s Bernd and Hilla Becher promulgated a similar style to their students, including Thomas Struth, in the 1980s.

After he gave up the position Max Buchartz had secured for him in 1934 as an instructor of photography at the Folkwangschule in Essen, Renger-Patzsch worked without permanent employment until his death. In his later works, he avoided even more than before all dramatic intensification of effects, eliminating the confusing lines that still characterize “Fabrikschornstein” from 1925 and the famous photograph “Herrenwyk Blast Furnac” from 1928. The choice of themes became more restricted, the subjects more idyllic, apparently unrelated to the less restrictive atmosphere of post-World War II Germany. Renger-Patzsch retreated into himself more and more. He produced privately published, expensive collections of uncompromising artistry after repeated demands by Ernst Boehringer. Although his style remained faithful to his prewar works, especially in his reduction of visual intensity, his subjects were less monumental; the graphic qualities of fine linear forms and gradations of gray became more dominant, and in general there is a decrease in the mischievousness with which he chose detail and perspective.

At the end of his life, Renger-Patzsch made it known that photography no longer actually interested him, “but the object all the more.” His books on trees and rocks, in which photographs are paired with accompanying scientific texts that give precise information about the characteristics of the represented objects, suggest the same systematic intentions as his early work. He thus reinforced the delicate interrelationship between the particular and the general that he has sought in his strictly photographic works. Later, he would emphasize

that it was always his dream to make photograph and text equal, confirming again his notion of photography as a form of communicating existing conditions and documenting natural facts.

WOLFGANG BRUECKLE

*See also:* **Architectural Photography; Becher, Bernd and Hilla; History of Photography: Interwar Years; History of Photography: Twentieth-Century Pioneers; Industrial Photography; Modernism; Photography in Germany and Austria; Strand, Paul; Typology**

### Biography

Born in Würzburg, Germany, June 22, 1897. Schooled in the cities of Essen and Dresden, Germany. Military service, 1916–1918. Studied of chemistry in Dresden, broke off studies in 1921. Later director of the photography department of the publisher Folkwang in Hagen. Various positions in Berlin, Germany, and Kronstadt, Siebenbürgen, at the time in Germany, as photographer, bookkeeper, and salesman. Moved to Bad Harzburg, Germany, 1925, and Essen, Germany, 1929. There he was director of the department of illustrative photography at the Folkwang-Schule, 1933. After two semesters he resigned his post in protest against the school directorship that conformed to the new Nazi guidelines. In World War II, a war correspondent. Destruction of his archives in a bombing raid on Essen, 1944. In the same year, he moved to the town of Wamel near Soest, Germany. Awarded the David Octavius Hill Medal from the Association of German Photographers, 1957. Awarded the culture prize of the German Society of Photography, 1960. Gold medal award from the Photography Society of Vienna, 1961. Member of the Society of German Photographers, 1964. State prize for Artistic Crafts from Nordrhein-Westfalen, 1965. Died in Wamel, September 27, 1966.

### Individual Exhibitions

- 1925 Renger-Patzsch Studio; Bad Harzburg, Germany  
Folkwang Archiv; Hagen, Germany
- 1927 Museum im Behnhaus; Lübeck, Germany
- 1928 Galerie Neue Kunst; Dresden, Germany  
Galerie Günther Franke; Munich, Germany  
Graphisches Kabinett Kunde; Hamburg, Germany  
Gewerbemuseum; Wintherthur, Switzerland  
Städtisches Museum; Zwickau, Germany  
Kunsthau Schaller; Stuttgart, Germany  
Museum im Behnhaus; Lübeck, Germany  
Kunstgewerbemuseum; Zurich, Switzerland  
Kunstverein; Anhalt, Germany  
Kunstgewerbemuseum; Cologne, Germany  
Landesmuseum; Oldenburg, Germany
- 1929 Städtisches Museum; Chemnitz, Germany  
Städtisches Museum; Zwickau, Germany  
Landesmuseum; Darmstadt, Germany  
Galerie Mittentzwey; Berlin, Germany
- 1930 Société Française de Photographie; Paris, France  
Graphisches Kabinett; Bremen, Germany

- 1960 Photokina; Cologne, Germany
- 1965 Lotte Jacobi Gallery; Hillsboro, New Hampshire
- 1966 Der Fotograf der Dinge, Ruhrlandmuseum; Essen, Germany
- 1967 Sauerland Museum; Arnsberg, Germany
- 1971 Friends of Photography; Carmel, California
- 1974 Galerie Wilde; Cologne, Germany
- 1975 University of Maryland Library; Baltimore
- 1977 *Industriellandschaft, Industriearchitektur, Industrieprodukt: Fotografien, 1925–1960 von Albert Renger-Patzsch*; Rheinisches Landesmuseum; Bonn, Germany  
Städtische Galerie Haus Seel; Siegen, Germany  
Galerie Taube; Berlin, Germany
- 1978 Galerie Breiting; Berlin, Germany  
Sander Gallery; Washington, D.C. Arts Foundation; Rotterdam, Holland
- 1979 Bahnhof Rolandseck; Bonn, Germany  
*100 Photos 1928*; Centre Beaubourg; Paris, France (traveled through Germany)
- 1980 Galerie Zabriskie; Paris, France  
Prakapas Galler; New York  
Sonnabend Gallery; New York  
*Bäume*; Galerie Wilde; Cologne, Germany
- 1981 *Gestein*; Galerie Wilde; Cologne, Germany
- 1983 California Museum of Photography; Riverside, California
- 1984 *Portraits*; Museum Folkwang; Essen, Germany
- 1985 *Ruhrgebiet-Landschaften*; Kunstverein; Munich, Germany
- 1997 *Albert Renger-Patzsch im Museum Folkwang: Bilder aus der Fotografischen Sammlung und dem Girardet-Archiv*; Museum Folkwang; Essen, Germany

### Selected Group Exhibitions

- 1928 *Neue Wege der Photographie*; Kunstverein; Jena, Germany
- 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königsbaulichspiel; Stuttgart, Germany
- 1932 *Exposition Internationale de la Photographie*; Palais des Beaux-Arts; Brussels, Belgium (traveled through Holland)
- 1959 *Hundert Jahre Photographie, 1839–1939*; Museum Folkwang; Essen, Germany (traveled through Germany)
- 1977 *Medium Fotografie*; Staatliche Galerie Moritzburg; Halle, East Germany
- 1978 *Paris–Berlin, 1900–1933: Rapports et contrastes France–Allemagne*; Centre Georges Pompidou; Paris, France
- 1979 *Deutsche Fotografie nach 1945*; Kunstverein; Kassel, Germany (traveled through Germany)
- 1980 *Avant-Garde Photography in Germany, 1919–1939*; San Francisco Museum of Modern Art; San Francisco, California (traveled through the United States)
- 1982 *Germany: The New Vision*; Fraenkel Gallery; San Francisco, California
- 1983 *The View From Above*; The Photographers' Gallery; London, Great Britain (traveled through Great Britain)
- 1986 *Photographs of the Weimar Republic*; Worcester Art Museum; Worcester, Massachusetts (traveled through the United States)
- 1994 *Photographische Perspektiven aus den Zwanziger Jahren*; Museum für Kunst und Gewerbe; Hamburg, Germany  
*Künstler mit der Kamera: Photographie als Experiment*; Kunstverein; Ludwigshafen, Germany
- 1997 *Vergleichende Konzeptionen: August Sander, Karl Bloßfeldt, Albert Renger-Patzsch, Bernd und Hilla Becher*; Photographische Sammlung SK Stiftung Kunst und Kultur; Cologne, Germany

## RENGER-PATZCH, ALBERT

- 1997 *Deutsche Fotografie: Macht eines Mediums, 1870–1970*; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland; Bonn, Germany
- 1998 *Die Welt der Pflanze: Photographien von Albert Renger-Patzsch und aus dem Auriga-Verlag*; Photographische Sammlung SK Stiftung Kunst und Kultur; Cologne, Germany
- 2003 *Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern; London, England

### Selected Works

- Sempervivum Percarneum*, c. 1922
- Flatirons for Shoe Manufacture*, c. 1926
- Zierhecke im Park der Warburgs*, ca. 1928
- Kraner* (Crane), 1929
- Machine Detail*, c. 1930
- Gewölbe in Danziger Marienkirche* (Vaulting in the Marienkirche), c. 1930

### Books

- Orchideen* [contributor], edited by Ernst Fuhrmann, Essen: Folkwang-Auriga Verlag, 1924.
- Crassula* [contributor], edited by Ernst Fuhrmann, Essen: Folkwang-Auriga Verlag, 1924.
- Das Chorgestühl von Kappenberg*, Essen: Folkwang-Auriga Verlag, 1925.
- Die Halligen*, text by Johann Johannsen, Berlin: Albertus Verlag, 1927.
- Lübeck*, text by Carl Georg Heise, edited by E. Timm, Berlin: Ernst Wasmuth A. G., 1928.
- Die Welt ist schön*, text by Carl Georg Heise, Munich: Kurt Wolff Verlag, 1928.
- Schwarz, Rudolf, *Wegweisung der Technik*, Berlin and Potsdam: Müller & Kiepenheuer, 1928.
- Dresden: Ein Bilderbuch für die Teilnehmer an der Deutschen Lehrerversammlung* [contributor], edited by the Lehrerverein, Dresden: private printing, 1929.
- Norddeutsche Backsteindome*, text by Werner Burmeister, Berlin: Deutscher Kunstverlag, 1929.
- Spaziergang durch eine Badewannenfabrik*, Schwarzenberg, 1929.
- Das Münster in Essen*, text by Kurt Wilhelm-Kästner, Essen: Fredebeul & Koenen, 1929.
- Eisen und Stahl*, text by Albert Vogler, Berlin: Hermann Reckendorf Verlag, 1930.
- Hamburg: Photographische Aufnahmen*, text by Fritz Schumacher, Hamburg: Gebrüder Enoch Verlag, 1930.
- Das Werk, Technische Lichtbildstudien* [contributor], text by Eugen Diesel, Königstein: Langewiesche, 1931.
- Georg Britting, *Moselfahrt aus Liebeskummer* [contributor], Frankfurt am Main: Rütten & Loening, 1933.
- Leistungen deutscher Technik* [contributor], text by Albert Lange, Leipzig: Seemann, 1935.
- Sylt: Bild einer Insel, Landschaft als Dokument*, Munich: Bruckmann, 1936.
- Kupferhammer Grünthal*, text by Ernst van Leer, Grünthal: private printing, 1937.
- Deutsche Wasserburgen*, text by Wilhelm Pinder, Königstein and Leipzig: Langewiesche, 1940.
- Das silberne Erzgebirge*, text by Fr. E. Krauß, Schwarzenberg, private printing, 1940.

- Beständige Welt*, text by Helene Henze, Münster: Verlag K. H. von Saint-George und Strauf, 1947.
- Paderborn*, text by Reinhold Schneider, Paderborn: Schöningh, 1949.
- Soest*, text by Adolf Clarenbach (text to the second edition by Hubertus Schwartz), Soest: Westfälische Verlagsbuchhandlung Mocker & Jahn, 1950.
- Rund um den Möhnesee*, text by Helene Henze, Soest: Westfälische Verlagsbuchhandlung Mocker & Jahn, 1951.
- Münster*, text by Ernst Hövel, Soest: Westfälische Verlagsbuchhandlung Mocker & Jahn, 1952.
- Schloß Kappenberg*, text by Erich Botzenhart, Soest: Westfälische Verlagsbuchhandlung Mocker & Jahn, 1953.
- Lob des Rheingaus*, text by Ludwig Curtius, Ingelheim am Rhein: private printing, 1953.
- Höxter und Corvey*, text by Ludwig Rohling, Soest: Westfälische Verlagsbuchhandlung Mocker & Jahn, 1954.
- Dresden wie es war und wurde* [contributor], text by Friedrich Schnack, Munich, 1956.
- Bilder aus der Landschaft zwischen Ruhr und Möhne*, text by Helene Henze, Belecke: private printing, 1957.
- Bauten zwischen Ruhr und Möhne*, text by Hugo Kukelhaus, Belecke: private printing, 1959.
- Hohenstaufenburgen in Süditalien*, text by Hanno Hahn, Ingelheim am Rhein: private printing, 1961.
- Bäume*, texts by Ernst Jünger and Wolfgang Haber, Ingelheim am Rhein: private printing, 1962.
- Im Wald*, text by Wolfgang Haber, Wamel-Möhnesee: private printing, 1965.
- Gestein*, texts by Max Richter and Ernst Jünger, Ingelheim am Rhein: private printing, 1966.

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Albert Renger-Patzsch, Echeoeria, 1922/printed later, gelatin silver print, 38.4 × 28.0 cm.  
[*Photograph courtesy of George Eastman House*]

Namuth, Hans. "Albert Renger-Patzsch, 'The World is Beautiful.'" *ART news* 80, no. 10 (1981).

Pfingsten, Claus. *Aspekte zum fotografischen Werk Albert Renger-Patzsch*, Witterschlick/Bonn: M. Wehle, 1992.

Rüter, Ulrich. "'Die Welt ist schön' von Albert Renger-Patzsch, Anmerkungen zu einer Inkunabel der Photoliteratur." *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 15/16 (1996–1997).

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## REPRESENTATION

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Each and every representation is above all else presentation, an act of showing and an act of bringing out an item by means of a sign.

One could not conceive a mental, intellectual, or social stage prior to the one of representation since mankind is *animal parolans*. The representation is inevitable, and more or less mimetic according to its linguistic or artistic representation. If the phenomena are fully given without delay, only the communication of the experience may be achieved thanks to the representation.

Yet, as and when the *technè* of our societies becomes complex, as well as its languages (artistic, data processing, etc.), a gap is created between the world and its representation: the present evolution reveals an increase in the distance between the item and the token never equaled. Moreover the artist mediator has constantly been disparaged as yielding a sacrilegious imitation of reality, without giving access to this wished presence. Finally, the mimetic pleasure it conveys is traditionally condemned by the philosopher, if not by the religious man. Today, with the democratization of culture, the classical values crumble giving priority to reason, to loss of transcendence, and to technological development enabling the creation of synthetic images, representation suffers a violent crisis, a "semiotic cut" (Bougnoux).

Nonetheless, despite the rejection of the *mimesis*, literature and art still keep on representing. To represent is to go from the tokens to the items; however, it is also to create an imitation. In the end, to represent comes back to the act of creation.

### From the Tokens to the Trueness of Items

Paradoxically, if the philosopher and the religious man may condemn the image to mislead mankind

in his search for truth, the proselyte image enables mankind to render sensitive what goes beyond the understanding, assuring Man of a divine presence. As a result, its necessity relies on mankind's anxiety facing the temporary; religion and art have for a long time found some common ground by establishing values alleged as perpetual against the rapidity of existence. Likewise, the image enables a work of bereavement and relief. Did not the Egyptians do the same thing with the pictures of Fayoum?

Freud did not neglect stigmatizing the complex of emptiness, out from the apologue of *fort-da*. A child is able to sublimate the mother's absence by playing with a reel that he throws in the distance and that he pulls back toward him. Similarly, the image works as a tranquilizer and a painful spur by the creation of an autonomous world in which the principal of pleasure is entitled to quote. It is, according to Derrida, *pharmakon*, both remedy and poison.

To Plato, philosophy should leave the realm of shadows and throw light on the intoxicating appearances; he draws the original separation between reality and his representation. This desire for enlightenment and truth, inner wisdom among the Ancients, eschatology among the Christians, is found again by the photographer attempting to capture light in an animist sacrifice: the world's luminous vibration pervades human beings and things, toward human beings and things, fascinates him, whom works in the order of imminence.

### To Imitate

In the antiquity, the will to represent has been attributed to a propitiatory ritual ("the premises").

Traditionally, the need to represent comes from this will; to outbreak the double of the one. The re-presentation is thus an iterative structure that moves the “one” into a different spatiotemporal fact, future or past, making it in this way acceptable, because divided in two.

If in drama the *mimesis* is in itself the representation, Plato, in his *Republic*, defines the impersonator as the image creator as opposed to the creator of reality. However Aristotle re-establishes the dignity of sensitive items and the sensitive could not be identified with error or evil. The increasing ambition to represent reality reaches its peak with Emile Zola and the Naturalists. In the nineteenth century, the possibility to imitate reality gains a proportion never equaled due to the analogical particularity of the photographic image: this medium only knew how to respond to what André Bazin considers a fundamental need to humanity, the desire of analogy.

To Nelson Goodman, one knows not how to imitate reality for the simple reason that one knows not what reality is. However Man uses all sorts of referential techniques, of which one is analogy. In what way then can an image be considered as reality? The reality image being the one who should relieve the most relevant information, realism appears as a norm between representation and the current esthetic and social system. Ernst Gombrich shades the meaning of Goodman’s extreme thesis as reality can be represented thanks to a mirror. Analogy always has a double aspect, the mirror-aspect and the map-aspect: an image redoubles reality and is a sign of reality, which means that it is the “code” to make the comprehension possible.

## To Create

Photography, as opposed to painting, in its virtual simultaneity that short-circuits *a priori* the artist, has been from the start strongly criticized. “A forgery falsifies art history; an imitator of photography falsifies reality,” writes Susan Sontag. Yet firmly rooted in the reality from which it proceeds, photography deceives doubly: the camera is used to enhance the value of appearances, explains Sontag. Seen as a tool or a social means to liberate the people, in contradiction it turns against itself, burying itself in a “realism” of comfort, of making truth. More than any other means, photography is capable of expressing the desires and the needs of the dominant social stratum, because photography has what might be termed an artificial objectivity. Paradoxically, photographic representation, according to

Sontag, is “made anesthetic from a moral viewpoint in as much as it is stimulating from a sensory viewpoint.” By the confusion it entails, photography gathers all human stakes and ideologies to present them back to the viewer as being of similar value.

Photographic representation is thus deceiving: it only shows one fragment of the world, only one moment of temporality, given nevertheless as absolute. Its interpretation is that of detail, of exception or, on the contrary, of redundancy. Moreover, in all arts, including photography, the principles of which the *mimesis* relies on evolves therefore continuously. As a result from it, an underlying revolution takes place in our philosophical perception or interpretation of the world, facing an image, argentic or digital, which appears little by little to be auto-referenced because each steady reference is progressively removed.

PATRICK MATHIEU

*See also: Image Theory: Ideology; Photographic Theory; Photographic “Truth”*

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# REPRESENTATION AND GENDER

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The visual manifestations of gender became increasingly complicated during the course of the twentieth century, and the late decades of the century saw numerous photographers, female and male, exploring gender in their works. A touchstone image might be one made in 1968, Diane Arbus's *Naked Man Being a Woman, New York City*. This seemingly straightforward, black-and-white photograph broaches aspects such as anatomical equipment and appearance versus reality that have subsequently become prominent in many photographic examinations of gender, demonstrating that gender plays an important role in both the exploration of identity and the presentation of self. Whether gender is considered in terms of the makers or as subject matter, the resulting imagery blurs the boundary between public and private issues that was once firmly in place and considered ideal.

In most of the major artistic movements since the Renaissance, roles for men and women were very separate and conventional, for the most part consisting of an active male creator and a passive female subject. Early twentieth century art was generally characterized by experimentation in the service of ideas, and the "new" medium of photography especially offered the promise of release from concerns and constraints of gender roles and distinctions. Yet the possibilities of exploding these conventions were not immediately seized upon. Pictorialism, the dominant style around the turn of the century, emulated painting and conventional gender roles were in fact adopted in most depictions. While female photographers were active in this movement in significant numbers, they chose domestic scenes or touching mother-and-child portraits as subject matters. Pioneering female photographer Gertrude Käsebier was especially well-known for these depictions and has been criticized for perpetuating stereotypes, but she also made striking portraits of Indian activist Zitkala-Sa that flew in the face of convention, gender and otherwise.

Both male and female artists took advantage of the ideal of the nude dancing freely in space as an expression of modernity, but these nudes were generally female, young, and sylph-like. West Coast Pictorialist Anne W. Brigman made many such studies; however, it can be argued that these images

connate freedom from convention and joy in the female body for how it can act, rather than merely providing a focus for the gaze, prefiguring developments arising out of feminist photography late in the century.

Many male photographers, such as those involved in the f/64 group and notably Edward Weston, tended to reinforce and magnify conventional gender stereotypes. While Weston did make some male nudes, they had the feel of classical figure studies; his female nudes, many of his various wives and mistresses, portrayed the female body as seeming on display for the gratification of the male gaze. Weston's paradigm of the perfectly exposed and printed black-and-white photograph of often faceless women in unusual or highly cropped poses informed so-called fine-arts nude photography throughout the entire century, and provided a model against which many, in later decades, worked.

Nudes by André Kertész in the 1930s and Bill Brandt of the 1940s through 1960s employed distortion to disorient and simultaneously distance and highlight the experience of voyeurism inherent in the notion of the conventionalized male gaze. The nudes of Robert Heinecken of the 1960s and 1970s, such as his *Cliché Vary* works and of the fashion photographer Helmut Newton of the 1970s and 1980s activate the border between celebratory relish and pornographic objectification of the female form. Were they not made by men, these images might be interpreted as liberated or probing expressions as being prototypes of the sexy self portrayals put forth by pop icon Madonna in the 1980s and 1990s or performances of nude models orchestrated by contemporary artist Vanessa Beecroft at the end of the century.

It was in the 1920s and 1930s that the practice of photography and the position of women both changed significantly. Photography and photographic realism were especially effective for the Dada and Surrealist assault on rational thought because the images were assumed to be truthful and any manipulations would incite questions about the truthfulness of reality. In the arena of the European avant-garde in general and Surrealism in specific, however, followed the well-trod traditions;

women commonly took on the roles of muse, alter ego, and victim for male artists. Many of these artists have been condemned as misogynistic, though, because the images they created of women were often pictorially mutilated—headless torsos being especially common—or powerless—props for elaborate costumes or for various experimental effects. Man Ray's shadowplays across the female torso combine both tendencies.

Despite these realities, because Surrealism positioned itself as critical (or contemptuous) of mainstream thought, this movement did provide a forum for female expression heretofore not available to women artists. Whitney Chadwick suggests that as artists, women were able to assert their uniqueness by way of irony, humor, and confrontation (Chadwick, 10). Painters Dorothea Tanning and Frida Kahlo, and photographer Claude Cahun, for example, were able to problematize their positions in relation to Surrealism and beyond into the larger artworld and society in general. Chadwick suggests that the relationship between the artist's "self" and the depicted "other" became especially complex when these women made self-portraits because "no matter how relentlessly pursued in the images reflected back to it, [the female self] can neither be fully captured by its representations nor escape them" (Chadwick, 12).

In 1929, Joan Riviere described the malleability of identity and range of possibilities available to woman in "Womanliness as a Masquerade." Examples of disguise and masquerade were prevalent for all Surrealist artists as the binaries of reality/fantasy, male/female, and self/other were collapsed. Such questioning of the establishment resurfaced in the late 1960s, both socially and artistically. Yet it remains that the most famous Surrealist representation of gender is Man Ray's portrait of avant-garde artist Marcel Duchamp as his female alter ego Rose Sélavy, not Claude Cahun's (born Lucy Schwob) androgynous self-portraits.

Various manifestations of the feminist movement throughout the century have sought to open up ideas beyond male Eurocentric viewpoint. The first wave was concerned with securing the right to vote, beginning with the first women's rights convention in 1848 and concluding with the ratification of the 19th Amendment to the U.S. Constitution in 1920. During World War II, Rosie the Riveter symbolized women stepping in to fill vacancies in the workforce. After the war, "traditional" roles were assumed: women were the homemakers, men the breadwinners. Several seminal feminist texts were published around this time, Simone de Beauvoir's *Second Sex* (1952) and Betty Friedan's

*The Feminine Mystique* (1963), leading to a revived interest in equal opportunities for both women and minorities in education and employment as well as equal treatment in the workplace and in the eyes of the law. Legal victories were achieved in 1964 with the Civil Rights Act prohibiting segregation and discrimination, and in 1972 with the U.S. Supreme Court decision supporting safe and legal abortions.

With the introduction of such alternatives came the artistic probing of "normal" or conventional approaches and lifestyles. Discussions of gender in the 1970s were centered on the feminist critique against modernist art practices of "male-dominated values of beauty and humanism" (Rosenblum, 263) as well as a moving away from exclusionary and hierarchical "high art" approaches. Feminism had the effect of opening up forms of expression not only for women, but also for multicultural social and cultural viewpoints that had also been underrepresented.

Attention to gender as informative to the construction and reception of artworks has been going on for the past 30 years. Linda Nochlin's seminal article, "Why Have There Been No Great Women Artists?" (1971) examined the gendered notion of artistic genius, a "golden nugget" exclusive to men. She pointed out that adequate training was not provided to women: barring them from life drawing also censured them from serious commissions. Historically women who had become successful artists, such as painters Artemisia Gentileschi, Rosa Bonheur, and Berthe Morisot had prominent male artists in their families. Though Nochlin's study did not consider photography, Laura Mulvey examined gendered dynamics of viewing with regards to film in her important essay, "Visual Pleasure and Narrative Cinema" (1975). She discusses the conditions that created and fostered conventional models of gendered viewing and being viewed that had previously been overlooked. These essays served as an important foundation for feminist scholarship, which has continued to investigate the objectification of women's bodies and the marginalization of women artists, and has expanded to include broader issues of gender.

Women began to be more active and successful in the field of photography in the 1930s, particularly in the United States, through the Farm Security Administration (FSA) and the emerging fields of photojournalism. Naomi Rosenblum explains that

Women have been actively involved with photography ever since the medium was first introduced in 1839.... The barriers to their participation in photography were lower, and recognition often came faster than in the other arts.

(Rosenblum, 7)

Their works, however were often indistinguishable from that of their male counterparts, which suggests that female photographers adapted male conventions rather than achieving their particular aims; indeed some women photojournalists, such as Margaret Bourke-White, may be said to have outdone men at their own game in her extreme risk-taking to get views never before captured, such as from parapets of skyscrapers. As well, the statistics about the presentation of women's photographs in major monographs and the representation of work by women in major collections at the time (1994) averaged about 10% compared to their male colleagues. Despite their advances, Rosenblum points out, "the fact that women's work remains 'underfunded, under-exhibited, under-studied, under-represented' suggests that efforts at parity still have a way to go" (Rosenblum, 9).

After a brief flowering of images showing a more liberated or fluid notion of gender representation in the interwar years, it was not until the mid-1960s that both female and male photographers took up the topic of the loosening of mores that accompanied the Sexual Revolution. While male artists tended to exploit the larger range of imagery now deemed acceptable, including representations of overt sexuality and pornography, female photographers turned their attention to self-representation as well as representation of men from their viewpoint. Marie Costinas's depictions of sailors in pastel-tinted Polaroids (*Sailors, Key West*, 1966) are noteworthy.

The inequality in the treatment of men and women, and not exclusively in the realm of the arts, was especially a concern to artists during the 1980s who incorporated political statements into their work. Artists such as Barbara Kruger, Jenny Holzer, Cindy Sherman, and Sherrie Levine used photography in confrontational ways to challenge the constraints and conventions of female representations as well as professional roles in advertising, language, film, and art. According to H.S. Mirza, "whereas 1970s and 1980s feminism centered on the 'right to be equal,' the postmodern feminism of the 1990s turned to the celebration of the 'right to be different'" (Mirza, 12–13). By mixing humor with cold hard facts these artists have tried to pique curiosity at the same time that they raise the public's consciousness. Cindy Sherman's adaptation of stereotypical tropes for the representation of women to create her various persona, particularly in her Film Stills of the 1970s initially seemed retrograde. Yet these images, in being pried away from the domain of the male photographer and claimed by a young female, proved seminal and inspira-

tional to others in the 1970s, 1980s, and 1990s. Francesca Woodman, conceptual artist Ana Mendieta, and younger figures Cynthia Wiggins and Katy Grannan, and many others created images that evoked the conventions of the male gaze but telegraphed female autonomy to behave and create depictions as necessary to the artistic project of the individual.

Pushing boundaries has been a consistent modus operandi in the late twentieth century. This often took the form of making the private public to the point that there seemed no boundaries between the two. In representations of gender, depictions have ranged from the conventionalized, as in Larry Clark's exposé of the sexualized heroin sub-culture he was part of in his *Tulsa* portfolio (1972), which depicts rather straightforward, albeit graphic, heterosexual behaviors, to Nan Goldin's diaristic *The Ballad of Sexual Dependency* (1987), which in focusing on New York's demi-monde presents a wide range of gender behaviors, including that of transvestites, gays, and other so-called alternative lifestyles. In the 1980s and 1990s, gender representation widened noticeably to include numerous depictions of gays and lesbians often by openly gay photographers. Robert Mapplethorpe was certainly a pioneer in this area, adapting a classical model of representation to depict persons and acts many viewers found disturbing or even shocking. Los Angeles-based Catherine Opie undertook a series of large-format color portraits of gays and lesbians who posed unabashed and undisguised in their presentation of self as gay individuals. Opie's representations in particular are resonant precisely because they often operate on paradoxical signals, with homosexual females adapting costumes and poses typically associated with heterosexual males, and homosexual men showing extreme manipulation of their bodies with tattoos and garments also associated with macho heterosexual subcultures such as bikers to signal their orientation.

An obvious endpoint to the discussion of gender in the twentieth century is the ostensibly fluid nature of gender boundaries. Yet sexual ambiguity, transvestitism, and hermaphroditism have intrigued numerous photographers throughout the century, including Brassäi (*The Prostitute Bijou at the Bar de la Lune in Montmartre, Paris*, 1933), Diane Arbus (*Young Man in Curlers*, 1966, *Naked Man Being a Woman, Hermaphrodite and Dog in Carnival Trailer*, 1970, and so on), Joel-Peter Witkin (*Madame-X, San Francisco*, 1981), and Nan Goldin (*Misty and Joey at Hornstrasse*, 1992). Both Claude Cahun's self-portraits (1920s–1930s) and Catherine Opie's portraits (1990s) explore lesbian sexual iden-

tity and the malleability of appearance through photography. In their work, personas take on the quality of masks and costumes recalling Riviere's notion "femininity could be shown to be a 'masquerade,' something that had to be endlessly performed and reinvented" (Evans, 109). Jürgen Klauke's films and photographic sequences, like *Self-Performance* (1972–1973) and *ProSecuritas* (1987) similarly explore issues of sexuality, the psyche, and self-presentation. Lorna Simpson uses text and imagery to question the empirical meaning in both means of expression. Photographs like *She* (1992) intentionally reveal and conceal aspects of the subject's identity so the viewer is left wondering about the gender due to the androgenous clothes, nondescript stance, and cropped-out face. Contemporary artist Renée Green uses photography to explore race and gender, including stereotypes about Black culture and male and female roles in that culture. Black male photographers have also pushed the boundaries of representation in exploring what it means to be a Black man in contemporary society. Anthony Barboza creates striking images that tread on both gender and racial stereotypes. Finally, questions of gendered representation are piquant in Japanese artist Yasumasa Morimura's impersonations of famous works of art like Manet's *Olympia* (*Portrait (Futago)*, 1988) and western icons of popular culture like Audrey Hepburn and Bridget Bardot. The work of these artists suggests that the transcendence of gender can take place fictively, cognitively, and actually.

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*See also:* **Arbus, Diane; Brandt, Bill; Brassai; Bourke-White, Margaret; Cahun, Claude; Clark, Larry; Dada; Farm Security Administration; Feminist Photography; Group f/64; Heineken, Robert; History of Photography: Interwar Years; History of Photography: the 1980s; Kertész, André; Kruger,**

**Barbara; Man Ray; Mapplethorpe, Robert; Morimura, Yasumasa; Newton, Helmut; Nude Photography; Pictorialism; Representation and Race; Sherman, Cindy; Simpson, Lorna; Surrealism; Weston, Edward; Witkin, Joel-Peter; Woodman, Francesca**

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## REPRESENTATION AND RACE

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The intersection of representation and race, more specifically, photographic representation and race, suggests numerous complex discussions. These involve defining race and racialization as concepts

and social practices; and then considering the ways in which photography is implicated in interpretations and constructions of race. Early photography was considered to be a realist instrument

that simply documented “reality.” From such a perspective, one might consider photography to have served as merely a recording device that documented the social existence and realities of race. However, the role of photography in actively constructing knowledge about identity and the human body, including racialized identities and bodies, has been significant to more recent critical approaches to photography. Such critical approaches explore the power of the photographic image as construction, and further engage the relations of power that are at work in the very acts of photographing. This essay will provide a brief overview of some conceptual approaches and photographs through which the intersection of race and photography might be understood.

It is now largely understood that race is a social construction. This contrasts with mid-nineteenth century conceptions of race as a given biological fact, a concept that persisted well into the mid-twentieth century, and some argue, still exists today. This biological notion of race posits difference between individuals based primarily on physical markers, specifically, skin color. A hierarchy of social characteristics was then attributed to individuals based on these presumed differences, and posited some races as superior and others as inferior. There was a confluence of the concept of race across a wide range of disciplines, predominantly as a category for scientific inquiry, but also in philosophy, literature, and art. This logic of race culminated in eugenics, whose practice in Nazi Germany resulted in the genocidal atrocities of the Holocaust, and led to the later rejection of biological racial hierarchies by scientists worldwide. Many scholars now study the relation between race and social practices, including how visual culture contributed to the production of race. They also examine the extensive ways in which concepts of race and their practice justified racism, and legitimated forms of abuses that were sanctioned by legal, political, and social structures. Early photography and racial imagery contributed in a central manner to both the construction and reinforcement of social race relations.

Racial difference was at the heart of colonialism and imperialism, whereby European colonial powers considered themselves superior to the nations and peoples they would dominate in Asia, Africa, and the Americas from the fifteenth through twentieth centuries. Travel and expeditionary photography not only documented landscapes for militaristic and governmental purposes, but also popularized forms of visual tourism for general publics and familiarized them with imperial ima-

gery. Anthropology as an academic discipline undertaking the study of “man,” developed alongside the nineteenth century rise of colonialism and imperialism that reached its peak between 1890 and 1920. Some argue that anthropology is colonialism’s by-product, a discipline that documents the traditions of other cultures as they are being destroyed by colonialism. Photography was extensively used as a documentary research tool in anthropology, and its sub-fields of biological anthropology, archeology, and ethnography. One starkly sees in biological anthropological photography the subjugation of colonial human subjects in the drive to create racial classifications and taxonomies of human beings; subjects were objectified, frequently unclothed, and photographed from several angles. It is here that contemporary questions about the very act of photographing can be easily understood: Who is photographing whom? How are they represented in the photograph, and towards what ends? If early anthropological photography was driven by a desire to capture the scientific “reality” of their subjects and visualize their racial difference, the revisiting of photographic archives by contemporary artists and curators now makes apparent the original photographers’ social contexts of creation, their preconceptions and desires. Alloula discusses how French photographers frequently manipulated their Algerian female subjects against a backdrop of the harem in order to conform to already existing colonial imagery and fantasies. Curators Melissa Banta and Curtis M. Hinsley closely outline the transition from travel photography and histories of exploration to the exact categories and uses of anthropological photography. These photographic archives have also been the subject of re-examination by contemporary artists. Carrie Mae Weems’s reworking of historical images of slaves and freedmen from the 1840s to 1860s (notably with the incorporation of text), in *From Here I Saw What Happened And I Cried* (1995–1996) attempts to provoke dialogue between the photographic subject and spectator; *The Hampton Project* (2000), similarly converses with historical photographs by Francis Benjamin Johnson from *The Hampton Album* (1900).

The major 2003 exhibition *Only Skin Deep: Changing Visions of the American Self*, brought together over 350 photographs and explored the complexity of race through its broad range of images from 1845 to 2003. The exhibition upholds that racial categories and the maintenance of populations into these categories is a constituent element of American identity. Photography served to produce and maintain these racial categories. Some of

the earliest photographs were of an anthropological and documentary genre, including daguerreotypes and *cartes de visite* (including one by the abolitionist, Sojourner Truth), some of which constituted more overt forms of exoticization and objectification of people of color, Aboriginal people, and non-Western subjects. In other instances, White photographic subjects are engaging in “dressing-up” as Native Americans or African Americans, reducing race and ethnicity to a set of identifiable codes—of aboriginality, or of Blackness—that can be easily inhabited and mimicked. The exhibition effectively pointed to the complexity of considering the imbrication of race and photography, embracing its many paradoxes and manifestations. In their own revisiting of the history of photography, curators Coco Fusco and Brian Wallis effectively identified lesser known photographs of racialized subjects by famous White photographers, such as Ansel Adams, Richard Avedon, Lee Friedlander, Dorothea Lange, and Edward Steichen; as well as contemporary artists such as Cindy Sherman, whose *Untitled (Bus Riders)* (1976) (predating her better known *Untitled (Film Stills)* [1977–1980]) have her performing in Blackface. It also incorporated the photographs of lesser-known photographers, such as Toyo Miyatake (and his substantive record of the Japanese American Manzanar internment camp, where he resided during World War II), and photojournalist Gordon Parks’s documentation of African-American social history, especially the Civil Rights movement of the 1950s and 1960s. Arranged neither by genre nor in chronological order, and inclusive of a large number of contemporary artists working with photography, *Only Skin Deep* effectively emphasized how racialized visual subjects and strategies appeared and resurfaced at various historical moments, and moved across different photographic styles.

The exploration of racial photographic imagery and its codes constitutes one manner of approaching this intersection of race and photography, by focusing on the subject of images. Another approach is to highlight the identities of the photographers, whereby, for instance, historical portraiture by photographers from racialized communities might be foregrounded. Deborah Willis’s numerous exhibitions and books have methodically compiled images by African-American photographers; as Faith Moosang’s recovery of C. B. Hoy’s negatives from his photographic studio of 1909–1920 reveal the rich interracial and intercultural communities of the Pacific Northwest. The complex and contentious historical photography of Aboriginal communities is examined in exhibitions such as the Smithsonian’s *Spirit Capture*; and projects such as *Partial Recall* in

which writers and artists such as Jimmie Durham and Jaune Quick-To-See-Smith were asked to reflect on historical archival photographs of Native Americans. Jeffrey Thomas’s ironic photographs of non-Natives photographing performing Native dancers, captures the matrix of viewing relations that underlie Native communities in representation.

Contemporary photographers have investigated race and difference in their artistic work with a variety of approaches. These move across genres, subjects, and racial imageries, making any easy generalizations somewhat reductive. Representations of idealized Whiteness, for instance, should be considered: Richard Prince’s *Untitled (Cowboy)* (1991–1992) embodies the apogee of American White masculinity, and usefully represents Dyer’s argument about the status of Whiteness as the pinnacle of race hierarchies. Nikki S. Lee’s uneasy self-portraits foreground her Asian physical characteristics as they dramatically contrast with the social markers of other group identities, whose communities she immerses herself into. Some artists work with photographic images and may use either a juxtaposition of multiple images, digital rendering, or physical manipulation to complicate the truth value still attributed so powerfully to the photographic image. Glenn Ligon’s *Self-Portrait Exaggerating My Black Features/Self-Portrait Exaggerating My White Features* (1998) (itself harkening back to a similar work by Adrian Piper) uses text to challenge the veracity of fixed racial evidence in two identical self-portraits. Lorna Simpson’s serial images have been described as “anti-portraits” that refuse the plenitude of the complete subject. And Dinh Q. Lê’s photographic tapestries physically weave snapshots and historical photographs from the Vietnam War, with war images culled from popular culture such as photojournalism and Hollywood films.

Photographic representation and race involves a consideration of how photography has contributed to constructing and maintaining certain types of knowledge about race. Issues to address might include the subjects of images and how they are portrayed, the social contexts within which photographs are taken and exhibited, the relations between photographer and their subjects, as well as the identity of the photographer.

MONIKA KIN GAGNON

*See also:* DeCarava, Roy; **Documentary Photography; Ethics and Photography; Image Theory: Ideology; Interpretation; Photographic “Truth”; Prince, Richard; Representation; Simpson, Lorna; Social Representation; Weems, Carrie Mae**

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## MARC RIBOUD

**French**

A leading photojournalist of the second half of the twentieth century, Marc Riboud embodies the socially engaged photographer who foregoes the spectacle of high-profile news events to uncover the flashes of human drama in the undercurrents of everyday life. He has spent five decades—about half that time as a member of the Magnum photo agency—documenting the social, political, and economic conditions in dozens of countries on several continents, but much of his reputation rests on his work in Asia. From Turkey to Japan, he has revealed the changing face of that continent, most particularly in China, where he has returned again and again since 1957 to compile an exceptional visual record of China, from the Great Leap Forward through the Cultural Revolution to the Tiananmen Square protests and the turn toward capitalism.

Riboud was born in Lyon, France, in 1923 and took his first photographs as a child. In photographing the Exposition Universelle in Paris in 1937—with his father’s Kodak Vest Pocket camera Riboud made an early association between the medium and his interaction with other cultures. After fighting with the French resistance in

World War II, he studied engineering and worked for three years in a Lyon factory before turning to professional photography. In 1952, he met Henri Cartier-Bresson and Robert Capa, two of Magnum Photos’ founders, and joined the agency the following year. Cartier-Bresson would have a strong influence on Riboud’s style and working methods, though at the outset Riboud’s photographs tended toward the insouciant style of fellow Parisian Robert Doisneau and the weekly leisure magazines. *Paris, 1953 [painter of the Eiffel Tower]*, an image from Riboud’s first paid assignment for *Life* magazine, reflects this in its light-hearted treatment of a quintessentially Parisian subject. The painter floats over the city with comical grace, at one with the monument he clings to, like a music hall acrobat nostalgically transported from a belle epoque revue.

Cartier-Bresson advocated a less sentimental, more complex narrative style based on capturing the “decisive moment” that crystallizes a scene at a pivotal instant often capable of multiple interpretations. *France, 1953 [pilgrimage to Chartres]* is an early example of Riboud’s turn in that direction. Taken during a religious retreat at Chartres, it reveals his enduring interest in the individual as

inscribed—yet distanced—from society and its principal institutions of power. In the foreground, a young woman confesses to a priest at a makeshift confessional, while a crowd of church followers gathers in the field behind her. Despite the bucolic setting, the composition has a palpable tension as the collective power of the Catholic church seen on either side of the woman contrasts sharply with her deeply personal reflection.

Riboud embarked on international assignments in 1955 and made his first visit to China in 1957 at a time when the country generally was closed to Westerners. While he only occasionally has worked in France since, China has remained an inexhaustible source of interest. His earlier China photographs, like *Beijing, 1965 [antiques dealer]*, capture a country still caught between communism and the remnants of dynastic tradition. Here, storefront windows divide the street life outside into a neat triptych of past, present, and future: three elderly jade merchants lounge on the stoop of their shop at center, while two women with children converse at left, and a teenage girl in a Mao-style school jacket turns warily to the camera from the right. *Beijing, 1965 [divorce proceeding]* has a similar symmetry, although here it is a government tribunal coming between a private couple to pass public judgment under the gaze of Mao's official portrait. Much of Riboud's work in the last decades of the century in China captures the awkward balance between communism and emerging capitalism, contrasting coal miners and heavy industry with consumer culture and advertising. In an uncanny turn in *Shanghai, 1993 [shopping street]*, Mao's official portrait appears yet again, but this time in a busy shopping street where he shares wall space with a glamour shot of American icon Elvis Presley, each being the airbrushed icon of aging cults.

Through much of the 1960s and '70s, Riboud covered armed conflict and social revolt, from the wars in Algeria and Vietnam to the student uprisings in Paris and the Islamic revolution in Iran. Avoiding sensationalist depictions of violence, his work from the period often focuses on the resistance and actions of the general population as a consequence of such events. In that vein, *Washington, 1967 [girl with flower]* became an emblematic image of the American peace movement, depicting a young woman at an anti-war demonstration as she lifts a white daisy to the thrust bayonets of a line of soldiers. The diffuse light and long focal length imbue the event with a tender, romantic feeling that belies its action. His relationship with China earned Riboud a coveted press visa to North Vietnam in 1968, and his subsequent photographs of Ho Chi

Minh circulated worldwide as proof the Vietnamese leader was still alive.

While Riboud's work often has an immediate, almost snapshot quality that lends it a sense of transparent testimony, he also has made images of a more abstract and timeless quality. The silhouettes of two boys playing at dusk in *Ghana, 1961 [the beach in Accra]*, for example, merge into a choreographed figure against a setting that offers little indication of place or date. Since he left Magnum for freelance work in 1979, Riboud has expanded his range to include work of a more picturesque and spiritual tone, including a series on the Angkor temples of Cambodia and another on the Huang Shan mountains of China. Published in *Capital of Heaven*, his Huang Shan photographs use color instead of his customary black and white to produce misty blue-gray images of rounded peaks that recall the ghostly landscapes of classical Chinese scroll paintings.

In addition to his photography, Riboud played a central role in Magnum's management and development in the 1960s and 1970s, spending 14 years as its vice president for Europe beginning in 1959, and serving as president of the agency in 1975. Overseeing the agency's growth while mediating disputes among its independent-minded members, Riboud would become an important link between those who founded the agency in 1947 and the next generation of members who would see Magnum into the twenty-first century. He also helped expand the appeal of photojournalism beyond the confines of the news media by being among the first photographers to integrate reporting assignments with gallery and museum exhibitions and, since 1959, regularly publishing collections of his work. This practice has promoted the news photograph as an image of aesthetic consequence potentially transcending the circumstances of its genesis, though it also has raised the precarious question of the role of subjectivity in journalistic practice.

STEPHEN MONTEIRO

*See also:* **Capa, Robert; Cartier-Bresson, Henri; Doisneau, Robert; Life Magazine; Magnum Photos; Photography in France; "The Decisive Moment"**

### Biography

Born in Lyon, France, 24 June 1923. Lives in Paris, France. Trained as an engineer at the Ecole Centrale de Lyon; self-educated in photography. Member of Magnum, Paris, 1953–1979; vice-president of Magnum for Europe, 1959–1964, 1966–1973; president of Magnum, 1975–1976; chairman of the board, Magnum, 1976–1977. Appointed Chevalier in the Légion d'honneur;

## RIBOUD, MARC

elected Commandeur des Arts et des Lettres; Overseas Press Club award, New York, 1966, 1970; Cornell Capa award, New York, 2003.

### Individual Exhibitions

- 1963 *Marc Riboud*; Art Institute of Chicago; Chicago, Illinois  
1966 *China*; Asia House; New York, and traveling  
1974 *Marc Riboud*; The Photographers' Gallery; London  
1975 *Marc Riboud*; International Center of Photography; New York  
1977 *Marc Riboud*; Galerie Municipale du Château d'Eau; Toulouse, France  
1982 *Chine*; Le Trépied; Geneva, Switzerland  
1984 *Hommage à Marc Riboud*; Centre d'action culturelle; Angoulême, France  
1985 *Marc Riboud, rétrospective*; Musée d'Art Moderne de la Ville de Paris; Paris  
1992 *Marc Riboud, l'embarras du choix*; Galerie Agathe Gaillard; Paris  
1993 *Lasting Moments 1953–1988*; International Center of Photography; New York  
1996 *Forty Years of Photography*; Museum of Fine Arts; Beijing, China, and traveling  
2000 *Marc Riboud, photos choisies*; Centre d'Histoire de la Résistance et de la Déportation; Lyon, France

2004 *Marc Riboud, 50 ans de photographie*; Maison Européenne de la Photographie; Paris

### Selected Group Exhibitions

- 1972 *Behind the Great Wall of China*; Metropolitan Museum of Art; New York  
1973 *The Concerned Photographer 2*; Israel Museum; Jerusalem, Israel  
1977 *Concerning Photography*; The Photographers' Gallery; London, and traveling  
1978 *Dix ans de photojournalisme*; Musée Galliera; Paris  
1980 *The Imaginary Photo Museum*; Kunsthalle; Cologne, Germany  
1981 *Paris-Magnum*; Musée du Luxembourg; Paris  
1988 *Magnum en Chine*; Commanderie Sainte-Luce; Arles, France  
2003 *Shanghai d'hier et de demain*; Musée Carnavalet, Paris

### Selected Works

- Paris, 1953* [painter of the Eiffel Tower], 1953  
*France, 1953* [pilgrimage to Chartres], 1953  
*Japan, 1958* [Karuizawa photographers rally], 1958  
*Moscow, 1960* [Red Square]  
*Ghana, 1961* [the beach in Accra], 1961



Marc Riboud, *Antique Shop Windows, Beijing, China, 1965*.  
[© *Marc Riboud/Magnum Photos*]

*Beijing, 1965* [antiques dealer], 1965  
*Beijing, 1965* [divorce proceeding], 1965  
*Washington, 1967* [girl with flower], 1967  
*India, 1971* [refugee mother], 1971  
*Vietnam, 1976* [steel mill], 1976  
*Shanghai, 1993* [shopping street], 1993

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## LELAND RICE

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### American

Leland Rice, a photographer largely associated with California, is among a generation of Americans who first received and benefited from a graduate education in photography which included a heightened awareness of the medium's history. As is typical of many of this generation, Rice is an educator as well as a photographer; he has lectured, organized exhibitions, written about photography, and collected photographs since the late 1960s.

Leland Rice was born on April 9, 1940 in Los Angeles, California, where he grew up and attended public schools. He attended Arizona State University at Tempe, where he played football. Although a business major, he enrolled in a photography class taught by Van Deren Coke and found his life's passion. After he was graduated from Arizona State, Rice returned to Los Angeles and attended Chouinard Art Institute for a year.

In the 1960s, there were limited opportunities for a graduate education in photography, but Rice was fortunate in that he moved north to enroll at San Francisco State College, now University, where he was able to study with Jack Welpott and Don Worth, known for his technical skills and beautiful horticultural photographs. Rice also studied with Bay Area legends Ruth Bernhard, Paul Caponigro, and Oliver Gagliani, known for his highly ab-

stracted landscapes, who formed a living bridge to the area's photographic history through figures such as Ansel Adams and Edward Weston. During graduate school, Rice and fellow graduate students including Judy Dater, John Spence Weir, Harvey Himelfarb, and others founded the Visual Dialogue Foundation. Rice was graduated with an M.A. degree in 1968, the same year VDF opened; Rice served as its first president. The VDF evolved into an informal group of Bay Area photographers who promoted their photography through exhibitions, the creation of a portfolio, and the expansion of the parameters of photography beyond the canon of Group f/64, which in the 1960s was still a dominant force in the Bay Area. The Visual Dialogue Foundation continued through 1972 when several of the members left the area.

Even as he was finding his way as a photographer, Rice began his career as a highly respected teacher. He first taught at the California College of Arts and Crafts, Oakland, from 1969–1972, where he established the photography program. During the 1970s and 1980s, he taught at: the University of California at Los Angeles, California; U.C.L.A.'s Extension, Pomona; the Institute of the Arts, Valencia, 1973; Pomona College, Claremont; Tyler School of Art, Philadelphia; and the University of Hartford, Connecticut. In addition, from 1973–1979 he served as curator of the Photography Gal-

lery at Pomona College. Rice has curated a number of significant exhibitions in the field, including the first major American exhibition of László Moholy-Nagy's photographs and photograms, and exhibitions of Herbert Bayer, Frederick Sommer, and Frances Benjamin Johnston.

Although well versed in the ideas and techniques of such masters as Alfred Stieglitz and Edward Weston, early in his career Rice preferred to raise questions and push the boundaries of the medium. In general, his photographs are heavily flavored by Surrealism, and can be grouped into works realized before 1973; the Wall Site series done both in black and white and color between 1977–1983; and his Berlin Wall photographs of 1983–1989, all of which proceed in a logical progression of exploration, realization, and recapitulation of what has been discovered.

During the 1960s, Rice lived and photographed in the Haight-Asbury District of San Francisco where he was an observer of the hippie era. In his early, more traditional photographs, for example, *Untitled* (1968), in which fellow photographer Michael Bishop peers out the rear window of a Volkswagen, or *Untitled* (1969), in which a forlorn young woman sits on a couch resulting in an erotically charged image symbolic of the freedom of the 1960s, there is a sense of mystery that often borders on the sinister. These dark, moody photographs where the figures interact (or fail to interact) with the surrounding environment seem like stills from an Ingmar Bergman film. Rice also fragmented his photographs and created pictures within pictures resulting in strange and mysterious juxtapositions.

By 1972, Rice, now using a wide-angle lens, moved from depicting figures in his photographs to photographing objects and empty spaces which are suggestive of their former occupants, resulting in a heightened awareness of both objects and space. He photographed extremely common objects—a tripod and a lamp, a white chair, a chair and a plank, or a black plank leaning against the wall within an adjacent empty space. The viewer is struck by both the absence of human figures and the presence of objects and their spaces. They are both suggestive and mesmerizing.

With *White Door* (1973), a key photograph, Rice began the Wall Site series. It is a minimal, stark image where he captures the interplay of the dark textured wall, light, and form. To the extreme right, a white door is ajar. Its origins seem to lie in the world of painting rather than photography, as familiar subject matter seems to vanish to be replaced by

new dimensions of “the thing itself.” Light, darkness, and a sense of the spiritual dominate.

After returning to Southern California in the 1970s to teach at Pomona College, Rice became acquainted with the paintings of Richard Diebenkorn, and later in 1976 he became familiar with the color field paintings of Morris Louis and Mark Rothko. Beginning in 1977, in the color Wall Site works, now using a large format camera, he realized that color, light, and scale are elements employed by both painters and photographers alike. Rice documented the interiors of artists' studios and was especially interested in the casual placement of objects and the paint splatterings and waste left by the artists. The result was an engaging and compellingly spiritual series of documents; the images challenge the imagination as the viewer easily gets lost in color, form, light, and spatial relationships.

On a trip to Berlin in 1983, Rice discovered new material when he confronted *die Maurer* (the Wall—the Cold War's universal symbol of oppression. Concentrating on the area of the Wall in and near Potsdammerplatz where it had been a tempting “canvas” for both the professional and amateur alike, he focused his camera lens on the Wall's rich coating of graffiti. Moving almost microscopically close, he selected portions that appealed to his artistic sensibility, in a process not unlike that which resulted in the earlier Wall Site series shot in artists' studios. Rice selected from a continually changing palette of often expressionistic imagery, at times combined with pithy texts as in “Hunger Herr Pastor” of 1986. He has described himself as a “visual archaeologist,” but he is also a lyricist. Since the dismantling of the Wall in 1989, Rice's photographs have become even more valuable as historical, albeit poetic, documents.

Rice was the recipient of a National Endowment for the Arts grant in 1978 followed by a Guggenheim Photography Fellowship in 1979–1980. He received the James D. Phelan Art Award in Photography in 1986. He has intermittently been a trustee of the Friends of Photography since 1973. Rice has participated in numerous individual and group exhibitions, including during the 1980s at his Los Angeles gallery, Rosamund Felson. His photographs are included in numerous collections in the United States and Europe.

DARWIN MARABLE

*See also:* Adams, Ansel; Bernhard, Ruth; Caponigro, Paul; Coke, Van Deren; Dater, Judy; Group f/64; Stieglitz, Alfred; Welpott, Jack; Weston, Edward

## Biography

Born in Los Angeles, California on April 9, 1940. Graduated from Arizona State University, Tempe, 1964. Studied at Chouinard Art Institute, Los Angeles, 1965. Graduated from San Francisco State College, now University, with an M.A. in 1968. Studied with Van Deren Coke, Jack Welpott, Don Worth, Oliver Gagliani, Ruth Bernhard, and Paul Caponigro. Founding member with Jack Welpott, Judy Dater, and others of the Visual Dialogue Foundation, 1968–1972. Taught at the California College of Arts and Crafts, University of California at Los Angeles, faculty at the University of California at Los Angeles, California, 1972, and 1982; U.C.L.A. Extension, 1973–1976 while also serving as the Coordinator of Extension; Institute of the Arts, Valencia, 1973; Pomona College, Claremont, 1973–1979; Tyler School of Art, Philadelphia, 1976; University of Southern California, Los Angeles, 1980–1981 and the University of Hartford in Connecticut, 1981. In addition, he was the curator of the Photography Gallery at Pomona College from 1973–1979. Recipient: National Endowment for the Arts grant, 1978; Guggenheim Photography Fellowship, 1979–1980; and the James D. Phelan Award in Photography, 1986.

## Selected Individual Exhibitions

- 1972 Friends of Photography Gallery; Carmel, California
- 1973 Witkin Gallery; New York
- 1976 Visual Studies Workshop; Rochester, New York
- 1977 *The Photographic Work of Leland Rice*; Hirshhorn Museum and Sculpture Garden; Washington, D.C.  
*Leland Rice: New Color Photographs*; Witkin Gallery; New York
- 1987 *Leland Rice, Illusions and Allusions, Photographs of the Berlin Wall*; San Francisco Museum of Modern Art  
*Leland Rice: Photographs of the Berlin Wall*; Baltimore Museum of Art; Maryland
- 1990 *Leland Rice: Graffiti from the Berlin Wall, A Photographic Memory*; Kouros Gallery; New York

## Selected Group Exhibitions

- 1969 *Vision and Expression*; George Eastman House; Rochester, New York

- The Visual Dialogue Foundation, Center of the Visual Arts; Oakland, California
- 1974 *Photography in America*; Whitney Museum of American Art; New York
- 1978 *Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art; New York
- 1981 *The Whitney 1981 Biennial*; Whitney Museum of American Art; New York
- 1982 *Color As Form: History of Color Photography*; Corcoran Gallery of Art; Washington, D.C.
- 1984 *Photography in California: 1945–1980*; San Francisco Museum of Modern Art; San Francisco
- 1987 *BERLINART 1961–1987*; Museum of Modern Art; New York
- 1987 *Photography and Art: Interactions Since 1946*; Los Angeles County Museum of Art; Los Angeles
- 1995 *An American Century of Photography, From Dry-Plate to Digital*; Nelson Atkins Museum of Art; Kansas City
- 2000 *The Visual Dialogue Foundation Revisited, 2000*; J.J. Brookings Gallery; San Francisco
- 2001 *Capturing Light, Masterpieces of California Photography, 1850–2000*; Oakland Museum of California; Oakland

## Selected Works

- Savoy Tivoli*, 1968
- Untitled (Woman on couch)*, 1969
- White Door (Wall Site Series)*, 1973
- Baroque Chair and Plank (Wall Site Series)*, 1973
- Mirror, Glass and Rock*, 1978
- Blue Door*, 1978–1979
- Hunger Herr Pastor (Berlin Wall Series)*, 1986
- Tic Tac Geist (Berlin Wall Series)*, 1987

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# LENI RIEFENSTAHL

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## German

Leni Riefenstahl's status as an ex-Nazi and confidant to Hitler makes her one of the century's most

controversial artists. She is praised and pilloried in equal quantities, yet nobody disputes the quality of her artistic vision; the argument lies in her choice of subject matter. Riefenstahl is most renowned for

*Triumph of the Will*, the Nazi film which would sweep pre-World War II Germany and become the most famous, and infamous, propaganda film of all time.

Born to wealthy and supportive parents in Berlin in 1902, Riefenstahl spent much of her youth learning the art of dance. By her early 20s, Riefenstahl was a renowned dancer, touring throughout Germany. A knee injury halted her career, and she became involved in film, first as an actor; her aristocratic beauty made her an immediate sensation in a mountaineering film developed especially for her by director Arnold Franck. She starred in her first directorial effort, *Das blaue Licht* (1932, *The Blue Light*), and by the age of 35, Riefenstahl had become the most famous and successful woman filmmaker of her time. In addition to *Triumph of the Will*, she also directed the highly acclaimed *Olympia*. During this time, Riefenstahl also cultivated an interest in photography, and she took numerous pictures of German troops and members of the high command, including Hitler himself. Riefenstahl discontinued her position as “unofficial” photographer for the Nazi party when she witnessed German soldiers massacring unarmed Polish peasants, although she stayed in touch with Hitler and did not denounce him.

After the war, with her reputation ruined and with no friends inside or outside of Germany, Riefenstahl found it impossible to get the funding needed for film projects—her first love—and eventually turned solely to photography.

Following the war, Riefenstahl had faced Allied charges that she was a Nazi or a Nazi sympathizer. She was imprisoned and escaped to her mother’s house in Austria, where she was reunited with her husband and arrested again. Interrogated by the Seventh American Army, the Americans officially “denazified” Germany’s most notorious film director and released her “without prejudice” on June 3, 1945. Yet Riefenstahl was detained once again by the French. She and her husband lived under house arrest in Breisach, Germany and later in Königsfeld in the Black Forest, and she was interned in an insane asylum in Freiburg for three months. Released in August 1947, she was officially denazified by a French tribunal in July of 1949. Even so, in the same year, the Baden State Commissariat classified Riefenstahl *in absentia* as a “fellow traveler.”

In the late 1960s, she took on small, miscellaneous assignments, such as a photo essay of rock musician Mick Jagger and his wife Bianca. But it was in 1973 that she re-emerged when she created a book of still photographs from her 1936 documentary, *Olympia*. The film had been commissioned by the Nazi government in order to record German

dominance at the Olympic games in Berlin. It was a huge project, and she oversaw crew of over 170, including 60 cinematographers, who used three different types of black-and-white film stock deemed appropriate to the type of imagery being filmed: Agfa for architectural shots; Kodak for portraits; and Perutz for fields and shots of grass. Over 1.3 million feet (over 248 miles) of film were exposed. Despite the film’s origins, *Olympia* was a surprisingly balanced documentary. Many athletes were featured (including the African-American sprinter Jesse Owens), and the film sought to examine athlete as artist, focusing on the stylistic dimensions of body movement. Riefenstahl made many innovative breakthroughs filming *Olympia*, including utilizing cranes or high towers for panoramic aerial shots, mounting the camera on electric cars on rails for tracking shots of races, using slow motion to reveal the beauty and effort of the athletes, and underwater diving shots.

Thus, nearly 40 years after a film that took over two years to make and edit, Riefenstahl’s efforts yielded further fruit, as she chose certain frames of the film *Olympia* to be included in the book of photographic stills. Whereas the film had examined the beauty of bodies in motion, the book sought to explore the beauty of the body captured in time and place. Starting with a foggy, dark image of the Parthenon in Athens that suggests mythic distance, and continuing with images of the flame being brought into Berlin, Riefenstahl succinctly connected the antiquity of the games with the modern era. The book did not shrink from the controversial nature of the 1936 games; photographs of Adolf Hitler and Jesse Owens bring the politics of the event to the fore; and the use of photographic juxtaposition makes the 1973 version just as powerful as the original film version.

A year after *Olympia* was published, Riefenstahl began to organize a compilation of photographs taken on several of her earlier visits to the Kordofan province of Sudan. Since the 1950s, Riefenstahl had been attempting to make a film about a tribe in this region of Africa. However, a series of accidents (including an automobile accident in which she almost died), delays, and personal tragedies undermined this project, and in the mid-70s she gave up on the film and decided to organize her many photographs, releasing *Last of the Nuba* in 1974 and *People of the Kau* in 1976 as books. Both of these collections contain striking photographs of a culture which, at the time of her visits, had remained largely true to ancient traditions. The Nuba and their cousins the Kau wore no clothing,

and both tribes still practiced ceremonial face tattooing and blood rituals.

Although many of Riefenstahl's photographs focused on the patterns of face tattooing and the elaborate and beautiful forms of jewelry worn by the Nuba, it was the blood wrestling that most fascinated her. During this ceremony, men of a certain age grappled with each other while wearing sharp metal bands around their wrists. The results were often bloody, as documented by Riefenstahl's photographs. Not all of her photographs involved such rituals, however; as many portray the Nuba going about their daily activities, hunting, fishing, walking, and laughing. Unlike *Olympia*, the photographs in these compilations seem more natural and less posed. However, these photographs continued to display Riefenstahl's genius for capturing the artistry of the human body.

Probably due more to her controversial past than her actual photography, critics largely attacked these two volumes. In her article "Fascinating Fascism," Susan Sontag denounced Riefenstahl and her work:

Although the Nuba are black, not Aryan, Riefenstahl's portrait of them is consistent with some of the larger themes of Nazi ideology: the contrast between the clean and the impure, the incorruptible and the defiled, the physical and the mental, the joyful and the critical.

Other critics say these collections helped Riefenstahl, albeit inadvertently, destroy the Nuba culture by bringing them to the attention of Europe and America. They point to the fact that today the Nuba wear western-style clothing and conduct the blood fights more for tourist benefit than for ancient tradition. Despite these attacks, Riefenstahl won many accolades for her work in Africa. Some critics, such as Tomas Elsaesser, have identified her unparalleled ability to express the innate beauty of the human body. According to Elsaesser, "a consistent line runs through her life which seems to focus on the body as total, expressive fact."

In addition to her photographs of sports and African natives, Riefenstahl was also involved in sustained photographic projects involving mountains and marine life. In 1987, Leni Riefenstahl published her memoirs, an international bestseller that attested to the continuing interest in her extraordinary life as much as her success as a photographer. The documentary film *Die Macht der Bilder* (The Power of Images) by Ray Müller was released in 1992; under the title *The Wonderful, Horrible Life of Leni Riefenstahl*. It received an Emmy Award in the United States as well as the Japanese film critics special award. In this film, Müller tried

to provoke Riefenstahl into admitting guilt for her past. Her response:

What do you mean by that? Where is my guilt? I can regret. I can regret that I made the party film, *Triumph of the Will*, in 1934. But I cannot regret that I lived in that time. No anti-Semitic word has ever crossed my lips. I was never anti-Semitic. I did not join the party. So where then is my guilt?

Later, in an interview with *The New York Times*, she said: "I didn't do any harm to anyone. What have I ever done? I never intended any harm to anyone."

ANDREW HOWE

**See also: Documentary Photography; History of Photography: Interwar Years; Photography in Germany and Austria; Propaganda; Representation and Race; Sontag, Susan; Underwater Photography**

### Biography

Born Berta Helene Amalie Riefenstahl in Berlin, Germany, 22 August 1902. Studied dance and painting in Berlin; toured Germany and eastern Europe in a dance company, 1923–1926; actor in Dr. Arnold Fanck's film company, 1926–1932; directed *Triumph of the Will*, 1934;



Leni Riefenstahl, German Hammer Thrower Karl Hein at Berlin Olympics.

[© CORBIS]

## RIEFENSTAHL, LENI

directed *Olympia*, 1938; directed *Tiefland*, 1954. Imprisoned briefly before formally “denazified” by American army officials, 1945; imprisoned, placed under house arrest, and then committed to an insane asylum by the French, 1946–1947. Grand Prix and Gold Medal winner, Paris World Fair, 1937; Polar Prize of Sweden, 1938; Olympic Diploma and Olympic Gold Medal, International Olympic Committee, Lausanne, Switzerland, 1948. Worked extensively in Africa photographing the Nuba in the Sudan, 1970s. Died September 8, 2003 Germany.

### Selected Works

- Riefenstahl, Leni. *Coral Gardens*. Trans. Elizabeth Walter. London: Collins, 1978.
- . *Last of the Nuba*. London: Harvill, 1995.
- . *Leni Riefenstahl's Africa*. Trans. Kathrine Talbot. London: Harvill, 1982.
- . *Olympia*. London: Quartet, 1994.
- . *People of Kau*. Trans. J. Maxwell Brownjohn. London: Harvill, 1997.

- . *The Sieve of Time: The Memoirs of Leni Riefenstahl*. London: Quartet, 1987.
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# JACOB RIIS

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### American

Jacob A. Riis started the social documentary movement in photography in the late nineteenth and early twentieth centuries by utilizing photography in his calls for reform of Manhattan’s Lower East Side slums. A newspaper reporter by trade, Riis never considered himself a photographer and, in fact, knew relatively little about photography. Yet he realized the power of photographs, and he became one of the most effective social reformers of the Progressive era by employing his camera to shock people into helping change the living conditions of the poor. Riis was also perhaps the first to produce a mass-market book that contained a number of photographic illustrations.

Born in Ribe, Denmark in 1849, Riis immigrated to the United States as a young adult. After experiencing a number of hardships and struggling to find work as a carpenter, Riis got a job with the New York News Association in 1873 gathering general news. He then became editor of the *South Brooklyn News* in 1874 before joining the *New York Tribune* as a police reporter in 1878. All police reporters

worked from an office on Mulberry Street in the Lower East Side, and Riis soon became familiar with all of the problems in the tenements. He came to believe that the slums were producing a generation of lost Americans, and he determined to remedy the situation.

Possessing no skill at drawing, Riis wondered how he might bring his experience of the slums to people who would never dare to venture into them. He saw an ad for a German method of taking pictures by a method of flash termed “flashlight.” Realizing that the darkest reaches of the slums could perhaps be documented through photography, Riis hired photographers, but when this arrangement failed, he took up the camera himself. In 1888, now working for the *New York Sun*, Riis bought a kit that included a 4 × 5 wooden box camera, plateholders, a tripod, a safety lantern, developing trays, and a printing frame. To gain experience, he made a couple of exposures at Potter’s Field on Hart’s Island then ventured out into the night. The flashlight that Riis used consisted of a pistol lamp that fired magnesium cartridges and often terrorized the slum residents. The flash also

filled the room with such dense smoke that a second photograph was generally not possible. When Riis learned of a new method that did not involve a pistol, he quickly adopted it. He now used a frying pan to ignite magnesium powder blown through an alcohol frame, but this technique also had significant drawbacks, namely a tendency to set buildings on fire. In his autobiography, *The Making of an American*, Riis relates that he once barely managed to put out a fire that he started in a dwelling filled with blind beggars.

As Riis had hoped, photographs had enormous influence through documenting how slums were unfit for human habitation. Riis focused on the most egregious examples of overcrowding and exploitation. His photos include a cellar occupied by a Jew who is celebrating the Sabbath while another man shovels coal, children huddling in doorways to sleep, a gang of boys demonstrating their pickpocket technique, and a small boy who labors at pulling threads while men hover around him. Riis's frames typically involve so many people and objects that the images almost overwhelm the viewer. He would often allow the framing edge to violate closure, for example showing a hand on a shovel and cutting off the rest of the body. Often the subjects would stare directly at the camera, although Riis did occasionally ask them to look away to diffuse the confrontation with the audience. His depth of field is usually great with the harsh light that he employed illuminating every bit of grease and dirt.

The brutal living conditions in the slums existed because of a laissez-faire attitude, and Riis sought to replace this inattention with concerted action by private groups and the government. He demanded reform of the health and labor laws, changes in the housing codes, and the enforcement of existing statutes along with uplifting moral aid programs. To promote his goals, Riis determined to get his pictures into print. His first article, "How the Other Half Lives," appeared in *Scribner's* Christmas 1889 edition, but it did not include his photographs. Printing pictures directly from photographs was impractical for newspapers and magazines in the nineteenth century, and Riis's work was always turned into woodcarvings, with much of the detail and impact often lost in the translation. In subsequent years, Riis would use his photographs for newspaper and magazine articles, lantern lecture shows (early versions of slide shows), and books. His most famous work, *How the Other Half Lives* (1890) was an instant success with its combination of terse, angry prose and vivid illustrations "chiefly from photographs taken by the author," as the book's title page proclaimed. With 15 halftone re-

productions, some of them virtually redrawn, it was the first mass-market book to contain more than just a few photographs. In all, Riis published 15 books, and his 1902 work *The Battle With the Slum* is representative with its focus on slum life, the inadequacies of schools and playgrounds, the exploitation of small children who worked at home, and the brutal labor system in the sweatshops.

In *Children of the Poor*, Riis wrote of his experiences:

Yet even from Hell's Kitchen had I not long before been driven forth with my camera by a band of angry women, who pelted me with brickbats and stones on my retreat, shouting at me never to come back.... The children know generally what they want and they go for it by the shortest cut. I found that out, whether I had flowers to give or pictures to take... Their determination to be "took" the moment the camera hove into sight, in the most striking pose they could hastily devise, was always the most formidable bar to success I met.

Emphatically not a professional, Riis only made photographs for 10 years, probably stopping in 1898, confident that he had set reform photography on its feet and that others would continue his work. After retiring as a police reporter in 1901, Riis made a living as lecturer and brought his two-hour illustrated talk about New York slum life to every part of the country. He became involved with the small parks movement, and many of the buildings featured in his photographs were demolished in favor of small patches of green. When Riis died in 1914, his photographs were forgotten in a box hidden in the attic of his Long Island home. Through the efforts of Alexander Alland, 412 4 × 5 glass-plate negatives taken by Riis and other men (250 were probably taken by Riis alone) were found in 1945 just before the house was demolished, and this collection is now housed at the Museum of the City of New York (MCNY). The remaining Riis negatives probably vanished into the archives of the long-extinct newspaper that employed him.

Works printed from the original glass-plate negatives reveal a photographic eye very different than the often indistinct and blurry reproductions in *How the Other Half Lives*. An exhibition was mounted by MCNY in 1948 which revealed Riis was not just a social reformer, but a photographer of importance. The photographs do not shirk from the squalid scenes they depict, and their directness effectively fuses formal qualities with subject matter. Most of Riis's books have been republished either as facsimile editions or with plates reprinted from the original negatives.

CARYN E. NEUMANN



Jacob August Riis, Slum in New York City, Mullen's Alley, Cherry Alley, 1889.  
[*Snark/Art Resource, New York*]

*See also: Documentary Photography; History of Photography; Nineteenth-Century Foundations; Social Representation*

### Biography

Born in Ribe, Denmark, 3 May 1849. Apprenticed as a carpenter, but unable to find enough work; emigrated to the United States 4 June 1870; made attempt to survive in New York City then wandered through Pennsylvania and upstate New York working as a woodcutter, carpenter, farmer, furniture salesman, and miner; returned to New York in 1873; attempted to sell books, then took a job with the New York News Association; on 20 May 1874, went to work as editor of the *South Brooklyn News*; bought the paper then sold it to political factions for large profit; 1878 became police reporter for the *New York Tribune*; hired photographers in 1887; bought first camera in January 1888; converted photographs into lantern slides and formed lecture business; moved from *Tribune* to the *New York Sun* in November 1890; apparently stopped making photographs 1898; resigned as reporter to become writer and lecturer in 1901; left New York for Massachusetts 1913. Died on 26 May 1914 in Barre, Massachusetts.

### Selected Works

“Flashes from the Slums,” *New York Sun* 12 February 1888  
 “How the Other Half Lives,” *Scribner’s*, Christmas 1889  
*How the Other Lives*, 1890

*Children of the Poor*, 1892  
*Nibsy’s Christmas*, 1893  
*Out of Mulberry Street*, 1898  
*A Ten Years War*, 1900  
*The Battle With the Slum*, 1902  
*Children of the Tenements*, 1903  
*The Peril and Preservation of the Home*, 1903  
*Is There a Santa Claus?* 1904  
*Theodore Roosevelt, the Citizen*, 1904  
*The Old Town*, 1909  
*Hero Tales of the Far North*, 1910  
*Neighbors*, 1914  
*Christmas Stories* (anthology) 1923

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## HERB RITTS

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### American

Herb Ritts was born in Los Angeles in 1952, the son of a successful furniture storeowner, and he seemed destined to follow into the family business. He graduated in 1975 from Bard College in upstate New York, with a degree in economics, and returned to Los Angeles. There he worked in the family business, selling rattan furniture and other props to movie studios. It was during this time period, however, that he began to photograph his friends, and he received his first professional assignment in 1979 shooting stills for the movie *Champ*. Just a few years later, Ritts was considered by many to be one of the leading photographers and commercial/music video directors of the late twentieth century.

Ritts began taking pictures professionally in 1980 and quickly earned a world-renowned reputation as one of the major forces in contemporary fashion, celebrity, and fine arts photography. Ritts himself attributed his first success to shots of then-unknown actor Richard Gere taken on a desert excursion that ended with a flat tire. It was the tender machismo captured in the photographs of the young Gere that launched Ritts’s career as a commercial photographer and Gere’s career in films such as *American Gigolo* (1980). While shooting for Andy Warhol’s *Interview* magazine in 1985, Ritts exhibited his photographs in a gallery setting for the first time in a three-person show titled *Working in L.A.*; since then, his work has been showcased consistently in galleries around the world. From

that point, his career escalated, moving from fashion photography for the top national and international magazines such as *Harper's Bazaar*, *Vogue*, *Elle*, *Vanity Fair*, and *Rolling Stone*, among others, to album covers and music videos for singers such as Madonna, Cher, and Elton John. His black-and-white 1987 portrait of Madonna showing the pop singer in profile throwing her head back has in fact become one of his signature images. In 1991, two of his music videos won MTV awards for best female video (Janet Jackson) and best male video (Chris Isaak). His portrait series for the Gap clothing corporation received the Infinity Award for Applied Photography from the International Center of Photography in New York.

While Ritts received no professional training, his influences can be found in artists such as Man Ray and the great fashion photographers of the second half of the twentieth century, including Richard Avedon, Helmut Newton, Bruce Weber, and Patrick Demarchelier, who often posed their models against uncluttered, even stark backgrounds. Ritts's style, however, was his own, one which uniquely captured the glamour associated with Hollywood and Southern California. Working in both color and black and white, although primarily in the latter, Ritts's images are bold and dynamic, with the sitters often strongly emoting for the camera. Yet Ritts also photographed a number of celebrity subjects with painted faces that hide or disguise emotion, such as the 1988 series of actor Jack Nicholson as The Joker. Another work clearly influenced by Surrealism is a portrait of actor Dustin Hoffman as surrealist painter Salvador Dali (*Dustin Hoffman, Los Angeles*, 1996). The hiding of one's identity, no matter how well known the subject may be, is a consistent theme in Ritts's work.

The breadth of Ritts's accomplishment is considerable. Luminous images of celebrities contrast with haunting representations of Africa and its peoples. From seductive commercial layouts to pure studies of the naked human form, Herb Ritts's trademark is formal simplicity combined with eye-catching graphic qualities, such as stark black-and-white, or distinct, massive forms, such as in *Female Nude with Tumbleweed, Paradise Cove*, 1986. His oeuvre, however, can be divided into four areas: celebrities, fashion, nude or form studies, and his photographs of east Africa. His celebrity photographs were often optimistic and playful shots capturing the subject in terms of his or her trademark feature. His fashion work, even though his clientele included virtually every top magazine and designers such as Donna Karan, Calvin Klein, The Gap, Giorgio Armani, and Versace, often challenged

conventional notions of gender or race, and rendered the most mundane product mythical in its haunting intimacy. His studies in the natural beauty of form celebrate the human body as strong and sensuous, and take clear pleasure in evoking the tactile appeal of surface textures—the body flecked with grains of sand, veiled in sheer fabric, caked with dried mud, or exposed to flowing water. His stunning images of east Africa, collected on a 1993 trip, record the Maasai people, animals, and the landscape they inhabit as a timeless world of vast spaces and ancient ways, deliberately disconnected from the worlds of fashion and fame. His work can be found in the following published collections: *Herb Ritts, Herb Ritts: Pictures, Body Art, Men/Women, Duo: Herb Ritts Photographs Bob Paris & Rod Jackson, Notorious, Africa, and Work*. He died in December 2002 from AIDS-related pneumonia complications.

MARC LEVERETTE

See also: **Fashion Photography; Portraiture**

### Biography

Born in Los Angeles, California, 13 August 1952. Graduated Bard College, Annandale-on-Hudson, New York, with a degree in economics; self-educated in photography. Worked as fashion and celebrity photographer for numerous publications including *Vanity Fair*, *Rolling Stone*, *Harper's Bazaar*, *Vogue*. Award-winning music video director featuring Janet Jackson, Michael Jackson, Chris Isaak, Jennifer Lopez, Madonna, Bon Jovi, and others. Died in Los Angeles, California, 26 December 2002.

### Selected Individual Exhibitions

- 1994 Fahey/Klein Gallery; Los Angeles, California  
Allene La Pides Gallery; Sante Fe, New Mexico  
Staley-Wise Gallery; New York, New York
- 1995 Parco Gallery; Tokyo, Japan  
Fay Gold Gallery; Atlanta, Georgia  
Arthur Roger Gallery; New Orleans, Louisiana
- 1996 Fahey/Klein Gallery; Los Angeles, California  
Robert Klein Gallery; Boston, Massachusetts  
*Work*; Museum of Fine Arts; Boston, Massachusetts
- 1997 *Africa*; Albany Museum of Art; Albany, New York  
Allene La Pides Gallery; Sante Fe, New Mexico  
Fay Gold Gallery; Atlanta, Georgia  
*Work*; Kunsthau Wien; Vienna, Austria
- 1998 *Herb Ritts*; Gallery of Contemporary Art, Lewis and Clark College; Portland, Oregon  
SK Josefborg Studio; Portland, Oregon  
Byron Mapp Gallery; Sydney, Australia
- 1999 *Herb Ritts, Fondation Cartier pour l'art contemporain*; Paris, France  
*Work*; Kemper Museum of Contemporary Art; Kansas City, Missouri  
*Work*; Museum of Art; Fort Lauderdale, Florida



Herb Ritts, *Male Nude with Tumbleweed, Paradise Cove*, 1986.  
[© 1986 *Herb Ritts*]

## RITTS, HERB

2000 *Herb Ritts, Palazzo delle esposizioni*; Rome, Italy  
*Herb Ritts*; Galleria Carla Sozzani; Milan, Italy

### Selected Works

*Female Torso with Veil, Paradise Cove*, 1984  
*Madonna, Hollywood*, 1986  
*Male Nude with Tumbleweed, Paradise Cove*, 1986  
*Black Female Torso, Los Angeles*, 1987  
*Jackie Joyner-Kersey, Point Dume*, 1987  
*Jump, Paradise Cove*, 1987  
*Jack Nicholson II, London*, 1988  
*Stephen Hawking, Pasadena*, 1992  
*Maasai Woman and Child, Africa*, 1993  
*Jim Carrey, Culver City*, 1995

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# FRANZ ROH

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## German

Franz Roh was born in Apolda, Thuringia, Germany in 1890, and he died in Munich on 30 December 1965. Those two facts and a few others consisting mainly of exhibition and publication dates and book titles constitute the entire evidential autobiographical literature about Roh. We know, for example, that his doctoral thesis and subsequent book were titled *Dutch Painting of the 17th Century*. We do not know about the life he lived from birth through the World War I years to the award of his doctoral dissertation in 1918. Between 1919 and 1925, he published one book—*Nachexpressionismus—Magischer Realismus...*[After Expressionism— Magic Realism...], and he authored art criticism for the journals *Cicerone* and *Das Kunstblatt*. But it is Roh's work from the six-year period, 1927 to 1933, which defines him as a figure important to the history of twentieth-century photography; as a photographer, curator, publisher, critic, and author, his major contribution was his role in organizing the seminal 1929 *Film und Foto* exhibition. The paucity of personal information about Roh, however, has made it nearly impossible to use his life experiences to assess his art ideas, which has obscured and perhaps marginalized Roh's considerable achievement in shaping photographic practice and culture as it evolved in the 1920s.

European artists of the twenties were in rebellion against antiquated Victorian dogmas and the draconian and calloused thinking of The Great War leadership that so devastated Roh's generation. Artists reproached the absurdity of the reigning authority through the proclamations of new ideals, realized passions, and secular rationalizations. The actions and art of the young divided one generation from the other and one century from the other. Roh's was not a generation that honored silence about personal life choices because to be silent was to be complicit. Yet the record is blank about Roh's military service in World War I, surely a formative period that may have had an impact upon his mature beliefs and later work in photography. The record is so gaunt that the first words of Juliane Roh's essay in the monographic *Retro-spektive Fotografie: Franz Roh* begin this way:

Über Franz Roh als Fotografen kann ich aus persönlicher Erfahrung wenig berichten. [About Franz Roh as a Photographer I can relate very little from personal experience].

Roh's linked roles of publisher, critic, and curator were an outgrowth of the literary studies Roh undertook first in Weimar and then in Basel, Switzerland, Berlin, Leipzig, and Munich. These studies culminated in a 1918 assistantship with the art historian Heinrich Wölfflin. His introduction to photography is unknown, but in 1929, Roh pub-

lished and co-edited, with the legendary graphic designer Jan Tschichold, the decade-defining catalogue *Foto-Auge* [Photo Eye] and co-curated the seminal exhibition *Film und Foto*. This summary exhibition of the new modernist imagery was massive and a resounding success. After appearing in Stuttgart, the exhibition traveled to six venues worldwide: Zurich, Vienna, Danzig (now Gdansk, Poland), Agram (now Zagreb, Croatia), and Tokyo and Osaka in Japan. The curators and the regional advisors included László Moholy-Nagy (Germany), Piet Zwart (Holland), El Lissitzky (Soviet Union), Fritz Gruber (Switzerland), Edward Weston (USA), and others, and Hans Richter was the judge for cinema. They assumed that the exhibition and catalogue of the 1200 photographs by 187 photographers would define for the generations to follow 1920s experimental photography. Roh wrote an essay for the catalogue that defined an historical context for his own innovative photographs which were included in the exhibition and the New Vision imagery of, among others, Herbert Bayer, Andreas Feininger, Hannah Höch, El Lissitzky, László Moholy-Nagy, Walter Peterhans, Man Ray, and Maurice Tabard. He wrote:

Our book does not only mean to say “the world is beautiful,” but also: the world is exciting, cruel and weird....there are five kinds of applied photography: the reality-photo, the photogram, photomontage, photo with etching or painting, and photos in connection with typography.

In references to Pictorialism, the international style that *Film und Foto* was mounted in opposition to, Roh wrote:

...to a new world of objects we find the old seen anew.... for a long time we had photographers who clad everything in twilight (imitators of Rembrandt in velvet cap...). today everything is brought out clearly. ...[seen anew by] “wrong” focalizing...the use of the same plate over again....the audacious sight from and above and below endorsing the imagery.

Roh addressed his own personal camera work—the negative print—this way:

...a further variety of... reality-photo...[is] the negative print. The principle of inversion is known in arrangement of abstract forms, as applied in weaving and....in music too....why should not the same principle be applied to exterior realities...? Besides the inversion of direction, an inversion of light—and-dark is well possible. This, for the present, specifically photographic charm cannot be experienced elsewhere, for the distinction between a day and night view of the same reality is quite a different thing. we might perhaps speak of a world in the major

and the minor key, to indicate at least the completely changed expression of tone values.

From 1927 to 1933, when he actively photographed, Roh explored two invented visions: surreal collages/montages of figure and landscape, and the negative print. But it was the negative print and its polarized tonalities reminiscent of the photogram that allowed Roh to redefine photographic reality by compressing perspective, transposing highlights and shadows, de-eroticizing the sedentary model, and stripping from places, objects, individuals, and landscapes all references to other art forms and even photographic classicism. His technical mastery of the process solidified Roh’s place in the pantheon of Europe’s experimental photographic elite, as his photographs fused the visions, perspectives, and processes that categorized European photographic modernism.

Roh said that he began his photographic career in 1927 and worked until his arrest and three-month internment, in 1933, in the Nazi concentration camp in Dachau. Roh wrote that his first wife’s intervention on his behalf directly to Heinrich Himmler, then Police Commissioner of Munich and later the official most responsible for the Final Solution, resulted in Roh’s release. Roh apparently never photographed again.

Though his photographic career was brief, Roh’s images were an essential part of the 1920s modernist effort that uprooted, reengineered, and recalibrated the relationship between what we see and what we see through camera vision. Light and shadow became, in his work, bulky massed tones. By compressing highlights and shadows into a chalky gray mid-range hue that obscured more than it revealed, Roh gerrymandered photography’s normal tonal palette of black to white. Roh presented uneventful public acts—individuals crossing bridges on foot or in automobiles, workers and vendors in the street, or pedestrian groups converging on spacious unpopulated plazas or intersections—and simple private observances such as reading and bathing in a manner free of narrative entanglement, divorced from history and thus congruent with early modernist thinking.

ALAN COHEN

*See also:* Bayer, Herbert; Feininger, Andreas; *History of Photography: Twentieth-Century Developments*; Höch, Hannah; Man Ray; *Modernism*; Moholy-Nagy, László; Peterhans, Walter; *Photogram*; *Photography in Germany and Austria*; Tabard, Maurice; Weston, Edward; Zwart, Piet



Franz Roh, Lying Venus.  
[© Rights Reserved, CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource,  
New York]

## Biography

Born in Apolda, Thuringia, Germany, 21 February 1890. Attended university in Leipzig, Berlin, Basel, and Munich. Doctoral degree in Art History, Munich, 1918. Art Historian, publisher, critic, curator, and photographer. Published two art monographs (on Anne Biermann and László Moholy-Nagy), wrote four books on art history (from seventeenth-century art to the art of mid-twentieth century); authored numerous catalogues on photography of the 1920s. Curated important photographic survey exhibitions including, in 1929, the mesmeric *Film und Foto*. Wrote art criticism for the journals *Cicerone* and *Das Kunstblatt*. Appointed leader of the German Section, International Association of Art Critics, 1951. Created Society of the Friends of Modern Art (Gesellschaft der Freunde Junger Kunst), 1954. Taught Art History in Munich, from 1945. Died in Munich, Germany, 30 December 1965.

## Group Exhibitions

- 1927 *Nackt im Auto*
- 1930 *Das Lichtbild [The Photograph]*; Internationale Ausstellung; Munich
- 1932 *Internationale de la Photographie*; Palais des Beaux-Arts; Brussels
- 1966 *Der Bild-und Bildungswert der Fotografie*; Galerie

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- . “Der Wert der Fotografie.” *Hand und Maschine*, v1, n.11, (February 1930): .
- . “Internationale Fotoausstellung im Kunstgewerbemuseum Breslau.” In *Schlesische Monatshefte*. Breslau, 1931.
- . “Formes Nues.” In *Editions d’Art Graphique et Photographie*. Paris, 1935.

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# MARTHA ROSLER

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## American

Martha Rosler is a photographer, writer, and video and performance artist. She is an important figure for feminist and conceptual photography. Her work explores gender, class, territory, ownership, and politics, among many other controversial and highly debated issues of the late twentieth century. As a leading contemporary artist, Rosler has also generated an important body of photographic work. Through this work, she has provoked considerable dialogue regarding social interaction and the way in which photography documents individuals, experiences, and ideas.

Born in Brooklyn, New York in 1944, Rosler’s early interest in art was as a painter. She took an undergraduate degree from the Brooklyn College and went on to the University of California, San Diego to attend a graduate program in fine arts in 1975. The graduate program included faculty members and critical thinkers Herbert Marcuse and Fredric Jameson, as well as many internationally recognized university lecturers. As a result, Rosler became more interested in conceptual art production, focusing on a reconsideration of conventional methods of representation, display, and distribution.

But even before attending the University of California, Rosler’s earliest photographic works show

her interest in challenging conventional representations. Her series, *Body Beautiful, or Beauty Knows No Pain* (1966–1972), features collage images of women from advertising, fashion layouts, pornography, and other found sources. These images are arranged into provocative arrangements that call into question the intentions of both advertisers and artists. Using glamorous views of women in seductive, conventional poses, she calls into question the way in which women are objectified in advertisements and the fact that they can be used as tools for part of a larger patriarchal social system. In describing her working method, Rosler states:

The subject is the commonplace—I am trying ...to question the mythical explanations of everyday life. We accept the clash of public and private as natural, yet their separation is historical. The antagonism of the two spheres, which have in fact developed in tandem, is an ideological fiction—a potent one. I want to explore the relationships between individual consciousness, family life, and culture under capitalism.

(interview, Video Data Bank, The School of The Art Institute of Chicago)

At the time she was working on the *Body Beautiful* series, Rosler was involved in the women's and civil rights movements, and in response to the highly political atmosphere of the era, she created a series of politically charged works. In *Bringing the War Back Home* (1967–1972), Rosler combined images of American daily life as represented in *Life* magazine with images of the war in Vietnam. Her arrangements provoked viewers to reconsider the consistency and luxury of American life at home, far from the war where young Americans battled and died daily.

Rosler moved from a collage technique to professional photography production in the mid- to late 1970's. Her most widely acclaimed photographic series is *The Bowery in Two Inadequate Descriptive Systems*, (1974–1975). For this project, Martha took photographs of the New York's Bowery, a place frequented by the homeless and drug and alcohol addicts which was beginning to be populated by artists' studios in the 1970s. The documentary style of this work is similar to the efforts of Walker Evans and others commissioned by the Farm Security Administration in the 1930s, who laid bare the poverty and dysfunction in America caused by the Great Depression. Like much of Evans's work, Rosler presents empty locations. By using vacant spots of the Bowery, Rosler could communicate the world of an underground subculture without exploiting its individuals. Her presentation of the empty spaces in broad daylight

also put a spotlight onto locations typically frequented at night. Beside each photograph, Rosler posted a card of printed words, featuring words and phrases used by the Bowery's denizens, such as "screwed up," or "groggy." The photographs and texts together became a documentation that communicated the subtleties of a subculture that is either outright unknown or misunderstood.

Rosler's photographs of the Bowery were also suggestive of the alienation inherent in modern life in urban environments. And while Rosler turned increasingly to video production in the 1980s, between 1983 and 1994, she worked on a series of photographic images titled *In the Place of the Public: observations of a frequent flyer*. These photographs include shots of the TWA terminal tunnel at New York's Kennedy Airport, empty seats from anonymous mid-western airports, jet airliners, motion walkways, and many other components of airport environments. The images capture the sterile atmosphere of these facilities where strangers walk in constant passage to other destinations, and where aluminum gilded bars and panels dominate the architecture. She manipulated her camera to blur, highlight, and darken, creating images suggesting a seductive, yet largely cold environment. When compared with Stephen Gill's photographs of deserted airport spaces and bleak buildings and Frits Rotgans's photographs of airplane hangars, Rosler's series, because of the saturated colors and provocative angles, seems an almost romanticized take on airplane travel.

Between 1995 and 1998, Rosler created a series of photographs of driving, included in the book and exhibition *Rights of Passage*. These photographs show the view through the windshield and document the backs of vehicles, signage, and the asphalt atmosphere of the American highway. In her essay which accompanied the photographs, Rosler explained that she considered roadways to be a critical component of the modern American landscape and that she was captivated by them as places of elusive liberation. Her documentation of the roadways is contemporary to many other late twentieth-century photographers such as Edward Ruscha, who also photographed the sprawl of manufactured spaces.

A general issue suggested in the photography of Martha Rosler is that of surveillance. Throughout her work, she takes the role of outside observer. Like photographer Sophie Calle, she is a witness to those who rarely take note of themselves. The inhabitants of the Bowery, busy travelers, and passing drivers rarely consider themselves subjects for artists. Her interest in political ideologies exposes

the dual and oppositional threats of alienation and unwarranted personal exposure and implies that alienation provides privacy. She captures the ambiguous nature of late twentieth-century society, complicated by the densely populated urban sprawl that highlights personal issues such as gender, dislocation, and homelessness.

Rosler's work poses questions of identity and experience to the viewer and audience, making her project more conceptual than formally orientated. The work is relevant to photographic history, art history, sociology, women's studies, urban studies, and cultural studies. She has also produced a series of writings, and film and video works that have expanded her influence.

RACHEL WARD

*See also:* **Conceptual Photography; Feminist Photography; Representation and Gender**

### Biography

Martha Rosler was born in Brooklyn, New York in 1944. She received a B.A. from Brooklyn College, New York in 1965 and her M.F.A. from University of California, San Diego, California in 1974. Visiting Artist, Simon Fraser University, Vancouver, Canada, 1979; Visiting Artist residency in video and photography, The School of The Art Institute, Chicago, Illinois, 1985 and others. Began publishing critical writings in *Artforum* and other magazines, 1975. Member of the Association of Independent Film and Video, College Art Association, Media Alliance and the Society for Photographic Education. Teaches at the Mason Gross School of the Arts of Rutgers University, New Brunswick, New Jersey, and lives in Brooklyn, New York.

### Individual Exhibitions

- 1975 *The Kitchen*; New York, New York (with Allan Sekula)
- 1977 *Foul Play in the Chicken House*; Long Beach Museum of Art; Long Beach, California
- 1978 *Against the Mythology of Everyday Life*; and/or Gallery; Seattle, Washington
- 1979 Orange Coast College Photography Gallery; Costa Mesa, California  
University Art Museum, University of California; Berkeley, California
- 1986 Los Angeles Center for Photographic Studies and ezty; Los Angeles, California
- 1987 *Focus: Martha Rosler*; Institute of Contemporary Art; Boston, Massachusetts
- 1988 *Martha Rosler: Four Works*; Viewpoints on Video Cable Series organized by the Long Beach Museum of Art; Broadcast throughout California
- 1991 *Focus on Southern Africa: Nancy Buchanan, Mzwakhe Mbuli, Martha Rosler*; Otis/Parsons Art Institute Gallery; New York, New York  
*Bringing the War Home; Photomontages from the Vietnam War Era*; Simon Watson Gallery; New York, New York

- 1992 *Seattle: Hidden Histories*; Public art project in the series *In Public*; Sponsored by the Seattle Arts Commission  
*An Empty Space in Ottensen: Contaminated by History, Capital, and Asbestos*. In the project *Stadtfahrt—City Tour*); Hamburg, Germany  
*In the Place of the Public*; Jay Gorney Modern Art, New York, New York
- 1994 Palais des Beaux Arts; Brussels, Belgium Künstlerhaus; Stuttgart, Germany  
*In the Place of the Public*; Contemporary Arts Center; Cincinnati, Ohio
- 1998 *In the Place of the Public*; Frankfurt Airport, sponsored by the airport and Museum für Moderne Kunst; Frankfurt, Germany
- 1999 *Martha Rosler: Positions in the Life World*; IKON Gallery; Birmingham, England and traveling to Institution d'art contemporain, Villeurbanne, France and Museu d'Art Contemporani de Barcelona, Barcelona, Spain

### Group Exhibitions

- 1974 *Impact Art—Video Art '74*; Musée des Arts Décoratifs; Lausanne, Switzerland  
*Images by Women*; University of California; San Diego, California
- 1975 *Information*; San Francisco Art Institute; San Francisco, California
- 1976 *Last Correspondence Show*; California State University at Sacramento; California  
*Social Criticism and Art Practice*; San Francisco Art Institute; San Francisco, California
- 1977 *American Narrative/Story Art, 1967–1977*; Contemporary Arts Museum; Houston, Texas and traveling to Winnipeg Art Gallery, Winnipeg, Ottawa, Canada and University Art Museum, Berkeley, California
- 1978 *Whitney Biennial*; Whitney Museum of American Art; New York, New York  
*Public Disclosure: Secrets from the Street*; San Francisco Museum of Modern Art and City Hall; San Francisco, California
- 1980 *Art of Conscience*; Wright State University; Dayton, Ohio. Traveling under the sponsorship of the Ohio Foundation for the Arts
- 1981 *Erweiterte Fotografie (Extended Photography)*; Vienna Secession; Vienna, Austria
- 1981 *Books by Artists*; Winnipeg Art Gallery; Ottawa, Canada; and traveling
- 1982 *A Decade of Women's Performance Art*; Art Gallery, University of California; San Diego, California  
*Documenta 7*; Kassel, Germany  
*Seventy-Fourth American Exhibition*; Art Institute of Chicago; Chicago, Illinois
- 1983 *Political Photography*; Stockton State College; Pomona, New Jersey  
*Whitney Biennial*; Whitney Museum of American Art; New York, New York  
*Roles, Relationships, Sexuality*; Long Beach Museum of Art; Long Beach, California  
*Mediated Narratives*; Institute of Contemporary Art; Boston, Massachusetts  
*Video Art: A History, Part II*; Museum of Modern Art; New York, New York and traveling  
*Content: A Contemporary Focus, 1974–1984*; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Washington, D.C.

## ROSLER, MARTHA

- Difference: On Representation and Sexuality*; New Museum; New York, New York and traveled to Renaissance Society at the University of Chicago, Chicago, Illinois and Institute of Contemporary Arts, London, England
- Brennpunkt: Kunst mit Eigen-Sinn*; Museum Moderner Kunst; Vienna, Austria
- In the Tradition of...Photography*; Light Gallery; New York, New York
- 1986 *Whitney Biennial*; Whitney Museum of American Art; New York, New York
- 1987 *Sexual Difference: Both Sides of the Camera*; C.E.P.A. Gallery, Buffalo and traveling
- 1988 *Signs*; Art Gallery of Ontario; Toronto and traveling
- 1989 *Whitney Biennial*; Whitney Museum of American Art; New York, New York
- Mediated Issues: Women, Myth, & Sexuality*; Institute of Contemporary Art; Boston, Massachusetts
- 1992 *Imágenes de Guerra*; Centro Cultural/Arte Contemporáneo; Mexico City
- Mistaken Identities*; University Art Museum, University of California; Santa Barbara; Museum Folkwang, Essen; Forum Stadtpark, Graz; Neues Museum Weserburg/Forum Langenstraße, Bremen; Louisiana Museum, Humlebaek, Denmark; University of Western Washington, Bellingham, Washington
- 1994 *Corpus Loquendi: The Body for Speaking*; Dalhousie Art Gallery; Halifax, Canada, and traveling
- War Works: Women, Photography, and War*; Nederlands Foto Instituut, Rotterdam, Netherlands and Victoria and Albert Museum; London and traveling
- Avant l'Histoire*; Centre Georges Pompidou; Paris, France
- Defining Eye: Women Photographers of the Twentieth Century, from the Collection of Helen Kornblum*; The Saint Louis Art Museum; St. Louis, Missouri

1997 *Airport*; The Photographers' Gallery; London and Nederlands Foto Instituut, Rotterdam, Netherlands

### Selected Works

- Body Beautiful, or Beauty Knows No Pain*, 1966–1972
- Bringing the War Back Home*, 1967–1972
- In the Place of the Public: Observations of a Frequent Flyer*, 1983–1994
- Unknown Secrets*, (the secret of the Rosenbergs), 1988
- It Lingers*, 1993
- Transitions & Digressions*, 1991–1997

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- Rosler, Martha, and Anthony Vidler. *In the Place of the Public/An der Stelle der Öffentlichkeit: Observations of a Frequent Flyer/Beobachtungen einer Vielfliegerin*. Ostfildern, Germany: Hat; eCantz, 1998.
- de Zegher, Catherine, ed. *Martha Rosler: Positions in the Life World*. Birmingham, Vienna, and Cambridge, MA: Ikon, Generali & MIT, 1998.

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# ARTHUR ROTHSTEIN

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## American

By the time Arthur Rothstein formed a Camera Club at Columbia University in New York in 1935, photography had long been an interest. A darkroom in the basement of his childhood home allowed Rothstein to practice various photographic techniques and exhibit locally during high school. At Columbia, Rothstein organized exhibitions and events for the Camera Club, once inviting Edward Steichen to speak. He also began to understand the public demand for photographs at this time, offering to make photographs for fellow

students' theses as a way to offset the cost of tuition during the first years of what would come to be known as the Great Depression.

Rothstein met Roy Stryker, a professor of economics at Columbia, during his senior year. Stryker and fellow Columbia University professor Rexford G. Tugwell were shaping a New Deal project to document the state of American agriculture, the Federal Resettlement Administration. Stryker had quickly decided that one of the best ways to record both the destitution of agricultural life in the United States and the efforts of the New Deal government to alleviate such hardships would be visually, and

so he set about creating a team of photographers. Rothstein was the first to be offered a position with a group of photographers that, to a great degree, would come to define an era in U.S. history. In a short time, photographers Walker Evans, Russell Lee, Dorothea Lange, Ben Shahn, and John Vachon were also working for Stryker and the Resettlement Administration, later known as the Farm Security Administration (FSA).

Rothstein enjoyed the freedom and mobility that came with his FSA assignments, having little experience of the United States beyond New York City. During his very first assignment in the Blue Ridge Mountains of Virginia in 1935, Rothstein had the chance to acquaint himself with the locals, gradually gaining their trust and permission to photograph them as unobtrusively as possible. Rothstein's photographic vision was influenced not only by the directives about subject matter or feeling given by Roy Stryker but also by the more experienced talent of Walker Evans and Ben Shahn. Of their influence, Rothstein said during an extensive interview for the Smithsonian Archives of American Art:

[T]hey had very definite approaches; and it was not just a question of making a picture, but making a picture that had meaning. They made me very much aware of the elements that go into photography—that go beyond just the content of the picture—the elements of style, of individual approach, of being able to see clearly, being able to visualize ideas.

(Richard Doud, "Interview with Arthur Rothstein," 20)

*Gee's Bend, Alabama [Artelia Bendolph] (1937)* remains among Rothstein's most famous and lasting photographs of the Great Depression. Juxtaposition could be said to be one of the primary tropes of FSA photography. Commonly, printed billboards, advertisements, and promises of prosperity served as a backdrop to bread lines or, as with "Gee's Bend," functioned as insulation in the rural homes and shacks of those hardest hit by the depression. Rothstein photographed the moment when a girl, Artelia Bendolph, leans out beyond the frame of a cabin window, bathing her face in sun in the direction of a smattering of food advertisements, images which add weight to the sense of economic desolation to the formal isolation of the picture. Photographs like *Gee's Bend* and *Dust Storm, Cimarron County, Oklahoma* were published repeatedly throughout the late 1930s in such magazines as *Look*. Rothstein has said of the latter image of a father and his sons enveloped by swirling dust:

[I]t made people realize that here was as tragedy that was affecting people—it wasn't just affecting crops....

This photograph had a great deal of influence on people in the East, for example, who had no contact and no sense of identity with this poor farmer walking across the dusty soil on his farm in Oklahoma—it gave him a sense of identity.

(Richard Doud, online transcription of "Interview with Arthur Rothstein," <http://artarchives.si.edu/oralhist/rothst64.htm>)

Rothstein's *Skull, Bad Lands, South Dakota* also attained certain notoriety during his time with the FSA, for it was this photograph that sparked political accusations of fraud and fakery among New Deal policies of the Democratic administration. Rothstein's own account of the photograph stressed his formal and compositional experimentation; intrigued by the bleached skull, he spent the better part of a day placing the skull against various backdrops such as cracked earth, near cacti, and grass. After filing these pictures with the FSA in Washington where they were available free of charge to any interested publication, one Associated Press picture editor printed and captioned the photograph of the skull on dry, parched earth as an example of drought in the Western United States. Editors and Republican politicians alike soon claimed that the photograph represented an abuse of information by the government, intending to suggest conditions far worse than reality. The other studies of the skull that were then discovered in the files of the FSA only fueled the controversy, since they seemed to prove Rothstein's willing distortion of the facts. Long after attacks on New Deal policies and officials had subsided, the story of this photograph remains a telling example of the tenuous boundary between document and propaganda when photographs serve as mere illustrations for any number of contexts.

When speaking of the impact of his time with the FSA, Rothstein frequently cited the ways in which the FSA photographs were part of new techniques of visually based communication. The context of a photograph could, as in the case of "Skull," be equally important as the image itself in determining meaning. Rothstein understood the combined potential of words and pictures, a phrase that provided the title to one of his major catalogues. Working at *Look* from 1946 until the end of its run in 1971, Rothstein perfected this conviction, taking photographs he hoped would have the power of social commentary for a large audience. Throughout his tenures at *Look* and *Parade* magazine (1972–1985), Rothstein's belief in the communicative ability of photographs inspired and informed his teaching career at a number of universities. It also prompted

## ROTHSTEIN, ARTHUR

him to publish a key text on photojournalism and color photography manuals before his death in 1985. Today, photographs by Rothstein can be found in over 90 institutions, most comprehensively in the International Museum of Photography and Film at George Eastman House, the Museum of Modern Art in New York, the Rothstein Collection in the Library of Congress, London's Royal Photographic Society, and the Smithsonian Institution.

KATHERINE BUSSARD

*See also:* **Ethics and Photography; Evans, Walker; Farm Security Administration; Lange, Dorothea; Lee, Russell; Look; Office of War Information Social Representation; Shahn, Ben; Stryker, Roy**

### Biography

Born in New York, New York, July 17, 1915. Attended Columbia University, majored in Physics and Chemistry, founded the University Camera Club; B.A., 1935. Became the first photographer of the Resettlement Administration; worked for the FSA 1935–1940; joined *Look* magazine as a staff photographer, 1940; photographed for Office of War Information in New York, 1941–1943; photo officer with U.S. Army Corps in China, Burma, and India, 1943–1946; Director of Photography at *Look*, 1946–1971; founding member, American Society of Magazine Photographers and editor of ASMP's *Infinity* magazine, 1971–1972; joined *Parade* magazine as Associate Editor, 1972; Director of Photography at *Parade*, 1978–1981; Associate Editor at *Parade*, 1981–1985. Member of faculty, Graduate School of Journalism at Columbia University; Spencer Chair Professor, S. I. Newhouse School of Public Communication, Syracuse University; member of faculty, Mercy College, Dobb's Ferry, New York; member of faculty, Parsons School of Design, New York, New York. Recipient of the National Press Photographers Association Award, 1963. Named a Fellow of the Royal Photographic Society of Great Britain, 1968, and a Fellow of the Photographic Historical Society of New York, 1979. Received over 50 awards in photojournalism and served on Pulitzer Prize Jury. Died in New Rochelle, New York, November 11, 1985.

### Individual Exhibitions

- 1956 *Arthur Rothstein*; George Eastman House; Rochester, New York
- 1960 Biblioteca Comennale; Milan, Italy
- 1963 Smithsonian Institution; Washington, D.C.
- 1966 Photokina; Cologne, West Germany
- 1967 *Look At Us*; Kodak Exhibit Center; New York, New York
- 1974 United States Information Service; traveling exhibition sent to 60 countries
- 1976 *My Land, My People*; International Museum of Photography; Rochester, New York
- 1978 Prakapas Gallery; New York, New York
- 1979 Empire State Plaza; Albany, New York  
Fine Arts Museum of the South; Mobile, Alabama

- 1980 Rizzoli Gallery; New York, New York
- 1991 *Arthur Rothstein's America*; International Center of Photography, New York, New York
- 1994 *Arthur Rothstein: Documentary Classics*; International Center of Photography, New York, New York

### Selected Group Exhibitions

- 1937 Corcoran Gallery of Art, Washington, D.C.
- 1939 *A Pageant of Photography*; Golden Gate International Exposition, Palace of Fine Arts; San Francisco, California
- 1940 *International Exhibition of Modern Art*; Paris, France
- 1942 *Road to Victory: A Procession of Photographs of the Nation at War*; Museum of Modern Art; New York, New York
- 1949 *The Exact Instant: 100 Years of News Photography*; Museum of Modern Art, New York, New York
- 1952 *Then and Now*; Museum of Modern Art; New York, New York
- 1957 *Seventy Photographers Look at New York*; Museum of Modern Art; New York, New York
- 1959 *Photography in the Fine Arts: An Exhibition of Great Contemporary Photographs*; Metropolitan Museum of Art; New York, New York
- 1960 *Photography in the Fine Arts, Exhibit II*; Metropolitan Museum of Art; New York, New York
- 1962 *The Bitter Years, 1935–1941*; Museum of Modern Art; New York, New York
- 1963 *Photography in the Fine Arts, Exhibit IV*; Metropolitan Museum of Art; New York, New York
- 1964 *The Photographer's Eye*; Museum of Modern Art; New York, New York
- 1965 *Photography in the Fine Arts, 1965 World's Fair Exhibition*; New York, New York  
*Photography in America 1850–1965*; Yale University Art Gallery; New Haven, Connecticut
- 1967 *Photography in the Twentieth Century*; National Gallery of Canada; Ottawa, Ontario, Canada  
*Photography in the Fine Arts, Exhibit V*; Metropolitan Museum of Art; New York, New York
- 1971 Royal Photographic Society; London, England  
*The Artist as Adversary*; Museum of Modern Art; New York, New York
- 1976 *Masters of the Camera: Stieglitz, Steichen and Their Successors*; International Center of Photography; New York, New York
- 1978 *Photo League*; International Center of Photography; New York, New York
- 1984 *Faces Photographed: from the Permanent Collection*; San Francisco Museum of Modern Art; San Francisco, California

### Selected Works

- Sharecropper's Wife, Arkansas*, 1935
- Dust Storm, Cimarron County, Oklahoma*, 1936
- Skull, Bad Lands, South Dakota*, 1936
- Girl at Gee's Bend, Alabama [Aretelia Bendolph]*, 1937
- Jay Dudeck, Dalton, New York*, 1937
- Eddie Mitchell, Unemployed Youth, Birmingham, Alabama*, 1940
- Boy Dying of Famine on Street in Hengyang, China*, 1946
- Ruins of London*, 1947
- John Marin in His Studio, Hoboken, New Jersey*, 1949



Arthur Rothstein, Colored Balcony, Birmingham, Alabama, 1940/printed later, gelatin silver print, 32.7 × 25.2 cm, Gift of Mrs. Grace Rothstein.  
[Photograph courtesy of George Eastman House, © Arthur Rothstein/CORBIS]

**Further Reading**

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# THE ROYAL PHOTOGRAPHIC SOCIETY

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The Photographic Society was formed on 20 January 1853. In August 1894, it became The Royal Photographic Society (RPS). The Society's primary objective was embodied in its introductory address, published in the first issue of its mouthpiece, the *Journal of the Photographic Society* (later, the *Photographic Journal*). It was to promote "the Art and Science of Photography, by the interchange of thought and experience amongst Photographers." The Society carried its ambitions into the twentieth century, organising meetings, lectures, conferences, and exhibitions. The *Journal* continues to provide a forum for the dissemination of medium-related information.

Established as a learned society, the RPS now offers three levels of distinction in photography: Fellowship (FRPS) introduced in 1895, Associateship (ARPS) introduced in 1924, and Licentiate-ship (LRPS) introduced in 1972. The elected RPS Council will award an Honorary Fellowship, at its discretion, in recognition of outstanding service to photography.

An Annual International Print Exhibition has been staged almost every year since the Society's inception, and the Society has variously used its premises to exhibit pictures from its collection, or to showcase touring exhibitions. For instance, in 1900, an exhibition organised by the photographer F. Holland Day, and entitled *The New School of American Photography*, was hung in the RPS Rooms at 66 Russell Square, London. During the 1970s, when the Society occupied premises at 14 South Audley Street, London, a number of one-

man shows (including Roger Fenton, Alvin Langdon Coburn, and Robert Demachy), in addition to themed, pictorial exhibitions, were staged in the John Dudley Johnston Gallery.

In 1980, the Society established its headquarters at The Octagon in Bath. The move ensured that the Society's photography-related activities could be expanded, and a full exhibitions programme put into place. *Photogenic* (October 2000–January 2001), an exhibition that drew exclusively from the RPS archives, comprised 130 original prints spanning 160 years of photography. It was the last RPS exhibition held at that venue.

In 2001, the RPS Council agreed to seek new partners to enable further access to its collection. Subsequent negotiations resulted in the collection being transferred from private ownership of the Society, to the nation, under the care of the National Museum of Photography, Film & Television, Bradford. It was made accessible to the public in November 2003. The RPS president who facilitated this decision was John Page Hon FRPS.

The origins, and changing fate of the RPS, are mirrored to a large extent in its collection. Despite the frequently-stated intention in the nineteenth century to create a permanent, national collection, it was not until the 1920s that collecting began properly.

The Society's first (honorary) curator was John Dudley Johnston. Twice RPS President (1923–1925 and 1929–1931), Johnston was a prominent and important Society member. In 1907, however, he had been elected a member of the secessionist group, the Linked Ring Brotherhood (1892–1910),

which broke from the RPS because it was too “purely scientific” and “practical” in its approach to photography. It is not surprising, then, that the core collection secured by Johnston has a pictorial bias.

According to Johnston’s 1930 Presidential Address, the collection comprised no more than 100 framed prints when he began acting as curator in 1924. By 1930, however, he had acquired notable works by Henry Peach Robinson, whom he considered the “Father of Pictorialism.” Johnston also secured the significant private collections of Alvin Langdon Coburn and Harold Holcroft. In the 1940s, Johnston was clearly collecting work that were representative of a particular period, rather than merely accumulating the “finest examples of photography.” Most of the acquisitions were donated, rather than purchased.

After Johnston’s death in 1955, the role of Honorary Curator went to his wife, Florence. Subsequently, the collection was cared for by a succession of curators, some paid, some unpaid. These include Gail Buckland, Carolyn Bloore, Arthur Gill, Valerie Lloyd, Brian Coe, Margaret Harker, and Pam Roberts.

The RPS Collection has long been recognised for its international importance. Its vast holdings incorporate daguerreotypes, photogenic drawings, waxed-paper negatives, albumen prints, *cartes-de-visite*, platinotypes, bromoil transfers, and gelatin silver prints. In addition, it demonstrates fine examples of little-known and experimental processes. It has images and albums by seminal nineteenth century photographers such as William Henry Fox Talbot, David Octavius Hill and Robert Adamson, Oscar Gustave Rejlander, and Julia Margaret Cameron, and boasts the world’s largest collection of prints by Fenton. A notable collection of correspondence between photographers and curators provides a vital context for many aspects of the visual material. The extensive library includes rare books and international periodicals, while the equipment collection spans the entire history of photography, often relating directly to material in the library and the photographic collection.

The diverse collection depends not only on the informed choices of previous curators, but also on the structure of the RPS. There are 18 regional groups and 15 special interest groups. Significantly, the Society’s specialist groups have ensured

that the former’s original interest in promoting photography in all its applications is reflected in the collection. For example, there exists a unique record of medical photography, documenting diseases and operations, and acquired from the RPS Medical Group during the 1980s. A fund set up by the American, Stephen Tyng, and administered by the RPS Pictorial Group since 1927, has enabled the purchase of over 150 photographs, including those by Arthur Kales, Asahachi Kono, and Rudolf Koppitz. The establishing of a Colour Group in 1927, ensured that the RPS acted as a forerunner in photographic experimentation. Two founder members, Agnes B. Warburg and Violet Blaiklock, are very well represented in the RPS collection. Their work contributes to our understanding of early twentieth-century colour processes, and helps to demonstrate women’s participation in advancing the art and science of photography. The Historical Society, formed in 1972, produces a quarterly publication, *The PhotoHistorian*, often with supplements that provide invaluable documentation relating to the history of photography.

The RPS is a living collection, and pertinent acquisitions are still made in order to augment and complement the existing holdings.

JANE FLETCHER

*See also:* **Archives; Coburn, Alvin Langdon; History of Photography: Nineteenth-Century Foundations; History of Photography: Twentieth-Century Pioneers; Linked Ring; Museums: Europe; Photo-Secession; Photo-Secessionists; Photography in Europe: An Overview; Professional Organizations**

### Further Reading

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# EVA RUBINSTEIN

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## American

Born August 18, 1933 in Buenos Aires, Argentina to Polish parents—ballet dancer Aniela Mlynarska and renowned pianist Arthur Rubenstein—Eva Rubinstein traveled constantly throughout her childhood, often living in Paris, where she continues to reside today. Following the outbreak of World War II, Rubinstein's family emigrated to the United States where they settled in New York City. Here, Rubinstein's early years of ballet and theater training with acclaimed teacher Mathilde Kszesinska were put to good use, as she eventually came to earn a living as a ballet dancer and actress, most notably starring in *The Diary of Anne Frank* on Broadway. In 1956, Rubenstein married William Sloane Coffin, Jr., with whom she had three children: Amy, Alexander, and David. After their 1968 divorce, and following brief studies with Lisette Model, Diane Arbus, and photojournalist and anthropological photographer Ken Heyman, Rubinstein began her career as a freelance photographer.

Photographing exclusively in black and white, Rubinstein's initial images were photojournalistic or documentary in nature, as she worked as a photojournalist with works published in *Life*, *Look*, and *The New York Times*. But her images soon became far more personal, depicting nudes, especially the male nude, and interiors, and describing an emotional and evocative style that soon became the artist's signature. Often referred to as "more emotional than cerebral," Rubinstein's work reflects the artist's long-held philosophy that a photographer's personal work is—consciously or not—always an expression of her mind.

Rubinstein is well known for viewing photography as interpretation—the means by which we make things our own, the way each of us puts our "stamp" on our personalized way of seeing. In fact, all of Rubinstein's work could be characterized as being intensely personal, which is due to the fact that the artist admittedly relied quite heavily on the participation of her human subjects and on the interaction between her subject and herself. The photographer's connection with many of her subjects was so complete that she remarked that she sometimes "became the other," often viewing the camera as an obstacle

and wishing that it would disappear, leaving her to take photographs with her body. Perceiving the camera's viewfinder as a "glass wall"—a site of disconnection standing between the photographer and reality—Rubenstein had a tendency to put the feelings of her subject before her own need to capture the moment.

This extremely romantic approach, in which Rubinstein attempted to eliminate any disconnection between her subjects and herself, lies in stark contrast to many of her contemporaries (such as Frank Horvat or Diane Arbus) who encouraged a more classical approach in their own work. Rubinstein's vehement disagreement with the artistic philosophy of Diane Arbus in particular was apparent when she stated, succinctly, "People are not for catching!" As evidence of the fact that she did not believe in using the camera as a tool of power or aggression, Rubinstein states that she would often avoid taking a photograph of unsuspecting subjects if she felt that a particular moment would be destroyed by her camera's intrusion, feeling the "opportunity" was akin to stealing.

Rubinstein's intensely emotional approach to photography has been appreciated by many major museums which have collected her work, including the Metropolitan Museum of Art and the International Center of Photography (both in New York), and she achieved critical acclaim early in her career primarily due to photographs taken in Ireland between 1969 and 1972 and also for her portraits of celebrities. Perhaps the artist's most fulfilling moment—personally and professionally—was her visit to Lodz in the early 1980s, just after marshal law had lifted in Poland. Rubinstein fell immediately in love with Lodz, the birthplace of her father, and worked closely with the Lodz City Historical Museum to document this dramatic period in Poland's history in photographs. Following a career which featured 92 solo exhibitions and 95 group exhibitions internationally, Rubinstein lives in Paris and teaches photography workshops throughout the United States and Europe.

BRANDI IRYSHE

*See also: Nude Photography; Portraiture*

**Biography**

Born in Buenos Aires, Argentina, 18 August 1933. Primarily self-taught in photography, but studied with Lisette Model and Diane Arbus, among others. Freelance photographer, 1968–present. Instructor at the School of Visual Arts, New York, 1972; Ansel Adams Workshop, Yosemite Valley, California, 1974; Manhattanville College, Purchase, New York, 1974–1975. Visiting Artist at Dayton Art Institute, Dayton, Ohio, 1973; Rhode Island School of Design, Providence, Rhode Island, 1974. Works collected by The Metropolitan Museum of Art, New York, the International Center of Photography, New York; The Israel Museum, Jerusalem; Fotografiska Museet, Stockholm; and the Art Museum, Lodz, Poland. Lives in Paris, France.

**Individual Exhibitions**

1972 Underground Gallery; New York, New York  
 1975 Rencontres Internationales de la photographie; Arles, France  
 1975 Canon Photo Gallery; Amsterdam, Netherlands  
 1977 Galerie Trockenpresse; Berlin, Germany  
 1983 The Photographers' Gallery; London, England  
 1984 Image Gallery; Madrid, Spain  
 1984 Muzeum Sztuki; Lodz, Poland  
 1989 Encontros da Imagem; Braga, Portugal  
 1989 Bibliothèque nationale de Paris; France  
 1995 Galerie Augustus; Berlin, Germany  
 1996 Galeria Sztuki "Zacheta"; Warsaw, Poland  
 1997 Magyar Fotográfiai Múzeum; Budapest, Hungary  
 1998 Muzeum Regionalne; Września, Poland  
 2002 Filharmonia Narodowa; Warsaw, Poland

**Group Exhibitions**

1969 The Floating Foundation of Photography; New York, New York

1971 Moon Street Gallery; Westport, Connecticut  
 1972 *Images of Concern*; Delgado Museum of Art; New Orleans, Louisiana  
 1972 *The Market Diner Bash*; Underground Gallery; New York, New York  
 1973 *America: Photographic Statements*; Neikrug Gallery; New York, New York  
 1973 *Women Photographers*; Emmanuel Y Gallery; New York, New York  
 1973 *Critics' Choice*; Neikrug Gallery; New York, New York  
 1973 Salone Internazionale Cine Photo Optica; Milan, Italy  
 1974 USIA Traveling Exhibition; Eastern Europe

**Selected Works**

*Couple on couch, New York, 1970, 1970*  
*Bed in mirror, Rhode Island, 1972, 1972*  
*Fisherman's sons, Dingle, Ireland, 1972, 1972*  
*Woman in hospital, Kentucky, 1972, 1972*  
*Old man on steps, Dubrovnik, Yugoslavia, 1973, 1973*  
*Sr. Stefanina, Orphanage, Sabbioneta, Italy, 1973, 1973*  
*Church, Italy, 1979, 1979*  
*Weeping fountain, Portugal, 1989, 1989*

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 Niccolini, Dianora, ed. *Women of Vision: Photographic Statements by Twenty Women Photographers*. Verona, New Jersey: The Unicorn Publishing House, 1982.

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# THOMAS RUFF

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**German**

Thomas Ruff's presence in contemporary photography came about in the mid-1980s. His rather dry, even seemingly sterile, photographs were in line with the aesthetic dominant in Germany during this time as promulgated by Bernd and Hilla Becher and their tenure at the Kunstakademie, Düsseldorf. While his subjects are often simple—

giant, deadpan portrait heads or modernist buildings—his ideas extend beyond the obvious. His goal is not to create any emotional connections for viewers; rather, his images are about “seeing” and helping viewers discover a new aesthetic so that they may find the space between reality and the photograph, a place where Ruff often finds himself.

Thomas Ruff, one of six children, was born in 1958 in Zell am Hamersbach, West Germany. His

first experiences in photography came about during his teenage years. In 1974, Ruff received his first camera, a small format Nikon, and he eventually took night classes in photography. In 1977, he entered the renowned Kunstakademie in Düsseldorf for an apprenticeship under Bernd Becher. It was during these years that Thomas Ruff first began the work that would later evolve into a style of photography that predominated among contemporary German photographers, most notably Bernd and Hilla Becher, and their students Andreas Gursky, Candida Höfer, and Thomas Struth. Often these photographs, or typologies, were considered cold and distant, lacking in any emotional content. Ruff's first series of photographs, *Interiors*, completed while still in school, depicted the inner spaces of buildings in and around his hometown. These photographs came about, in part, from his experiences working with a commercial photographer producing brochures for the building industry. What were of particular interest to Ruff were not the spaces themselves, but the sculptural objects he found within them, such as a chair or dresser. It was also during this time at the Kunstakademie that he began his series entitled *Portraits*. In the early 1980's, Ruff began photographing other students at the school and friends. The students tended to be of the same race, class, and age, providing a very homogenous, narrow view, which Ruff enjoyed, for the object was to make simple compositions in large collections. The photographs were straightforward portraits not unlike ID photos or mug shots. The sitters were asked to wear their own clothing and allowed to select from a number of brightly colored backgrounds. The sitters' faces are devoid of any expression, the portraits revealing nothing. Occasionally, a subject would be shown in profile or three-quarters view, but the majority were full-face shots. The photographs were printed out either as three times smaller or three times larger in scale than reality.

By the late 1980s, Thomas Ruff refined his portraits even further by eliminating the colored backdrops, removing emotional connotations to any particular color. As well, Ruff felt the color in his subjects faces was sufficient. The pose became standardized, with all models facing forward, gazing deadpan into the camera. The print size also changed to roughly six feet tall, equivalent to or taller than the height of most of its viewers as Ruff strove to achieve his ideal of a truly objective photograph which represented surfaces, not stories.

Meanwhile, Thomas Ruff was earning praise and a number of honors for his work. In 1982, he won the Kunstakademie's Paris stipend and in 1985 the

Jürgen Ponto Foundation Prize. It was also during this time that Ruff shared a studio with fellow former Kunstakademie students Andreas Gursky and Axel Hütte. In 1987, Ruff began employing digital technology to retouch his photographs, further enforcing his idea of the photograph as a paradigm against the authenticity of an image. At first, Thomas Ruff would simply use this technology to create the image he envisioned in his head. In his *Portraits* series, for example, he gave all his sitters blue eyes to further dissolve any differences between them. In his next series, *Houses*, Ruff digitally removed trees or other objects that interfered with the architecture or composition.

While Ruff is most closely associated with portraits, he has made attempts at "objective photography" through other subjects. His series *Stars* consisted of large photographs printed from negatives borrowed from the European Southern Observatory. In these photographs, white specks of varying sizes and configurations float in a deep black space like a visual road map. The *Night* series was another investigation of an objective aesthetic position that required his researching the capabilities of equipment new to him—night vision devices used by the military. Ruff did not digitally retouch these photographs, as he wanted the sickly green colorcast characteristic of night vision technology to indicate the process. Ruff's *Newspaper Photos* series consisted of enlargements of various images he had collected for years from local newspapers. For Ruff, the appeal was not the story behind the image, but rather the composition and the process. These photographs, once taken from their original context, became a manipulation by Ruff of the original.

After nearly a decade, Thomas Ruff returned to his work with portraiture in his mid-1990's series *Other Portraits*. Instead of using original images, he recycled old negatives from early portraits. Inspired by a police system used in Munich to create the likeness of suspects, Ruff fused two portraits together to create a new photograph and a likeness of a new person.

In 1998, Ruff was invited to photograph villas designed by German architect Ludwig Mies van der Rohe between 1927 and 1930. In these photographs, the buildings were treated similarly to his early portraits: simple, clean, and neutral. The photographs were commissioned for the first exhibition held after the restoration of Haus Lange and Haus Esters, gallery space for contemporary art in Krefeld, Germany, originally designed by Mies van der Rohe.

While Thomas Ruff's subject matter may have shifted over the past two decades, his intent has

not. His contention has been that all photographs are manipulations and that there is no authentic image; photographic reality is an illusion, whether manipulated by a computer or the photographer's choice of lenses. Therefore, the only truths in photography are the surfaces represented. In 2000, Ruff was offered a professorship at his Alma mater, the Kunstakademie. He currently lives and works in Düsseldorf, where he continues his visual quest for the ordinary.

KELLY MARON

*See also:* **Becher, Bernd and Hilla; Gursky, Andreas; History of Photography: the 1980s; Hütte, Axel; Photography in Germany and Austria; Portraiture; Postmodernism; Struth, Thomas; Typology**

### Biography

1958 Born in Zell am Hamersbach, West Germany. Received first camera, 1974. 1977–1985, attended Kunstakademie, Düsseldorf; studied with Bernd Becher. Began association with Galerie Rüdiger Schöttle; Munich, Germany, 1981. 1982, won Kunstakademie's Paris stipend. 1986, won Jurgen Ponto Foundation Prize. 1986, shared studio with photographers Andreas Gursky and Axel Hütte. 1998, invited to photograph villas designed by Mies van der Rohe. 2000, received professorship at Kunstakademie. Currently lives and works in Düsseldorf.

### Selected Individual Exhibitions

1984 Galerie Konrad Fischer; Düsseldorf, Germany  
 1988 Museum Schloß Hardenberg, Velbert, and Portikus; Frankfurt, Germany  
 Ydessa Hendeles Art Foundation; Toronto, Canada  
 1989 Galerie Beber; Rotterdam, The Netherlands  
 303 Gallery; New York, New York  
 Cornerhouse; Manchester, England  
*Portraits, Houses, Stars*; Stedelijk Museum; Amsterdam  
 1990 Stuart Regen Gallery; Los Angeles, CA  
 1991 Galerie Lia Rumma; Naples, Italy  
 1992 *Newspaper Photos*; Mai 36 Galerie; Lucerne, Switzerland  
 1993 Deweer Art Gallery; Otegem Belgium  
 1994 White Cube; London, England  
 1995 Deutscher Pavilion (Venice Biennale); Venice, Italy  
 1996 *Portraits, Houses, Stars, Night*; Fraenkel Gallery; San Francisco, CA  
 Rooseum Center for Contemporary Art; Malmö, Sweden  
 1997 *Thomas Ruff – Kleine Porträts*; Dryphoto; Prato, Italy  
*Oeuvres 1979–1997*; Centre national de la photographie; Paris, France  
 1998 Gallery Koyanagi; Tokyo Japan  
 2000 *New Works*; Galerie Wilma Tolksdorf; Frankfurt Germany  
*Nudes*; David Zwirner; New York, NY  
 2001 Chabot Museum; Rotterdam, The Netherlands  
 Galeria Helga de Alvear; Madrid, Spain  
 2002 *l.m.v.d.r.*; Contemporary Fine Arts; Berlin, Germany  
 and Galerie Estrany De La Mota; Barcelona, Spain  
*Thomas Ruff*; Museet for Samtidskunst; Oslo, Norway

*Identificaciones*; Museo Tamayo; Mexico  
 2003 Mai 36 Galerie; Zurich, Switzerland (also 1988, 1993, 1995, 1999, and 2001)

*Thomas Ruff: Photographs, 1979–Present*; Tate Liverpool; Liverpool, England (traveled to Museu de Arte Contemporanea de Serralves; Porto, Portugal)

*Thomas Ruff*; Centrum Sztuki Współczesnej Zamek Ujazdowski; Warsaw, Poland

*Nudes und Maschinen*; Kestner Gesellschaft; Hannover, Germany

*Thomas Ruff*; Pusan Metropolitan Art Museum; Pusan, Korea

### Selected Group Exhibitions

1982 *Works by Young German Photographers*; Art Galaxy; New York, NY

*Ausstellung B*; Künstlerwerkstätten Lothringer Straße; Munich, Germany

1983 *Laputa*; Gutenbergstraße 62 e. V.; Stuttgart, Germany

1985 *Künstlerische Fotografie des 20. Jahrhunderts*; Universitätsmuseum Marburg; Germany

1986 *Reste des Authentischen*; Museum Folkwang, Essen and Photographers Gallery; York

*FOTO cliché*; Gallery Victoria Miro, London and Orchard Gallery; Derry, England

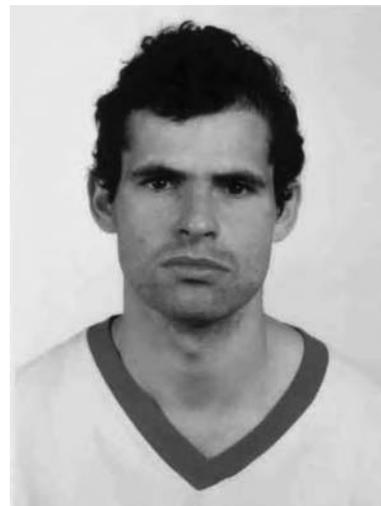
1987 *Foto/Realismen*; Villa Dessauer; Bamberg, Germany (traveled to Kunstverein München; Munich and Grundkreditbank; Berlin)

1988 *Aperto 88*; Venice Biennale; Venice, Italy

*BiNationale*; Kunstverein; Düsseldorf, Germany (traveled to Kunsthalle; Kunstsammlungen NRW; Düsseldorf, and Museum of Fine Art and ICA; Boston, MA)

1989 *Tenir l'image à distance*; Musée d'art contemporain Montréal; Montréal, Canada

*32 Portraits*; Photography in Art; Kunstraai Amsterdam, The Netherlands



Thomas Ruff, Portrait (Heinz Haussman), 1988, Chromogenic development print, Collection Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection. Original in color.

[Photograph © Museum of Contemporary Art, Chicago]

- Jahresgaben*; Bonner Künstlerverein; Bonn, Germany  
1990 *New Work: A New Generation*; San Francisco Museum of Modern Art; San Francisco, California  
1991 *Typologies: nine contemporary photographers*; Newport Harbor Art Museum; Newport Beach, California (traveled to Akron Art Museum; Akron, Ohio; and The Corcoran Gallery of Art; Washington, D.C.)  
*Metropolis*; Martin-Gropius-Bau; Berlin, Germany  
1992 *Documenta IX*; Kassel, Germany  
*Qui, Quoi, Où*; Musée d'Art Moderne de la ville de Paris; Paris, France  
*More than one photography*; Museum of Modern Art; New York, New York  
*Photography in Contemporary German Art: 1960 to the Present*; Walker Art Center; Minneapolis, Minneapolis (traveled to Dallas Museum of Art; Dallas Texas; Modern Art Museum of Fort Worth; Fort Worth, Texas; The Saint Louis Art Museum; Saint Louis, Missouri; Guggenheim Museum SoHo; New York, New York; The Lannan Foundation; Los Angeles, California; Museum Ludwig; Cologne, Germany; Museum für Gegenwartskunst; Basel, Switzerland; and Louisiana Museum of Modern Art; Humlebaek, Denmark)  
1994 *the act of seeing [urban space]*; Fondation pour l'Architecture; Brussels, Belgium  
1995 *The Institute of Cultural Anxiety*; ICA; London, England  
1996 *by night*; Fondation Cartier pour l'art contemporain; Paris, France  
*Spaced Out*; Künstlerverein München; Munich, Germany  
The Rethymnon Centre for Contemporary Art; Crete, Greece  
1997 *Engel, :Engel*; Kunsthalle Wien; Vienna, Austria  
*Pro Lidice*; Ceske Muzeum; Prague, Czech Republic  
1998 *ARTIST'S PROOF*; Kaiser-Wilhelm-Museum; Krefeld and Kunsthalle Nürnberg, Germany

- 1999 *UNDER/EXPOSED*; Stockholm Underground; Stockholm, Sweden  
2001 *Mies in Berlin*; Museum of Modern Art; New York, New York and Altes Museum; Berlin, Germany  
*The Inward Eye: Transcendence in Contemporary Art*; Contemporary Arts Museum; Houston, Texas  
2002 *The Citigroup Privat Bank Photography Prize 2002*; The Photographers' Gallery; London, England  
*Vertigo*; Leo Castelli; New York, NY  
*Paises – 25th Bienal de Sao Paulo*; Sao Paulo, Brazil

### Selected Works

- Portrait, C. Pilar*, 1988  
*Portrait, Stoya*, 1986  
*House (Haus) Nr 1.1*, 1987  
*Stars (Stern) 20h 54m / -55*, 1990  
*Night (Nacht) 14 I*, 1993  
*Other Portrait (Anderes Portrait) Nr. 71/65*

### Further Reading

- Boym, Per, Ute Eskildsen, and Valeria Liebermann. *Thomas Ruff: 1979 to Present*. Edited by Matthias Winzen. New York: Distributed Art Publishers (DAP), 2003.  
Durand, Regis. *Thomas Ruff*. Paris: Centre national de la Photographie, 1997.  
Flosdorff, Caroline, and Michael Stöber. *Thomas Ruff: Machines/Maschinen*. Ostfildern-Ruit: Hatje Cantz Publishers, 2004.  
Freidus, Mark. *Typologies: Nine Contemporary Photographers*. New York: Rizzoli International Publications, 1991.

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## PHOTOGRAPHY IN RUSSIA AND EASTERN EUROPE

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The map of late twentieth-century Eastern Europe included Albania, Belarus, Bulgaria, Czech Republic, Croatia, Estonia, Hungary, Latvia, Lithuania, Macedonia, Romania, Russia, Serbia, Slovak Republic, Slovenia, and the Ukraine. This article primarily discusses the development of photography in the former Czechoslovakia (now Czech Republic), Hungary, Poland, and the countries that used to be the part of Soviet Union. The main distinction in the development of photography in the Eastern Bloc countries from other European countries is the presence of the Communist totalitarian regimes that to a lesser or

greater extent impeded the development of experimental movements and encouraged the exploration of topics related to the life of workers and peasants. Another influential aspect was the inability of artists to communicate with their colleagues around the world and to travel outside Eastern Europe.

Within Eastern Europe, there were two major models of development. The first occurred in countries of the former Soviet Union that fell under Communist rule relatively early in the 1920s and 1930s, and whose photo histories were homogenized by the Soviet system. These countries, for example Ukraine

and Belarus, only recently gained independence in the last two decades, and have been attempting to create opportunities for formal photographic art education and support of those artists who explore either specific or general existential themes through the medium of photography. The second model occurred in countries such as Poland and Czechoslovakia, which became part of the Socialist Bloc after World War II. In these countries, the Iron Curtain was not so rigid, allowing artists to be aware of the recent photographic developments in the rest of the world. Therefore, the history of photography in these countries correlates more closely to the history of photographic movements in the West.

In the early 1900s, Eastern European photographers learned about the ideas of Pictorialism from their fellow artists in Western Europe. In 1895, the Art Photography Club [Klub Milosnikow Sztuki Fotograficznej], founded in 1891 in Lwow, began to publish *Przegląd Fotograficzny* [Photography Review], the first monthly dedicated to photography in the Polish territories. By the early twentieth century, photography in Eastern Europe played an important part as both an artistic and a documentary medium. In 1901, the Warsaw Photographic Society was founded. In Russia, M.N. Dmitriev (1858–1948) is considered the founder of the genre of documentary photographic essay. He documented peasant famine in the area of Nizhnii Novgorod at the end of the nineteenth century and created photo portraits of the writer A.M. Gorky and the opera singer F. I. Shalyapin. Russian N.A. Petrov (1876–1940) is considered one of the main protagonists of Pictorialism in photography. For many years, he was the president of the Society of Photographers Amateurs “Daguerre” in Kiev. In this capacity, he also organized many international exhibitions in Kiev, introducing Ukrainian photographers to innovations and developments in other European countries. S.A. Lubovnikov (1870–1941) was known for his depictions of peasants. For his work, he received an award at the Paris World Fair in 1900, and he was given the title of honorary member of the Royal Photographic Society, London in 1910.

Jan Bulhak (1876–1950), whose influence continued until after World War II, became, in 1908, the first Polish photographer to turn to Pictorialism. His books include *Fotografica* (Photography), *Estetyka Swiatla* (The Aesthetics of Light), and *Fotografia Ojczyzna* (Photography of the Homeland). A portraitist, he also recorded important national landmarks, combining his interest in art photography with nationalist ideas. Bulhak first worked in Wilno (1912–1919), and then in the 1920s and 1930s

throughout Poland. He also was a member of the Polish Photo Club, founded in 1930, and a lecturer on art photography department in the Department of Fine Arts at Stefan Batory University in Wilno between 1919 and 1939. Tadeusz Rzaca, a pioneer in Polish color photography with pictorial aesthetics, was active in Krakow from approximately 1910.

Lwow, Poland was one of the main centres of the pictorialist school. Pictorialists found their inspiration in the works of masters active in Austria, including Hans Watzek and Hugo Henneberg, and had institutional support from Lwow Polytechnic and the University of Lwow. The Lwow Photographic Society united such important figures as Henryk Mikolasch, Jozef Switkowski, and chemist Witold Romer, who in 1936 invented “isohelia,” a technique that sharpens contrast and defines three-dimensional images.

Constructivism in the 1920s was an innovative, influential photographic movement. Originally conceived by Russian artist Vladimir Tatlin and taken up by brothers Antoine Pevsner and Naum Gabo, it was preoccupied with abstract painting and sculpture. It was Alexandr Rodchenko (1891–1956) who combined the ideas of the abstract art of Suprematist painter Kazimir Malevich and Tatlin with the idealism of the post-revolutionary Russia and translated the movement into graphic design and photography. The language of Constructivism, with its unusual perspectives, geometric compositions, and precise arrangements of the object coincided well with the desires of the new regime to create a new, reformed egalitarian society. While Tatlin attempted to create a monument to these new ideas in his sculpture, *Monument to the Third International*, using non-traditional materials such as glass and steel, Rodchenko claimed that contemporary men who believed in revolutionary ideas should reject the old-fashioned medium of painting because of its romantic, bourgeois connotations and accept photography as a new medium of representation. “Photograph and be photographed,” he proclaimed in 1928 (Hughes 1991). Indeed, Rodchenko attempted to create pictures that presented objects from previously unknown and unseen angles. He was notorious in choosing unusual perspectives and shortenings for his works so that architectural elements such as stairs or balconies resembled geometrical figures, and his photographs were similar to abstractions (“Stairs,” 1930).

Rodchenko was also interested in the medium of photomontage, which he used for illustrations and book covers. For example, he illustrated the Soviet Revolution’s leading poet Vladimir Mayakovsky’s

work, “Pro Eto” (About This), and the art magazine *LEF* (Left Front of the Art), which was enormously influential in the field of visual arts in the 1920s and 1930s. It was only after 1924, when Rodchenko’s ready-made supply of photographs for photomontages was depleted, that he turned to the camera to create the “straight” representations himself. In the 1930s, Rodchenko, among others, founded the photography section of the “October” group, the most influential group of cinematic and photographic artists at that time.

In Poland, among those who created Constructivist, leftist-oriented photo montages, heralding a modern, optimistic civilization, were Mieczyslaw Szczuka and Teresa Zarnowerowna of the *Blok* group and Mieczyslaw Berman, who in the 1930s found inspiration in works by John Heartfield. The painter, Karol Hiller (1891–1939), experimented with numerous photographic and design styles. He belonged to the Łódź group, *A.R.*, and developed his own technique, *heliographics*, in 1928. This method involves creating abstract compositions using tempera paints and gouaches on glass plates or celluloid to create handmade negatives, and then printing the results on photographic paper. Hiller based his works on small drawings reminiscent of a filmstrip in several other conventions ranging from organic abstraction to the constructivist influences of the German Bauhaus, which in the late 1930s became transformed into biological and cosmic forms. Stefan and Franciszka Themerson, in addition to their literary interests, made surrealist photo montages and abstract photograms for seven experimental films, including *Europa* (1932), which has not survived. Themerson was also the editor of the journal, *f.a.* (Film artystyczny, [Artistic Film]).

In Hungary, László Moholy-Nagy (1895–1946) was the most influential Constructivist photographer. Born in Hungary, he moved with his Czech wife, Lucia Moholy, to Vienna in 1919, where they collaborated on the periodical, *Horizont* [Horizon], and later to Berlin (in 1920), where Moholy-Nagy was a master at the Bauhaus. They began making photograms, cameraless images made by placing objects between a light source and light-sensitive paper. In the early 1920s, Moholy and Moholy-Nagy met Russian Constructivists such as El Lissitzky and Gabo, and they continued to formulate and then practice this movement’s ideology. In the second part of the decade, László Moholy-Nagy emigrated to the United States and founded the “New Bauhaus” (later Institute of Design) in Chicago in 1938.

In the Czech Republic, Jan Lauschmann (1901–1991) was one of the first not only to accept Con-

structivist interest in unusual lighting and perspective (*Castle Staircase*, 1927), but also to proclaim that photography should be seen as an independent art. He pioneered straight photoprinting instead of the highly manipulated gum printing techniques still prevailing in Eastern Europe.

In the Soviet Union, in addition to the works of Rodchenko and other Constructivist photographers, experimental art photography was developed by the Russian Photographic Society, which in 1921 became part of the State Academy of Visual Arts. The culmination of the Society’s work was the exhibition *Soviet Photography of the Last Ten Years*, held in 1928. This exhibition included 7,000 displays; the opening night alone attracted 2,000 visitors. The exhibition was reviewed in many photographic journals including *Photograph*, *Soviet Photo*, as well as the major Soviet newspapers. However, in 1929, an article in the *Soviet Photo Almanac* condemned the “right sways” in the works presented at this exhibit. These condemnations signified the change of political views on the arts; the “right sways” referred to art that was preoccupied with subjective themes reflecting the individual rather than the collective. From the early 1930s, photography in Russia served ideological purposes, and, consequently, the emphasis was on documentary rather than art photography.

In Poland, the Atlas Book Dealers (1925–1939) continued to disseminate ideas of art photography by publishing photographic postcards by well-known Polish art photographers. In that period, Polish photographers participated in international photographic salons. Moreover, in 1927, the *First International Photography Salon* took place in Warsaw.

In the 1930s, as Communist and socialist ideas became more prevalent in Poland, pictorialists turned to street scenes, often depicting the lives of workers. Even pictorialist propagandists such as Bulhak took up modernist themes in the 1930s, as did Romer. Therefore, Polish Pictorialism slowly adopted some ideas that typified the New Vision photography then in full bloom in Western Europe.

For Witkacy (Stanislaw Ignacio Witkiewicz) (1885–1939), outstanding art theorist, playwright, and painter, photography was a tool that helped to explore the existential themes of one’s identity. He turned away from landscape and pictorial photography for deeply psychological expressionist portraits and self-portraits, and he staged Para-Dadaist scenes. His most unusual *w tzw. ciasnym kadrze*/close-ups photographs were taken from 1912 to 1919.

Rodchenko’s approach to photography also influenced the photojournalism of his time. For

instance, photographers such as Russian Boris Ignatovich (1899–1976), who with his sister was a student of Rodchenko, used contrasting tones and unexpected perspectives to convey the atmosphere of reconstruction and rebuilding after the revolution. While Ignatovich worked in a more formalistic manner, other Soviet photographers adopted a more humanistic approach. The photo records of large construction projects were published in the leading Soviet newspapers such as *USSR na stroike* [U.S.S.R. in Construction] and *Pravda* [Truth], to name just a few. The images taken by Arkady Shaikhet, considered the father of Soviet photojournalism, Max Alpert, Georgy Zelma, and others reflected the megalomania of the Soviet construction enterprise as well as the atmosphere of brotherhood between classes and genders that was commended by the ruling ideology. Along with the depiction of grand-scale projects, photographers showcased the individual sacrifices and suffering of workers.

Not long after the Communists came to power, they realized the enormous power of photography as a propaganda. Photography, like no other medium, allowed for flexibility; posters and documentary photos could be retouched or changed to express ideology. For instance, during Stalin's times, prosecuted politicians were wiped out of the photographs, their images destroyed. Those who photographed these images often followed the destiny of their work: they were either killed, imprisoned, or exiled.

The decades of the 1930s to 1950s, with the exception of the period from 1941 to 1945 when Soviet Union participated in the World War II, allowed for very little artistic photography. Preoccupation with personal visions was seen as betraying Communist values and was prosecuted. The very small amount of photographs that demonstrated personal vision rather than serving the dissemination of ideas of "common good" was buried in the archives of the artists. Only in recent decades have these images started to surface in museum exhibitions.

In Poland, documentary photography did not assume the same popularity as in Germany, Czechoslovakia, or to some extent, the Soviet Union. Polish documentary photographs assumed two forms. First were the images taken for mass circulation publications, which presented political events in their social context. The second form was photography not intended for mass audiences, but existed only as part of a photographer's *oeuvre*. These were mostly photographic essays made to illuminate a particular theme. Often, these photo cycles were

commissioned with the purpose of documenting a vanishing group or phenomenon. For instance, Roman Vishniac took pictures of Jews living in ghettos during the Nazi occupation. The most important Polish war photographers were J. Rys and H. Smiagacz, who recorded the September 1939 campaign in the capital. Tadeusz Bukowski, Sylwester Braun, and Eugeniusz Lokajski documented the Warsaw Uprising of 1944.

In the Soviet Union during World War II, Dmitri Baltermants (1912–1990) and Yevgeny Khaldey (1917–1997), among others, documented the atrocities of the war, especially the Soviet Union's participation in the fight with Nazi Germany. Khaldey earned his fame as the best war photojournalist in the Soviet Union by documenting such events as the liberation of the Jewish ghetto in Budapest and the fall of Nazi Berlin. His image of the Soviet flag hoisted over the bombed-out German Reichstag was published in numerous newspapers around the world. Khaldey was also sent to the summits of Potsdam and Yalta and to Nuremberg to record the trials of the Nazi supporters. In the 1950s, Khaldey fell victim to Stalin's persecution of Jews; he could not work for larger newspapers, and he had to earn his living by developing other people's images and by taking group portraits.

Baltermants is known for recording such important events as the defeat of the Germans in the Battle of Moscow, the Battle of Leningrad, and the battle of Kerch in the Crimea where over 176,000 soldiers were killed. After the war, he became the official photographer of Soviet leaders such as Nikita Khrushchev and Leonid Brezhnev. He also worked as photographer and later editor of *Ogonyok* [Light], a popular Soviet weekly magazine. American social photojournalist Arthur Rothstein's description of Baltermants' work effectively summarizes the work of the best photojournalists under the conditions of post-war censorship: "He managed to produce news photos with aesthetic appeal." (Mulligan and Wooters 1999).

During the decades between the two world wars, Czech photographer Josef Sudek (1896–1976) created individualistic compositions that both continued the tradition of pictorialism and employed elements from the German-based movement *Neue Sachlichkeit* (New Objectivity) and Surrealism. Trained as a bookbinder, he lost one of his arms while fighting in World War I, which caused him to turn to photography. Sudek's primary concern was the expression of his state of mind through light and shadow. He worked on many series for years, allowing him to capture precisely the desired level of light as well as to photograph his subjects from

unusual perspectives. What made Sudek's photography distinctive from other photography of the time was his preoccupation with subjective themes. Even when the occupation of the Nazis brought Czech cultural life to a halt, he continued to work in his studio, using its window as either background or foreground for his works.

In Poland after World War II, as the Soviet Union extended its influence over that country, it was the hope in artistic circles that artists would be able to practice and develop without the constraints of authoritarian rule. In 1946, the National Museum in Warsaw held an exhibition of Bulhak's photographs titled *Ruiny Warszawy* (The Ruins of Warsaw). In 1947, Bulhak and Leonard Sempolinski founded the Polish Union of Art Photographers (Polski Związek Artystów Fotografów). At first, the union continued the experimentations with techniques and subject matter in the tradition of the Polish photo clubs, but soon it was forced to adopt the political directives of Communist Poland.

Within Socialist Realism, there were three main trends—classical, pictorial, and documentary photography. In Poland, some of the most interesting documentary images, based on the experiences of the Magnum Photos group and influenced by French photography of the period, were created for an illustrated weekly *Swiat* (World), published from 1951 to 1969, which focused on humanistic photo reporting. Another important publication was the monthly *Polska* (Poland), the first to publish color photographs. The photographers associated with these publications, and also with *Razem* (Together) and *Perspektywy* (Perspectives), were critical of “propaganda of success.” Polish documentary photography was comprehensively showcased in 1980, in Bielsko-Biala at an event consisting of eight separate exhibitions under one heading: *Polish Sociological Photography Review*.

Experimental photography continued throughout the decades that Poland was under Communist rule. For example, in the late 1950s, Zdzislaw Bek-sinski (who was also an abstract painter), Jerzy Lewczynski, and Bronislaw Schlabs (also a fabric painter) worked in a style that alluded to the work of the interwar avant-garde. The most important show featuring works by those in this informal group was an underground exhibition titled *Anty-fotografia* (Anti-Photography). In the late 1950s and 1960s, Edward Hartwig (1909–2003) developed a graphics-like style that blended pictorial and modernist traditions. His work influenced many other Polish photographers, particularly in the field of landscape photography. In the 1960s, photographic Modernism was less popular as pho-

tojournalism developed. This trend was influenced by the success of Edward Steichen's exhibition organized in New York for the Museum of Modern Art, *The Family of Man*, which appeared in Warsaw in 1959.

The thaw that took place in the Soviet Union during the Khrushchev years (1958–1964) meant more freedom for the arts, especially for photographers. Fairly widely available by that time, mechanical cameras were used by both amateurs and professionals to explore the once-forbidden subjects of nudes, landscapes, and character studies. Most art photography was created by amateurs, who often met in clubs that allowed for the exchange of ideas and for the trading of costly, hard-to-obtain equipment.

The 1960s brought dramatic change of political climate to Czechoslovakia as well. Josef Koudelka (1938–) was working as a theatre photographer and was documenting the life of gypsies in Slovakia in the mid-1960s when in 1968 Russian tanks invaded Prague. His images of the first days of the occupation, photographs that he managed to smuggle from the country, became well known internationally. In the 1970s, Koudelka was awarded asylum in England. Since then, he has worked as a photographer in numerous countries. Koudelka could renew his work in his homeland only after the change of political climate in the late 1980s.

The two collective exhibitions *Fotografia Subiektywna* (Subjective Photography) in 1968 and *Photographers Exploring* in 1971 signified a breakthrough in Polish photography when many artists moved to experimental film, installations, photo sequences, and video art. The photomedia group *Permafo* (1970–1980) included Zbigniew Dłubak, Natalia LL (Lachowicz), and Andrzej Lachowicz and explored the role and significance through the medium of photography. Natalia LL also created feminist art in the 1970s. In the 1980s, her work became influenced by Existentialism and included religious subtexts. This highly experimental, multimedia work was encouraged by the important Polish critic, curator, and theorist Jerzy Olek.

The martial law declared on December 13, 1981 brought about the closing of many galleries and exhibition venues, and many photographers and other artists who used photographic techniques in their work emigrated at this time. The imposition of this law brought an end to Polish photomedia-ism, whose last significant show titled, *Construction in Process*, took place in Łódź in 1981.

After the initial shock, Polish culture went underground. From 1984 on, however, cultural life gradually revived. The first art group to take up the

struggle against martial law was *przy Kosciele* (at the Church's side), ironically called "art in the vestibule." It organized exhibitions in the churches of major cities throughout Poland. Photographers including Mariusz (Andrzej) Wiczorkowski (one of Poland's most intriguing photographers still little known to Western audiences), Pawel Kwiek, Zofia Rydet, Erazm Ciolek, and Anna B. Bohdziewicz played an important role in these exhibitions. To commemorate these events of the 1980s, Bohdziewicz kept a *Fotodziennik* (Photojournal)—a record of events private and public that has been shown at many exhibitions both in Poland and abroad. Photo documentary series by Zofia Rydet (1911–1997) that she began in the 1960s after viewing *The Family of Man* exhibition introduced the concept of "sociological photography." By the time of her death, Rydet had collected thousands images of Polish citizens taken mostly against of the background of their homes.

Conceptual photography became an important practice in the Soviet Union during the 1970s and 1980s. F. Infantov attempted to document human actions, and by doing so "constructed" the images. Igor Makarevich created images that recall close-ups from a movie, using his self-portrait as a central motif. Finally, S. Borisov exercised full control of the images by acting as a film director of his theatrically inspired subject matter.

After Gorbachev's opening of the Iron Curtain, Olga Sviblova curated a number of exhibitions in Russia and abroad. Her goal was to reacquaint Russian audiences with avant-garde photography and to show new trends. Outside Russia, she exhibited those artists who continued to experiment even during Communism. She became a founding director of the *Moskovskii Dom Fotografii* (Moscow House of Photography) in 1996, one of the most active cultural institutions in Russia. Being both a collecting and exhibiting institution, MDF has a collection of about 70,000 original prints from 1850 until the present day, including those of both Russian and international photographers. In recent years, Russian photographers have turned to such topics as the mythologizing of the artists' personality, questioning and reinterpreting previously established themes, and blending photography with theatre and video installations. For instance, A. Schul'gin challenged the notion of documentary photography by creating artistic depictions of heavy industrial machinery. From the 1960s to the present, Boris Mikhailov (1938–) has blended documentary and staged elements in the same image, creating mocking political commentary on life in his native Soviet Ukraine. In the 1997–1998 ser-

ies, *Case History*, for instance, he showcased the dreary, unhappy life of homeless people in his native city of Kharkov. His recent and best known series, *If I were a German*, deals with the themes of Eros, victory, power, and domination, and it references what arguably remains the most important event in twentieth century Ukrainian history: World War II. Photo and media artist Victoria Begalskaya criticizes the gloomy reality of post-Soviet Ukraine. In one of her recent projects, she uses the metaphor of garbage to suggest the quality of life of those living in poverty. Moscow artist Tatiana Liberman employs staged and straight photography to create avant-garde-inspired compositions that emphasize the metaphysical characteristics of objects.

In 1989, the Polish government lifted censorship of the arts. Drastic economic changes initially decreased artistic activity, however. In 1990, *Fotografia and Foto* (Photography and Photo), the only magazine in Poland dedicated to photography, ceased publication. By the end of the 1990s, as Poland's economic situation improved, two institutions still continue to be influential: *Związek Polskich Artystów Fotografików* (ZPAF) (Association of Polish Photographic Artists) founded in 1947 to unite those photographers who practiced professionally; and *Fotoklub Rzeczypospolitej Polskiej* (Photoclub of the Polish Republic), the central club for amateur organizations throughout the country. The practices of the 1990s and 2000s vary from photo and light installations, performance, and video art to the "elementary photography" movement, which uses early twentieth-century photographic techniques to challenge dependence on digital media. Thanks to Stefan Wojnecki (1929–), who promoted photography by teaching at the Academy of Fine Arts at Poznan, the city has recently emerged as an important photographic center. Two photo biennials were organized in Poznan, in 1998 and 2000.

Some of the young nations of Eastern Europe are now attempting to create formal programs for teaching photography and cultivating young talent. For instance, in 1991, in the Slovak Republic, which recently emerged from its union with the Czech Republic, the Department of Visual Media at the Academy of Fine Arts and Design (VŠVU) was initiated. Slovak photographic style has been characterized as "commenting and adapting" by art critic Lucia Lendelova (Lendelova, 2003). As of 2003, most Slovak photographers were educated outside of the Slovak Republic. Among the best images of the recent two decades are Robo Kočan's series of human faces portrayed as a set of inter-



Es [Sophie Küppers] and El Lissitzky, "Soviet Constitution. Article 1: The Union of Soviet Socialist Republics Is a Socialist State of Workers and Peasants," *USSR im Bau*, nos. 9–12 (September–December, 1937).

[*Research Library, Getty Research Institute, Los Angeles*]

changeable elements. Such conceptualist influences can also be seen in the works of Lucia Nimcová, who creates diaries of unfocused color images with playful adjustments. Other Slovak artists have turned to the political commentary; for example, Tibor Takáts takes photographs of the voters of Slovak political movement, HZDS, and enlarges them. These enlarged images disclose features turning the faces of specific individuals into highly aestheticized art objects.

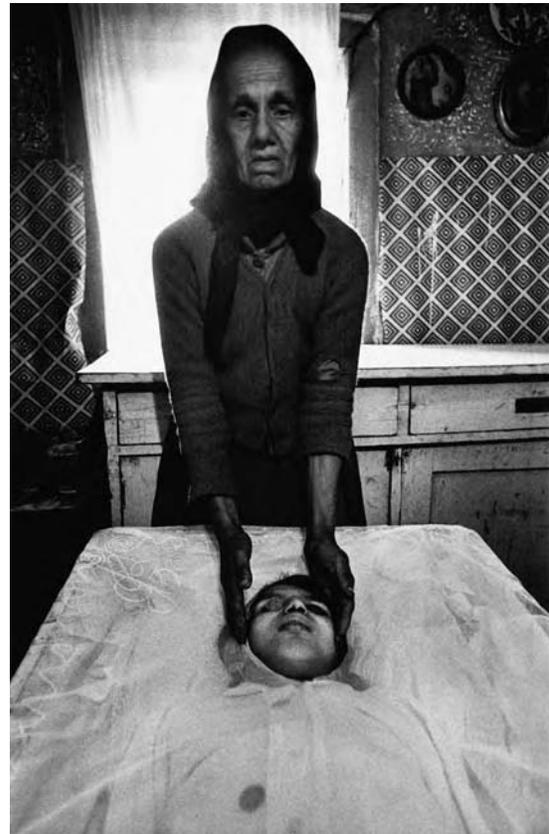
ALLA MYZELEV

*See also:* **Alpert, Max; Modernism; Pictorialism; Propaganda; Schlabs, Bronislaw; Shaikhet, Arkady; Sudek, Josef; Vishniac, Roman; War Photography; Zero 61**

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Josef Koudelka, “Gipsies,” Slovakia, Bardejov, Czechoslovakia, 1967.  
[© Josef Koudelka/Magnum Photos]

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## SAFELIGHT

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Safelights allow darkroom workers to handle photosensitive materials under limited illumination. A safelight consists of a light source, such as combusting gas or other fuel, incandescent light-bulbs, fluorescent light tubes or sodium vapor discharge lamps, and a filter to limit the range of wavelengths that are used for illumination. Various manufacturers have their own designations for spectral transmission characteristics of safelight filters. A Kodak Wratten filter number is often used to indicate the type of the safelight filter. In order to use maximum illumination while securing safe handling, the safelight should be suitably chosen for the type of photosensitive material.

Photographic materials such as plates, films, and papers are sensitive to light of certain wavelength ranges but insensitive to other wavelengths. Darkroom operations may be safely performed under illumination of some visible wavelengths to which particular photographic material is relatively insensitive. For example, conventional black-and-white enlarging papers are sensitive to ultraviolet and blue light, and they are far less sensitive to yellow and red light. Therefore, we customarily handle these materials under red or orange safelights in the darkroom. On the other hand, panchromatic plates and films are sensitized to all visible colors,

and therefore cannot be safely illuminated by visible light. When necessary, dim green safelight may be used, but only briefly. Thus there are considerable differences between materials and suitable safelights depending on the factors such as spectral sensitivity and photographic speed of the material.

Some silver chloride contact printing papers are only sensitive to the ultraviolet and deep blue region, and the sensitivity is also very low. These papers were sometimes called "gaslight papers" since the materials could be handled in a room lit by gaslight. Many classical processes predating silver gelatin process were also slow and insensitive to most, if not all, visible light, and they could be handled under dim room light without special filtration. Graded enlarging papers are also sensitive to ultraviolet and blue light only, so greenish-yellow safelight filters such as a Wratten OA filter can be used. Some fast enlarging papers and variable contrast papers are sensitive to blue and green, so amber safelight is used, with a Wratten OC or similar filter. Sodium vapor discharge lamps with amber filters are used for products of these categories in large darkrooms.

Orthochromatic materials are made sensitive to blue and green colors. Depending on the wavelength of sensitivity limit and the speed of the

## SAFELIGHT

material, red safelights are used. Wratten No. 1, 1A, or 2 may be suitable. Some old photographic plates were used without spectral sensitization, called “color blind” plates. These materials are sensitive to the blue and blue-green region; therefore, amber and red safelights can be used.

Most modern black-and-white pictorial films are panchromatic, sensitive to all colors. Color materials, whether negative or positive, film or paper, are necessarily sensitive to all visible wavelengths to render natural colors. There is also a class of panchromatic black-and-white enlarging papers (e.g., Kodak Panalure) used to produce black-and-white prints from color negative films with natural tonal rendition across colors. All of these materials cannot be safely illuminated by visible light for the duration of darkroom handling, and they are often handled under complete darkness; slow materials may be briefly visualized under very dim green safelight (Wratten No. 3 filter). Some fast materials may be deliberately impaired of their light sensitivity by treating in desensitizing dye solution before brief visual inspection. The peak wavelength of 510 nm (dark green color) is chosen for the safelight because human eyes are most sensitive to this region, and panchromatic materials are often least sensitive in this region. To avoid the risk of fogging, dim green safelight can be used for only a brief moment with such materials. An alternative is to use infrared illumination and a vision scope.

Some infrared films, particularly those for graphic arts applications, are not very sensitive to green light, and may be used with dim green safelight. However, the safelight filter must eliminate infrared radiation from the light source. The Wratten No. 7 filter is made for this purpose. (The dark green Wratten No. 3 filter passes some red radiation and this is unsuitable for infrared material.)

Development of films and plates under safelight is called “development by inspection” and this was customarily performed before panchromatic materials became widely used. Orthochromatic plates were insensitive to red light, making it possible to develop them by visual inspection under red safelight. Panchromatic plates and films must be handled in total darkness, with brief use of dim green safelight at most. Despite this limitation, panchromatic materi-

als became widely used when darkroom workers started to precisely control negative contrasts by development time and temperature. Introduction of daylight processing tanks, accurate exposure meters, and improved quality control in film production also contributed to popularize panchromatic materials.

When selecting a suitable safelight, consult the film or paper manufacturer’s recommendation for the particular product, and choose type and number of safelights based on the darkroom size and configuration. Multiple products can be usually handled in one safelight as long as the light is safe to the most sensitive material in terms of spectrum and photographic speed. For typical black-and-white printing with graded or variable contrast enlarging papers, safelights with a Wratten OC (dark amber) filter are safe up to a few minutes at the recommended distance. With safelight exposure longer than the safe limit, the image contrast may become lower, or fog may develop in the area where imagewise exposure was not given. When working in a darkroom, it should be noted that eyes require a long time to adapt to large differences in the illumination level. One often perceives the first several minutes in darkroom safelight as too dim and finds difficulty in working. It is necessary to wait for up to 20 minutes before the eyes become fully adapted for the safelight illumination. Safelights based on discharge lamps may also require several minutes of operation before the luminance and spectrum are stabilized to avoid adverse effects.

RYUJI SUZUKI

*See also:* **Darkroom; Developing Processes; Film; Film: Infrared; Print Processes**

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# SEBASTIÃO SALGADO

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## Brazilian

Sebastião Salgado is noted as the photographer of modern human labor. Thus, he focuses on muddied laborers dredging from the depths of the earth iron ore that is shipped halfway around the world where foundry men transform it into steel that then moves on to another point of the globe where it is molded into bicycles. His vision is macroeconomic; his photographs, microeconomic. He embodies the modern maxim, “Think globally, act locally,” which for the modern photographer might be better expressed as “Focus wide, shoot close.”

His native background, professional education, and artistic insight have combined to provide him with this unique and encompassing perspective. He grew up on a farm where his father raised cattle, in the municipality of Aimorés in the state of Minas Gerais, a landlocked state in central Brazil with great historical and cultural significance. In the eighteenth century, Minas Gerais was the economic center of the Portuguese empire. It provided the major part of the world’s gold along with vast quantities of diamonds and other precious and semi-precious stones. The colony’s extraordinary wealth made it a center of exceptional cultural activity. It developed as a major yet remote center of Baroque architecture, painting, sculpture, and music in the New World. After the colonial period, however, the state declined, left with haunting remnants of its Baroque past and imbued with a tenacious sense of pride in its past glory.

Salgado grew up during a period of great modernist cultural ferment in Brazil. Significant developments in photography occurred with the appearance of the first leading photo magazines, *Cruzeiro* and *Manchete*, modeled on *Life*, *Look*, and *Paris-Match*. They were the primary vehicles for the emergence of photojournalism in Brazil. Photography as an art form also emerged, producing the first generations of its most noted practitioners in Brazil, José Oiticica Filho (1906–1964) and Mario Cravo Neto (1947–).

Completing his secondary education locally, in the early 1960s he became a university student in Vitória, the capital of Espírito Santo, during one of the most politically charged periods in modern

Brazilian history. A military coup occurred in 1964, establishing a regime that became progressively more repressive, especially of university leftists and dissidents. Many of these were imprisoned and tortured; others went into exile, as did Salgado, especially to Paris, where they often studied the social sciences. After doing graduate work in economics at the University of São Paulo and Vanderbilt University, Salgado began his professional career as an economist with the Brazilian finance ministry in 1968. At the same time, the reactionary fury of the military regime was reaching its height.

Leaving Brazil again in 1969, Salgado studied economics in Paris at the Sorbonne. It was at this time that he became interested in photography. His wife’s study of architecture required her to photograph residences and interiors. This art so fascinated him that he began to pursue it intensely as a hobby, taking numerous portraits of his wife and later of his children.

In 1973, he joined an agency of key importance to the Brazilian economy, the International Coffee Organization, in London. On assignment in Africa, he began photographing scenes of the devastation of drought in Ethiopia. He increasingly perceived that as a photographer he could much more effectively express his concern about the economic conditions and role of people in the underdeveloped world. More importantly, he felt he could convey not only a sense of these people’s distress but of their dignity and resilience and of their vital engagement with life.

His aesthetic development as a photographer was strongly influenced by Henri Cartier-Bresson, who maintained that a photographic image must catch the balance of elements of a scene. The photographer must know the “decisive moment” to capture this balance. The substance, however, of Salgado’s photography was based on commitment to humanist engagement as reflected in the work of W. Eugene Smith and Walker Evans. The form of this engagement was narrative photojournalism. In the mid-1970s, he was associated with the Sygma agency; he went on to Gamma and Magnum Photos, and in 1994 he founded his own Paris-based agency, Amazonas Images.

From 1977 to 1984, he photographed in Mexico, Peru, Ecuador, and Brazil. From 1984–1985, he

witnessed the drought in the Sahel, in Western Africa. In 1986, he began a monumental project to photograph the activities of manual labor in places as varied around the globe as Brazil, Cuba, France, India, Bangladesh, the Soviet Union, and the United States. The fruit of this work came forth from the mid-1980s to the early 1990s in a series of major exhibits and publications.

His key series include: *Sahel: L'Homme en Détresse* (1986), *Other Americas* (1986), *An Uncertain Grace* (1990), *Workers: An Archaeology of the Industrial Age* (1993), and *The Children: Refugees and Migrants* and its companion volume, *Migrations* (2000). *An Uncertain Grace* is a powerful anthology of the force of Salgado's images. Here there are the mesmerizing photographs of laborers in the mammoth gold mines of Serra Pelada, Brazil, wending their muddied way up and down this vast cavity in the earth like legions of humanoid ants. There are the wrenching scenes of skeletal poverty in the Sahel. There is the resolute trekking of bowler-hatted Indian women and their children across mountain-bordered meadows.

*The Children* chronicles the plight of refugee children from across the world, in portraits that show the ravages inflicted by ethnic cleansing, political instability, war, and extreme poverty. An exhibition sponsored by the United Nations traveled around the United States.

Salgado has been the recipient of numerous awards from around the world. Nonetheless, critics have maintained that he overdramatizes the lives of the unfortunate. He has responded thus to this criticism:

Sometimes we from the South hemisphere wonder why you in the North think you have the monopoly of beauty, of dignity, of riches. Ethiopia is a country in crisis, where the people are suffering so acutely, yet Ethiopians are probably among the most beautiful, most noble people in the world. There is really no point in going there to deny this reality.... I believe this: that the people of the world are not those who lack basic material good. At any given moment in their history, the presently rich nations have been poor and vice versa.... There is no monopoly either of wealth or beauty in the world. I believe we must not destroy recognition of human dignity and beauty.... After all we [of the South] see ourselves as the agents of our own lives, not simply at the "victims" of external agencies.

In terms of equipment, Salgado works with relatively sparse resources. He photographs mostly outdoors and only in black and white. He does not use flash or tripods. He carries three cameras with 28-, 35-, and 60-millimeter lenses, occasionally using a zoom lens. He takes much time to get to know his subjects and will not photograph them in

any way that is demeaning, having a highly developed sense for respecting and conveying the dignity of his subjects.

In 1992 in Mexico City, Salgado's work was exhibited with that of the Peruvian master, Martín Chambi; and Salgado was presented as one of the two greatest Latin American photographers. For someone who had only begun photographing less than two decades before and who promises to offer so much more, Sebastião Salgado has achieved an exceptional position in modern international photography.

EDWARD A. RIEDINGER

*See also:* **Cartier-Bresson, Henri; Chambi, Martín; Documentary Photography; Life Magazine; Look; Magnum Photos; Photography in South America; Representation and Gender; Social Representation; "The Decisive Moment"; Worker Photography**

### Biography

Sebastião Ribeiro Salgado, Jr, born in Aimorés, Minas Gerais, Brazil, 8 February 1944. Received undergraduate degree in economics, Federal University of Espírito Santo, Vitória; married Lélia Denuz Wanick, Vitória, 1967. Received masters in economics from University of São Paulo, with additional study at Vanderbilt University, 1968. Worked for Brazilian Ministry of Finance, 1968–1969. Studied economics in Paris, doing course work for doctorate at University of Paris, 1969–1971. Worked for International Coffee Organization, London, 1971–1973. Photoreporter for drought in Sahel, 1973. Photographer for Sygma, Paris; first son born, 1974; with Gamma agency, 1975–1979; joined Magnum Photos, second son born, 1979. Received grant from French Ministry of Culture to support his photographic work, 1982, and worked with Doctors without Borders in Sahel, 1984–1985. Received Kodak/City of Paris award for first photographic book (*Autres Amériques*), 1984; Oskar Barnack Prize, 1985; New York International Center of Photography Photojournalist of the Year Award, 1986, 1988; Photographer of the Year, American Society of Magazine Photographers, Olivier Rebbot Award of New York Overseas Press Club, 1987; King of Spain Award, 1988; Hasselblad Award, 1989; Grande Prix de la Ville de Paris, 1991; Honorary Member of American Academy of Arts and Sciences, 1992; Publication Award (for *Workers*) of International Center of Photography, 1994. Founded own agency, Amazonas Images, in Paris, for distribution of his work, managed by wife, 1994.

### Selected Individual Exhibitions

1986 *Sahel, Man in Distress*; Palais de Tokyo, Paris, Arles and Lausanne, France; São Paulo, and Beijing  
 1986 *Other Americas*; Museo de Arte Contemporáneo; Madrid, and traveling to Paris, Lausanne, Oulou, Finland, Rotterdam, Rio de Janeiro, and Shanghai

1989 *Retrospective*; Hasselblad Center; Göteborg, Sweden and traveling  
 1990 *An Uncertain Grace*; San Francisco Museum of Modern Art; San Francisco, and traveled to Los Angeles, New York, Washington DC, and Cambridge, Massachusetts  
 1993 *Workers*; Philadelphia Museum of Art; and traveled to Paris, Lisbon, Madrid, and Bratislava, Slovakia  
 2000 *The Children: Refugees and Migrants*; United Nations; New York and traveled

### Selected Works

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*Sebastião Salgado: Fotografias*. Rio de Janeiro: FUNARTE, 1982  
*An Uncertain Grace*. New York: Aperture, 1990. Tokyo: SGM, 1990; London: Thames and Hudson, 1990. (*Une certaine grace*. Paris: Nathan, 1990.)

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## ERICH SALOMON

### German

Erich Salomon is among a handful of German photographers and editors credited with establishing modern photojournalism. Perhaps the greatest mark of Salomon's achievement is the number of monikers his contemporaries attached to him: "Houdini of Photography," "Diogenes with a Camera," or as one French diplomat chided, "the king of the indiscreet." For a decade after 1928, Salomon excited German and foreign periodical readers with unposed portraits of politicians and celebrities captured by his inconspicuous lens. An editor at *The Graphic* in London coined the phrase "candid camera" to describe Salomon's innovative style.

Like most of his colleagues in the new German photojournalism of the 1920s, Salomon came to photography by chance and financial necessity. Born in 1886 into a well-established Berlin banking family, Salomon pursued a professional course of studies in zoology, civil engineering, and finally, with the urging of parents, a doctorate in law. While a conscript in World War I, he was captured at the battle of the Marne and spent the next three and a half years in French POW camps. In Germany's postwar depression economy, Salomon

earned a living with brief stints in banking and the stock exchange, work at a piano factory, and by running his own taxi service. By the mid-1920s he found promotions work at the country's largest periodical publisher, *Ullstein Verlag*. It was there that his interest in photography was sparked, and in 1927 Salomon first used a camera. His break came in 1928 when he snuck his small glass plate Ermanox camera into several high-profile criminal trials, and the pictures were published internationally.

Salomon completely transformed the character of interior photographic reporting by shooting in natural light, a development made possible by new hand-held cameras with fast shutter speeds. His unobtrusive cameras—the Ermanox until 1932, and 35-mm Leicas thereafter—enabled Salomon to catch people in "unguarded moments." Much of his work was quietly collected in the conference rooms of dignitaries, in closed sessions of Parliament, or at the dinner tables of celebrities. Such spontaneous photography became his hallmark, giving rise not only to Salomon's reputation as a charming spy, but also to a "snapshot" style that became internationally acclaimed. While based in Germany, he traveled throughout Europe and the United States, securing jobs from the world's best

illustrated magazines. In his first four years as a professional, he counted several dozen features to his credit, most of them published in the *Berliner Illustrierte Zeitung*, *Münchener Illustrierte Presse*, *The Graphic*, *L'Illustration*, and *Vu* in Paris, and *Fortune* magazine in New York. In all, the German press gave Salomon about 250 features and the foreign press another 80.

Salomon's most famous images were those of politicians and diplomats at work during crucial meetings of the League of Nations, and later reparations and disarmament conferences in The Hague, as well as social gatherings and official banquets for heads of state. He typically waited for a gesture, like a yawn or the lighting of a cigarette, before using a cable release to trigger his camera's shutter. The method enabled him to capture something wholly human in Europe's elite. In the absence of the old imperial spectacles typical of pre-war periodicals, the middle classes found Salomon's candid camera a comforting substitute. His were the images of a liberal Europe struggling and ultimately failing to emerge after years of devastating war. At times, the images seemed to present an old regime fatigued and ineffectual, but Salomon's ability to capture those moments in between the formal proceedings of the historical record, like a preoccupied British Foreign Minister Chamberlain balancing a long ash atop his cigar or the Reichstag Deputy Eisenberg exhausted and asleep in a lobby chair, were also testimonials to the sincere effort being made by flawed people. Several diplomats recognized the service Salomon provided with his sometime embarrassing photographs. No summit could be organized without Dr. Salomon, they quipped, for "people may then believe that this is a conference of no importance."

Salomon specialized in hard-to-get photographs. He was expert at evading security, and he snuck his camera into numerous social and political functions using hats, diplomatic pouches, even an arm sling to disguise his gear. He photographed Britain's High Court illegally and triggered his Ermanox within an attaché case to take potentially the only photograph of the U. S. Supreme Court in session. Salomon's rare photographs also included many European artists and intellectuals. His technical inventiveness helped him secure unique images of Pablo Casals, Igor Stravinsky, and Arturo Toscanini during performances by sitting in the orchestra with noiseless cameras rigged on a modified tripod. Despite the fast shutter speeds, Salomon's images inevitably carry streaks of motion that make them dynamic and tangibly immediate.

In 1933, Salomon fled Germany and eventually settled with his family in an apartment in The Hague. He continued to work from there, mainly

for Dutch publications and London's *Daily Telegraph*, though his pictures continued to be published worldwide. In 1940, he was trapped by the Nazi occupation and three years later was forced to go underground, his apartment sealed by the Nazis. When he returned in 1944, he was betrayed and ultimately he, his wife, and younger son Dirk, were sent to Auschwitz, where they were killed months before the camp's liberation. His elder son, Peter, who had been sent to England before the war, later managed to reassemble his father's disparate archive. Salomon had been wise enough to hide plates and negatives in various locations, including under a friend's chicken coop and in the archives of the Dutch Parliament. Several shows in the 1950s rekindled interest in Salomon's work and revealed lost material. The effort culminated in the publication of Salomon's best work in *Portrait of an Age*.

KEVIN S. REILLY

*See also:* **History of Photography: Interwar Years; Photography in Germany and Austria**

### Biography

Born in Berlin, 28 April 1886. University of Munich, Doctorate of Law, 1913. Drafted into German Army; in French POW camps, 1914 to 1918. Various jobs before c. 1925 when hired at Ullstein Verlag, Berlin in sales. Sold first "candid" Ermanox pictures to *Berliner Illustrierte Zeitung*, 1928. International travel (England, France, United States, Netherlands) and publication in various illustrated magazines while based in Berlin, 1928–1932. Escaped Nazi Germany, 1933; established family and photography lab in his apartment in The Hague, 1935; Nuremberg Laws forced Salomon underground in Netherlands, 1943; captured by Nazis, 1944. Died in Auschwitz, Poland, 7 July 1944.

### Individual Exhibitions

- 1935 Royal Photographic Society, London
- 1937 Ilford Galleries, London
- 1956 *Photokina*, Cologne, Germany  
Town Hall Berlin-Schöneberg, Berlin
- 1957 *Museum für Kunst und Gewerbe* (Museum of Arts and Crafts), Hamburg  
Royal Photographic Society, London  
University (*Prentenkabinet*), Leiden  
Landesgewerbemuseum (Provincial Crafts Museum), Stuttgart, Germany
- 1958 George Eastman House, Rochester, New York  
Time-Life Building, New York  
Library of Congress, Washington, D.C. and traveling
- 1974 *Unguarded Moments*, Fotografiska Museet, Stockholm, Sweden
- 1976 La Photo Galerie, Paris
- 1978 Landesbildstelle, Berlin
- 1984 *Erich Salomon, 1866–1944: de la vie d'un photographe*, Bibliothèque royale, Bruxelles, Belgium

- 1986 *Erich Salomon: Leica Fotografie, 1930–1939*, Berlinische Galerie, Munich, Germany  
 1987 *Erich Salomon: Photographs, 1928–1938*, Centar za fotografiju, film i televiziju, Zagreb, Croatia and traveling

### Selected Group Exhibitions

- 1963 *Great Photographers of this Century*; Photokina; Cologne, Germany  
 1963 *Creative Photography* from the Gernsheim Collection; Wayne State University; Detroit, Michigan  
 1964 Kiekeboe Club; Amsterdam, The Netherlands  
 1969 *The Portrait*; Stedsmuseet; The Hague, The Netherlands  
 1971 Deutsche Gesellschaft für Photographie; Cologne  
 1971 *Sander–Salomon: Two Pioneers of Photography*; Urania, Berlin, and traveling  
 1972 *Photographs, 1900–1970*, from *L. Fritz Gruber's collection*; Kölnischer Kunstverein; Cologne  
 1973 Kunstgewerbemuseum; Zurich, Switzerland

### Selected Works

- Berühmte Zeitgenossen in Unbewachten Augenblicken [Famous Contemporaries in Unguarded Moments]*; Stuttgart, 1931; Munich, 1978  
*Porträt einer Epoche*, 1963; *Portrait of an Age*, 1966

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## AUGUST SANDER

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### German

August Sander is best known for his straightforward portraits, specifically of Germans from a wide variety of social and economic backgrounds. He was part of a coterie of photographers who established the photographic book as an aesthetically and commercially viable art form in the 1920s. Though Sander had published one such book in 1924, *Unsere Heimat, Hannover*, it was the 1929 publication of *Antlitz der Zeit* (The Face of Our Time) that propelled him into enduring fame. This latter book incorporated portraits that Sander had created over the previous decades and that he organized to reflect sociological beliefs that, though loosely conceived, resonated strongly with his contemporaries. He also became an outspoken advocate for straight photography in the late 1920s, a time when the manipulated images characteristic of *Neues Sehen* (New Vision) or *Neue Fotografie* dominated most exhibi-

tions of creative photography. Though he had long enjoyed success in his portrait business, he also worked as a landscape and architectural photographer—work that would dominate his published output during the period of Nazi-controlled Germany. His landscape architectural photographs have received less attention over the years, and his reputation continues to rest primarily on his portraits.

Sander began his photographic career in 1892 while he was still in his teens. While working at a local mine, he was assigned to assist a visiting photographer. Sander made friends with this visitor, who in turn sent his young assistant a guide to making photographs. With the aid of a local physician who understood the chemistry involved, Sander learned most of photography's technical rudiments from that book. When, at age 20, he was called up to perform his compulsory military service in the garrison town of Trier, he managed to find time for an apprenticeship with a local photographer. He later

sought further apprenticeships and studied painting at the Academy of Art in Dresden, both considered prerequisites for a successful portrait photographer at the time. In 1901, he found a position as the director of a portrait studio in Linz, Austria. A year later, he married Anna Seitenmacher.

In Linz Sander had a traditional portrait practice. He employed all the popular trappings of the pictorialist studio. His early approach to portraiture involved trying to make photographs appear as salon-style paintings, replete with architectural props, painted backdrops, special lighting, and ample retouching. It was a successful combination in the first decade of the twentieth century, and the Sanders lived well in Linz for many years. In 1909, the family decided to abandon the city to avoid further exposure to the polio epidemic then ravaging the city—his eldest son, Erich, had already been stricken. They moved to Cologne, where Sander had an offer to join a large portrait business. Within a year, though, he had gone out on his own, establishing a new studio in nearby Lindenthal.

At his new studio, he attempted to try a complete change in style for his portraits. He was no longer satisfied with the artificiality of his earlier work. In a 1910 advertising brochure, he described his new style as “simple, natural portraits that show the subjects in an environment corresponding to their own individuality.” He intended to create a new business by procuring the equipment necessary to create studio-quality portraits in the sitter’s home. In an attempt to bolster this business, in 1910 he began riding through the towns surrounding Cologne seeking out potential clients. He would often make trips on Sundays in the hope of catching people on their way to or from church and hence already dressed nicely enough for a portrait.

By World War I, Sander had built a solid portrait business, including once again a lively trade in urban studio portraits. Before the war, he tended to use the “artistic” style for urban portraits and the more “natural” approach for his rural clients. During his service in the war—Sander was still in the reserves—he decided that he was unsatisfied with this split approach. Afterwards, sometime in 1920, he began experimenting with the use of glossy paper for all of his prints. He normally used the labor-intensive gum printing technique for his portraits, regardless of sitter or pose. The glossy paper was typically saved for architectural and industrial work. With his new technique, his portraits became documents, and the subjects lost their individuality as well as their names to become types. Though he continued his portrait business, his sitters’ images often ended up as part of Sander’s epic new project.

Sander had long been interested in ideas with considerable currency in the late nineteenth century and early years of the twentieth century that claimed moral character was evident in facial structure and habitual expressions. He also brought to his photographic practice the notion that through straightforward, thus “truthful” representation of nature, universal knowledge could be accessed. Thus, Sander began reorganizing his portrait archive. The photographs were no longer filed according to the names of the individuals, but rather by the type they would come to represent in a book he was planning. He imagined a large-scale, encyclopedic publication of his portraits titled *Menschen des 20. Jahrhunderts* (People of the Twentieth Century). Though the completed work was never published, the portion of it that was released as *Antlitz der Zeit* proved an ample demonstration of his ideas. He said he divided the work into “seven groups corresponding to the existing social order.” These groups reflected a social bell curve of Sander’s own perception. It began on one side with farmers and, as he put it, “proceed[ed] from the earthbound man to the highest peak of civilization, and downward according to the most subtle classification to the idiot.” The Farmer, The Skilled Tradesman, The Woman, Classes and Professions, The Artists, The City, and The Last People were his seven groupings. Consisting of 45 portfolios, each with 12 photographs, the finished project would have been immense.

The use of the book as an organizing principle was extremely important for Sander, and its use remains one of his enduring contributions to the period. He noted that “a successful photo is only a preliminary step toward the intelligent use of photography... Photography is like a mosaic that becomes a synthesis only when it is presented en masse.” Sander subjugated the individual image’s significance under that of its role in his grander scheme. Sander was always eager to control the context in which his photographs were viewed in order to more clearly articulate a point of view, but he despised the idea of manipulating the images themselves.

By the late 1920s, Sander advocated for a strictly straight approach to photography. In a 1931 radio broadcast, he announced:

The essence of all photography is of a documentary nature...in documentary photography, the meaning of what is being represented is more important than the fulfilling of aesthetic rules of external form and composition.

In this statement, Sander knowingly set his enterprise apart from the expressionist tradition in German art and associated himself with the growing number of adherents, such as Albert Renger-

Patzsch, to *Neue Sachlichkeit* (New Objectivity). Sander was opposed to the use of darkroom techniques to alter photographic images; he believed instead in dealing with the visible world in a direct and forthright manner.

When the Nazi party came into control of Germany in 1933, the printing plates for *Antlitz der Zeit* were confiscated, and he was forbidden to publish—all without explanation. Most likely, Sander's view of German society as widely variegated, exemplified by the many different types of people he presented in his range of typical Germans, contrasted too dramatically with the image of a pure race that the Party was trying to promulgate. Through the 1930s, Sander's work focused on new themes that proved less provocative. He published a series of five books called *Deutsche Lande, Deutsche Menschen* (German Lands, German People), that each focused on a different part of the country and its local inhabitants. (The word *Volk* was used instead of *Menschen* for the last three books in the series—a possible concession to Nazi taste.) Sander tried to live a low-profile life under the Nazis, but the arrest of his son (who would die in prison) as a communist activist combined with his own refusal to ostracize local Jews kept Sander in constant trouble with the Party. The harassment continued even when he moved to the small village of Kuchhausen at the beginning of World War II.

Sander and his wife remained in Kuchhausen for the duration of the war. Sadly, their new house was too small to allow him to move many of his negatives from the city. All of the material he had left behind was destroyed—ironically, not by the bombing of the city during the war, but by a fire caused by post-war looters. For this reason, his dream of completing the full version of *Menschen des 20. Jahrhunderts* was never realized. In spite of his age—he was in his late sixties by the end of the war—he continued to work vigorously to meet the new demand for his work for exhibitions during the 1950s and early 1960s. Sander died of a stroke at the age of 88 in Cologne.

Sander's work has influenced generations of photographers, including that of his contemporary, Walker Evans; the Americans Robert Frank and Diane Arbus, who emerged in the 1950s to put their mark on portraiture; the influential German photographers and teachers Hilla and Bernd Becher, who in turn influenced many of the major figures in photography in the last decades of the twentieth century; and many emerging figures of the late twentieth century, including those practicing Conceptual Photography, and portraitists such as the Dutch photographer Rineke Dijkstra and Ameri-

can Catherine Opie. In 1992, Sander's archive was acquired by the SK Cultural Foundation, Cologne, and it forms the core of this foundation's photographic archive. The archive has published facsimile editions of Sander's classic books.

JOHN STOMBERG

*See also:* **Arbus, Diane; Becher, Berna and Hilla; Conceptual Photography; Dijkstra, Rineke; Documentary Photography; Evans, Walker; Frank, Robert; History of Photography: Interwar Years; History of Photography: Twentieth-Century Pioneers; Modernism; Non-Silver Processes; Photographic "Truth"; Photography in Germany and Austria; Portraiture; Renger-Patzsch, Albert; Social Representation; Typology**

### Biography

Born 17 November 1876, Herdorf, Germany. Studied painting at the Art Academy in Dresden, c. 1898. Director, Photographic Studio Greif, Linz, Austria, 1901–1902; Studio Sander and Stukenbern, Linz, Austria, 1902–1904; August Sander Studio for Pictorial Arts of Photography and Painting, Linz, Austria, 1904–1909; August Sander Studio, Lindenthal, Germany, 1910–1946 (private studio in Kuchhausen beginning in 1939). Order of Merit of the Federal Republic of Germany in 1960; Cultural Prize from the German Photographic Society, 1960. Died on 20 April 1964, Cologne, Germany.

### Individual Exhibitions

1906 Landhaus Pavilion; Linz, Austria  
 1927 *Man of the Twentieth Century*; Köln Kunstverein, Cologne, Germany  
 1959 *August Sander, Figures of His Time*; German Photographic Society; Cologne, Germany  
 1976 *August Sander: A retrospective in honor of the artist's 100th birthday*; Sander Gallery; Washington, D.C.  
 1994 *August Sander: In der Photographie gibt es keine ungeklärten Schatten!*; August Sander Archives/Stiftung City-Treff Köln; Cologne, Germany

### Group Exhibitions

1904 Paris Exposition; Palace of Fine Arts; Paris  
 1951 Photokina; Cologne, Germany  
 1955 *The Family of Man*; Museum of Modern Art; New York

### Selected Works

*Mother and Daughter*, 1912  
*Young Farmers*, c. 1914  
*Pastry Cook*, c. 1928  
*The Painter Otto Dix and His Wife*, 1928  
*Boxers*, c. 1928  
*Unemployed Man*, Cologne, 1928



August Sander, Pastry Cook, 1928.

[© Die Photographische Sammlung/SK Stiftung Kultur-August Sander Archiv, Cologne; ARS, New York, 2004]

*Young Girl in Circus Wagon, Düren, 1932*  
*Bend in the Rhine River near Boppard, c. 1935*

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## SANDWICHED NEGATIVES

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Before manipulative capabilities were transformed by computerization and digitization of the photographic image, artists used manual approaches to expand their images beyond a direct rendering of what lay before the camera. Collage, photomontage, combination printing, and sandwiched negatives were all methods photographers used to transform the image from a direct rendering of reality to something that utilized photographic components to a different end. Sandwiched negatives refers to a darkroom technique in which two separate negatives are placed on top of one another in the enlarger's negative carrier. Light passes through the negatives simultaneously to render a positive that includes the details of both negatives. In particular, the details of one appear through the light areas of the other. This is difficult with particularly dense negatives, and some practitioners underexpose the negatives knowing light will pass through them more easily when they are combined, or "sandwiched." Depending on which way the images relate best, the negatives can either be placed emulsion to emulsion or front to back.

In some instances, rather than placing the negatives in direct contact, they may be stacked with a piece of glass between them in the negative carrier. In this way, the focus may be adjusted so that one image is sharp, while the other image is soft and without detail. This process is not limited to negatives combined within the enlarger and can also be used to make a combination contact print with large format negatives that are 4 × 5, 8 × 10, or

even 11 × 14 inches in size. In this way the negatives are stacked and placed under a piece of glass to flatten them and hold their position on the light-sensitive paper. Practitioners may also use this strategy to combine pairs of color slides for exposure on positive/positive paper.

As photography was struggling to be considered an artistic medium in the late nineteenth century, photographers masterminded ingenious ways to make photographs that either looked like paintings or shared conceptual ideas with painting. British photographers Oscar Gustave Rejlander and Henry Peach Robinson made complicated genre scenes and detailed allegories by using multiple negatives, multiple exposures, and combination printing. In Robinson's 1869 treatise *Pictorial Effect in Photography: Being Hints on Composition and Chiaro-oscuro for Photographers, to which is Added a Chapter on Combination Printing*, he outlined ways in which photographers could manipulate their negatives to gain greater control over the image. By mitigating the mechanical nature of the process, photography was more likely to be accepted as a creative form.

In the early part of the twentieth century, the Berlin Dadaists utilized a variety of methods to combine disparate pieces of found imagery, materials, and text. In the late 1920s, interest in the hand-made quality of collage was supplanted by photomontage's seamless images made in the darkroom on light-sensitive paper. Sandwiching negatives was one of the many complicated darkroom

## SANDWICHED NEGATIVES

techniques used by German photographer John Heartfield to create intricate photomontages with a political end. Tiger heads sitting atop political figures and babies gnawing on axes are just some of Heartfield's masterful combinations used to illustrate his anti-fascist message.

Interested in the play on reality offered by photomontage, Russian Constructivist El Lissitzky used the technique to create his well-known self-portrait of 1924 titled *The Constructor*. Together with direct exposure and sandwiched negatives, Lissitzky pictured his eye and hand as one inseparable unit suggesting a mutual reliance between his mind and his creative output. The range of details within this one image illustrates his complex identity. In a similar investigation of individuality, the photograph by German artist Alice Lex Nerlinger titled *Seamstress* (1930), pictures a young woman operating a sewing machine. A closely cropped image of the woman's face, with lips slightly parted in speech, is imposed over the scene. By creating one image from two views, the photograph speaks to the woman's multi-faceted character.

In 1967 Edith Gérin, a French photographer particularly interested in surrealism, created *L'Arbre Fantastique* by sandwiching two negatives of extremely different origins. One pictured a conventional landscape with a majestic tree at the center of the composition. To add texture and intrigue to the landscape, Gérin combined that negative with a negative she made of crystallized liquid on glass. In the photograph, the crystals emerge through the woody image and create a layered and ominous scene.

Beginning in the early 1960s, American photographer Jerry N. Uelsmann began investigating the surreal by combining strange and unusual details to create scenes that are other-worldly.

Through a variety of manual manipulations, including sandwiched negatives, Uelsmann tricks the eye by overlaying objects upon suspended nudes or conflating cloudy skies with hovering cubes. In these images staged environments are created and manipulated to reveal daunting and humorous fictions. In a 1989 photograph that pictures a flaming desk with a breathtaking mountain range in the background, Uelsmann sandwiched one of his in-studio fires with a bulky executive desk. Combined with an image of Yosemite, the photograph is a dazzling narrative of unlikely natural occurrences that yield a psychological tenor.

Uelsmann describes his process as being one of "post-visualization" whereby the darkroom is the setting for the investigation of numerous negative combinations. With multiple enlargers, multiple negatives, and sandwiching of two or even three negatives at a time, Uelsmann's photographs are intricate composites of the human figure, nature, interiors, and exterior environments. His methods bring together images that do not naturally exist in tandem; they exist only in his creative photographs.

REBECCA MORSE

*See also:* **Heartfield, John; Manipulation; Uelsmann, Jerry**

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# SCANNING

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When a photograph is viewed with a loupe, the magnified field of vision shows a collection of dots abutting one another, which creates the picture. Put simply, up close a photographic image is a dot matrix and learning how to control the dots is

the issue when printing out the image digitally. Before printing though, a photograph needs to be converted from a hard copy into digital information via a scan. This turns the dots into digital bits of information. Scanned images hold potentiality

for preservation and manipulation that prints and chemicals only could hint at. Yet despite these advantages, each generation of reproduction diminishes the quality of the original photograph.

The contemporary desktop method of a digital workflow includes the computer, scanner, and laser writer. Industry-wide software programs and cross-platform programs like QuarkXPress, Adobe Illustrator, and Adobe Photoshop allow the user to scan, import, manipulate, save, layout, and print images from a single desktop computer. Digitizing and electronically archiving old photographs extends their longevity and freezes them in time, while the original may continue to deteriorate.

The scanner, of which there are several types, merely takes a picture of an image. Flatbed and drum scanners dominate the marketplace. Most consumers use a flatbed scanner, and professionals use a drum scanner. Operating a flatbed scanner is a simple matter: the lid is opened, and the flat photograph is placed face down on the glass platen. The scanner reads and turns the photograph into digital information, thereby sending it through a USB cable from scanner to computer program. The software program used to scan and import the scan is often referred to as TWAIN—the industry standard language that talks between scanner and computer. The drum scanner, more expensive than flatbed scanners, also captures more detail, which is why they are more commonly found in professional applications, such as fine art presses.

## Resolution

Resolution is the measurement of an image's output quality quantified by dots, lines per inch, or pixels. Printers measure resolution in dots per inch (DPI); computer monitors measure in pixels per inch (PPI); halftones measure in lines per inch (LPI); and scanners measure in samples per inch (SPI). (In comparison, the normal human eye can read at about 133 LPI.) Yet DPI and PPI are not synonymous because it takes more dots to fill a single pixel. Therefore, the ratio is not 1:1. Printers are only capable of reproducing a small spectrum of colors compared to the millions of colors found in reality. Even given modern equipment's advancements, photographers still cannot capture all the colors of the world. Higher-quality printers, however, offer better color reproduction given the higher resolution of the image.

Images fall into either high resolution (high-res) or low-resolution (low-res). For example, an image with 300 DPI or higher is considered a high-res file type suitable for various printing and publishing

applications. High-res scans are much less likely to produce an image, whether viewed digitally or printed out, that is grainy than a low-res file. Low-res scans are used primarily for convenience in sending files via the Internet or for insuring that the image is not publication quality to discourage unauthorized reproduction.

As discussed above, dots create an image; therefore, the quality of the scanner determines how much information it will pick up. Scanner resolution fits into two categories: optical resolution and interpolated (or digital resolution). Optical resolution measures what is actually evident, and interpolation artificially adds pixels to increase the resolution. Not all scanners have interpolation options. Usually this is an additional feature.

A scanner reads an image in samples per inch or SPI. The more samples, the larger the file size. The larger file size allows the user to make larger reproductions. The general rule for the best resolution when scanning an image is to scan the image at two times the lines per screen than the image's intended printing. Thus generally a photograph should be scanned at 300 dots per inch or DPI. A 300 DPI photograph prints the same as a 600 DPI. This can be applied only for scanning images though, where knowing the substrate determines the lines per inch. Images for posting on the Web, for example, need at maximum a resolution of 72 DPI.

## Dot Control

There are three ways to control dots in reproducing a photograph: screen frequency, screen angle, and dot shape. A halftone is only one color (as is often the case with line art), and continuous tone art is a photograph that contains gradations of tone in black, gray, and white. Halftones have no gradient of color. The screen frequency is measured in LPI. The more lines per inch, the less noticeable the white space and the dots become. When discussing screen frequency, there are the general guidelines for a given substrate: 0 to 25 LPI for billboard, 25 to 55 LPI for silkscreen, 75 to 100 LPI for newsprint, 85 to 120 LPI for quick printers, 133 and up LPI for commercial printers, and 150 to 175 LPI for glossy magazines and fine art books.

Dot shapes are often circles, ovals, and squares, particularly in photographs. Changing the shape of the dot to a square, for example, changes and increases the contrast in the image. Photo manipulation software allows the user to change the shape of the dot for desired effect.

The screen angle defines how the dots line up. The angle ranges from 0 to 90°. At 45° the human eye

does not notice the pattern of the screen. A moiré occurs in a print when the screen angles collide. Often times this happens when the designer scans a reproduction rather than an original photograph.

### Guidelines for Scanning Halftone and Continuous Tone Art

When scanning halftone and continuous tone art, several things must be kept in mind. Halftone art should be scanned at 800 SPI or higher. When the art appears in the scanning software interface, such as Photoshop, the image should be changed from grayscale to bitmap, which considerably reduces the file size and changes the pixels to black and white. The final step is to save the file as the desired file type, typically a TIFF. Once these steps are complete, the scanned file is ready to be imported into a page layout program.

There is no need to scan a photograph at higher than 300 DPI, unless its intended enlargement is greater than its original size. As a rule, scan the image twice the LPI of its final reproduction. Gen-

erally, the resolution is one-and-a-half times larger than the LPI. Repeat the saving and layout options as outlined in halftone scanning guidelines.

TRICIA LOUVAR

See also: **Digital Photography**

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# JÜRGEN SCHADEBERG

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## South African

Jürgen Schadeberg was chief photographer, photo editor, and art director at South Africa's *Drum* magazine during the 1950s, where he also nurtured the careers of the first generation of black photographers. Schadeberg immigrated to South Africa in 1950, at the age of 19, hoping to escape the specters of Nazism and racism in his native Germany. South Africa's Nationalist government, which had come to power in 1948 and many of whose leaders were longtime Nazi supporters, was then establishing the legislative, institutionalized racism of its Apartheid policy, which forcibly segregated the races. The Group Areas Act (1950) forced people to live in racially exclusive areas and was designed to keep South Africa's cities "white." Blacks had to carry IDs, called passes, that proved they had permits to work in a city and live in a black township on the outskirts. To

prevent blacks from migrating to the cities, they were restricted to tribal reserves, called "homelands," and the government emphasized ethnic differences to justify this tribalistic view of the black population, which was implicitly regarded as racially inferior. Failure to carry a pass was punished with jail. Sexual relations across the color bar were also illegal. Ironically for Schadeberg, Apartheid became an international symbol for racism in the second half of the twentieth century in much the same way as Nazi Germany symbolizes racism in the first half.

In 1951, Schadeberg accepted a job at *The African Drum*, a white-owned magazine that was geared toward black readers but focused on African traditionalism rather than urbanity. Within a year, the magazine was taken over, renamed *Drum*, and reoriented toward urban issues and readers. *Drum* first consisted of its owner, Jim Bailey, Schadeberg as photographer, Henry Nxu-

malo as journalist, Anthony Sampson as editor, and a secretary.

*Drum* exposed exploitative labor conditions, racism, and deteriorating social conditions. It tracked political resistance to Apartheid and the emergence of new leaders, including Nelson Mandela. It lionized black artistic expression, featuring musicians, writers, and actors. It put black beauties on its covers, proclaiming that “black was beautiful” despite the social denigration that blacks suffered under Apartheid. It covered black sport and leisure, including the pulsating nightlife of the dance halls and shebeens—speakeasies in the black townships where liquor was served to multiracial gatherings in contravention of the law. *Drum* pictured and described black urban life in a unique way, both popular and incisive, that turned it into a runaway success.

Schadeberg’s work for *Drum* crosses photographic categories, including social documentary, glamour and fashion, portraiture, and genre images of everyday life that are themselves historic documents. Schadeberg’s training in photography is evident in his technical proficiency and attention to formal issues of composition and lighting, but it is his sensitivity to the expressive power of images—their gestalt impact—that shines through his subject matter. Furthermore, the context of his images testifies to his humanism in a society becoming increasingly dehumanized. Schadeberg was arrested frequently, as were other *Drum* staff members.

By late 1953, *Drum* had spawned spin-offs, editions for Nigeria (1953), Ghana (1954), East Africa (1957), Central Africa (1966), and even for North America and the West Indies, making *Drum* a vital organ for the representation of black life and expression within twentieth-century photography. *Drum* chronicled the era during which most African countries gained their freedom, and Africans and people of African descent demanded their rights and asserted their cultures. Meanwhile, South Africa was moving in the opposite direction, toward ever-greater repression rather than freedom and equality for blacks. Racial conflict in the United States during the 1950s and 1960s invited mutual comparisons with South Africa. African-American experience and culture inspired many black South Africans, not only in resistance but also in culture. American jazz influenced local musicians, and vice versa. Among the new South African stars who established international careers were Miriam Makeba and Hugh Masekela, whom Jürgen Schadeberg photographed as he received a trumpet sent by Louis Armstrong. American fashions and lifestyles were echoed in clothing and big cars. A powerful township gang even called

itself the “Americans,” and gangsters adopted such monikers as “Boston” and “Homicide Hank.”

As *Drum* blossomed, Schadeberg became embroiled in picture editing, teaching photography, and enlarging *Drum*’s photographic department. He trained Nxumalo’s nephew, Bob Gosani, who became an outstanding *Drum* photographer. In 1955, Peter Magubane joined *Drum* as a driver and messenger, but soon became a photographer. Among the other black photographers who worked at *Drum* were Alf Kumalo, Victor Xashimba, Gopal Naranasamy, and Ernest Cole, who was later exiled to the United States and is the subject of a documentary film made by Schadeberg and his wife, Claudia. The British-born photographer Ian Berry, later a member of Magnum Photos, also worked with *Drum*.

Schadeberg left South Africa in 1964, shortly before *Drum* was banned. By this time, Apartheid repression had bitten deep, and Schadeberg had recorded the demolition of the black township of Sophiatown, the funeral for the victims of the Sharpeville Massacre during which police shot dead 67 demonstrators, the treason trial of Nelson Mandela and other leaders, and other harrowing events.

Schadeberg became editor of *Creative Camera* in London and shot assignments for *Time*, *The Sunday Times*, and *Die Zeit* (Hamburg). During the 1970s and 1980s, he taught photography in New York, London, and Hamburg; continued his documentary photography; studied painting; and curated photographic exhibitions, including a project for the opening of the New National Theatre in London, *The Quality of Life*.

Schadeberg returned to live in South Africa in 1985, when Apartheid repression was at a peak. Schadeberg, steeped in the humanist spirit of the 1950s, was disillusioned by the trends in documentary photography toward hard news and graphic violence. Instead, he focused on capturing everyday life and social changes, and produced numerous films with Claudia Schadeberg. In photography, he began to work in color and make digital prints, creating works of rich color and painterly sensibility, and produced a body of portraits.

One of the momentous changes that Schadeberg recorded was the elevation of Nelson Mandela as president of South Africa after 27 years of imprisonment. In 1994, Schadeberg photographed Mandela gazing through the bars of his former prison cell. Forty-two years separated this photograph from a historic image that Schadeberg shot of Mandela as an emerging leader. This gives some measure of Schadeberg’s extraordinary career, spanning more than 50 years.

GARY VAN WYK

## SCHADEBERG, JÜRGEN

**See also: Magnum Photos; Photography in Africa: An Overview; Photography in Africa: South and Southern; Representation and Race**

### Biography

Born in Berlin, Germany, March 18, 1931. Attended School for Optic and Phototechnic. Apprentice photographer for the German Press Agency, Hamburg. Immigrated to South Africa in 1950. Employed as sole photographer for *The African Drum* (later renamed *Drum* magazine, based in Johannesburg, South Africa)

in 1951; as *Drum* expanded became chief photographer, picture editor, and headed photographic department; trained several *Drum* photojournalists; freelanced for Black Star agency (New York), *Time Life*, and The German Press Agency. Relocated to London in 1964 as editor of *Creative Camera* magazine; shot on assignment for *The Sunday Times* (U.K.) *The Observer* (U.K.), *Time* (U.S.), *Die Zeit* (Hamburg); taught photography at Central School of Art & Design (London), 1972–1979; The New School (New York), 1979; and Hoch Kunst Schule, Hamburg, 1980–1981. Studied painting in Spain. Returned to South Africa in 1985. Currently lives in Johannesburg.



Jürgen Schadeberg, *The Jazzmolos*, 1953, Silver gelatin-toned archival print.  
[Courtesy Axis Gallery, New York]

**Individual Exhibitions**

- 1962 *Places & Faces*; Adler Fielding Gallery; Johannesburg, South Africa
- 1963 *South African Social Scenes*; Gorzenich Exhibition Hall; Cologne, Germany (with Peter Magubane)
- 1970 *Jürgen Schadeberg—A Retrospective*; Hotel Melia; Torremolinos, Costa Del Sol, Spain
- 1976 *Jürgen Schadeberg—A Retrospective*; Central School; London, U.K.
- 1977 *Village Faces*; Hayward Gallery; London, U.K.  
*Face to Face*; Air Gallery; London, U.K.
- 1980 *A Portfolio*; The Photographic Gallery; Southampton University, U.K.
- 1981 *London Scenes*; The Photographers' Gallery; London, U.K.
- 1988 *A Retrospective*; Market Gallery; Johannesburg
- 1995 *Softown Blues*; The Photographers' Gallery; London, U.K.
- 1996 *African Women*; Nantes and other venues in France  
*Jürgen Schadeberg—A Retrospective Exhibition*; South African National Gallery, Cape Town; Oliewenhuis National Gallery, Bloemfontein; King George V National Gallery, Port Elizabeth; South Africa
- 1998 *The Berlin Wall*; Goethe Institute; Johannesburg (toured to Goethe Institutes internationally)  
*Selected Images*; Institute for The Advancement of Journalism; Johannesburg, Freedom Forum, Johannesburg; South Africa  
*Jürgen Schadeberg—A Retrospective*; Gallery of Photography; Dublin, Ireland
- 1999 *Jürgen Schadeberg—The 'Fifties*; The Waterfront; Belfast, N. Ireland, U.K.
- 2000 *The Naked Face*; Sandton Civic Art Gallery; Johannesburg, South Africa  
*Faced*; Carfax Gallery; Johannesburg, South Africa
- 2001 *Soweto 2001*; Art On Paper Gallery; Johannesburg, South Africa  
*The White 'Fifties*; Crake Gallery; Johannesburg, Ben-susan Museum of Photography; Johannesburg; South Africa

- 2001 *Jürgen Schadeberg—Drum Beat: South Africa 1950–1994*; Axis Gallery; New York, NY

**Selected Group Exhibitions**

- 1987 *The Finest Photos from the Old Drum*; Shell Gallery, Cape Town; Durban Museum, Durban; Market Gallery, Johannesburg; South Africa
- 1988 *Drum*; Impressions Gallery; York, U.K.
- 1993 *Fifties South Africa*; Herten, Germany
- 1995 *South Africa Images*; Foto Forum; Frankfurt, Germany
- 1997 *Condition Humaine*; La Musée du Port; La Reunion, Reunion
- 1998 *'Fifties South Africa*; Vue D'Afrique Festival; Montreal, Canada  
*Under the Tropic: 25 years of South African Photo-journalism*; Cardiff University, U.K.
- 1999 *Africa by Africa—A Photographic View*; Barbican Art Gallery; London, U.K.  
*Maverick*; Crake Gallery; Johannesburg
- 2000 *Lengthening Shadows*; Stephen Daiter Gallery; Chicago, Illinois
- 2001 *Soweto: A South African Legend*; Munich, Mannheim, Stuttgart, Frankfurt, Berlin, Hannover; Germany

**Selected Works**

- Jürgen Schadeberg*, 1981
- Kalahari Bushman Dance*, 1982
- The Finest Photos from the Old Drum*, 1987
- The Fifties People of South Africa*, 1987
- Nelson Mandela & the Rise of the ANC*, 1990
- Drum*, 1991
- Voices from Robben Island*, 1994
- Softown Blues*, 1995
- South African Classics*, 1995

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# MICHAEL SCHMIDT

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**German**

Michael Schmidt was born in Berlin in 1945, five months after the German surrender that ended World War II in Europe. His work throughout his career has been concerned with postwar German identity. He lived for a time in East Berlin, but his family crossed into West Berlin before the building of the Berlin Wall, and his formative years were in

the west. After training as a policeman, Schmidt first began making photographs in 1965. Berlin itself, and Schmidt's relationship to its social and physical landscape, has constituted the primary subject of his work ever since. Concerned with questions of photographic objectivity, personal subjectivity, politics, architecture, history, and memory, Schmidt's photographs have evolved over time but always engage the world in complex ways.

Schmidt arrived at a strategy of disseminating his work early on. He photographs large quantities of images without a specific project in mind. These images are then organized into groups with socially evocative titles, such as *Ausländische Mitbürger* (*Foreign Co-citizens*, 1973) or *Berlin, Stadtbilder* (*Berlin, Images of the City*, 1976–80). He exhibits the work in clusters or groupings intended to draw relationships among the images, often in a public context, and then, circumstances permitting, publishes a book of the images. Unlike many artist monographs, Schmidt's books are not intended to catalogue discrete images but rather to interconnect images dependent on those associations, mirroring his process of hanging photographs on the wall. The books tend to be light on text—often having none other than the title—and are truly more artists' books than monograph, despite mass production by major publishers.

The project that garnered Schmidt his first accolades was *Berlin-Krueberg* (1973), funded and published by the Mayor of Krueberg as a variation on the annual report. He photographed this project in his early career signature style, combining documentary instinct, humanitarian impulse, and political critique. In 1976, he co-founded the Werkstatt für Photographie in the Volkshochschule Kreuzberg, overlooking Checkpoint Charlie, a crossing gate in the Berlin Wall. The school greatly influenced photography in Berlin, serving as a primary place of exchange between a generation of Berlin photographers and their European and American contemporaries. Schmidt served as director of the Werkstatt from 1976 to 1978, and he continued to teach and participate in various academic settings. Famous pupils include Andreas Gursky, whom he taught at the Gesamthochschule in Essen. Schmidt was pivotal in bringing many American photographers working in the documentary tradition to Germany, such as Robert Adams, Lewis Baltz, and William Eggleston. His friendship with Baltz remained so strong that Baltz reproduced a letter from Schmidt to him in Baltz's 1990 book *Rule Without Exception*.

Schmidt gained new attention in the international photography community with his project *Waffenruhe* (*Ceasefire*). This project brought Schmidt his first exhibition at the Museum of Modern Art (MoMA), New York, in 1988, and it continued to be shown internationally through the late 1980s and early 1990s. *Waffenruhe* marked a new style for Schmidt, with closer cropping and other more evidently subjective aesthetic decisions. For the first time, he included photographs of the actual Berlin Wall, a metaphorical subject alluded to in many of

his earlier photographs of the city's neighborhoods. After *Waffenruhe*, Schmidt began to experiment more freely with different styles of photographing. Subsequent projects include *Selbst* (*Self*, 1985–1989), a relentless series of self-portraits that feature Schmidt's fragmented body parts. Throughout the 1980s and 1990s, he continued to manifest the experimental spirit evident in his early attempts to use conventional photographic materials in new ways—black-and-white film, silver gelatin prints, photographic books—by subtly reinventing his work in each subsequent project.

Schmidt continued to explore a landscape and a city fraught with history in his pivotal work *Ein-heit* (*U-ni-ty*, 1991–1994), shown at MoMA in 1996 and published in the same year. The importance of fragmentation as an interpretive trope is reinforced by Schmidt's dividing with hyphens a word meaning wholeness, diametric forces embodied in the very title of the project. Conventional aesthetics of black-and-white photography were abandoned in favor of intentionally inconsistent prints, often with compressed, almost monochromatic tonal ranges, large grain, and poor detail, all of which served to reinforce his subjects. The book presents a startling record of Schmidt's fascinations with the weight of history upon the German citizen, the cultural lineage behind his project, the interrelatedness of past and present, and the impossibility of truly knowing, especially through photography. A project of epic scope, Schmidt included portrait and landscape photographs that he made in Berlin, photographs of objects of significance to the German populace, and re-photographed images resonant in collective German memory. By combining portraiture of ordinary citizens with landscapes changed through history and historical material, Schmidt points to the effects of the latter two on the subjects in the portraits. Examples of re-photographed materials include stills from Leni Reifentahl's 1934 Nazi propaganda film *Triumph of the Will*, photographs of soldiers of the German Democratic Republic passing a review, and a tablet inscribed with the third stanza of the German national anthem, the lyrics of which were used under the Weimar Republic and the Federal Republic. Images are doubled on facing pages, cropped tightly to fragment the scene, printed backwards, and otherwise freely manipulated.

Dense with precise historical references but also elusively vague at points, and lacking a declarative personal style, Schmidt's work has not achieved the international market success of many of his better-known German contemporaries. Nonetheless, Schmidt continues to live and work in Berlin, weaving

his own layers into the variegated strata of German culture and history. His legacy is already enormous.

LAURA KLEGER

*See also: Artists' Books; Baltz, Lewis; Gursky, Andreas; Photography in Germany and Austria*

### Biography

Born 1945, Berlin, Germany. Taught at the Volkshochschule Kreuzberg and Neukölln, 1969; the Pädagogische Hochschule Berlin, 1976; the Universität Essen, 1979–1980. Co-founder and director of the Werkstatt für Photographie, 1976–1977. Became associated with Galerie Springer; Berlin, mid-1970s. Resides in Berlin, Germany.

### Individual Exhibitions

- 1973 *Kreuzberger Motive: fotografiert von Michael Schmidt*; Berlin Museum; Berlin, Germany  
*Ausländische Mitbürger*; Rathaus Kreuzberg; Berlin, Germany
- 1974 *Das Alter*; U-Bhf, Möckernbrücke; Berlin, Germany
- 1975 *Die Berufstätige Frau*; Rathaus Kreuzberg; Berlin, Germany  
*Michael Schmidt: Photographien*; Galerie Springer; Berlin, Germany
- 1977 *Michael Schmidt, Berlin: Stilleben und Lifefotografie*; Landesbildstelle; Hamburg, Germany
- 1978 *Berlin Wedding*; Rathaus; Berlin, Germany
- 1979 *Fotografien 1965–1967*; Galerie Springer; Berlin, Germany
- 1981 *Michael Schmidt: Stadtlandschaften*; Museum Folkwang; Essen, Germany
- 1983 *Berlin Kreuzberg: Stadtbilder*; POLLstudio SO 36; Berlin, Germany
- 1984 *Berlin Kreuzberg: Stadtbilder*; Dryphoto, Archivio Fotografico Toscano; Prato, Tuscany, Italy  
*Palazzo Gambalunga Descrittiva: rassegna internazionale di fotografia contemporanea*; Museo di Rimini, Galleria dell'Imagine; Rimini, Italy
- 1985 *Hier und Zuhause*; Rathaus Kreuzberg; Berlin, Germany
- 1987 *Michael Schmidt, Bilder 1979–1986*; Spectrum/Sprengel Museum; Hannover, Germany  
*Waffenruhe*; Berlinische Galerie; Berlin, Germany
- 1988 *Waffenruhe*; Museum Folkwang; Essen, Germany  
*Michael Schmidt*; Kulturhaus Eisenerz; Eisenerz, Germany  
*Waffenruhe*; Museum of Modern Art; New York, New York  
*Fotohof Salzburg in Zusammenarbeit mit der Sommerakademie*; Salzburg, Austria ASAHI Galerie; Tokyo, Japan
- 1989 *Waffenruhe*; Museum voor Fotografie; Antwerp, Belgium  
*Michael Schmidt, Waffenruhe: Aspects of Contemporary German Photography 1989–present*; Goethe Institute and traveling
- 1990 *Michael Schmidt*; Büro Orange, München Fotoprojekt 9; Munich, Germany
- 1991 *Waffenruhe*; Galerie Eleni Koroneou; Athens, Greece

- Michael Schmidt, Mauern*; Kunstverein Göttingen; Göttingen, Germany
- 1992 *Michael Schmidt*; AR/GE KUNST Galerie Museum; Bolzano-Bozen, Trentino-South Tyrol, Italy  
*Michael Schmidt*; Fotohof Salzburg; Salzburg, Austria
- 1995 *Michael Schmidt: Fotografien seit 1965*; Folkwang Museum; Essen, Germany  
*Michael Schmidt: Photographs since 1965*; Gallery of Photography, Dublin; Dublin, Ireland
- 1996 *Michael Schmidt: Photographs since 1965*; The Photographers' Gallery; London, England  
*Michael Schmidt: Ein-heit (U-ni-ty)*; Museum of Modern Art; New York, New York  
*Michael Schmidt: Ein-heit*; Sprengel Museum; Hannover, Germany  
*Michael Schmidt: Fotografien seit 1965*; Berlinische Galerie; Berlin, Germany
- 1997 *Michael Schmidt: Ein-heit*; Staatliche Kunstsammlung Dresden; Dresden, Germany

### Selected Group Exhibitions

- 1978 *Aspekte deutscher Landschaftsfotografie*; Fotomuseum im Stadtmuseum; Munich, Germany
- 1979 *In Deutschland*; Rheinisches Landesmuseum; Bonn, Germany  
*Photographie 1839–1979*; Galerie Kicken; Cologne, Germany  
*Fotografie 1971–1979—Made in Germany*; Fotomuseum im Stadtmuseum; Munich, Germany
- 1980 *Michael Schmidt und Schüler*; Werkstatt für Photographie; Berlin, Germany, and DGPh Galerie; Cologne, Germany  
*Absage an das Einzelbild: Erfahrungen mit Bildfolgen in der Fotografie der 70er Jahre*; Museum Folkwang; Essen, Germany
- 1981 *Drei Fotografen: Larry Fink, Andreas Müller-Pohle, Michael Schmidt*; Kunstmuseum Düsseldorf, Mahlhaus; Düsseldorf, Germany
- 1982 *Arbeiten 1981*; Werkstatt für Photographie der VHS Kreuzberg; Berlin, Germany  
*Fotografie in Berlin 1860–1982*; Berlinische Galerie; Berlin, Germany
- 1983 *Photographie in Deutschland: Heute*; Koninklijke Akademie voor Schone Kunsten; Ghent, Belgium  
*Fotografie 1983*; Fotoforum Stadtpark; Graz, Austria
- 1984 *Photography from Berlin*; Castelli Graphics; New York (traveled to Jones/Troyer Gallery, Washington, D.C.; California Museum of Photography, University of California, Riverside)  
*Kunstlandschaft Bundesrepublik, Berlin*; Württembergischer Kunstverein; Stuttgart, Germany
- 1985 *Das fotografische Selbstporträt*; Württembergischer Kunstverein; Stuttgart, Germany  
*Europa-Amerika: Hello-Goodbye, Goodbye-Hello*; Fotoforum Stadtpark; Graz, Austria
- 1986 *Reste des Authentischen*; Museum Folkwang; Essen, Germany
- 1987 *Fotobiennale*; Goethe Institute; Nancy, France
- 1988 *New Photography IV*; Museum of Modern Art; New York  
*Industrieregion Eisenerz*; Ostbahnhof; Graz, Austria
- 1989 *Photography Now*; Victoria and Albert Museum; London, England

## SCHMIDT, MICHAEL

- Das Medium ist berechtigt, Denkanstöße zu geben*; Kunstverein; Hamburg, Germany  
*Kunst als Fotografie, Fotografie als Kunst*; Berlinische Galerie; Berlin, Germany  
1990 *Photography Until Now*; Cleveland Museum of Art; Cleveland, Ohio  
*The Past and the Present of Photography*; Museum of Modern Art; Kyoto, Japan  
Museum der Bildenden Künste; Leipzig, Germany  
*BerlinerKUNSTstücke*; Neue Berliner Galerie im Alten Museum; Berlin, Germany  
1992 *Berlin! Visits Dublin*; Berlinische Galerie; Berlin, Germany  
*Jahreslabor: Ein Bericht*; Berlinische Galerie; Berlin, Germany  
*Mehr als ein Bild*; Sprengel Museum; Hannover, Germany  
1993 *Industriefotografie heute*; Staatsgalerie Moderner Kunst, Neue Pinakothek; Munich, Germany  
*Pictures From a Real World*; Lillehammer Art Museum; Lillehammer, Norway (traveled to Kunsthalle; Bergen, Germany)  
1994 *Het Siemens Fotoprojekt: Industriefotografie heute*; Nederlands Fotoinstituut; Rotterdam, Netherlands  
1997 *Positionen künstlerischer Photographie in Deutschland seit 1945*; Martin-Gropius-Bau; Berlin, Germany  
2000 *How You Look At It*; Sprengel Museum; Hannover, Germany  
2002 *Lebendige Files*; Büro Friedrich; Berlin, Germany  
2003 *Cruel and Tender: The Real in the Twentieth-Century Photograph*; Tate Modern; London, England

### Selected Works

- Ausländische Mitbürgerr*, 1973  
*Berlin-Kreuzberg*, 1973

- Berlin, Stadtbilder*, 1976–1980  
*Selbst*, 1985–1989  
*Waffenruhe*, c. 1987  
*Un-i-ty*, 1991–1994

### Further Reading

- Baltz, Lewis, and John Gossage. *Fotografie aus Berlin*. New York: Castelli Graphics, 1984.  
Dexter, Emma, and Thomas Weski, eds. *Cruel and Tender: The Real in the Twentieth-Century Photograph*. London: Tate Publishing, 2003.  
Jennings, Michael W. "Not Fade Away: The Face of German History in Michael Schmidt's *Ein-heit*." *October*, 106 (Fall 2003).  
Liesbrock, Heinz, and Thomas Weski, eds. *Michael Schmidt: Frauen*. Cologne, Germany: König, 2000.  
Schmidt, Michael. "Letter." In Lewis Baltz. *Rule Without Exception*. Albuquerque: University of New Mexico Press in association with the Des Moines Art Center, 1990.  
Schmidt, Michael. *Un-i-ty*. New York: Scalo, 1996. (As *Ein-heit*. Zurich: Scalo, 1996).  
Schmidt, Michael. *Berlin-Kreuzberg, Stadtbilder*. Berlin: Publica, 1984.  
Schmidt, Michael, and Ute Eskildsen, eds. *Michael Schmidt, Fotografien seit 1965*. Essen, Germany: Museum Folkwang, 1995.  
Schmidt, Michael, and Einar Schlee. *Waffenruh*. Berlin: Verlag Dirk Nishen, 1987.  
Michael Schmidt. *Fotografien*. Hannover, Germany: Sammlung Bernd F. Künne, 1999.

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# TONI SCHNEIDERS

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## German

Toni Schneiders, one of the most widely published German photographers, emerged in the 1950s with a group of young photographers who made an impact "like an atom bomb of contemporary photography," as one contemporary critic wrote. This now-legendary group, fotoform, was founded in 1949 and included Peter Keetman, Siegfried Lauterwasser, Wolfgang Reisewitz, Otto Steinert, and Ludwig Windstosser. All members of the group later participated in the *Subjektive Fotografie* (subjective photography) exhibitions organized

by Otto Steinert. *Subjektive Fotografie* became an international movement of considerable influence, for which fotoform served as the germinating seed.

Toni Schneiders was born in 1920 in Koblenz in western Germany. Directly after completing his apprenticeship as a master photographer there, Schneider was drafted into military service in 1940 at the age of 20, and he served in the photography unit of the German air force. As a young war reporter in 1944, he participated in the liberation of Benito Mussolini from Gran Sasso by German paratroopers and documented the surprise attack on film. Like many of his colleagues, Schnei-

der was forced to experience how photography was used as a means of propaganda in Nazi Germany—and compelled to deliver acceptable images. At the end of the war, Schneider was fortunate to be able to hold onto his Luftwaffe-issue Leica and other equipment, which facilitated his career as a professional photographer. After a brief period of captivity as prisoner of war, he worked as a freelance photographer, first in Koblenz and then in Meersburg on Lake Constance beginning in 1947, where he maintained close contact with his colleagues Heinz Hajek-Halke and Peter Keetman.

Today it is difficult to comprehend the contemporary excitement about the apparently radical visual language of the young German photographers around 1950. An anonymous newspaper cartoon from the period shows people twisting and turning their bodies in strange contortions in front of the pictures in a photo exhibition in order to understand the unusual content of the images. Some exhibition visitors are overtaken by laughter; others require medical attention. This humorous critique referred to exhibitions that included Schneiders's photographs of surface structures or light reflections, as in *Spiegelnden Scheiben* (Reflecting Glass Panes) of 1952. In the early 1950s, there was an obvious lack of acceptance for artistic works that did not correspond to traditional concepts of representation, both in the socialist realism of Hitler's propaganda and the earlier conventions typical of Pictorialism with its emphasis on flattering portraits and sentimental genre scenes.

Comparing Schneiders's photographs from the late 1940s and those of other *fotoform* members with other post-war photographers in terms of their motifs, a radical renunciation of the images of destruction is apparent. This motif had been so widespread up to that point that an embrace of abstracted nature and light studies seemed inappropriate given the very real circumstances in Germany and Europe in general. Subjective photography and *fotoform* were quickly criticized for their pure formalism and aestheticism, which was in such sharp contrast to the socially engaged photography typical of the era. Yet Schneiders and his *fotoform* colleagues had not turned a blind eye to the social realities. According to the art historian and contemporary, J.A. Schmoll Eisenwerth, the works reflected "a broader outlook, in that the scenes had a particularly lonely atmosphere, which conveyed a sense of coldness and loss."

The photographs of the *fotoform* group have their origins in the photographic experiments of the *Neues Sehen* (New Vision) movement of the 1920s, both in terms of style and content, and they bear similarity to some of the painting of the 1950s, in particular to

American Abstract Expressionism and its French counterpart, *Informel*. Significant similarities between the content of abstract painting and photography are less common in this period than often assumed, if one can even compare the two media at all. Schneiders demonstrated a persistent interest in the fundamental forms of nature that are shaped by chance, such as air bubbles beneath the icy surface of a lake ("Luftblasen in spiegel eis," 1953) or delicate branches of snow-covered trees. Nature was a constant source of inspiration. With an attentive and curious eye, he discovered his symbolically laden subject matter on his long walks in the fall and winter, usually in the area near Lake Constance. The photographs were taken after a period of close observation, which often included waiting outside for hours.

Detailed views of natural structures, reflections, and shadows are characteristic of his pictorial language. In his images, Schneiders emphasizes the cropped view of what is actually seen; linear patterns extend beyond the edge of the photograph—and bear similarity to the all-over approach of Abstract Expressionism. Schneiders uses related compositional techniques in his images with a technical or cultural subject matter—for example, the railroad tracks in front of the engine hall from the year 1950 ("Bahnhof früh morgens") or a Doric legal inscription carved on a stone block on Crete from 1958. The pattern-like quality of the depiction makes the photographs seem to typify what they represent.

In addition to textures and objects that fill the image, Schneiders's work is also distinguished by a small recognizable object—perhaps a white boot on a dark lake or a lonely figure out for a walk on the bright pavement. Images convey a solitary existence, melancholy, and isolation. In some of his images, he sensitively dramatizes the trauma of the war and post-war period. This is particularly apparent in the photograph of a woman sitting in a train compartment sunk deep in thought—a photograph taken unobserved from a railroad platform somewhere in Germany in 1951. Her empty expression behind the glass symbolizes the suffering, dashed hopes, and melancholy of the postwar era. At the same time, the shift from abstract photographic studies to intense genre scenes in Schneiders's work represents the "human interest" zeitgeist in the international photography of the 1950s and 1960s.

Schneiders's interest in ordinary scenes, immediate human encounters, and their photographic image was heightened by his photojournalistic work outside of Germany starting in the mid-1950s. In his travel photography from the 1950s and 1960s in Europe, Africa, and Asia, he generally avoided stylization, the close-ups of nature, or light studies, which char-

acterized his *fotofom* period. Instead, he traced the ordinary life of the inhabitants along with the beauty of the country's nature and art by taking on the unassuming role of an artistic interpreter.

Both his personal and photographic approach demonstrate a careful and reserved perspective on surroundings. The resulting portraits are genre scenes with a subtle sensibility, which sometimes include a small joke in the background. Despite his works showing considerable abstract qualities, Schneiders has consistently remained rooted in the representational image. In his pictures, he unites the dual perspectives of the micro and the macro, of abstraction and representation, of transformation and clarity. Familiar objects, such as telephone poles, train tracks, the rings of a felled tree, or bamboo poles, become mysterious patterns filling the surface of the image, surreal signs. With their symbolic content, many of the images seem to convey a meaning.

Toni Schneiders has published his photographs in yearbooks, such as *Das Deutsche Lichtbild*, *Foto Annuario Italiano*, and *Photography Year Book*, in the "terra magica" photo albums, in the magazines *Atlantis* and *Merian*, and in numerous international journals. The broad scope of his oeuvre, ranging over five decades, includes portraits and genre scenes, still life, landscapes, and photographic experiments including solarization and multiple exposures.

His later commissioned work, largely in color, represented a contrast to the timeless, static black-and-white images from the period around 1950. "fotofom," the modern and artistic reaction to the experiences of war, remains the most creative phase in Schneiders' work.

MATTHIAS HARDER

*See also:* Hajek-Halke, Heinz; **History of Photography: Postwar Era**; Keetman, Peter; **Photography in Germany and Austria**

### Biography

1920, born in Koblenz. 1936–1939, apprenticeship and graduation to Master Photographer in Koblenz. 1940, soldier in the Luftwaffe. 1942–1945, war correspondent in France and Italy, brief captivity as a prisoner of war, then a freelance photographer in Koblenz. 1948, established a photo studio in Meersburg on Lake Constance, close

contact to the German photographers Heinz Hajek-Halke and Peter Keetman along with the French painter, Julius Bissier. 1949, member of the *fotofom* group; moved to Lindau on Lake Constance. 1950, worked as a photojournalist, architecture, and advertising photographer for newspapers and magazines. 1956, extended trips in Ethiopia, Europe, and North Africa. 1961, stayed in Japan, later in South east Asia. 1970, assembled a comprehensive image archive of European cultural history. 1999, Culture Prize of the Deutsche Gesellschaft für Photographie (DGPh). Member of the Gesellschaft für Deutsche Lichtbildner (GDL), the Deutsche Gesellschaft für Photographie (DGPh), and the Bund Freischaffender Fotografen (BFF). He lives in Lindau.

### Individual Exhibitions

- 1962 *Epische Kamera*; Landesbildstelle; Hamburg, Germany
- 1966 *Farbphotographien*; Landesbildstelle; Stuttgart, Germany
- 1974 *Toni Schneiders—Farbbilder eines Vielgereisten*; Fotogalerie der staatlichen Bildstelle; Hamburg, Germany
- 1982 *Toni Schneiders; Fotograf*; Fotomuseum im Münchener Stadtmuseum, Munich, Germany
- 1983 *Toni Schneiders*; Bentleler Galleries; Houston, Texas
- 1994 *fotofom*; Kornhaus Galerie; Weingarten, Germany
- 1999 *Toni Schneiders Photographien 1946–1980*; Fotomuseum im Münchener Stadtmuseum, Munich, Germany
- 2000 *Toni Schneiders Photographien 1946–1980*; Stadtmuseum; Lindau

### Group Exhibitions

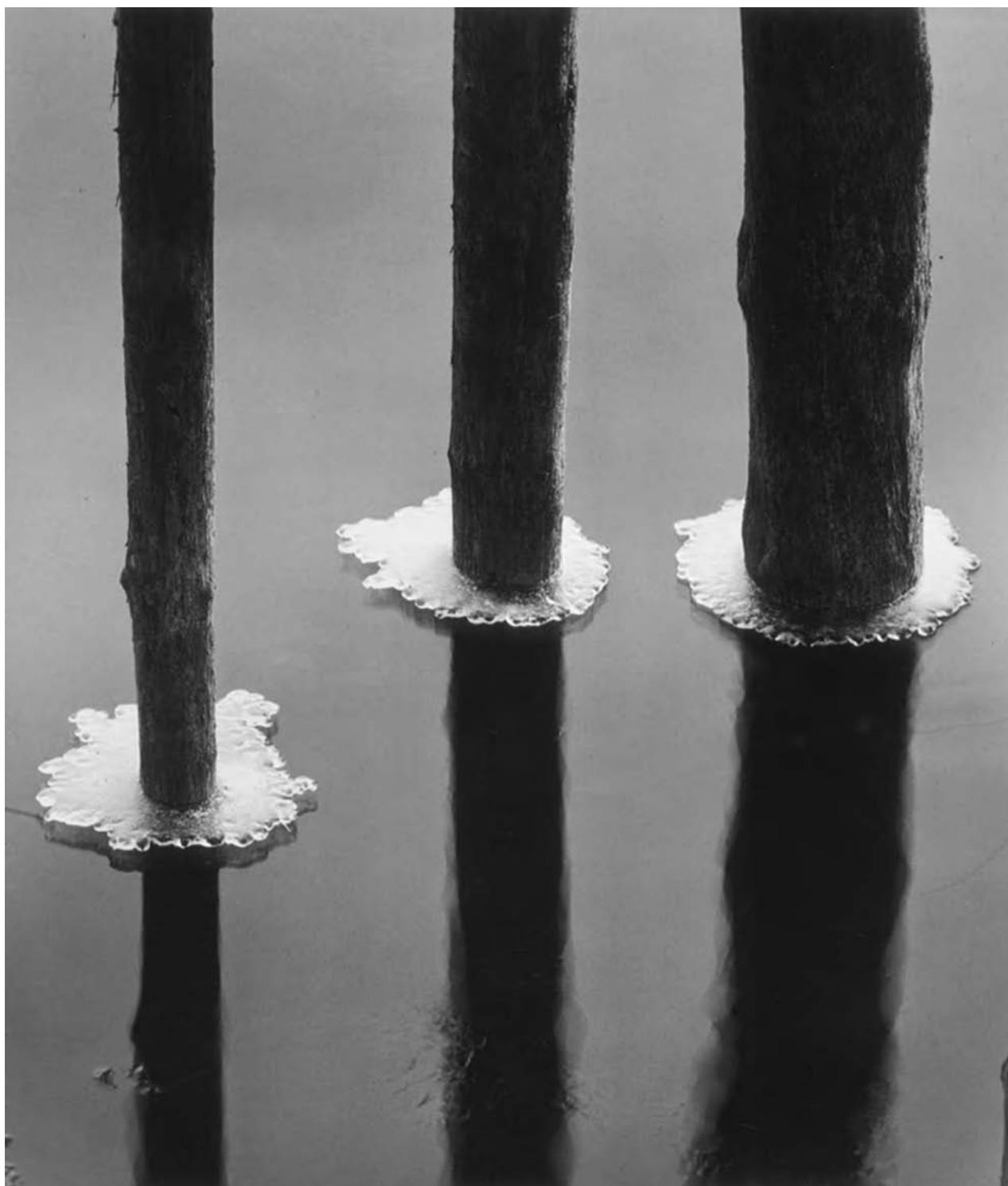
- 1949 The Bristol Salon of Photography; Bristol, United Kingdom
- 1950 *fotofom*; Photo-Kino-Ausstellung; Köln, Germany
- 1951 *fotofom*; Photokina-Bilderschauen; Köln, Germany
- 1952 *forofom*; Photokina-Bilderschauen; Köln, Germany
- subjective fotografie I*; Saarbrücken

### Selected Works

- Zwiebelbluten (Onion blossoms)*, 1948.
- Signale (Signal)*, 1950.
- Karussell, Dom Hamburg*, 1950.
- Luftblasen in spiegel eis (Air bubbles in ice)*, 1953.
- Spiegelnde Scheiben (Reflective panes)*, 1953.
- Ein Trister Tag (A sad day)*, 1955.

### Further Reading

- Schneiders, Toni, and Werner Ross. *Der Rhein: Landschaft-Geschichte-Kultur*. Freiburg i. Br. u.a.: Herder, 1982.
- Pohlmann, Ulrich. *Toni Schneiders, Photographien 1946–1980*. München: Schirmer/Mosel, 1999



Toni Schneiders, Winterliches Dekor, Gelatine papier, 1962.  
[© Fotomuseum im Munchner Stadtmuseum. Photo reproduced with permission of the artist]

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# ALLAN SEKULA

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## American

Allan Sekula's photographic practice is inseparable from his work as a theorist and socioeconomic historian of photography. With other influential figures, such as Victor Burgin and Martha Rosler, he works within the Hegelian-Marxist tradition, drawing on notions of the interpenetration of art and society taken from philosophers and theorists Walter Benjamin, Jürgen Habermas, Roland Barthes, and others. In identifying photography as social practice, Sekula has had significant impact, especially in North America and Europe.

Sekula was born in 1951 in Erie, Pennsylvania. He attended the University of California, San Diego, where as an undergraduate he took classes simultaneously from the social philosopher Herbert Marcuse and the conceptual artist John Baldessari. From the former, he learned one of the central tenets of the Frankfurt School, which tirelessly sought to elucidate the complicity of the educational system in general and of high science in particular with what Eisenhower had identified as "the military-industrial complex" on which the economy of southern California, and Sekula's own family, largely depended. From Baldessari, he learned to re-think art photography as prescribed by modernism, and to see it rather as contingent on the ideas of photographer and viewer. The dual influence of Marcuse and Baldessari committed Sekula to a dialectical approach in realizing his socialist principles through his work, and provided an escape from "the two chattering ghosts of bourgeois science and bourgeois art which have haunted photography from its inception."

Since the early 1970s, Sekula has reached a growing audience through work—characteristically a sequence of prints or slides intercut by text—that widely exhibited in solo and international group exhibitions, adapted for publication in *Artforum* and *October* among others, re-printed in important anthologies debating the politics of representation, and published in books such as *Photography Against the Grain* (1984), *Fish Story* (1995), and *Dismal Science* (1999). Some of his images quickly acquired iconic status, especially those comprising *War Without Bodies* (1991/96) which demonstrate

that the fascination with weapons invokes a physical response. This series, with its trenchant text, was Sekula's critique of the fascination with automated weapons of war that made, for the Americans, the 1991 Gulf War a "war without bodies."

Sekula's work, in fact, is a sustained argument for documentary photography, perhaps better termed critical realism, which he advanced in the widely circulated essay *Dismantling Modernism, Reinventing Documentary: Notes on the Politics of Representation* (1976/78). It exposes both the myth that the camera cannot lie and the more recent myth that neither can it tell the truth. Although he asserts an affinity between documentary practices and democracy, he challenges the view that documentary photography is inherently "universal" as it depicts "real humans" in situations or expressing emotions that can be understood by all peoples. The seminal 1955 exhibition *The Family of Man* is a prime example of an objectivity that Sekula argued is but a delusion. He also argued against photography as an autonomous art form following the traditional fine arts model of providing a transcendent, genius-derived, and essentially private experience as well as against the more recent claim that photography has re-attained the status of art through self-reflexive staging.

Sekula instead claims a more modest, subservient status for photography, enabling a "radical consciousness from below," a lens, so to speak, for close scrutiny of economic life in line with his socialist ideology. *Aerospace Folktales* (1973) was an early exercise in the deconstruction of a sequence of images by means of a text that directs, if it does not initiate, the decoding of the images. In this work, he explored themes that have persisted to the present: the political economy of "ordinary" lives—in this case of his mother and father, an out-of-work aerospace engineer—and his commitment to history, in this case the history of his own formation, that implies a critique of the alleged neutrality of images and the ubiquitous historical amnesia he observed in American culture.

Sekula's parents are also the protagonists in *Meditations on a Triptych* (1973). Using family snapshots, he brings to what Benjamin called "the afterlife of the work" the kind of close reading of

photographic codes that was advocated by Barthes. Sekula aims not merely to pay close attention to the relationship between the signifier and the signified but to make it problematic.

Problematizing is the collective aim of work assembled in his first book *Photography against the Grain* (1984), which also takes its cue from Walter Benjamin: the notion that mechanically reproduced and therefore mass-circulated images are a form of currency. As currency they are so commonplace that their role in the reinforcement of capitalism that sustains monopolies in education, politics, and other realms, is overlooked. Although it is not possible to photograph ideology, Sekula argues that any photograph can be decoded to reveal an encoded ideology. Sekula cites Martha Rosler, Philip Steinmetz, Fred Lonidier, and Chauncey Hare as photographers and artists he admires for their ideologically self-conscious handling of image and text.

Anticipating the labelling of such work as joyless, he rails against the “fun police,” for there is work to be done, and there is pleasure to be had from it. It is a matter for debate whether this stance acquires piquancy or loses credibility by virtue of being presented in the display modes of the art world—exhibitions, catalogues, art books. That world, as Sekula argues, is a construct of modernity, and stems, like modernity itself, from a divide between “mental” and “manual” labor, the fundamental socialist political-economic analysis to which Sekula remains committed.

*Sketch for a Geography Lesson* (1983), *Geography Lesson: Canadian Notes* (1986), and *Fish Story* (1995) constitute a trilogy in which texts and images consider actual and imaginary geographies in a world where both have been determined by advanced capitalism. Sekula aims to make his reader see the truth of this assertion. His pictures make correspondences between nickel mining in Sudbury, the architecture of the Bank of Canada, derelict shipyards from California to Clydeside, and international container shipping. These things all play a role in the global undermining or perversion of relationships among natural resources, manufactured goods, labor, and profit. Sekula’s anthology *Dismal Science: Photo Works 1972–1996* (1999) reconfigured earlier projects with the more recent ones, all characterized by the same stern eye, critical acumen, wit, and empathy for the oppressed and under-represented. These themes are continued in *Deep Six/Passer au bleu* (2001): the global movement of commodities fostering the illusion of production without labor, the traces of capitalism’s advance left on ordinary lives and places.

CHARLOTTE TOWNSEND-GAULT

*See also:* Barthes, Roland; Burgin, Victor; Conceptual Photography; Modernism; Photographic “Truth”; Postmodernism; Rosler, Martha; Semiotics

### Biography

Born in Erie, Pennsylvania, 1951. Attended University of California, San Diego, B.A. and M.F.A., 1968–1974. Taught at New York University, 1980–1981; Ohio State University, 1981–1984; Cal Arts, 1985–present; Visiting Professor, University of California in Los Angeles, 1988. National Endowment for the Art, Art Critic’s Fellowship, 1977; National Endowment for the Arts, Artist’s Fellowship, 1978; National Endowment for the Arts, Art Critic’s Fellowship, 1980; Ohio Arts Council, Art Critic’s Fellowship, 1982; Ohio Arts Council, Photographer’s Fellowship, 1984; Fellow, John Simon Guggenheim Memorial Foundation, 1986; Visiting Senior Fellow, Center for Advanced Studies in Visual Arts, National Gallery of Art, Washington, D. C., 1986; Getty Scholar, Getty Institute for the History of Art and the Humanities, 1993; Deutscher Akademischer Austauschdienst (DAAD), Berlin, 1997; Getty Scholar, Getty Institute for the History of Art and the Humanities, 1997; Getty Lecturer, University of Southern California, 1997; Calder Studio Residence, Saxe, France, 1998. Living in Los Angeles.

### Individual Exhibitions

1974 Brand Library Art Center; Glendale, California  
 1984 *Photography Against the Grain*; Folkwang Museum; Essen, Germany (traveled to Werkstatt für Fotografie, Berlin, Germany; fotoforum im Künstlerhaus, Stuttgart, Germany; Hochschule für Bildende Kunst, Hamburg, Germany)  
 1985 San Francisco Camerawork; San Francisco, California  
 1987 Forum Stadtpark; Graz, Austria  
 1989 *Geography Lesson: Canadian Notes*; Institute of Contemporary Art; Boston, Massachusetts (traveled to Los Angeles Contemporary Exhibitions, Los Angeles, California; A Space, Toronto, Ontario; P.S. 1, Long Island City, New York; Amelie Wallace Gallery, State University of New York, Old Westbury, New York; Washington Project for the Arts, Washington, D.C.; Mendel Art Gallery, Saskatoon, Saskatchewan; Art Gallery of Windsor, Windsor, Ontario; Western Front and Vancouver Art Gallery, Vancouver, British Columbia)  
 1991 Vancouver Art Gallery; Vancouver, British Columbia  
 1993 University Art Museum; Berkeley, California  
 1995 *Aerospace Folktales and Canadian Notes*; Vancouver Art Gallery; Vancouver, British Columbia  
 1996 Museum Boijmans-van Beuningen; Rotterdam, The Netherlands  
 Witte de With Center for Contemporary Art; Rotterdam, The Netherlands; (traveled to Moderna Museet, Stockholm, Sweden; Tramway, Glasgow, Scotland; Le Channel and Musée des Beaux-Arts, Calais, France; Santa Monica Museum of Art, Santa Monica, California)  
 1998 *Dismal Science: Photo Works 1972–1996*; University Galleries; Illinois State University, Normal, Illinois (traveled to Palmer Museum, Pennsylvania State University, State College, Pennsylvania; daadgalerie, Berlin, Germany; Camerawork, London, England; Nederlands Foto Insti-

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tute, Rotterdam, The Netherlands; Kunstverein München, Munich, Germany; Curtain University Art Gallery, Perth, Australia; Atlanta College of Art, Atlanta, Georgia)  
Palais des Beaux Arts; Brussels, Switzerland  
*Deep Six/Passer au bleu*; Musée des Beaux Arts et de la Dentelle; Calais, France  
1999 *Fish Story*; Henry Art Gallery; Seattle, Washington  
2000 *TITANIC's wake*; Christopher Grimes Gallery; Santa Monica, California  
C.C.C.; Centre de Création Contemporaine; Tours, France  
2001 *TITANIC's Wake*; Centro Cultural de Belém; Lisbon, Portugal  
*Dead Letter Office*; CEPA Gallery; Buffalo, New York  
*School is a Factory 1978/80*; Ecole Régionale des Beaux-Arts; Valence, France

### Selected Group Exhibitions

1973 *Socialist Realism: Photo-Text Works by Fred Lonidier and Allan Sekula*; Gallery A-402; California Institute of the Arts, Valencia, California  
1975 *Video: Martha Rosler and Allan Sekula*; The Kitchen; New York, New York  
1976 *New American Filmmakers Series: Connell, Sekula and Torres*; Whitney Museum of American Art; New York, New York

1977 *American Narrative/Story Art 1967–1977*; Contemporary Arts Museum; Houston, Texas  
*Social Criticism and Art Practice*; San Francisco Art Institute; San Francisco, California  
1980 *Martha Rosler and Allan Sekula*; Anna Leonowens Gallery; Nova Scotia College of Art and Design, Halifax, Nova Scotia  
1981 *Erweiterte Fotografie: Fifth International Vienna Biennale*; Vienna Secession; Vienna, Austria  
*Absage an das Einzelbild*; Folkwang Museum; Essen, Germany  
*Likely Stories*; Castelli Graphics; New York, New York  
1983 *Allan Sekula: School is a Factory and Fred Lonidier: The Health and Safety Game*; Amelie Wallace Gallery; State University of New York, Old Westbury, New York (traveled to State University of New York, Cortland, New York)  
*Susan Meiselas and Allan Sekula: Film in the Cities* Photo Gallery; St. Paul, Minnesota  
1984 *Art and Ideology*; New Museum; New York, New York  
1987 *Vormen van Documentaire Fotografie in de jaren '80*; Galerie Perspektief; Rotterdam, The Netherlands  
1989 *If You Live Here: Home Front*; Dia Art Foundation; New York, New York



Allan Sekula, *Garden Court*, Bank of Canada, 1997, from *Geography Lesson: Canadian Notes* (1997).

[Courtesy of the artist and Christopher Grimes Gallery, Santa Monica, California]

- 1991 *A Dialogue about Recent American and European Photography*; Museum of Contemporary Art; Los Angeles, California  
*The Power of Words: An Aspect of Recent Documentary Photography*; PPOW Gallery; New York, New York  
*Critical Realism*; Perspektief; Rotterdam, The Netherlands
- 1992 *Wasteland: Landscape from Now On*; Fotografie Biennale, Rotterdam, The Netherlands  
*Proof: Los Angeles Art and Photograph 1960–1980*; Laguna Art Museum; Laguna Beach, California
- 1993 *Trade Routes*; New Museum of Contemporary Art; New York, New York
- 1993 *Biennial Exhibition*; Whitney Museum of American Art; New York, New York
- 1994 *Proposition I*; One-Five; Brussels, Belgium
- 1996 *Face à l'Histoire*; Centre Pompidou; Paris, France
- 1997 *InSite 97*; Centro Cultural Tijuana; Tijuana, Mexico
- 1998 *Voyage*; Musée de Valence; Valence, France  
*La mer n'est pas la terre*; Le Criée; Rennes, France  
*Port and Corridor: Work Sites in Los Angeles: Robbert Flick and Allan Sekula; Scratches on the Surface of Things*; Museum Boymans van Beuningen; Rotterdam, The Netherlands
- 2000 *Flight Patterns*; Museum of Contemporary Art; Los Angeles, California  
*Made in California*; Los Angeles County Museum of Art; Los Angeles, California  
*Charm Offensive*; Korean Cultural Center; Los Angeles, California  
*Desert and Transit*; Kunsthalle zu Kiel; Kiel, Germany  
*Die Regierung/The Government*; Alte Kestner Gesellschaft; Hannover, Germany  
*Rotterdam Foto Biennial*; Museum Boymans van Beuningen; Rotterdam, The Netherlands
- 2001 *Antagonisms*; MACBA; Barcelona, Spain  
*Trade*; Fotomuseum Winterthur; Winterthur, Switzerland

*Open City: Street Photography Since 1950*; MoMA; Oxford, England

### Selected Works

- Mining Photographs and Other Pictures 1948–1968: A Selection from the Negative Archives of Shedden Studio, Glace Bay, Cape Breton*, 1983  
*Photography Against the Grain: Essays and Photo-works 1973–1983*, 1984  
*Geography Lesson: Canadian Notes*, 1987  
*Fish Story*, 1995  
*Dismal Science: Photo Works 1972–1996*, 1999  
*Deep Six/Passer au bleu*, 2001

### Further Reading

- Buchloch, Benjamin. "Allan Sekula: Photography between Discourse and Document." In *Fish Story*. Dusseldorf: Richter Verlag, 1995.
- Dufour, Gary. "Allan Sekula: gazetteer." In *Geography Lesson: Canadian Notes*. Vancouver and Cambridge: Vancouver Art Gallery and MIT, 1997.
- Edwards, Steven. "The Conditions of Photographic Culture." *Art History*, 9, no. 4 (December 1986).
- Goldstein, Ann. "Dialogues and Accidence." In *A Dialogue about Recent American and European Photography*. Los Angeles: Museum of Contemporary Art, 1991.
- Smith, Terry. "Photography for and Against the Grain: Leslie Shedden and Allan Sekula." *Afterimage* 13, nos. 1–2 (Summer 1985).
- Tuer, Dot. "Columbus Re-Sighted: An Analysis of Photographic Practices in a New World of Post-Modernism." In *Thirteen Essays on Photography*. Ottawa: Canadian Museum of Contemporary Photography, 1991.

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## SEMIOTICS

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Semiotics, or semiology, is the systematic study of signs and the processes of communication and signification as they occur in various sign systems. The term "semiotics" is derived from the Greek word *semēion*, meaning sign. Although the nature and function of signs intrigued thinkers from early Greek thought onward, contributions to sign theory before the work of Ferdinand de Saussure (1857–1913) and Charles Sanders Peirce (1839–1914) cannot be considered semiotics in today's sense of the term.

The modern pursuit of semiotics has evolved into an interdisciplinary field of studies that focuses on the origins, manifestations, and uses of signs by individuals, and in discourses and cultures. Concerned with the production and interpretation of signs in all their forms and contexts, it aims at identifying the systematic regularities from which meaning is construed. Semiotics is too heterogeneous in its aims and goals as well as in its approaches and procedures to be considered a unified discipline. Instead, it is best understood as an interdisciplinary

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field open to individual approaches to and philosophical definitions of a particular object of study. The object of semiotic inquiry comprises anything (for example, architecture, fashion, a film, a kinship structure, a literary text, a musical score, a photograph) that can be studied as a system of signs dependent on cultural codes and conventions for the constitution of sense and meaning.

### **Semiotics and Photography**

From the semiotic point of view, photography is considered to be a specific means of communication that carries information from a sender (the photographer) to a receiver (the viewer). In this view, photography is never a simple reflection of the real. Rather, it is entangled in a complex web of encoding and decoding, construction and interpretation.

A semiotics of photography aims to exhaustively describe the processes of signification and meaning informing the photographic image. Approaching the photographic image as a construction, it seeks to understand the manner in which it functions. A semiotics of photography asks *how* the photographic image means rather than *what* it means. Central to the semiotic analysis of the photographic image are questions regarding the specificity of photography's codes and semiotic rules, the structures and functions of the photographic message, and the precise nature of photographic information.

The starting point for a semiotic analysis of photography is an attempt to determine the rules and means of construction used by the photographer in order to create a photographic image whose meaning is as unequivocal as possible—unequivocal insofar as meaning is the same for both the sender and the receiver. Many semioticians have singled out the importance of framing, shooting angle, lighting selection, field depth, alteration of prints, and the use of captions when trying to determine how the photographer constructs an image, making its signification and, consequently, directing its interpretation. Semioticians agree that the photographic image is the result of a construction that tries to anchor or constrain its meaning. They also agree that the meaning of the photographic image is subject to the interpretative operations of both the photographer and the viewer.

### **History of the Semiotics of Photography**

Although photography has been considered a legitimate object of semiotic inquiry since Peirce's categorical definitions of the sign and its relationship to

its Dynamic Object, it was not until the 1960s that semiotic investigations began to radically change the theory of photography.

At times, Peirce identified the photographic image as an indexical sign (a sign that is existentially, physically tied to its object). And, at other times, he acknowledged that there are strong grounds for supposing that the photograph belongs to the category of icons (signs who relate to their object by similarity). Today, it is generally argued that the photographic image is a semiotic hybrid: it represents iconically (by virtue of picturing the world) and it represents indexically (by virtue of pointing back to the world that caused it to appear as it does). To consider the photographic image a semiotic hybrid is to emphasize the coincidence—and not the mixing together—of iconic and indexical features. It is to posit the photographic image as iconically indexical, as a sign that points by picturing.

French literary critic and semiotician Roland Barthes was one of the leading exponents of the semiotic study of the photographic image. He studied photography from a semiotic point of view throughout his life. Barthes's principal concern was with exploring just how the photographic image is coded or, more specifically, what aspects of the photographic image are coded. He sustained that the photographic image may be metaphorically called a language, but that it is not a code in the strict sense of the term. Distinguishing between codes of analogy, codes of connotation, and rhetorical codes, Barthes concluded that the photographic image signifies on the basis of a heterogeneous complex of codes and not a single signifying system. Investigations into the photographic image as a polysemic message led Barthes to explore and expand upon important semiotic concepts and speculative instruments such as denotation and connotation, literal and symbolic meaning, anchorage, the analogy between natural language (speech and writing) and visual language, paradigmatic and syntagmatic relationships, motivated and unmotivated signs.

Unlike Barthes, René Lindekens believed in the autonomy of photographic language, defining it as an iconic language. A great part of his semiotic study of photography was directed toward isolating what he called the minimal units in photographic communication, on the plane of content and expression. Lindekens worked toward building a systematic theory of photographic meaning and defining a sort of pragmatics of photographic communication.

Contemporary encounters between semiotics and photography consider not only the structures that operate in the photograph's production of meaning, but also the social and psychic formations of the

photographer and the viewer that are intimately implicated in the photograph's meaning. Today, a semiotics of photography is often a social semiotics that combines textual analysis with attempts to take into account the ideological implications as well as the biographical and cultural experiences that are inscribed within the performance of the photographic utterance. In exploring the processes whereby meaning is negotiated, the semiotics of photography focus more and more on questions of context and reception; the problematics of authorship and interpretation; the interrelation of photographic image, experience, and comprehension; and the role of cultural codes of recognition, representation, and iconography in the creation and understanding of photographic meaning.

NANCY PEDRI

*See also:* **Appropriation; Barthes, Roland; Berger, John; Burgin, Victor; Conceptual Photography; Deconstruction; Flusser, Vilem; Interpretation**

#### Further Reading

Barthes, Roland. *La Chambre claire. Note sur la photographie*. Paris: Seuil, 1980; as *Camera Lucida: Reflections on*

*Photography*. Translated by Richard Howard. New York: Hill and Wang, 1981.

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———. "Rhétorique de l'image." *Communications* no. 4 (1964); as "Rhetoric of the Image." In *Image, Music, Text*. Edited and translated by Stephen Heath. London: Montana Press, 1977.

Burgin, Victor. "Looking at Photographs." *Screen Education* no. 24 (1977).

Carani, Marie. "Dire Peirce. Dire la trichotomie. Dire la photographie." *Trois* 3, no. 3, (printemps-été 1988).

Eco, Umberto. "A Photograph." In *Faith in Fakes*. London: Secker & Warburg, 1986.

Lindekens, René. *Éléments pour une sémiotique de la photographie*. Paris: Didier, 1971.

———. "Sémiotique de la photographie." In *A Semiotic Landscape*. Edited by Seymour Chatman, Umberto Eco, and Jean-Marie Klinkenberg. The Hague: Mouton, 1979.

Lomax, Yve. *Writing the Image*. London: Taurus, 2000.

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Sekula, Allan. "Reading an Archive: Photography between Labour and Capital." In *Photography/Politics Two*. Edited by Patricia Holland, Jo Spence, and Simon Watney. London: Comedia, 1986.

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## ANDRES SERRANO

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### American

Andres Serrano uses photography to address basic human issues such as life, death, religion, race, violence, corporeality, and sexuality. His work has provoked controversy and has elicited charges of obscenity and blasphemy. Despite the controversy (or perhaps due to it), Serrano has become one of America's most important photographic artists, exhibiting his large-format color photographs all over the world.

Serrano was born in New York City in 1950 to an Afro-Cuban mother and a Honduran father. He entered the Brooklyn Museum Art School in 1967, but left in 1969, battling drug dependency. In the 1980s, after a hiatus of several years, Serrano began showing his art in New York City. As a lapsed Catholic, religion plays a significant role in his

work. For the past 25 years, Serrano has explored what he calls his "obsessions" with Catholic imagery. Serrano is also interested in the figure of the outcast because, he claims, as a non-white American he identifies with the underdog.

While biography has influenced Serrano's work, he is also deeply engaged with the history of art. Serrano's early work was influenced by Surrealism, which he took up again in a later series, *The Interpretation of Dreams*, 2000. Other images, such as those in *The Morgue Series*, recall seventeenth-century painter Caravaggio's work, or the many Baroque and Renaissance paintings of the dead Christ. Serrano presents his viewers with an aesthetic that is at once beautiful and horrible, troubling and seductive. He has also done striking abstract photographs of unbroken expanses of milk, or blood, evoking Color Field paintings of the 1960s and 1970s.

Serrano usually works in series in which he explores a subject by developing an aesthetic. Two early series, *Bodily Fluids* and *Immersion*s, begun in 1985 and finished in 1990, utilize bodily fluids in previously unexplored ways. Serrano constructed Plexiglas containers out of simple shapes (a circle or a cross) to hold urine, blood, or milk, which he then photographed. He also began to combine the fluids in larger tanks to see how they would mix. Eventually, Serrano began to work with another bodily fluid, semen, and, using a camera with a motor drive, created photographs such as *Untitled VII (Ejaculate in Trajectory)*, 1989. In addition, Serrano began to immerse objects—small statues—in the vats of bodily fluids. For example, in *Female Bust*, 1988, he immersed a small plaster bust of Venus in a vat of his urine, and, after lighting it from all sides, photographed it. The result is a beautiful classical image bathed in a warm glow of light. In the late 1980s and early 1990s, many critics read these series in light of the AIDS crisis, and saw the images as political representations of bodily fluids that had become taboo and dangerous.

In 1988, Serrano was awarded a \$15,000 grant through the Awards in the Visual Arts program of the Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina, a program partially funded by the National Endowment for the Arts (NEA). The award included participation in a traveling exhibition, included in which was the now infamous *Piss Christ*, 1987. When the American Family Association, who viewed the image as offensive to Christians, complained to the members of Congress, North Carolina Senator Jesse Helms and New York Senator Alfonse D'Amato launched an attack at the NEA for using taxpayer monies to support offensive art. The controversy was extensively covered in the press, and joined controversies over other contemporary artists who had received NEA grants, resulting in the “culture wars” of the late 1980s and early 1990s that raised questions about freedom of expression, federal funding for the arts in the United States, freedom of religion, and censorship.

After the *Piss Christ* controversy made Serrano one of America's most well-known photographers, he gradually ceased to use bodily fluids in his work and began to make portraits. In 1990, he started two new photographic series: *Nomads*, which made heroic portraits of New York's homeless; and *Klansmen*, which pictured members of the Ku Klux Klan in their hooded dress. Serrano has stated that “being who I am, racially and culturally, it was a challenge for me to work with the Klan, as much for me as for them, that's why I did it” (Serrano, *Talking Art*,

1993). Serrano points out that he was inspired by photographer Edward Curtis's photographs of Native Americans for the *Nomads* series. Unfazed by recent criticism of Curtis as romanticizing indigenous people, Serrano wanted to create heroic portraits that “monumentalized” his subjects, a word that he uses often in interviews. Indeed, Serrano continued this tradition in the 1996 series *Native Americans*, which pictures traditionally dressed native people in brilliantly colored, large-format portraits.

Functioning as another kind of portrait and referring to the Victorian practice of photographing the deceased, Serrano made a series of images in an Italian morgue. These photographs from his *Morgue* series tend to focus on details, rather than the whole body. *The Morgue (Knifed to Death I)*, 1992, for example, pictures an outstretched hand against a black backdrop, the fingertips blackened in the process of identification. At the left of the image, a streak of blood has oozed from a vertical wound just above the wrist. The photographs in this series are both horrific, producing a visceral reaction, as well as quiet and strangely beautiful.

Serrano has claimed that rather than attacking icons, he creates them. This is evident in all his portrait series. For *The History of Sex*, a project undertaken for the Groninger Museum in Amsterdam in 1996, Serrano created images that act as types for various sexualities, sexual acts, or sexual fantasies. Serrano's latest series, *America*, begun in 2002, suggests August Sander's portraits of Germans in that it presents American “types” including a heroin addict, Hollywood stars, an escort, and a Native American woman. In *America (Boy Scout John Schneider, Troop 422)*, 2002, Serrano puts a young, blond-haired blue-eyed boy in a three-quarter pose, in front of a glowing reddish-orange backdrop. This boy becomes as much of an icon as the musician portrayed in *America (Snoop Dogg)*, 2002.

Despite his provocative subject matter, Serrano's imagery is strongly traditional. Compared to other twentieth-century artists, Serrano draws much more on art historical models and established aesthetics. It is this combination of tradition and provocation that makes his photographs so appealing to a wide public.

LINDA M. STEER

*See also:* **History of Photography: the 1980s; Representation and Race; Surrealism**

### Biography

Born in New York, New York, 1950. Studied art at the Brooklyn Museum Art School, 1967–1969. National Endowment for the Arts Grant, 1989. Became associated

with Paula Cooper Gallery, New York, mid-1990s; over 500 group and solo exhibitions. Living in Brooklyn, New York.

### Individual Exhibitions

- 1985 Leonard Perelson Gallery; New York  
 1986 *The Unknown Christ*; Museum of Contemporary Hispanic Art; New York  
 1987 Gallery Hufkens-Noirehomme; Brussels  
 1988 Stux Gallery; New York  
 1990 Gallery Cellar; Nagoya, Japan  
 The Seibu Museum of Art; Tokyo, Japan  
 1991 *Nomads*; Denver Museum of Art; Denver  
*KKK Portraits*; University Memorial Center Gallery; University of Colorado at Boulder  
 1992 *The Morgue*; Yvon Lambert Gallery; Paris (traveled to La Tete d'Obsidienne, Fort Napoleon, la Seyne-sur-Mer, France; Palais du Tau, Reims, France; Grand Hornu, Mons, Belgium)  
 1993 *The Morgue*; Paula Cooper Gallery; New York  
 1995 *Andres Serrano: Works 1983–1993*; Institute of Contemporary Art, University of Pennsylvania; Philadelphia (traveled to The New Museum of Contemporary Art, New York; Center for the Fine Arts, Miami; Contemporary Arts Museum, Houston; Museum of Contemporary Art, Chicago)  
 1996 Museum of Contemporary Art; Zagreb, Croatia-Mokka; Reykjavik, Iceland  
 1997 National Gallery of Victoria; Melbourne, Australia-PROA; Buenos Aires, Argentina  
*A History of Andres Serrano: A History of Sex*; Groninger Museum; Amsterdam, The Netherlands  
 1998 *Andres Serrano: A History of Sex*; Photology; Milan, Italy  
 1999 David Perez-MacCallum Arte Contemporaneo; Guayaquil, Ecuador  
 2000 *Body and Soul* (traveled to Bergen Art Society, Bergen, Norway; Rogaland Kunst Museum, Stavanger, Norway; Troms Art Society, Troms, Norway; Ludwig Foundation, Aachen, Germany; Barbican Art Centre, London, England; Ciurlionis National Museum of Art, Kaunas, Lithuania; Stenersenmuseet, Oslo, Norway; Helsinki City Art Museum, Helsinki, Finland)  
 2001 *World Without End*; The Cathedral of Saint John The Divine; New York  
*Objects of Desire*, Andre Simoens Gallery; Knokke-Zoute; Belgium  
 2002 Reali Arte Contemporanea; Brescia, Italy  
 2003 *A History of Sex*; 5th Thessaloniki Documentary Festival-Images of the 21st Century; Greece

### Group Exhibitions

- 1984 *Artists' Call Against US Intervention in Central America*; Judson Church; New York  
 1985 *Americana*; Group Material Installation, Whitney Biennial; Whitney Museum of American Art; New York  
 1987 *Fake*; New Museum; New York  
*The Castle*; Group Material Exhibition, Documenta 8; Kassel, Germany  
 1988 *Acts of Faith*; Cleveland State University Art Gallery; Cleveland, Ohio  
*Awards in the Visual Arts 7*; Southeastern Center for Contemporary Art; Winston-Salem, North Carolina and traveling

- 1989 *Serrano/Mapplethorpe: You Decide*; Wright State University Art Galleries; Dayton, Ohio  
 1990 *Images in Transition—Photographic Works Towards the 1990s*; Museum of Modern Art; Tokyo, Japan  
*The Decade Show: Frameworks of Identity in the 1980s*; New Museum of Contemporary Art, Museum of Contemporary Hispanic Art, and Studio Museum in Harlem; New York  
 1991 *The Devil on the Stairs: Looking Back on the Eighties*; Institute of Contemporary Art, University of Pennsylvania; Philadelphia, Pennsylvania  
*Cruciformed: Images of the Cross in Contemporary Art*; Cleveland Center of Contemporary Art; Cleveland, Ohio  
 1992 *Dirt and Domesticity: Constructions of the Feminine*; Whitney Museum of American Art; New York  
*Gegendarstellungen—Ethics and Aesthetics in the Time of AIDS*; Kunstverein; Hamburg, Germany  
 1993 *Abject Art: Repulsion and Desire in American Art*; Whitney Museum of American Art; New York  
 1994 *Black Male: Representations of Masculinity in Contemporary American Art*; Whitney Museum of American Art; New York  
 1995 *ARS 95 Helsinki*; Museum of Contemporary Art/Finland National Gallery; Helsinki, Finland  
 1997 *In Visible Light: Photography and Classification in Art, Science and the Everyday*; Museum of Modern Art; Oxford, England; (traveled to Harris Museum and Art Gallery, Preston, England; Inverleith House, Royal Botanic Garden, Edinburgh, Scotland; Moderna Museet,



Andres Serrano, *Nomads* (Payne), 1990, Silver dye-bleach print, Sheet: 40 × 32½" (101.6 × 82.6 cm), Collection Museum of Contemporary Art, Chicago, partial and promised gift from The Howard and Donna Stone Collection. Original in color.

[Photograph © Museum of Contemporary Art, Chicago]

## SERRANO, ANDRES

Stockholm, Sweden; Finnish Museum of Photography, Helsinki, Finland)  
2002 *Photography Fast Forward: Aperture at 50*; The New Museum of Contemporary Art; New York  
2003 *Corpus Christi: Representations of Christ in Photography, 1850–2001*; International Haus der Photographie—Deichtorhallen; Hamburg, Germany  
*Only Skin Deep: Changing Visions of the American Self*; International Center of Photography; New York

### Selected Works

*Heaven and Hell*, 1984  
*Milk/Blood*, 1986  
*Piss and Blood XIII*, 1987  
*Piss Christ*, 1987  
*Female Bust*, 1988  
*Untitled VII (Ejaculate in Trajectory)*, 1989  
*Black Jesus*, 1990  
*Nomads (Bertha)*, 1990  
*Klansman (Imperial Wizard)*, 1990  
*The Morgue (Knifed to Death I)*, 1992  
*The Morgue (Knifed to Death II)*, 1992

*Budapest (Bathhouse)*, 1994  
*Native American Portraits: Woman*, 1996  
*The Interpretation of Dreams (Black Santa)*, 2001  
*America (Boy Scout John Schneider, Troop 422)*, 2002

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# DAVID "CHIM" SEYMOUR

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### American, born in Poland

Born Didek Szymin in Warsaw, Poland, then annexed as part of Czarist Russia, to a middle-class family on 20 November 1911, photographer David Seymour invented his nickname "Chim" in 1933, while living in Paris, from the first syllable of his family name as it should be pronounced in the Polish language. The elder Szymin owned an important publishing house of Hebrew and Yiddish books in Warsaw. During World War I, the Szymin family found refuge in Odessa and returned to Warsaw in 1919. The young Didek Szymin grew up in a Jewish household and went to a Jewish school, the Gymnasium Ascolah in Warsaw, graduating in 1929. As he subsequently lived and worked in many countries, Chim was fluent in Polish, Yiddish, Russian, and later in German, French, and English.

Didek Szymin first worked toward a career in the tradition of his father's profession, learning new techniques about how to produce art books with color plates at an innovative graphic-arts school in Germany. While in Leipzig (1929–1932), Szymin studied

color printing techniques for the reproduction of paintings, graduating from the Leipzig Akademie der Graphischen und Buchkunst in 1931. As the Nationalist Socialist regime gathered power, Szymin left Germany for Paris and in September 1932 became a university student in chemistry at the Sorbonne. In 1933, he began to take pictures as an extra job for a family friend, David Rappaport, who owned a photo agency in Paris, named "Rap." Through this contact, at 22, Didek Szymin became friends with photographer Henri Cartier-Bresson and the same year met André Friedmann, who would later become famous under the name Robert Capa.

Szymin's first professional publication as a freelance photoreporter was for a leftist French illustrated magazine, *Regards*, in its fifth weekly issue of March 2, 1934, publishing under the signature of "CHIM" (in capitals), a pseudonym that he would use throughout his career. His first photographs appeared in the newspaper *Paris Soir* and in the French illustrated magazine *Voilà*. His first subjects were urban and modern, often related to social and political change: street scenes, night workers, strik-

ers, political demonstrations, congresses, and meetings of writers in Paris. Almost from the beginning, Chim was one of the few photographers in France who used a small-format Leica 35-mm camera, which had recently been introduced. Chim was self-taught as a photographer; his main influences at that time were Brassai and his friends Capa and Cartier-Bresson.

Between 1936 and 1937, Chim became a special correspondent in Spain. His photographs of the Spanish Civil War that were published in many magazines made Chim a famous and respected photojournalist. There were at that time some 25 exclusive stories related to the Spanish Civil War that were published by Chim.

Back in Paris in 1937, Chim covered other political events and strikes in France, and occasionally elsewhere in Europe as well as in North Africa. The same year, he photographed Pablo Picasso working on his massive painting, *Guernica*, inspired by one of the atrocities of the Spanish Civil War, which he was creating for the Paris World Exhibition of 1937; this photograph became one of his signature images. Beginning in the mid-1930s, Chim shot cover photographs for various international magazines such as *Regards*, *Schweizer Illustrierte Zeitung*, *Life*, *Jours de France*, *Paris-Match*, and others.

On assignment in Mexico in 1939 to photograph the hundreds of exiled Spanish resistance fighters, Chim was in the United States when war was declared in Europe. Staying on in New York City, Chim assisted his friend Leo Cohn, who opened a darkroom ("LECO") on 42nd Street.

In 1942, Didek Szymin became a U.S. citizen and became David Robert Seymour. The same year, as were many Jews living in Poland, his parents were killed in the Holocaust. Drafted in the U.S. Army in October 1942 as a photographic instructor and aerial photointerpreter, he decided rather than taking photographs he wished to be more active in the war effort. Soon promoted to sergeant, Seymour was sent to England as a specialist in aerial photo-interpretation in order to prepare for the D-Day invasion on Normandy's beaches.

On Liberation Day, Seymour was in Paris, and after many years of separation, he celebrated victory with his friends Henri Cartier-Bresson and Robert Capa. After a promotion to lieutenant (in May 1945), Seymour returned to civilian status in the United States during the fall of 1945, and returned to his job at LECO.

A few months after the end of World War II, Seymour returned to a desolate Europe to work again as a photojournalist for *This Week* magazine. He photographed post-war Germany: Berlin,

Munich, war cemeteries, the Dachau Concentration Camp.

With Robert Capa, his French friend Henri-Cartier Bresson, British photographer George Rodger, and William Vandivert as co-founders, Seymour became one of the founders and the first vice-president of the Magnum Photos cooperative, in April 1947, in New York City. Working for Magnum gave Chim many assignments for many magazines like *Saturday Evening Post*; he traveled to Germany, Hungary, Czechoslovakia, and Poland.

In 1948, the UNICEF commissioned Seymour for a project on childhood after the war that became a posthumous exhibition, *CHIM's Children*, in 1957 at the Art Institute of Chicago. During three months in 1948, Chim photographed children in many countries, including Germany, Austria, Italy, Hungary, Greece, and his native Poland, including the portrait of the disturbed child Tereska (who had grown up in a concentration camp) as she was drawing a picture. These moving pictures of orphans and injured children appeared in several magazines worldwide, including *Life*. He also made numerous trips to Palestine and the newborn state of Israel, almost every year from 1948, to take pictures of the landscape and its people. Although Chim experimented with color in the early 1950s, most of his photographs were in black and white.

After the death of his friend Robert Capa in Indochina, Seymour became the president of Magnum Photo in 1954; he held this position until his death in 1956.

An art lover, Seymour photographed famous personalities such as the art historian Bernard Berenson, musician Arturo Toscanini, and author Carlo Levi. During the 1950s, Chim made beautiful portraits of legendary actresses Sophia Loren, Gina Lollobrigida, Kim Novak, Audrey Hepburn, Ingrid Bergman, and Marilyn Monroe. Seymour never married and had no children.

As a photojournalist or a member of the 12th Army Corps, Seymour visited many battlefields in just 20 years. During his coverage of the armistice following the Suez War in Egypt, Seymour was killed by a bullet from an Egyptian partisan, four days after the cease fire, in El Quantara, near Suez, on November 10, 1956. Chim had not yet reached 45. French photographer Jean Roy, who was traveling with him, was killed simultaneously.

In memory of the two great war photographers and photojournalists who were also friends and colleagues, The Robert Capa-David Seymour Photographic Foundation was created by sister Eileen Shneiderman along with Robert Capa's mother and brother Cornell in 1958 in Israel. Eight years

## SEYMOUR, DAVID “CHIM”

later, in 1966, the Werner Bischof-Robert Capa-David Seymour Photographic Memorial Fund was established, later renamed the International Fund for Concerned Photography, Inc., which evolved into the International Center of Photography (ICP) in New York. The ICP maintains an extensive website on Chim, and holds many of his vintage prints. In 1996, Inge Bondi published the definitive book on David Seymour, titled *CHIM: The Photographs of David Seymour*.

During his short career, David Seymour worked as a craftsman dedicated to telling stories with images and not as an artist aiming to exhibit; thus, most exhibitions, books, and tributes were posthumous.

YVES LABERGE

**See also:** Capa, Robert; Cartier-Bresson, Henri; Life Magazine; Magnum Photos; Portraiture; War Photography;

### Biography

Born Didek Szymin, in Warsaw, Poland (then a part of the Russian Empire), 20 November 1911. The second child of Regina and Benjamin Szymin. Spent the years 1914–1919 in Odessa, with his parents and sister. Returned to Warsaw in 1919. Attended the Jewish Gymnasium Ascolah in Warsaw, where he graduated in 1929. Studied in Germany at the Leipzig Akademie der Graphischen und Buchkunst from 1929–1931. Lived in Paris from 1932 until 1939. Also studied chemistry at La Sorbonne, in Paris, in 1933. Debuted as a freelance photojournalist in 1933, under the pseudonym “CHIM.” Published his first credited photos for a French magazine, *Regards*, in 1934. Gained international reputation with his moving photographs of the Spanish Civil War in 1936. Trip to the United States in 1939. Became U.S. naturalized citizen in 1942. The same year, he volunteered in the U.S. Army, promoted to sergeant in the 12th Army Corps. Awarded a Bronze Star in 1945 and promoted to lieutenant in the U.S. Army. Co-founder of Magnum Photos, a cooperative agency, with associates Robert Capa, Henri Cartier-Bresson, William Vandivert, and George Rodger, in 1947. First Vice-President of Magnum Photos in 1947. Commissioned by the UNICEF to photograph children in the post-war Europe, in 1948. Special correspondent for the birth of the Israeli state. President of Magnum from 1954 until his death. Killed by bullet in El Quantara, near Suez, Egypt, 10 November 1956.

### Individual Exhibitions

- 1957 *CHIM's Children*; Art Institute of Chicago; Chicago, Illinois  
1996 *CHIM: The Photographs of David Seymour*; International Center of Photography; New York, New York  
1999 *Close Enough: Photography by David Seymour (Chim)*; The Art Gallery, University of Maryland; College Park, Maryland  
2003 *David Seymour*; Institut Valencia d'Art Modern; Valencia, Spain

### Group Exhibitions

- 1960 *The World as Seen by Magnum Photographers*; Library of Congress; Washington, D.C. and traveling  
1967 *The Concerned Photographer*; International Fund for Concerned Photography, Inc., Riverside Museum; New York and traveling  
1979 *This Is Magnum*; organized by Pacific Press Services; Tokyo and Osaka, Japan  
1981 *Paris/Magnum*; Musée du Luxembourg, Paris (traveled)  
1989 *In Our Time: The World as Seen by Magnum Photographers*; American Federation of the Arts with the Minneapolis Institute of Arts; Minneapolis, Minnesota and traveling

### Selected Works

- International Writer's Congress: André Gide, André Malraux, Paris*, 1935  
*Striking workers at a Renault factory, France*, 1936  
*Land Distribution Meeting. Estremadura, Spain*, 1936  
*Picasso in front of his painting Guernica, Paris*, 1937  
*Tereska, Poland*, 1948  
*Peggy Guggenheim, Venice*, 1950  
*First male child born, Alma (Northern Galilee)*, 1951  
*Kites, Athens*, 1954  
*Bernard Berenson at the age of 90 in the Borghese Gallery in Rome*, 1955  
*Sophia Loren at home*, 1955  
*Ingrid Bergman, Cannes*, 1956  
*Port Said, Egypt*, 1956

### Further Reading

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Farova, Anna, ed. *David Seymour—“Chim.”* New York: Grossman Publishers, 1966.



David Seymour, Bernhard Berenson, Italy, 1955.  
[© David Seymour/Magnum Photos]

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- Magnum Photos: <http://www.magnumphotos.com>
- The David Seymour Portfolio: <http://www.davidseymour.com>

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## BEN SHAHN

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### American

Ben Shahn, primarily a painter, devoted only six years to photography, documenting American life during the Great Depression as a photographer for President Franklin Delano Roosevelt's Farm Security Administration (FSA). Capturing both urban and rural life, Shahn portrayed his subjects with sympathy and compassion, and, considering them people very similar to himself, often developed a close relationship with them. His photographs express human strengths and values, rather than evoking pity or shock for the inequalities of the working class.

Born in Lithuania in 1898, Ben Shahn immigrated to New York with his family in 1906. In 1913, he apprenticed as a lithographer, and by the early 1930s he had gained a sizable reputation as a painter concerned with social injustice. Although Shahn had yet to take up the camera, his early gouaches owed much to photography. In preparing his early series of paintings—*The Dreyfus Case* (1931), *The Passion of Sacco and Vanzetti* (1932), and *Tom Mooney* (1933)—Shahn relied heavily on photographs of the protagonists. His interest in photography was furthered by his friendship with Walker Evans. The two met in 1929, and they subsequently shared a studio. Although Shahn would later claim that Evans's only advice was, "f/9 on the sunny side of the street. f/45 on the shady side of the street. For 1/20th of a second hold your camera steady" (Morse 1972), Shahn's exposure to Evans's working practices was formative. Evans also introduced Shahn to the work of his contemporaries

Henri Cartier-Bresson and Eugène Atget, as well as that of pioneering social justice photographer Lewis Hine and famed Civil War photographer Mathew Brady.

Shahn's first photographs were taken in New York. Frustrated by his attempts to sketch a blind accordion player, he borrowed \$25 from his brother and purchased a Leica and a right-angled viewfinder. While assisting Mexican muralist Diego Rivera on the ill-fated Rockefeller Center mural, he began to photograph city life and soon came to appreciate the camera's ability to capture the fleeting and ephemeral. His first photographs were published in *New Theater* (November 1934) under the title "Scenes from the Living Theater—Sidewalks of New York." Shunning the modernism of Alfred Steiglitz, Charles Sheeler, and Berenice Abbott, who were also extensively photographing New York, Shahn focused on the lives of the city's ordinary inhabitants: on the faces, not the façades, of the modern metropolis. He fixed his gaze on the ethnic, working classes of lower Manhattan, photographing storefronts, meeting spots, and playgrounds, not the city's immense skyscrapers or bridges.

In 1935, Shahn was hired to design posters, pamphlets, and murals for the Special Skills Division of Roosevelt's Resettlement Administration (later known as the Farm Security Administration (FSA). Almost immediately, however, Shahn was loaned out to Roy Stryker's Historical Section. As Hank O'Neal notes, "More than anyone else he showed Stryker that the photographs in the file could be more than history; they could be propaganda" (O'Neal 1976). Shahn himself took pho-

tography with great zeal. He produced over 6,000 negatives for Stryker, and his “Negro Sharecroppers”—published in *Survey Graphic* (March 1936)—was the second RA photograph to appear outside a government publication. His images also appeared in many important photo-texts—Archibald MacLeish’s *Land of the Free* (1938), Sherwood Anderson’s *Home Town* (1940), and Richard Wright’s *Twelve Million Black Voices* (1941)—as well as in the RA’s traveling exhibits.

For his first field assignment, Shahn journeyed through the mining towns of West Virginia and Kentucky, and the cotton country of Arkansas and Louisiana. Although he had traveled widely in Europe and North Africa, Shahn had never before journeyed beyond America’s northeastern seaboard:

Off I went and boy, that shook me up [...] I found realities there I had no idea about [...] Theories melted before such experience [...] There was the South and its storytelling art, stories of snakes and storms and haunted houses, unchanging and yet such talent thriving in the same human shell with hopeless prejudices, bigotry and ignorance.

(Martin et al. 2000; Shahn 1957)

While appalled by conditions in the South, Shahn refused to trade in the rhetoric of heroic fortitude or present his subjects as victims. Rather, Shahn portrayed the concrete realities of economic indenture and inequitable dependency. As opposed to, for example, fellow-FSA photographer Dorothea Lange, Shahn did not seek visual icons, but attempted to compile a more complete visual documentary. He went to great lengths to get to know his subjects, often spending a number of days in a community. In Roy Stryker’s view, compassion, not technical proficiency, was Shahn’s trademark:

Something happens there in those pictures. Maybe it was in the wonderful tolerance, sympathy and feeling he had for people – for human beings. [...] I believe that he did have the ability to reach out and reach into individuals by his nature, his manner, his approach when he was taking pictures. In some way people opened up.

(Greenfeld 1998)

The ideology of FSA photography changed with Roosevelt’s re-election. Prior to 1937, photographers had focused on the Depression’s negative social ramifications. After 1937, the FSA’s focus became more positive, emphasizing how the New Deal had improved American life. Depicting Americans at work and play, Shahn’s Southern photographs of 1937 contributed to this new philosophy and highlighted the strength of community in small-town America. A year later, Shahn extended and broadened this theme during a six-week stay in Ohio,

where he focused his attention on social interaction, not economic relations. He took many images of small-town folk culture—road signs, posters, local gatherings, fairs, and the summer harvest—and returned to his interest in street photography. As social documents, they are more journalistic than his images from the South. Essentially affirmative, they show the importance of human interaction and the value of local, communal custom.

After Ohio, Shahn’s photographic career ended. Although he continued to rely heavily on photography for his painting, basing many works on his earlier images, his commitment to photography was over. However, in 1959, Shahn tried to reinvigorate his interest in photography, and he took his camera on a visit to Asia, yet this venture failed to revive his earlier enthusiasm: “I could not get interested in it [...] I found it was gone. I still love to look at photographs of people, but I couldn’t make them myself any more” (Morse 1972).

Despite the short span of Shahn’s photographic career, his influence was, and continues to be, significant. In New York and Ohio, he clarified and exemplified the course of American street photography. As an FSA photographer, he greatly affected the concerns and direction of this government agency by portraying the rural poor with sympathy and compassion. To extend an observation made by Kate Sampsell, Shahn’s photographs are more *The Family of Man* than *You Have Seen Their Faces*. And as Howard Greenfeld recently noted, Shahn’s “renunciation of the camera represented a real loss to the world of American photography” (Greenfeld 1998). Shahn died in New York on 14 March 1968, and his photographic archive was acquired by Harvard University’s Fogg Art Museum in 1970.

RICHARD HAW

*See also:* **Atget, Eugène; Cartier-Bresson, Henri; Documentary Photography; Evans, Walker; Farm Security Administration; Lange, Dorothea; Modernism; Photography in the United States: the South; Sheeler, Charles; Social Representation; Street Photography; Stryker, Roy**

### Biography

Born in Kovno, Lithuania on 12 September 1898. Immigrated to New York, 1906; began an apprenticeship in lithography, 1913. Assisted Diego Rivera on the Rockefeller Center mural and begins to photograph New York City, 1933; photographed the prison system in New York State in preparation for the Ryker’s Island Mural Project, 1934; joined the Special Skills Division of the Resettlement Administration (later Farm Security Administration), 1935; photographed the mining communities of West Virginia and Kentucky, and the cotton

regions of Arkansas and Louisiana, 1935; traveled through Alabama, Maryland, New Jersey, North Carolina, Pennsylvania, Tennessee, and West Virginia photographing rural America, 1937; employment transferred from Special Skills to Roy Stryker's Historical Section, 1938; spent six weeks photographing small-town life in Ohio, 1938; left the FSA to work on the Bronx Central Post Office Mural and effectively ended photographic career, 1938; honorary doctorate from Harvard University, 1967. Died in New York, 14 March 1968. Photographic archive acquired in 1970 by Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

### Individual Exhibitions

- 1969 *Ben Shahn as Photographer*; Fogg Art Museum, Harvard University; Cambridge, Massachusetts  
 1988 *Ben Shahn in Ohio, the Summer of 1938*; Cultural Arts Commission; City of Upper Arlington, Ohio  
 1995 *Ben Shahn and the Task of Photography in the 1930s*; Hunter College Art Galleries; New York  
 2000 *Ben Shahn's New York: The Photography of Modern Times*; Fogg Art Museum, Harvard University; Cambridge, Massachusetts and traveling

### Group Exhibitions

- 1936 *Resettlement Administration Exhibit*; Museum of Modern Art; New York; Texas Centennial Exposition; Dallas and traveling  
 1938 *How American People Live*; Grand Central Palace; New York  
 1962 *The Bitter Years, 1935–1941*; Museum of Modern Art; New York  
 1980 *Ohio: A Photographic Portrait, 1935–1941. Farm Security Administration Photographs*; Akron Art Institute; Akron, Ohio  
 1985 *FSA: The Illiterate Eye: Photographs from the Farm Security Administration*; Hunter College Art Gallery; New York  
 1999 *Propaganda and Dreams: Photographing the 1930s in the U.S.S.R. and the U.S.*; Corcoran Gallery of Art; Washington, D.C.; International Center of Photography; New York and traveling

### Selected Works

- New York, 1933–1935*  
*New York State Prison System, 1934*  
*Mining Communities, West Virginia and Kentucky, 1935*  
*Cotton Pickers, Arkansas and Louisiana, 1935*  
*Rural America, Alabama, Maryland, New Jersey, North Carolina, Pennsylvania, Tennessee and West Virginia, 1937*  
*Ohio, 1938*

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Ben Shahn, *Untitled (Washington Square, New York City)*. 1932–1934, Gelatin silver print.  
 [Courtesy of the Fogg Art Museum, Harvard University Art Museums, Gift of Bernarda Bryson Shahn. Photographic Services. © 2004 President and Fellows of Harvard College; Photo © Estate of Ben Shahn/Licensed by VAGA, New York, New York]

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## ARKADII SHAIKHET

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### Russian

One of the leading figures of the early Soviet era in photography, Arkadii (also Arkady) Shaikhnet was among the group of pioneering photographers who forged the foundations of modern photojournalism. Born in Nikolayev in 1898, after primary school Shaikhnet went to work as a locksmith's apprentice before moving to Moscow in 1918. In 1922, he took a job as a retoucher for a portrait photographer, and by 1924 had moved from the portrait studio to become a photojournalist with the popular publications *Robochaya Gazeta* (Workers' Gazette) and *Ogonek*. His career continued to be successful, culminating in, during the 1930s, his contributions to the influential international magazine, *USSR na stroike* (*USSR in Construction*).

Shaikhnet was, along with Max Alpert and Solomon Tules, one of the authors of the documentary project *Twenty-Four Hours in the Life of the Filippov Family*. Conceived by a member of the Austrian "Society of Friends of the USSR," to the Soviet Photo Agency Soyuz Foto so that the European audience might better understand the advancement being accomplished by the Communist Revolution, the project was supervised by Soyuz Foto editor Lazar Mezhericher. Executed in four days in July 1931 by the three photographers, it was eventually published as a cover story in the German weekly *Arbeiter Illustrierte Zeitung*.

The series was devised to show in a direct and straightforward manner the home, work, and leisure activities of the family of Nikolai Filippov, a metal worker at Moscow's Red Proletarian factory. Along with panoramic views of Moscow neighborhoods, the layout included pictures of the Filippovs' previous log residence contrasted with their new modern apartment. These images made clear the prosperity of Soviet life with comparison to pre-Soviet poverty. The series reflects Shaikhnet and Alpert's desire to capture concrete reality as an organic whole in which individual parts and the whole form a dialectical unity. The work proved extremely influential, establishing the photo essay as an important photographic genre.

In a companion article, "How We Photographed the Filippovs," Shaikhnet and Alpert situated them-

selves as proponents of the serial method of documentary photography, noting that they understood series "not as a 'simple' display of a succession of workbenches or detached people at workbenches; a series has to reveal the social essence of objects and events as a whole, in their complete dialectical diversity" (quoted in Tupitsyn, 1996). The most interesting approach to industrial subject matter, they argued, included the "observation of some giant in order to periodically reflect truly well through snapshots how it began to be built, what the difficulties of construction were, how it grew... and finally the collective that emerged a winner in this struggle" (quoted in Tupitsyn, 1996).

The article also offered a criticism of the unconventional photojournalistic practices deployed by Alexandr Rodchenko and his associates, those photographers who arrived "at a construction site [and] above all rapaciously jump[ed] on the most effective parts of it" (quoted in Tupitsyn, 1996). Shaikhnet and Alpert maintained that they were "not against unusual angles of observation and shifted positions of the camera during photographing" as long as these techniques were not used to radically alter the meaning of a representation but rather to highlight content that has already been well defined (quoted in Tupitsyn, 1996). Indeed, several photographs within the Filippov series involve such techniques as diagonal compositions, close-ups, high views, and spatial compression. These are interspersed, however, alongside images that offer explicitly conventional framing and composition.

The conventional representational approaches offered in the *Twenty-four Hours in the Life of the Filippov Family* series led critics such as Sergei Tretiakov, a major proponent of montage, to offer harsh assessments of the work. Tretiakov dismissed the series as a "photo-biographical extract" while suggesting that "in their photographic traditions, a carefully posed photograph of two young women with tennis rackets is no different from photographs of bourgeois celebrities at fashionable resorts" (quoted in Tupitsyn, 1996). Critics also called attention to factual errors, most notably a half-empty street car, a rare sight in Moscow, where street cars were regularly packed. This called into question the authenticity of the photographs.

The Soviet government, however, was an enthusiastic supporter of the work from the beginning, primarily because it was intended for a European audience. The government held great expectations for the project as an opportunity to communicate important information about the lives of workers under Communism. In this it would fulfill an important propaganda role. Shaikhet was a prominent member of the Union of Russian Proletarian Photographers (ROPF) and as such was in the position to be on the correct side of the schism that happened in Soviet photography in the 1930s. While his colleagues, including Rodchenko, Boris Ignatovich, and Elizar Langman, who were associated with what was coming to be perceived as avant-garde or formalist tendencies began to be denounced, Shaikhet's style came to exemplify official Soviet photography.

Shaikhet was a leading voice in the debate. A statement by ROPF members in *Proletarian Photo* in 1931 condemned the photographers associated with the October Union for following a model of Western photography, which followed a position put forward by Shaikhet as early as 1929 in his article "The Competition of the Photojournalists Unfolds." In this article, Shaikhet argued that the October approach to photography was an inappropriate model for the Soviet press, declaring that "editors approve of photographs in which all events are fitted into absolutely concrete and intelligible forms for the reader" (quoted in Tupitsyn, 1996).

By 1930, this position had garnered official support. In 1931, the Central Committee of the Proletarian Cinematographers and Photographers lauded the photographic approach offered in *Twenty-Four Hours in the Life of the Filippov Family* as the model for the proletarianization of Soviet photography. The Central Committee's statement declared that the images in the series presented a "bright realist documentary representation of the class truth of our reality [plus] the ability to expose the class essence of the events" (quoted in Tupitsyn, 1996). This made explicit official support for the methods and theories of ROPF photographers as opposed to the October Association photographers.

In the Soviet press, Shaikhet's photos increasingly were presented as ideal types against which the works of the October photographers, especially Rodchenko, were unfavorably compared. As one example, a distinction was demonstrated by comparing two images of street paving during the first Five Year Plan. In Shaikhet's 1931 work, *The Steamroller*, the photographer offers a straightforward presentation of labor from a conventional perspective. This contrasts with Rodchenko's photograph of the same subject from his series

*Paving Streets: Leningradskoe Highway, 1929*, in which the horizon is eliminated and the body of the machine is truncated. Shaikhet attempts to capture the completeness of the paving process in one work while Rodchenko presents a series of fragments to reveal the operation of the productive components of the machinery. Where Shaikhet's work attempts an intelligible and naturalistic presentation, Rodchenko's depictions disorient the viewer by offering a montage of parts rather than shaping a whole.

Shaikhet's work was displayed at the *Exhibition of Works by the Masters of Soviet Photo Art* in 1935, the last exhibition to include avant-garde photography at the onset of socialist realism. He also exhibited in the First All-Union Exhibition of Photo Art at the State Pushkin Museum in Moscow in 1937. This exhibit signified the final chapter in post-revolution Soviet innovative photography. On the whole, however, his images were produced not for galleries or museums but for a broad audience. Indeed, most of Shaikhet's wartime photos, taken during his time on the frontlines as a war correspondent, were never shown in galleries. He died in 1959.

With the fall of the Soviet Union, Shaikhet, along with the entire field of Socialist photography, is being reevaluated by both Western and Russian scholars. Lauded as "a founding father of Soviet newline photography" in the press release for an exhibition of his work at the Russian State Museum, Moscow in 2001, Shaikhet's contributions, like that of many of his countrymen, have yet to be thoroughly accessed.

JEFFREY SHANTZ

*See also:* **Agitprop; Alpert, Max; Photography in Russia and Eastern Europe; Propaganda; Socialist Photography; Worker Photography**

### Biography

Born Arkadii Samoilovich Shaikhet in Nikolayev in 1898. Moved to Moscow, employed as retoucher and portrait photographer, 1918. Photojournalist for the popular publications *Robochaya Gazeta* and *Ogonyok*, 1924 onwards; regular contributor to *USSR na stroike (USSR in Construction)*, 1930s. Contributor to the influential project *Twenty-Four Hours in the Life of the Filippov Family*, 1931. War correspondent, Great Patriotic War (World War II). Shaikhet was a founding member and leading figure in the Union of Russian Proletarian Photographers, ROPF. Died in 1959.

### Individual Exhibitions

2001 *Arkady Shaikhet: Photographs 1924–51*; Moscow State Museum; Moscow, Russia

### Group Exhibitions

1935 *Masters of Soviet Artistic Photography*; Moscow, Soviet Union

### Selected Works

*Tillage, hamlet of Kolomenskoye*, 1927  
*To the Construction of the Capital*, 1927  
*Horse Courtyard in Nignii Novgorod*, 1927  
*Skiers*, 1929  
*Village Construction*, 1930  
*Kolkhoz Field*, 1931  
*The Steamroller*, 1931  
*Fisherman, Caspian Sea*, 1932  
*Komsomol Youth at the Wheel*, 1936  
*Children Gathering for the XIXth Anniversary of the October Revolution*, 1936  
*Field Lighting, Moscow Region*, 1936  
*They Come to Know Grief*, c. 1944  
*Automobile Factory*, 1947

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Mrazkova, Daniela. "Many Nations, Many Voices." *Aperture* 116 (1989): 24–33.  
Reid, Susan. "Photography in the Thaw." *Art Journal* 53 (1994): 33–39.  
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## CHARLES SHEELER

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### American

Charles Sheeler (1883–1965) is predominantly known as a painter rather than a photographer, but photography played a significant role in the development of the artist's work. Moreover, Sheeler's engagement with photography was instrumental in the development of early twentieth-century photographic practice, particularly the notions of "straight" or "objective" photography in America. Sheeler's work is most often associated with Precisionism (sometimes referred to as Cubist-Realism), a style of American art identifiable by its fusion of indigenous industrial subject matter and European modernist abstraction. Considered the most accomplished of the so-called Precisionists, perhaps Sheeler's most highly regarded and famous paintings—*American Landscape* and *Classic Landscape*—are based on commissioned photographs of Ford's River Rouge Plant (for example, see *Ford Plant, River Rouge*,

*Canal with Salvage Ship*, 1927). The photographs of the Rouge are unusual in that the industrial processes of production remain hidden, almost mysterious; the images appear more a meditation on architectural and structural forms, as well as machinery rather than a linear documentary of the production processes (see *Ford Plant, River Rouge, Bleeder Stacks*, 1927). The images are also unusual because they have come to be seen as artistic photographs despite their commercial beginnings; the Rouge images represent a moment where art and commerce intersect, where Sheeler is both artistic photographer and photographer for hire.

Sheeler's radical interpretation of the Rouge has its roots in the artist's unusual relationship to photography, which can be traced back to the very beginning of his career. Charles Rettew Sheeler Jr. was born in 1883 in Philadelphia to middle-class parents who encouraged and supported his desire to be a painter. In 1900, at the age of 17, Sheeler

applied to but was rejected by the Pennsylvania Academy of the Fine Arts, and was directed instead to Philadelphia's School of Industrial Art. By 1903, Sheeler—thoroughly disenchanted by his studies at the design school—successfully reapplied to the Pennsylvania Academy and began to study under the American Impressionist painter, William Merritt Chase. Sheeler graduated from the Academy in 1906 and found moderate success as a painter in the period following. However, seeing first-hand the work of the European avant-garde (Paul Cézanne, Pablo Picasso, Georges Braque, and Henri Matisse, amongst others) during a trip to Europe in 1908–1909, Sheeler was to radically rethink his aesthetic, rejecting the teachings of Chase (spontaneity, fluidity) and taking up those of European modernism (design, flatness, abstraction).

Around 1910, Sheeler bought a camera and began working as a commercial photographer to support himself as an artist, photographing the work of Pennsylvania architects (1912–1914) and then, between 1914–1924, paintings and sculptures for various museums and collectors (e.g., John Quinn's collection of African Sculpture [1916–1918]; Walter Arensberg's apartment [c. 1918]). Sheeler initially chose photography because he felt it to be “far removed from art”; however, as the 1910s unfolded, he began to see photography less as a “necessary evil” but as part of his overall aesthetic vision. This change in perspective is marked by Sheeler's transposition of certain conventions of commercial photography into the realm of artistic photography. Sheeler's photographs of the barns of Bucks County, Pennsylvania—especially *Side of White Barn* (1915), and the photographs of the Doylestown House (c.1915; also in Bucks County)—are the earliest examples. These images of the weekend retreat Sheeler began renting in 1910 are the artist's first true exploration of an American context through the application of cubism's underlying principles combined with a “straight” approach. For Sheeler's biographer, Constance Rourke, *Side of White Barn* is “a simple poetry of surfaces, light and line” (Rourke 1938), but, more importantly, it is the work of an American modern artist blending high European modernist ideas with an American vernacular subject matter: Sheeler is an *American* modernist.

*Side of White Barn* and the images of the Doylestown House marked a major departure from the soft-focus, idealistic visions of Pictorialists such as Alfred Stieglitz (with whom Sheeler corresponded from 1911), whose aesthetic predominated photography at the turn of the century and into its beginning decades. With its hard lines, bright light, and distinct textures, as well as its honest

concentration on form and sharply focused composition, *Side of White Barn* is the antithesis of Pictorialism. The impact of these photographs was such that Marius de Zayas would claim, “It was Charles Sheeler who proved that cubism exists in nature and that photography can record it” (de Zayas, 1996). Sheeler continued to pursue exactly this vision in a series of seven photographs of New York (1920) (see *New York, Park Row Building*, 1920) taken of the rear of the Park Row building from the 41-story Equitable Building at 120 Broadway. Accentuating the images' architectural forms and the rhythmic patterns of the structures' windows are a shallow depth of field and careful cropping of each image so as to remove the horizon, which further collapses space within the frame. These images emerged from the short film, *Manhatta* (1920), made in collaboration with Paul Strand during the spring and summer of 1920. Barely seven minutes long, the film's narrative charts a day in the life of Manhattan; interspersed with lines of poetry from Walt Whitman's *Manhatta*, the camera captures the angular architecture and dizzying perspectives of New York City. *Manhatta* is one of three avant-garde films Sheeler made during the 1910s (only *Manhatta* survives), and he printed still images from them all, another aspect of practice that often goes unmentioned (see Mora in Stebbins, 2002). From *Manhatta*, Sheeler reproduced 15 images and from another lost film, a series of images of Katherine Baird Schaffer—whom he married in 1921—*Katharine, Nudes*, c. 1918–1919. The images of Katherine's body are tightly cropped and in some respects reminiscent of Edward Weston's nudes. They also form part of an identifiable style and approach in Sheeler's photographic work that continues throughout the 1920s. In 1926, and on the invitation of Edward Steichen, Sheeler became a staff photographer for Condé Nast, photographing fashion and portraits of “stars” for *Vogue* and *Vanity Fair*. Later that year, Vaughan Flannery, art director at the Philadelphia advertising firm, NJ Ayer & Sons, offered Sheeler the River Rouge Commission. The success of the images encouraged Sheeler to become a staff photographer for the Ford Motor Company, a position he held until 1929, a role that has been recently criticized (see Terry Smith). The artist made his final visit to Europe in 1929, visiting Chartres Cathedral and photographing the structure with the same approach and technique as he had the Rouge, linking the modern and pre-modern through photography's technological gaze. However, despite Sheeler's commercial and artistic photographic successes, the artist's engagement

## SHEELER, CHARLES

with photography diminished from 1930 onwards becoming “only a means to an end...a tool used in planning paintings” (Stebbins, 2002). Although the artist joined the Metropolitan Museum of Art, New York as Senior Research Fellow in Photography in 1942, the affiliation was short lived, and he ended his tenure in 1944. The last decades of Sheeler’s life were punctuated with occasional photographs revisiting old themes but none as radical as his early work. Sheeler was incapacitated by a stroke in 1959. He died May 7, 1965.

MARK RAWLINSON

*See also:* **Architectural Photography; Condé Nast; History of Photography: Interwar Years; History of Photography: Twentieth-Century Pioneers; Industrial Photography; Levy, Julien; Photography in the United States: the Midwest; Pictorialism; Steichen, Edward; Strand, Paul**

### Biography

Born Charles Rettew Sheeler, Jr., 1883 in Philadelphia, Pennsylvania. Studied at Philadelphia Museum and School of Industrial Art, 1900–1903, Pennsylvania Academy, 1903–1906; studied with William Merritt Chase. Acquired camera and began photographing around 1910. Staff photographer, Condé Nast, 1926; received River Rouge Commission. Staff photographer Ford Motor Company, 1926–1929. Photographed Chartres Cathedral, 1929. Senior Research Fellow in Photography, Metropolitan Museum of Art, New York, 1942–1944. Died 7 May 1965.

### Individual Exhibitions

- 1917 Doylestown photographs; Modern Gallery; New York, New York
- 1918 African Sculpture photographs; Modern Gallery; New York, New York
- 1920 De Zayas Gallery; New York, New York
- 1939 *Charles Sheeler: Paintings, Drawings, Photographs*; Museum of Modern Art; New York
- 1940 *Golden Gate International Exhibition*; San Francisco, California
- 1953 Art Galleries, University of California; Los Angeles and traveling to: M.H. de Young Memorial Museum, San Francisco, California; Fort Worth Art Center, Fort Worth, Texas; Munson-Williams-Proctor Institute, Utica, New York; Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania; and San Diego Fine Arts Gallery, San Diego, California
- 1966 Downtown Gallery; New York
- 1968 National Collection of Fine Arts; Washington, D.C. and traveling to Philadelphia Museum of Art, Philadelphia, Pennsylvania, and Whitney Museum of American Art, New York, New York
- 1987 *Charles Sheeler: American Interiors*; Yale University Art Gallery; New Haven, Connecticut  
Museum of Fine Arts; Boston, Massachusetts, and traveling to Whitney Museum of American Art, New York, New York; and Dallas Museum of Art, Dallas, Texas

- 1996 *Charles Sheeler in Andover: The Ballardvale Series*; Addison Gallery of American Art; Andover, Massachusetts
- 1997 *Charles Sheeler in Doylestown: American Modernism and the Pennsylvania Tradition*; Allentown Art Museum; Allentown, Pennsylvania, and traveling to Amon Carter Museum, Fort Worth, Texas, and Cincinnati Art Museum, Cincinnati, Ohio
- 2002 *The Photography of Charles Sheeler: American Modernist*; Museum of Fine Arts; Boston, Massachusetts and traveling to Metropolitan Museum of Art, New York, New York; Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, Germany; Detroit Institute of Arts, Detroit; and Georgia O’Keeffe Museum, Santa Fe, New Mexico

### Group Exhibitions

- 1917 *Paul Strand, Morton Schamberg, Charles Sheeler*; Modern Gallery; New York, New York
- 1918 *Thirteenth Annual Exhibition of Photographs*; John Wanamaker Company; Philadelphia, Pennsylvania
- 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes, Ausstellungshallen und Königsbaulichtspiele*; Stuttgart, Germany
- 1960 *The Precisionist View in American Art*; Walker Art Center; Minneapolis, Minnesota and traveling to Whitney Museum of American Art, New York; Detroit Institute of Arts; Los Angeles County Museum of Art, Los Angeles, California; and the San Francisco Museum of Art, San Francisco, California
- 1978 *The Rouge: The Image of Industry in Charles Sheeler and Diego Rivera*; The Detroit Institute of Arts; Detroit, Michigan
- 1997 *Variations on a Theme: American Modernism*; Addison Gallery of American Art; Andover, Massachusetts
- 1997 *Photographien im Dialog*; August Sander Archive; Cologne, Germany

### Selected Works

- Side of White Barn*, 1917
- Bucks County Barn with Chickens*, c. 1915–17
- Doylestown House, The Stove*, c. 1916–17
- African Musical Instrument*, c. 1916–17
- Katherine, Nudes*, c. 1918–19 (series of 10 images)
- New York, Park Row Building*, 1920
- Ford Plant, River Rouge, Criss-Crossed Conveyors*, 1927
- Ford Plant, River Rouge, Bleeder Stacks*, 1927
- Chartres, Flying Buttresses*, 1929
- South Salem, Living Room*, 1929
- Power Series, View of Boulder Dam*, 1939
- Power Series, Wheels*, 1939

### Further Reading

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- . *Charles Sheeler and The Cult of the Machine*. London: Reaktion Books, 1991.
- . *Charles Sheeler in Doylestown: American Modernism and the Pennsylvania Tradition*. Pennsylvania: Allenstown Art Museum, 1997.
- Rourke, Constance. *Charles Sheeler: Artist in the American Tradition*. New York: Harcourt Brace and Company, 1938.
- Smith, Terry. *Making the Modern: Industry, Art, and Design in America*. Chicago and London: The University of Chicago Press, 1993.
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## CINDY SHERMAN

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### American

Cindy Sherman's photographs present ever-changing constellations of costumes, mannequins, body parts, and theatrical sets in scenes that are absolutely artificial or evoke cultural practices, such as film and fashion that specialize in the creation of artificial worlds and appearances. Born in Glen Ridge, New Jersey in 1954, she attended the State University of New York, Buffalo, receiving her Bachelor of Arts in 1976. The utilitarian approach to the photograph found in conceptual art deeply influenced her as an art student. Sherman moved to New York City in 1977. Her first major series, the *Untitled Film Stills* of 1977–1980, began to stretch the boundaries of what photography could represent. This group of 69 photographs combines her interest in using the photograph as a medium to convey a particular idea (here examining the stereotypical roles women inhabited in films and other elements of visual popular culture in the 1950s and 1960s) with a singular style and visual appeal more characteristic of traditional art photography.

As her career progressed, Sherman increasingly turned to theatrical lighting, props, and costumes, with the scenes becoming ever more elaborate and complex. She appears in various outfits and disguises in both her works from the late 1970s to the mid-1980s and in the series *History Portraits* from

1989 to 1990. Yet, despite her physical presence in the photographs, the work is never autobiographical. The theme of self-transformation, however, runs throughout much of her work. Her early series about the mass media's stereotypical presentation of women—the *Untitled Film Stills*, *Rear Screen Projection*, and *Centerfold* photographs, in particular—also address the issue of women's identification with these stereotypes and their own "self-transformation" through adopting the styles and characteristics of the figures. Sherman's *Fashion* series deals most explicitly with this issue, focusing on how changes in one's appearance affect the ways that we see ourselves and are in turn seen by others. Some of the *History Portraits* pictures, especially those that lampoon the desire of wealthy patrons in past centuries to immortalize themselves with portraits created by great artists, also deal with this issue of self-transformation. Sherman's obvious use of makeup and false body parts suggests the awkward and flawed physical characteristics of these vainglorious figures from the past, who attempted to transform themselves through the mirror of art.

Sherman uses herself as a medium through which she can express ideas about visual representation and other cultural and societal phenomena such as fashion, feminism, and popular culture. This aspect of her work was influenced by the work of artists

such as Vito Acconci, Eleanor Antin, and Adrian Piper, who used their physical presence in their work of the 1970s. Sherman's photographs, however, evoke a distinctly "postmodern" sensibility, in that her performances as various character "types" do not reflect the artist's sense of her "self," so much as they call attention to issues within contemporary culture and society. In this respect, she joined contemporaries such as Barbara Kruger, Sherrie Levine, and Richard Prince, who similarly used photography to mimic and critique the images and messages presented in the mass media. In the *Fashion* series, for example, she presents herself as a variety of women who appear alternately disheveled, depraved, or simply ridiculous in opposition to glamorous fashion photographs familiar to us from magazines. Similarly, Sherman transforms herself beyond recognition through the use of makeup and other forms of disguise in her 1985 *Fairy Tales* series, focusing on the darker aspects of these children's stories, which often are frightening and macabre.

Despite the disturbing and often grotesque subject matter in Sherman's work from the late 1980s to the present, her pictures are always rendered in a rich and lush palette of colors that lends an odd beauty to the unsettling scenes. In "Untitled #175" (1987) from her *Disasters* series (1986–1989), for example, an all-over pattern with decaying or half-eaten foodstuffs, vomit, and other refuse bears an affinity to the abstract painting style of Jackson Pollock. The viewer's revulsion at the sight of the trash is offset both by the cool blue light that bathes the scene and by the vision of Sherman in the mirrored lens of the discarded pair of sunglasses, an image that is at once frightening and comic. This tension between the visually appealing, the humorously absurd, and the darkly provocative and upsetting dominates later series such as the *Sex Pictures* and the *Horror and Surrealist* photographs. In this work, Sherman combines body parts in fantastically impossible conglomerations, constructs foreboding and eerie netherworlds, and alters and contorts gruesome masks while retaining her skillful composition in each picture.

In 1997, Sherman made an independent feature film titled *Office Killer*, a macabre comedy about a misfit at a corporate office who successively kills various co-workers and arranges them in a gruesome tableaux in her basement. The film marked a curious foray into the mainstream of popular culture for an artist whose work draws heavily on the history of cinema. Recent photographs have varied from her 1999 series of black-and-white images that resemble the *Sex Pictures* in their often violent

depictions of doll parts and mannequin figures in disturbing positions and situations. The more modest scale and return to the black-and-white of the *Untitled Film Stills* lent the works a unique intimacy and departed from the more spectacularly sized work that characterized her previous series. Sherman's series of images of women from 2000 focused on various social types, from the plastic surgery-heavy socialite to the aging hippie earth mother, drawing out the more disturbing physical attributes of each type.

Sherman's crowning accomplishment, perhaps, is her dynamic transformation of photography from a medium known for its ability to capture moments from real life to a vehicle for the presentation of rich fantastic worlds that make incisive comments on contemporary society and culture. This contribution to artistic practice is making its presence felt in the work of today's artists, which betrays the strong influence of her impulse toward making photographs happen, as opposed to taking them from spontaneous events as they happen in time. Thus, Sherman's ongoing career, as well as the continuation of her legacy by younger and emerging artists, both establishes her reputation as one of the most important artists of the past 50 years and guarantees the spread of her influence on future generations.

DOMINIC MOLON

**See also:** Bellmer, Hans; Constructed Reality; Deconstruction; Feminist Photography; History of Photography: the 1980s; Kruger, Barbara; Pin-Up Photography; Postmodern; Prince, Richard; Representation and Gender

### Biography

Born in Glen Ridge, New Jersey, 1954. Attended the State University of New York at Buffalo, Buffalo, B.A. 1976. Received National Endowment for the Arts grant, 1977; John Simon Guggenheim Memorial Fellowship, 1983; Skowhegan Medal for Photography, Maine, 1989; Larry Aldrich Foundation Award, Connecticut, 1993; John D. and Catherine T. MacArthur Foundation award, 1995; Wolfgang-Hahn-Preis (Gesellschaft für Moderne Kunst am Museum Ludwig), 1997; Goslar Kaierring Prize The Hasselblad Foundation, 1999. Associated with Metro Pictures, New York, 1980. Living in New York City.

### Individual Exhibition

1979 Hallwalls Contemporary Arts Center; Buffalo, New York  
 1980 Contemporary Arts Museum; Houston, Texas  
 The Kitchen; New York  
 1981 Saman Gallery; Genoa, Italy  
 Young/Hoffman Gallery; Chicago, Illinois

- 1982 Contemporary Arts Museum; Houston, Texas  
 Galerie Chantal Crousel; Paris, France  
 Larry Gagosian Gallery; Los Angeles, California  
 The Stedelijk Museum; Amsterdam, The Netherlands
- 1983 Fine Arts Center Gallery, State University of New York at Stony Brook; Zilkha Gallery, Wesleyan University; Middletown, Connecticut  
 Galerie Schellman & Klüser; Munich, Germany  
 Musée d'Art et d'Industrie de Saint Etienne; France  
 Rhona Hoffman Gallery; Chicago, Illinois  
 The Saint Louis Art Museum; St. Louis, Missouri
- 1984 Akron Art Museum; Akron, Ohio (traveled to Institute of Contemporary Art, Philadelphia, Pennsylvania, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania; Des Moines Art Center, Des Moines, Iowa; The Baltimore Museum of Art, Baltimore, Maryland  
 Laforet Museum; Tokyo, Japan  
 Seibu Gallery of Contemporary Art; Tokyo, Japan
- 1985 Westfälischer Kunstverein; Münster, Germany
- 1986 Galerie Crousel-Hussenot; Paris, France  
 Portland Art Museum; Portland, Oregon  
 The New Aldrich Museum; Ridgefield, Connecticut  
 Wadsworth Atheneum; Hartford, Connecticut
- 1987 Provinciaal Museum; Hasselt, Belgium  
 Whitney Museum of American Art, New York; The Institute of Contemporary Art, Boston, Massachusetts; Dallas Museum of Art, Dallas, Texas
- 1988 Galeria Comicos; Lisbon, Portugal  
 La Máquina Española; Madrid, Spain  
 Galeria Lia Rumma; Naples, Italy
- 1989 Galerie der Wiener Secession; Vienna, Austria  
 Galerie Pierre Hubert; Geneva, Switzerland  
 National Art Gallery; Wellington, New Zealand; Waitakato Museum of Art and History, New Zealand
- 1990 Linda Cathcart Gallery; Santa Monica, California  
 Kunst-Station, St. Peter; Cologne, Germany  
 Padiglione d'arte contemporanea; Milan, Italy  
 University Art Museum, University of California; Berkeley, California
- 1991 Kunsthalle Basel; Switzerland (traveled to Staatsgalerie Moderner Kunst, Munich, Germany; The Whitechapel Art Gallery, London, England)  
 Milwaukee Art Museum; Milwaukee, Wisconsin (traveled to Center for the Fine Arts, Miami, Florida; The Walker Art Center, Minneapolis, Minneapolis)  
 Saatchi Collection, London, England
- 1992 Galerie Six Friedrich; Munich, Germany  
 Museo de Monterrey; Monterrey, Mexico
- 1993 Galerie Ascan Crone; Hamburg, Germany  
 Galleri Susanne Ottesen; Copenhagen, Denmark  
 Tel Aviv Museum of Art; Tel Aviv, Israel  
 Wall Gallery; Fukuoka, Japan
- 1994 Galerie Borgmann Capitain; Cologne, Germany  
 Comme des Garçons; New York  
 ACC Galerie; Weimar, Germany  
 Manchester City Art Gallery; Manchester, England  
 Offshore Gallery; East Hampton, New York  
 The Irish Museum of Modern Art; Dublin, Ireland
- 1995 San Francisco Museum of Modern Art; San Francisco, California  
 Norton Gallery and School of Art; West Palm Beach, Florida  
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Washington, D.C.
- Deichtorhallen Hamburg, Germany; Malmö Konsthall, Malmö, Sweden  
 Ydesa Hendeles Art Foundation; Toronto, Canada  
 Museu de Arte Moderna de São Paulo; Brazil
- 1996 Museum Boijmans-van-Beuningen; Rotterdam, The Netherlands (traveled to Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Sala Recalde, Bilbao, Spain; Staatliche Kunsthalle, Baden-Baden, Germany)  
 Museum of Modern Art; Shiga, Japan (traveled to Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan; Museum of Contemporary Art, Tokyo, Japan)
- 1997 Studio Guenzani; Milan, Italy  
 Museum of Modern Art; New York  
 Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Chicago
- 1998 Seattle Art Museum; Washington
- 1999 Galerie Edition Kunsthandel; Essen, Germany  
 Art + Public; Geneva, Switzerland
- 2000 *New Photographic Work*; Gagosian Gallery; Los Angeles, CA

### Selected Group Exhibitions

- 1976 *Hallwalls*; Artists Space, New York
- 1977 Albright-Knox Art Gallery; Buffalo, New York
- 1978 *Four Artists*; Artists Space; New York
- 1979 *Re-figuration*; Max Protetch Gallery; New York
- 1980 *Ils se Disent Peintres, Ils se Disent Photographes*; Centre Georges Pompidou; Paris, France
- 1981 *Autoportraits*; Centre Georges Pompidou; Paris, France
- 1982 *Documenta 7*; Kassel, Germany
- 1983 *Directions 1983*; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Washington, D.C.
- 1984 *The Fifth Biennial of Sydney, Private Symbol: Social Metaphor*; Art Gallery of New South Wales; Sydney, Australia
- 1985 *Biennial Exhibition*; Whitney Museum of American Art; New York
- 1986 *Art and Its Double: A New York Perspective*; Fundacio Caixa de Pensions; Barcelona and La Caixa de Pensions, Madrid, Spain
- 1987 *Avant-Garde in the Eighties*; Los Angeles County Museum of Art; California  
*Implosion: A Postmodern Perspective*; Moderna Museet; Stockholm, Sweden
- 1989 *A Forest of Signs: Art in the Crisis of Representation*; Museum of Contemporary Art; Los Angeles, California
- 1990 *Culture and Commentary*; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Washington, D.C.
- 1991 *1991 Biennial Exhibition*; Whitney Museum of American Art; New York  
*Metropolis*; Martin-Gropius-Bau; Berlin, Germany
- 1992 *Post Human*; Musée d'Art Contemporain; Pully/Lausanne, Switzerland
- 1993 *Louise Lawler, Cindy Sherman, Laurie Simmons*; Kunsternes Hus; Oslo, Norway
- 1993 *American Art of This Century*; Martin-Gropius-Bau; Berlin, Germany
- 1994 *World Morality*; Kunsthalle Basel; Basel, Switzerland

## SHERMAN, CINDY

- 1995 *Projections*; Ydessa Hendeles Art Foundation; Toronto, Canada
- 1996 *L'Informe: le Modernisme a Rebours*; Centre Georges Pompidou; Paris, France
- Hall of Mirrors: Art and Film Since 1945*; The Museum of Contemporary Art; Los Angeles, California (traveled to Wexner Center for the Arts, Columbus, Ohio; Palazzo delle Esposizioni, Rome, Italy; Museum of Contemporary Art, Chicago, Illinois)
- Biennale di Firenze*; Florence, Italy
- 1997 *Rose Is a Rose Is a Rose: Gender Performance in Photography*; Solomon R. Guggenheim Museum; New York
- On the Edge: Contemporary Art from the Werner and Elaine Dannheisser Collection*; Museum of Modern Art; New York
- Von Beuys bis Cindy Sherman Sammlung Lothar Schirmer*; Kunsthalle Bremen; Bremen, Germany
- 1998 *Mirror Images: Women, Surrealism and Self-Representation*; MIT List Visual Arts Center; Cambridge, Massachusetts (traveled to Miami Art Museum, Miami, Florida; San Francisco Museum of Modern Art, San Francisco, California)
- 1999 *Gesammelte Werk 1: Zeitgenössische Kunst seit 1968*; Kunstmuseum Wolfsburg; Wolfsburg, Germany
- Notorious*; Museum of Modern Art; Oxford, England
- The Time of Our Lives*; New Museum of Contemporary Art; New York
- American Century*; Whitney Museum of American Art; New York
- Der Anagrammatische Körper*; Jahresmuseum; Mürzschlang, Austria
- Triennale Exhibition: Sentiment of the Year 2000*; Triennale di Milano; Italy
- Regarding Beauty*; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Washington, D.C.

### Selected Works

- Untitled Film Stills, 1977–1980
- Untitled, 1982
- Untitled #137, 1984

### Further Reading

- Arenas, Amelia, Noriko Fuku, Chika Mori, Akio Obigane, and Sachiko Osaki. *Cindy Sherman*. Shiga: Museum of Modern Art, and Tokyo: Museum of Contemporary Art, 1997.
- Barents, Els. *Cindy Sherman*. Munich: Schiriner/Mosel, and Amsterdam: The Stedelijk Museum, 1982.
- Basualdo, Carlos. *Cindy Sherman: The Self Which is Not One*. São Paulo: Museu de Arte Moderna de São Paulo, 1995.
- Brehm, Margrit, Hal Foster, Verena Lueken, Peter Schjeldahl, and Betty van Qzirrel. *Cindy Sherman*. Rotterdam: Museum Boijmans-van-Beuningen, 1996.

- Bronfen, Elisabeth, Zdenek Felix, Martin Schwander, and Ulf Erdmann Ziegler. *Cindy Sherman: Photoarbeiten 1975–1995*. Hamburg: Deichtorhallen; Malmö: Malmö Konsthall; and Lucerne: Kunstmuseum Luzern, 1995.
- Cruz, Amada, Amelia Jones, and Elizabeth A.T. Smith. *Cindy Sherman: Retrospective*. Chicago: Museum of Contemporary Art, and Los Angeles: Museum of Contemporary Art, 1997.
- Danoff, I. Michael, and Peter Schjeldahl. *Cindy Sherman*. New York: Pantheon Books, 1984.
- Danto, Arthur. *Untitled Film Stills: Cindy Sherman*. Munich: Schirmer Mosel; and New York: Rizzoli, 1990.
- Kellein, Thomas. *Cindy Sherman*. Basel: Kunsthalle Basel; and London: Whitechapel Art Gallery, 1991.
- Krauss, Rosalind E. *Cindy Sherman: 1975–1993*. New York: Rizzoli, 1993.
- Scheps, Marc, and Katharina Schmidt. *Cindy Sherman*. Cologne: Museum Ludwig, 1997.
- Stockebrand, Marianne. *Cindy Sherman*. Münster: Westfälischer Kunstverein, 1985.



Cindy Sherman, *Untitled, #137, 1984*, Chromogenic silver print, Collection Museum of Contemporary Art, Chicago, Gerald S. Elliott Collection.  
[*Photograph* © *Museum of Contemporary Art, Chicago*, courtesy of the artist and Metro Pictures]

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# TOSHIO SHIBATA

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## Japanese

Toshio Shibata was born in Tokyo in 1949. At the age of 16, Shibata studied to be a painter and experimented in other media such as printmaking. He later trained as a graphic artist, earning a Bachelor of Fine Arts degree from the Tokyo National University of Fine Art and Music in 1972 and a Master of Fine Arts degree in 1974. After completing his studies in Tokyo, Shibata was awarded a Fellowship from the Ministry of National Education and Dutch Culture to study printmaking in depth at the Royal Academy in Ghent. While in Belgium, Shibata came across the Aperture monograph *Edward Weston: The Flame of Recognition*, and he was moved deeply by the direct, compelling powers of Weston's photographs. Following up on his initial attraction to the imagery, Shibata began reading Weston's daybooks. His interest in photography became decisive, and in 1979, Shibata abandoned printmaking to devote himself to working in the medium. Practicing a style akin to Weston's, his compositions are visually luxurious, with rich tonality and contrast, yet in Shibata's photographs, there is an undeniable measure of social commentary that underscores his subject matter. Working with a large-format camera, Shibata has retained the strong graphic sense of his printmaking, enabling him to accentuate tensions he sees in the landscape through an imagery that is hyper-real, in which sharp focus pushes every facet of the composition into startling clarity.

In an essay entitled "Crossing over the Desert" from *Aspects of Contemporary Photography* (Kawasaki Museum: Kawasaki, 1995), Masafumi Fukagawa discusses two tendencies in contemporary Japanese landscape photography. The first, in which photographs are described as "constructions," refers to scenes that are either imposed on the landscape by the photographer, or else are created entirely in the studio. The second tendency, known as the "strange landscape," is one practiced by Shibata and by his contemporary, Jun Morinaga. In Shibata's photographs, the human relationship with nature is scrutinized by the residue left in contact zones—bridges, dams, barriers, nets, erosion mats. As the ever-shrinking natural resources in Japan are strained to accommodate its large population and expanding

economic development, the tension between the artificial and the natural in the landscape increases exponentially. Man-made structures designed in attempt to contain the landscape, although intricate and beautiful, are nevertheless alien forces imposed on a natural environment. Shibata's photographs bear witness to this shift in contemporary Japanese terrain by exploring the landscape as a "man-scape."

In 1983, Shibata began work on a body of landscape photographs entitled *Quintessence of Japan*. Typical of Shibata's compositions is the enormous wealth of detail in photographs such as *Kashima Town, Fukushima Prefecture, Japan* (1990). The image is a large format gelatin silver print of a waterfall. Each leaf on the large tree in the upper-left hand corner of the image is carefully and graphically defined. Floating branches change the flow of the water at two places in the view. The course of the waterfall is as clear as if it had been combed. And, as always in Shibata's photographs, man's impact on the environment is illustrated by the evidence of interference in the landscape—here, a brick dividing wall rises incongruously out of the foliage. There is a strong sense of something awry in the landscape, and by consequence, in its depiction.

Though Shibata carries the contemplative tranquility of traditional Japanese landscape painting into the photograph, and nature is not conspicuously marred—the constructions he photographs are in fact designed to preserve it—these constructions, in contrast to the lush earth, have an extraterrestrial and thus subliminally monstrous appearance. They really don't belong in the scene, but there is no escape from them—they are an evil necessity (Kuspit 1993).

The photograph entitled *Onokami Village, Gunma Prefecture, Japan* (1994) depicts a quilted erosion mat covering a hillside gully. There is an interesting play of contrasts in the photograph between the pattern of the woven mat, which catches the shadows in its recesses, and the dark leaves of the trees behind. The erosion mat is evocative of many things—a road, a river, or a snake that has shed its skin. Once again, Shibata indicates the permanent results of urban impact on the landscape in the form of a structure: in this case, a concrete dam in the uppermost background of the photograph.

In 1996, Shibata was commissioned by the Museum of Contemporary Art, Chicago, to produce a series of American landscape photographs. Twenty-five gelatin silver prints were acquired by the Museum following the completion of this project. In traveling throughout the United States, Shibata sought out comparable sites of human impact on the landscape as he had examined in his native Japan, and was drawn to American reservoirs, irrigation systems, dams, and ditches that he observed in states such as Arizona, Washington, Montana, and North Carolina. As a traveler, Shibata was attracted to the familiar, but simultaneously was fascinated by the inherent differences in the landscapes of both countries, and the sensation of viewing an alien landscape is heightened in this series, in photographs such as *Kingman, Mohave County, Arizona* (1997). From the angle employed in this composition, it is difficult to tell what the large concrete structure is; nonetheless, its massive weight and presence are clearly discernible.

With the series *Quintessence of Japan*, Shibata established a reputation as one of Japan's leading contemporary photographers, and he has been steadily achieving an international recognition. Recently, his work was the subject of a solo exhibition at the Centre national de la photographie in Paris. Shibata's photographs are held in numerous international collections, including the Art Institute of Chicago; the Bibliothèque nationale de France, Paris; The Center for Creative Photography, The University of Arizona, Tucson; International Museum of Photography and Film, George Eastman House, Rochester; the Los Angeles County Museum of Art; the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; National Gallery of Canada, the San Francisco Museum of Modern Art; and the Tokyo Metropolitan Museum of Photography.

JOHANNA K. MIZGALA

See also: **Photography in Japan; Weston, Edward**

### Biography

Born in Tokyo, 1949. Earned a Bachelor of Fine Arts degree from the Tokyo National University of Fine Art and Music in 1972 and a Master of Fine Arts degree in 1974. Pursued further studies in printmaking at the Royal Academy in Ghent, Belgium, in 1975 and 1976 through the award of a Fellowship from the Ministry of National Education and Dutch Culture. In 1992, awarded the Ihei Kimura Prize, Asahi Newspaper Publishing Co. Professor, Tokyo University of Fine Arts and Fellow, the Royal Academy in Ghent. Solo and group exhibitions since 1971.

### Individual Exhibitions

- 1979 *Toshio Shibata*; Nikon Gallery; Tokyo, Japan
- 1982 *Toshio Shibata*; Zeit Foto Salon; Tokyo, Japan
- 1989 *Toshio Shibata*; Bancho Gallery; Tokyo, Japan
- 1991 *Toshio Shibata*; Kawasaki City Museum; Kawasaki City, Japan
- 1993 *Toshio Shibata: Landscapes of Conflict and Grace*; Laurence Miller Gallery; New York, New York
- 1995 *Toshio Shibata*; Cleveland Museum of Art; Cleveland, Ohio
- 1996 *Toshio Shibata: The Edge of Nature*; Laurence Miller Gallery; New York, New York
- 1997 *Toshio Shibata*; Museum of Contemporary Art; Chicago, Illinois
- 1998 *Toshio Shibata: terre et paysages*; Centre national de la photographie; Paris, France
- 1998 *Toshio Shibata: le terrain d'élection des métamorphoses*; Galerie Françoise Paviot; Paris, France
- 1998 *Toshio Shibata*; Kakamura Gallery; Tokyo, Japan
- 1999 *Toshio Shibata: Visions of Japan*; Gallery Luisotti; Santa Monica, California
- 1999 *Toshio Shibata: The Quintessence of Japan*; Sprengel Museum; Hannover, Germany
- 1999 *Concrete/Abstract: Photography by Toshio Shibata*; Columbia University; New York, New York
- 1999 *Toshio Shibata*; Laurence Miller Gallery; New York, New York
- 2000 *New Works*; Il tempo; Tokyo, Japan

### Group Exhibitions

- 1971 *Cosmos Factory*; Muramatsu Gallery; Tokyo, Japan
- 1972 *Exhibition of the Japan Print Association*; Tokyo Metropolitan Art Museum
- 1982 *Fotokina Photo Art I*; Cologne, Germany
- 1985 *Die Japanesch Photographie*; Museum für Kunst und Gewerbe; Hamburg, Germany



Toshio Shibata, *Kingman, Mohave County, Arizona*, 1997, Gelatin silver print, Museum of Contemporary Art Chicago, Commission.

[Photograph © Museum of Contemporary Art, Chicago, © Toshio Shibata, Courtesy Laurence Miller Gallery, New York]

- 1986 *Fotografia Japanese Contemporanea*; Casa Elizald; Barcelona, Spain
- 1989 *Aspects of Contemporary Photography*; Kawasaki City Museum; Kawasaki City, Japan
- 1989 *The Hitachi Collection of Contemporary Japanese Photography*; Center for Creative Photography, the University of Arizona; Tucson
- 1990 *The Past and The Present of Photography*; The National Museum of Modern Art; Tokyo, Japan
- 1992 *New Photography 8*; Museum of Modern Art; New York, New York
- 1992 *Wasteland*; Fotografie Biennale Rotterdam 3; Rotterdam, The Netherlands
- 1994 *Photography and Beyond in Japan*; Hara Museum of Art; Tokyo, Japan
- 1995 *Texture and Touch: Contemporary Japanese Photography*; The Art Gallery of New South Wales; Sydney, Australia
- 1996 *Photography and Beyond in Japan*; Los Angeles County Museum of Art, and traveling
- 2000 *Identificazione di un Paesaggio Venezia-Marghera, Fotografia e Trasformazioni nella citta' Contemporanea, VEGA Parco Scientifico Tecnologico*; Marghera-Venezia; Italy
- 2001 *14 Solo shows, Meguro Art Annual 2000*; Meguro Museum of Art; Tokyo, Japan

### Selected Works

- Tsuru City, Yamanashi Prefecture, Japan*, 1989
- Yunotani Village, Niigata Prefecture, Japan*, 1989
- Kashima Town, Fukushima Prefecture, Japan*, 1990
- Sagara Village, Kumamoto Prefecture, Japan*, 1991
- Onokami Village, Gunma Prefecture, Japan*, 1994
- Kiyokawa Village, Kanagawa Prefecture, Japan*, 1996
- Gibson Dam, Lewis and Clark County, Montana*, 1996
- Diablo Dam, North Cascade National Park, Washington*, 1996
- Kingman, Mohave County, Arizona*, 1997

### Further Reading

- Enyeart, James. "Terraces of Splendor and Destiny." In *Photographs by Toshio Shibata*. ed. Koko Yamagishi. Tokyo: Asahi Shimbun Publishing Co., 1992.
- Boris, Staci, and Kevin E. Consey, *Toshio Shibata*, Chicago: Museum of Contemporary Art, 1997.
- Nakamura, Yoshio. "Landscape Today." In *Terra: Photographs by Toshio Shibata*. ed. Koko Yamagishi. Tokyo: Toshi Shuppan, 1994. 74–79.
- Shibata, Toshio. "Landscapes of Form." *Aperture* no. 125 (Fall 1991) 48–55.

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## STEPHEN SHORE

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### American

Stephen Shore's photography is associated with two trends that took shape during the 1970s: the New Topographics movement and the growing use of color among art photographers. Shore's work, largely unpopulated landscapes and urbancapes, combines an interest in formal qualities, a sense of detachment, the use of color film, and a focus on commonplace landscapes, often man-made and largely unpopulated.

Born in New York City in 1947, Stephen Shore took his first photographs at the age of nine. One of his earliest successful projects was photographing Andy Warhol and his now legendary workspace, The Factory, between 1965 and 1967, from which a group of images were published first in 1968 as *Andy Warhol* and again in 1995 as *The Velvet Years: Warhol's Factory*. In 1970, Shore received his only photographic training at a 10-day workshop given by Minor White at the Hotchkiss School in Lakeville,

Connecticut. The Metropolitan Museum of Art in New York awarded Shore his first solo exhibition of black-and-white photography in 1971. Other than a 1934 exhibition of 23 photographs by Alfred Stieglitz, Shore's 1971 show was the first monographic exhibition of a living photographer held by the Metropolitan. The 1970s were marked with many solo and group exhibitions, a Guggenheim Fellowship, and four National Endowment for the Arts grants.

In 1974, Shore began photographing in color, after having switched the year before from 35 mm to a 4 × 5 view camera, and by 1974 he was using an 8 × 10 view camera. While his inclusion in the groundbreaking group exhibition *New Topographics* in 1975, which gave the movement its name, and his use of color photography help define his body of work in relation to other photographers, Shore's distinctive qualities also deserve attention.

New Topographics, a movement defined in an exhibition by the same name at the George Eastman House International Museum of Photography

and Film, Rochester, New York, explored photography of the “man-altered landscape.” Curator William Jenkins brought together the color photography of Shore with the black-and-white landscapes of Joe Deal, Robert Adams, Lewis Baltz, Frank Gohlke, Nicholas Nixon and others to draw parallels between their photographs. The depopulated landscapes were treated with a detachment that asserted neither social commentary nor a strong personal involvement with the subject. New Topographics photographs characteristically feature uninflected, descriptive information about undistinguished places. This detachment contrasted sharply with the more familiar practices embodied, for example, by Robert Frank’s personal and charged images of America’s man-made places or Ansel Adams’s awe-inspired iconic views of natural grandeur.

The fact that Shore was the lone color photographer among the Topographics group points to his other major contribution: validation of color among fine-art photographers. Photographers were slow to adopt color photographic prints, available since 1935, in any widespread way until a small group of artists, including Stephen Shore, received attention for their color photography, beginning in the early 1970s. This new interest in color photography appeared in photographic critic Max Kozloff’s 1975 *Artforum* article “The Coming of Age of Color” and in solo exhibitions of William Eggleston and Stephen Shore at the Museum of Modern Art, New York, curated by John Szarkowski in 1976. In 1981, Sally Eauclaire had begun to promote color photography in a series of books, the first of which was entitled *The New Color Photography*. Kozloff, Szarkowski, and Eauclaire all featured Shore’s color work.

Beginning in 1977, Shore photographed in Impressionist painter Claude Monet’s garden at Giverny, France as part of a project originally commissioned by the Metropolitan Museum of Art. The 1983 publication, *The Gardens at Giverny*, shows views of the gardens, refurbished to reflect the grandeur they originally achieved during Monet’s life. Shore’s interest in color prints is eloquently described in an afterword included in a book of his photographs entitled *Uncommon Places*, 1982:

Until I was twenty-three I lived mostly in a few square miles in Manhattan. In 1972 I set out with a friend for Amarillo, Texas. I didn’t drive, so my first view of America was framed by the passenger’s window.

It was a shock. I would be in a flat nowhere place of the earth, and every now and then I would walk outside or be

driving down a road and the Light would hit something and for a few minutes the place would be transformed.

Color film is wonderful because it shows not only the intensity but the color of Light. There is so much variation in Light between noon one day and the next, between ten in the morning and two in the afternoon.

Shore’s use of color in his photography, in addition to capturing qualities of light as he does in images like his *Second Street, Ashland, Wisconsin*, 1973, often emphasizes their formal qualities. Many of Shore’s landscapes can be read for their organization of elements: shapes, lines, colors, and patterns across the surface of the image and within the edges of the photograph. In this type of a reading, the use of a field of subdued colors and hues is punctuated by the appearance of small amounts of intense color as in the reddish-orange on signs and cars in works such as *La Brea Avenue and Beverly Boulevard, Los Angeles, California*, 1975 to create a pattern for the viewer’s eye to follow.

In *New Color, New Work*, Sally Eauclaire’s analysis of Shore’s landscape photography of the 1970s points to a recurrence of open spaces: vacant parking lots, deserted roads, and empty intersections defined by the homes, commercial buildings, trees, and distant mountains that surround them. These intervening spaces suggest a distance between photographer and subject, and create a detachment between photograph and viewer. Eauclaire notes that this distanced quality in Shore’s work appears in photographs made while traveling in unfamiliar places throughout the United States, and she contrasts it to a connection seen in Shore’s landscapes in places where he has lived.

Since 1982, Shore has directed the Photography Program at Bard College in Annandale-on-Hudson, New York. Although Shore is almost completely self-taught, as a teacher of photography, Shore has worked to articulate for his students the various elements of photography’s unique grammar, vocabulary, and content, including the publication of a book on this subject in 1998 entitled *The Nature of Photographs*.

REBECCA SENF

*See also:* **Adams, Robert; Baltz, Lewis; Eggleston, William; Szarkowski, John; White, Minor**

### Biography

Born Stephen Eric Shore in New York City, New York, 8 October 1947. Attended Columbia University School of General Studies, 1973; Institute of Fine Arts, New York University; participated in the Minor White Workshop, Hotchkiss School, Lakeville, Connecticut, 1970. Instruc-

tor, Cooper Union; Instructor, Massachusetts College of Art; Susan Weber Soros Professor in the Arts, Bard College, Annandale-on-Hudson, New York, 1982–present; Director, Photography Program, Bard College, Annandale-on-Hudson, New York, 1982–present; Chairman, Arts Division, Bard College, Annandale-on-Hudson, New York, 1996–2000. Received National Endowment for the Arts Grants, 1974, 1976, 1977, and 1979; John Simon Guggenheim Foundation Fellowship, 1975; American Academy in Rome Special Fellowship, 1980; and MacDowell Colony Artist in Residence, Peterborough, New Hampshire, 1993. Living in Tivoli, New York.

### Individual Exhibitions

- 1971 Metropolitan Museum of Art; New York, New York  
 1972 Light Gallery; New York, New York  
 Thomas Gibson Fine Arts; London, England  
 1973 Light Gallery; New York, New York  
 1975 Phoenix Gallery; San Francisco, California  
 Galerie Schurmann and Kiken; Aachen, West Germany  
 1976 Museum of Modern Art; New York, New York  
 Renwick Gallery, National Collection of Fine Arts; Washington, D.C.  
 1977 Kunsthalle; Düsseldorf, West Germany  
 1978 Galerie Gillespie-de Laage; Paris, France  
 1979 La Photo Galeria; Madrid, Spain  
 1981 John and Mable Ringling Museum of Art; Sarasota, Florida  
 1983 Pace/MacGill Gallery; New York, New York  
 Vassar College Art Gallery; Poughkeepsie, New York  
 1984 *Photographs by Stephen Shore*; Art Institute of Chicago; Chicago, Illinois  
 1985 Center for Creative Photography; Tucson, Arizona  
 1995 *Stephen Shore: Photographs, 1973–1993*; Westfälischer Kunstverein; Münster, Germany (traveled to Sprengel Museum; Hannover, Germany; Württembergischer Kunstverein; Stuttgart, Germany; Amerika Haus; Berlin, Germany; International Museum of Photography and Film, George Eastman House; Rochester, New York [1996] and Nederlands Foto Instituut; Rotterdam, Netherlands [1997])  
 1998 *Stephen Shore: Photographs, 1973–1993*; CRAF, Villa Cini; Spilimbergo, Italy, (traveled to Galleria D'Arte Contemporaneo di Comune di Venezia; Mestre, Italy, Musei Comunali; Rimini, Italy, Palazzo Civico; Rubiera, Italy, Spazio Oberdan; Milan, Italy (1999))  
 1999 *American Surfaces*; SK Stiftung Kultur; Cologne, Germany (traveled to Fotografie Forum; Frankfurt, Germany)  
 2000 *The Velvet Years*; Victorian Arts Centre; Melbourne, Australia

### Selected Group Exhibitions

- 1973 *Landscape/Cityscape*; Metropolitan Museum of Art; New York, New York  
 1975 *New Topographics*; International Museum of Photography, George Eastman House; Rochester, New York (traveled to Otis Art Institute, Los Angeles, California, and The Art Museum, Princeton University, Princeton, New Jersey)  
 1977 *The Great West: Real/Ideal*; University of Colorado; Boulder, Colorado and International Center of Photography; New York, New York

- Court House*; Museum of Modern Art; New York, New York (American Institute of Architects and Joesph E. Seagram and Sons traveling exhibition)  
 1978 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art; New York, New York (traveled to Cleveland Art Museum; Cleveland, Ohio; Minneapolis Institute of Art; Minneapolis, Minnesota; Louisville Art Museum; Louisville, Kentucky; San Francisco Museum of Modern Art; San Francisco, California)  
 1979 *American Images: New Work by Twenty Contemporary Photographers*; Corcoran Gallery of Art; Washington, D.C. [traveled to International Center for Photography; New York, New York; Museum of Fine Arts; Houston, Texas; and Minneapolis Institute of Arts; Minneapolis, Minnesota]  
 1981 *The New Color: A Decade of Color Photography*; Everson Museum of Art; Syracuse, New York (traveled to International Center of Photography, New York)  
 1982 *Counterparts*; Metropolitan Museum of Art; New York, New York (traveled to Contemporary Arts Center; Cincinnati, Ohio; Dallas Museum of Fine Arts; Dallas, Texas; San Francisco Museum of Modern Art; San Francisco, California and the Corcoran Gallery; Washington, D.C.)  
*International Photography, 1920–1980*; Australian National Gallery; Canberra, Australia  
 1985 *Joel Meyerowitz/Stephen Shore*; Chapter Arts Centre; Cardiff, Wales  
*American Images, 1945–1980*; Barbican Art Gallery; London, England  
 1987 *Nuovo Paesaggio Americano*; Palazzo Fortuny; Venice, Italy  
 1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art; Washington, D.C.; and Art Institute of Chicago; Chicago, Illinois (traveled to Los Angeles County Museum of Art, Los Angeles, California)  
 1991 *The Pleasures and Terrors of Domestic Comfort*; Museum of Modern Art; New York, New York (traveled to Baltimore Museum of Art; Baltimore, Maryland; Los Angeles County Museum of Art; Los Angeles, California; and Contemporary Arts Center; Cincinnati, Ohio)  
 1992 *Flora Photographica*; South Bank Art Centre; London, England  
 1995 *American Studies*; Aktionsforum Praterinsel; Munich, Germany  
 1999 *The American Century, 1950–2000*; Whitney Museum of American Art; New York, New York  
 2000 *How You Look at It*; Sprengel Museum; Hannover, Germany (traveled to Städtisches Kunstinstitut; Frankfurt, Germany)

### Selected Works

- Andy Warhol, NYC*, 1967  
*La Brea Avenue and Beverly Boulevard, Los Angeles, California*, 1975  
*El Paso Street, El Paso, Texas*, 1975  
*Merced River, Yosemite National Park, California*, 1979  
*Luzzara, Italy*, 1993  
*Second Street, Ashland, Wisconsin*, 1973  
*Uncommon Places*, 1982 (book)  
*The Gardens at Giverny*, 1983 (book)

### Further Reading

- Auping, Michael. *Stephen Shore, Photographs*. Sarasota, Florida: John and Mabel Ringling Museum of Art, 1981.
- Eauclaire, Sally. *American Independents*. New York: Abbeville Press, 1987.
- Eauclaire, Sally. *New Color/New Work*. New York: Abbeville Press, 1984.
- Eauclaire, Sally. *The New Color Photography*. New York: Abbeville Press, 1981.

- Haworth-Booth, Mark. "Amarillo – 'Tall in Texas' A Project by Stephen Shore, 1971." *Art on Paper* 5, no. 1 (September-October 2000).
- Jenkins, William. *New Topographics: Photographs of a Man-altered Landscape*. Rochester, New York: International Museum of Photography and Film, George Eastman House, 1975.
- Kozloff, Max. "The Coming of Age of Color." *Artforum* 13, no. 5 (January 1975).

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## LORNA SIMPSON

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### American

Lorna Simpson first found recognition for conceptual assemblages of photographs and text in the mid-1980s. Her work is provocative in that it takes on issues of race, gender, history, identity, and communication, all themes of great interest to the contemporary art audience of the late century. She has utilized a number of photographic processes in her work: black-and-white gelatin silver prints, dye diffusion (Polaroid) color prints, photogravure and photo-serigraphy (silk-screen) on felt. Her early photographic work invites the viewer to interpret both the image and the text and consider their relationship. In this regard, Simpson's work has been compared to other women artists who use text and documentary images such as Clarissa Sligh, Cynthia Wiggins, Carrie Mae Weems, and Barbara Kruger.

At the end of the century, she began to use a new medium, video, which allowed her to more closely capture the way meaning is developed in real-life scenarios. Simpson has exhibited widely over the last twenty years in the United States and abroad. She has been the subject of numerous articles, has had several artist residencies, participated in numerous shows in major museums and galleries throughout the United States and the world, has had numerous solo exhibitions in the United States, and is in the permanent collections of museums in the United States and abroad.

Lorna Simpson was born in 1960 and raised in Brooklyn, New York. She was trained in traditional photography at the School of Visual Arts,

New York. She began working with documentary photography, but soon began to question the "objective" truth of this medium. Without forgetting photography's usefulness as visual evidence, she broke away from the traditions of her training. By combining her interest in narrative with a documentary method, she found that she could better address the themes of greatest interest to her. In 1990, five years after earning her Master's degree in Visual Arts from the University of California, San Diego, Lorna Simpson was the first African American woman to represent the United States in the Venice Biennale in Venice, Italy and to have a solo exhibition in the "Projects" series of the Museum of Modern Art in New York.

Simpson's influences can be found in conceptual art, African narrative storytelling traditions and nineteenth century documentary portraiture. She is especially known for her use of models photographed with their backs to the viewer or their faces not showing, as in *Waterbearer*, 1986; *You're Fine*, 1988; and *She*, 1992. *Waterbearer* presents the image of a black woman walking away from the viewer, pouring water from two containers raised by both arms. Three lines of text accompany the image: "She saw him disappear by the river," "They asked her to tell what happened," "Only to discount her memory." This work prompted cultural critic Bell Hook to remark:

Simpson's use of language brings a threat to the fore. It invites us to consider the production of history as a cultural text, a narrative uncovering repressed or forgotten memory. And it declares the existence of subjugated knowledge.

(Bell, "Facing Difference: The Black Female Body," *Art on My Mind: Visual Politics*, New York: The New Press, 1995, p. 94).

Her juxtapositions of text with images thus challenge viewers to interpret whether or not the work is conceptual or photojournalistic. This method directly contrasts with the way in which text is usually used with photographs—as an explanatory comment or caption. Simpson's "captions" are fundamentally political, but open to interpretation, and suggestive of many things. Throughout the late 1980s and mid-1990s, she continued to create a series of photo/text works that paired black, female bodies with text fragments. After 1988 she began to include close-up images of hair, shoes, candles and masks in her work.

In the mid-1990s, Simpson began to experiment with photo-serigraphing her images on groupings of large felt panels. From a distance these panel groupings, such as *Still*, 1997, appear to be large-format, straight photography, but as one approaches, the texture of the felt as well as text emerges thereby changing perceptions of the piece.

In 1992, the first retrospective of Simpson's work, nearly thirty photographs, was held at The Museum of Contemporary Art in Chicago. After this exhibition, Simpson reevaluated the direction of her work and not long thereafter began to experiment with film and video. An artist-in-residency at the Wexner Center for the Arts at Ohio State University in 1995 allowed her to complete her first combined video projections with still, black-and-white images and large, photo-serigraphed felt panels, *Interior/Exterior, Full/Empty* of 1997. In this same year Simpson also completed *Call Waiting for in SITE97*, San Diego (which was also exhibited Johannesburg Biennale in Cape Town, South Africa), and *Recollection*.

In her time-based works, Simpson focuses on brief exchanges between everyday, yet complex, characters. Each of her video installations is exhibited with related photographic work and serigraphed felt panels and the three together formed a touring exhibition known as *Scenarios*.

Referring to her switch to video installations, Simpson states, "I do not want to use the same devices again and again... I feel the need to present issues in different ways." Adding digital media to one's artistic repertoire was not uncommon in the 1990s, a time when more and more traditionally trained photographers, painters, and sculptors turned to new, computer-based technologies. Yet Lorna Simpson's video works with related photographs have much in common with her earlier photographs and

text works. Both reveal an interest in the writings of Roland Barthes, specifically his book *Camera Lucida*.

Photography purists may question whether or not Simpson's incorporation of video into her artistic repertoire has or will have a detrimental effect on her photography, but she has not ended her photographic work. Photography is no longer her sole medium, but most of Simpson's installations include photographs and serigraphed felt panels. Interpretation of how these relate may not be easy, but they *are* related, much like the relationship between the texts and images in her earlier work.

CHRISTIAN GERSTHEIMER

*See also:* Barthes, Roland; Deconstruction; Kruger, Barbara; Photographic "Truth"; Portraiture; Postmodernism; Representation and Gender; Representation and Race; Weems, Carrie Mae

### Biography

Born in Brooklyn, New York in 1960. Attended The School of Visual Arts, New York, B.F.A. in Photography, 1982; University of California, San Diego, M.F.A. in Visual Arts, 1985. National Endowment for the Arts Fellowship, 1985; AVA 9: Awards in the Visual Arts, Winston-Salem, North Carolina, 1989; Louis Comfort Tiffany Award, 1990; Artist-in-Residence, Colgate University, Hamilton, New York, 1991; Polaroid Corporation Grant, 1993; Artist-in-Residence, The Wexner Center for the Arts, Columbus, Ohio, 1996–1997; *A World of Art: Works in Progress, Lorna Simpson* (videorecording), South Burlington, Vermont: Annenberg/CPB Project, 1997; Artist-in Residence, Walker Art Center, Minneapolis, Minnesota, 1997–1998; Award Finalist, The Hugo Boss Prize, Solomon R. Guggenheim Foundation, 1998. Lives and works in Brooklyn, New York.

### Individual Exhibitions

1990 *Projects*; Museum of Modern Art, New York  
 1994 *Standing in the Water*; Whitney Museum of American Art at Phillip Morris, New York  
 1992 *Lorna Simpson Retrospective*; Museum of Contemporary Art, Chicago, Illinois  
*Works by Lorna Simpson*; The Ansel Adams Center, San Francisco, California  
 1995 *Lorna Simpson*; Sean Kelly, New York  
 1996 *Lorna Simpson A New Portfolio* (Photogravures); Karen McCready Fine Art, New York  
*The Body and Deception*; Galerie Wohnmaschine, Berlin  
 1997 *Lorna Simpson: Interior/Exterior, Full/Empty*, Wexner Center for the Arts, Columbus, Ohio  
*Evidence: Photography & Site*; Wexner Center for the Arts, Columbus, Ohio  
 1998 *Brand New Editions*, Karen McCready Fine Art, New York  
 1999 *Scenarios: Recent Work by Lorna Simpson*; Walker Art Center, Minneapolis, Minnesota

SIMPSON, LORNA

2001 *Scenarios: Recent Work by Lorna Simpson*; University of Michigan Museum of Art, Ann Arbor, Michigan

**Group Exhibitions**

1984 *Contemporary Afro-American Photography*; Allen Art Museum, Oberlin College, Oberlin, Ohio

1989 *Image World: Art and Media Culture*; Whitney Museum of American Art, New York, New York  
*Constructed Images: New Photography*, The Studio Museum in Harlem, New York

1990 "Aperto 90" *The Venice Biennale*; Arsenale Corderie, Venice, Italy  
*Awards in the Visual Arts 9*, New Orleans Museum of Art, New Orleans, LA

1991 *1991 Biennial Exhibition*, Whitney Museum of American Art, NY  
*Places with a Past: Site-Specific Art in Charleston*, Spoleto Festival, Charleston, SC

*Schwarze Kunst: Konzepte zur Politik und Identität*, Neue Gesellschaft für Bildende Kunst, Berlin, Germany  
*Word as Image: American Art 1960-1990*, Contemporary Arts Museum, Houston, TX

*Beyond the Frame*, Setagaya Art Museum, Tokyo, Japan  
*Speak*, Randolph Street Gallery, Chicago, IL

1992 *Dream Singers, Story Tellers: An African-American Presence*, Fukai Fine Arts Museum, Fukai City, Japan  
*Mistaken Identities*, University Art Museum, University of California, Santa Barbara, CA

*HAIR*, John Michael Kohler Arts Center, Sheboygan, WI  
*Images Metisses*, Institut du Monde Arabe, Paris, France  
*Mistaken Identities*, University Art Museum, University of California, Santa Barbara, Santa Barbara, CA

1993 *Whitney Biennial Exhibition*, Whitney Museum of American Art, New York  
*PROSPEKT 93*, Frankfurter Kunstverein, Schirn Kunsthalle Frankfurt, Germany

*Personal Narratives: Women Photographers of Color*, Southeastern Center for Contemporary Art, Winston-Salem, NC

*Extravagant: The Economy of Elegance*, Russisches Kulturzentrum, Berlin, Germany

*Fall from Fashion*, Aldrich Museum of Contemporary Art, Ridgefield, CT

*Dissent, Difference and the Body Politic*, Portland Art Museum, Portland, OR

1994 *Imagining Families*, The National African American Museum, Washington, DC

*Black Male: Representations of Masculinity in Contemporary Art*, Whitney Museum of American Art, New York

*Bad Girls*, Wright Art Gallery University of California Los Angeles, CA

*Dissent, Difference and the Body Politic*, Portland Art Museum, Portland, OR

1995 *1995 Whitney Biennial Exhibition*, Whitney Museum of American Art, New York

1997 *Evidence: Photography and Site*, Wexner Center for the Arts, Columbus, OH

*Life's Little Necessities*, 2nd Johannesburg Biennale, Johannesburg, South Africa

*Medium of Exchange*, Congress Centrum, Hamburg, Germany

*Inclusion/Exclusion*, Steirischer Herbst, Graz, Austria  
*Urban Evidence*, The Cleveland Center for Contemporary Art, OH

*Gender Beyond Memory*, Tokyo Metropolitan Museum of Photography, Tokyo, Japan

1998 *The Hugo Boss Prize 1998*, Solomon R. Guggenheim Museum in Soho, New York

*InVisible Light: Photography and classification in art, science and the everyday*, Moderna Museet, Stockholm, Sweden

*Defining Eye: Women Photographers of the Twentieth Century*, Saint Louis Art Museum, Saint Louis, MO

*Deslocações: From Here to There*, Fundação Calouste Gulbenkian, Lisbon, Portugal

1999 *Art Worlds in Dialogue*, Museum Ludwig, Cologne, Germany

*Art in the News*, Tampa Museum of Art, Tampa, FL  
*Regarding Beauty: A View of the Late Twentieth Century*, Hirshhorn Museum and Sculpture Garden, Washington, DC

*Other Narratives*, Contemporary Arts Museum, Houston, Texas  
*Matrix/Berkeley: 20 Years*, University of California at Berkeley, Berkeley, CA

*Selections from the Art Institute of Chicago: African Americans in Art*, The Art Institute of Chicago, Chicago, IL

*The American Century: Art and Culture*, Whitney Museum of American Art, New York

*Mirror's Edge*, Bildmuseet, Umea, Sweden

2000 *Open Ends: Actual Size*, Museum of Modern Art, NY  
*InSite2000*, Installation Gallery, San Diego, CA

*Converge*, Miami Art Museum, Miami, FL  
*Corcoran Biennial 2000*, The Corcoran Museum of Art, Washington, D.C.

*Actual Size*, Museum of Modern Art, New York  
*Rivers of Spirit: Art Women of the African Diaspora*, Krannert Art Museum, University of Illinois at Champaign, IL



Lorna Simpson, She, 1992, Color Polaroids and engraved Plexiglas plaque, Collection Museum of Contemporary Art, Chicago, gift of Judith Neisser. Original in color.

[Photograph © Museum of Contemporary Art, Chicago, courtesy: Sean Kelly Gallery, New York]

*The 46<sup>th</sup> Biennial Exhibition Media/Metaphor*, Corcoran Museum of Art, Washington, DC  
 2001 *A Way With Words: Selections from the Whitney Museum of American Art*, Whitney Museum of American Art at Philip Morris, New York, New York  
*I'm Thinking of a Place*, UCLA Armand Hammer Museum, Los Angeles, CA

### Selected Works

*The Waterbearer*, 1986  
*You're Fine*, 1988  
*Guarded Conditions*, 1989  
*Flipside*, 1991  
*She*, 1992  
*Wigs*, 1994  
*Still*, 1997  
*Interior/Exterior, Full/Empty*, 1997

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# RAGHUBIR SINGH

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## Indian

Raghbir Singh was born in an affluent Rajput family in Jaipur, Rajasthan, in October 1942. Singh's grandfather was the commander of the Jaipur State Forces, and the family was close to the Maharaja of Jaipur. Singh's mother came from a village near Chittor. Singh ascribed his passion to his homeland: "My voice is essentially that of someone who spent his formative years in Rajasthan. My artistic sense was shaped early by the culture of the Rajputs of Rajasthan."

Singh's family lost its landholdings when the government of India introduced land reforms in 1950. He studied at the Hindu College, but he walked out during his graduation exam and applied for a job with tea companies, but failed to secure a job. It was around this time, still a teenager, that Singh took up active photography as a career and went on to become one of India's finest contemporary photographers. He lived in three continents outside India—in Hong Kong, Paris, London, and New

York—yet he returned periodically to take photographs of his home country. Singh photographed on assignment for numerous illustrated magazines, including *The New Yorker*, *National Geographic*, and *Time*. But ultimately he dedicated his photographic career to capturing all aspects of Indian subjects.

Singh was inspired from an early age by the celebrated French photographer Henri Cartier-Bresson's photographs of India. In 1966, Singh met Cartier-Bresson during the latter's visit to Jaipur. He keenly observed Cartier-Bresson's style, but he diverged on fundamental aspects of photography. In keeping with the Western tradition of photography, Cartier-Bresson practiced in the black-and-white medium. To Singh, colors represented an intrinsic culture of the hard, everyday life that defined true India. He explained:

Unlike people in the West, Indians have always intuitively seen and controlled color. Our theories, from antiquity, became a flowing and rhythmic entity on India's river of life—its river of color...the eyes of India only see in color.

Singh found no contradiction between the sadness and poverty he felt characterized everyday life for many Indians, and the often joyous and sensuous colors that naturally pervaded Indian life. Singh's color photographs produced from 35-mm Kodachrome slide films set him apart from his contemporaries, and, along with a few others, notably Eliot Porter or Ernst Haas, he marked the beginning of a new era for color photography.

Singh's photographic works have been published in more than a dozen books and organized geographically (by city, state, and river), thematically (festivals such as Kumbh Mela), and experientially (on the Grand Trunk Road and in the quintessential Indian car, the Ambassador)—each with an informative introductory text written by him. Always in pursuit of the right moment to take his photograph, Singh's relentlessly and instinctively animated snapshots encapsulate the historic, the natural, and the everyday images of India.

In 1968, Raghubir Singh visited Jaisalmer to watch the noted filmmaker Satyajit Ray film a musical titled *Goopy Gayen Bagha Bayen* (The Adventures of Goopy and Bagha). Like Ray, Singh appreciated the ways in which a new Western medium could be manipulated to capture vibrant images of ordinary Indian subjects. Singh's photographs of Rajasthan, published in the book titled *Rajasthan: India's Enchanted Land* (1980), are nostalgic photographic memoirs of his own life as he grew up there as a child, and as an adult when he revisited Rajasthan after moving to Paris. In an introspective introduction to the book, Singh reminisces about his family, his experiences, and the richness of his cultural legacy that was entrenched in the sights and sounds of Rajasthan, his native land. Through his lens, he captured both its everyday and spectacular. Singh's photographic subjects ranged from the simple village path and the village well, ordinary villagers on streets, farmers, performers, camels, schoolchildren, and bullocks; to images of the Pushkar Fair, celebration of Holi, Rajasthani wedding scenes, folk performances, and tribal dance-dramas, to images of ramparts and battlements of Rajasthan's historic landscape.

Of the varied experiential images on India that Raghubir Singh shot with his camera, those of the Grand Trunk Road are noteworthy. Singh first heard of the Grand Trunk Road, popularly known as the G.T. Road, as a high school student in 1961. In 1988, he drove the entire 1200-mile length of the G.T. Road. He traveled a second time on this road in 1991. Driving 60–80 miles a day, he traveled from Delhi to Amritsar and the nearby Pakistan border at Atari. After returning to Delhi via the same route,

Singh flew to Calcutta. Thereafter, he started his journey once again on the G.T. Road from near the Botanical Gardens, Howrah, across the Hooghly River from Calcutta and then headed north.

Along the long journey on the G.T. Road, Singh captured images of both the humble and the monumental: people, vehicles, monuments, shrines, pilgrimage sites, statues, and life in general. For him, the G.T. Road was a panorama of India, juxtaposing the religious with the mundane, the poor with the prosperous that defined Indian life. Thus, along the road, Singh captured images of passengers, pilgrims, tourists, water pipe repairmen, workers in pavement dwellings, street performers, and village fairs. Alongside holy sites of the Buddhists and Jains as well as Mughal monuments, Singh photographed bus stops, motels, floods, road accidents, political meetings, and processions, all representing the real images of a bustling but organic Indian life.

For over thirty years in India, Singh made most of his travels on the road in the quintessentially Indian car, the Ambassador, manufactured by Hindustan Motors since 1957. To him, like most Indians, this automobile was India's very own, a metaphor for Independent India. This ubiquitous people's car also served as the official vehicle of the Indian bureaucracy. "It is the People's Car, the Politician's Car, India's Rolls-Royce and stretch limousine all rolled into one solid, yet shaky, entity," observed Singh in his introduction to his collection of street photographs as he traveled far and wide in the Ambassador. He photographed people, animals, performers, landscapes, architecture, and even dirt during his rides. Singh utilized the various shapes and features of the automobile to frame his photographs. His compositions are thus both spontaneous and organic, and often deliberate.

A classic automobile, the Ambassador represented a cosmopolitan India, until the 1990s, when economic liberalization allowed in other automobile models and dwindled its popularity. Singh candidly describes it thus:

organic part of bird shit- and cow dung-coated India; it is the good and bad of India; it is a solid part of that India that moves on, even as it falls apart, or lags behind. In its imperfection, it is truly and Indian automobile.

Singh further notes that as the Ambassador slowly recedes into history, it is the symbolic watershed between the old and the new. Singh's last series of photographs before his death in 1999, *Auto-focus*, also associated with the Ambassador car, was exhibited in the Arthur M. Sackler Gallery, Washington, D.C., in 2003.

Singh is celebrated for his large volumes of city images. Particularly dramatic are those of Calcutta and Benares. Although Singh describes Calcutta as a dying city in his first book (*Calcutta*, 1975), its images, its living history, its people, and its cultural artifacts fascinated him. Singh's stark and dewy images earned him much criticism. However, he published a second work on Calcutta (1988), which was well received. Singh has rarely photographed the elite of a city as much as he did in Calcutta for his second book. He photographed the noted filmmaker Satyajit Ray, actors and actresses, poets, performers, intellectuals, and artists at work, aptly exposing the city's much-acclaimed cultural ambiance. Side by side, Singh also recorded glimpses of a historic Calcutta, reflected in the grandeur of the colonial edifices and the mansions of the British rulers and Indian elite alike. Yet, Singh didn't fail to notice the city's humdrum images, fairs and festivals, busy roadside bazaars, little shops, people walking or traveling in rickshaws and crowded buses, and the co-mingling of animals and humans on Calcutta's busy streets.

The River Ganges (or Ganga), so important to every aspect of Indian life, had deeply fascinated Raghbir Singh since he was a child. He was accustomed to hearing from his mother stories associated with the sacred river of India. His passion for the river brought him back to it several times between 1966 and 1990, during which time he produced countless photographs. In 1974, Singh's photographs of the River Ganges were published in a book titled *Ganga, Sacred River of India* (1974). In 1992, another collection of Singh's 123 color photographs was published as *The Ganges*. Singh traces the river from its origin in the snows of the Himalayas, along the plains of Uttar Pradesh, Bihar, and Bengal, past cities of Benares, Kanpur, Patna, and Calcutta, to the Bay of Bengal. Along this journey, Singh's images represent the different contrasting dispositions of the Ganges: its tranquil beauty at its source and its ferocity over the plains especially during the monsoons. He captured the simple, mundane life of people who derived their existence from the river, as well as the complex, urban ethos that prevailed in the big cities located along the Ganges. The journey along the Ganges and its living images revealed to Singh—and through the medium of his camera to viewers around the world—the sacred, historical, social, economic, and cultural ingredients that symbolized an India of contrasts, paradoxes, and diversity.

Raghbir Singh visited Benares in the 1980s during a solar eclipse. Singh's vibrant photographs of the sacred but splendid Benares waterfront,

showing the frenzy of human activity, are conventional, often picturesque, representations of the Indian landscape. A contrasting work is presented in his images of Bombay (1994), in which he mostly chronicles the hustle and bustle of a modern city through the vibrant, laissez-faire, and cosmopolitan qualities of its civic makeup.

Raghbir Singh published a colorful collection of his photographs of Jammu and Kashmir, as well as of several regions and mountainous tracks in the northwest provinces of India in a volume titled *Kashmir: Garden of the Himalayas* (1983). His primary interest was in Kashmir's natural beauty, but also its non-sectarian side, and its liberal traditions of art and culture. He visited the area many times between 1965 and 1982 during various seasons, following different paths each time. Each season offered a different view of the picturesque Kashmir, which Singh aptly captured through his lens. Often, Singh followed the course of the rivers and traced early trade routes. Singh traveled through the different corridors of the region into Central Asia, along the shores of the Wular Lake, over the Razdiangan Pass to the Galley of Gurais.

Other photograph collections of Raghbir Singh include his works on Bombay, Kerala, and Tamil Nadu. In all of his works, Singh balances images of the city with the humdrum lives of its people. At the same time, Singh creates enduring cultural documents, taking into account the geography of the land that helped shape a culture's history and personality. The photographs of Tamil Nadu are a testimony to this. R.K. Narayan points out that Raghbir Singh's unique photographs of Tamil Nadu express the tradition of temples, the richness and variety of life, and the change as well as continuity in the environment and life in general.

Singh rejected the idea that his work be labeled as travel photography, souvenirs, or coffee table books. Rather, he emphasized that his work embodied his response to Indian lives as he saw and understood them (Singh, 1988). As V.S. Naipaul rightly remarked, Singh's photographs cannot simply be looked at; they need attention; they have to be read.

In recognition of his contribution to photography, the government of India awarded the Padma Sri to Raghbir Singh in 1983. During 1985–1986, the National Museum of Photography, Film and Television, England offered him its first fellowship in photography. As a Fellow, Singh captured sundry images in England—from simple images of an Oriental woman in a burqa, of a boy burning rubbish, both in Bradford, to that of intellectual Nirad C. Chaudhuri in his Oxford home, and of Margaret Thatcher appearing on television in an Indian home.

## SINGH, RAGHUBIR

Raghubir Singh's photographs are in the permanent collection of the Museum of Modern Art, New York, as well as other private collections, including the National Museum of Photography, Film and Television, Ilkley Community College, Bradford, the Art Institute of Chicago, The Metropolitan Museum of Art, The Tokyo Metropolitan Museum of Photography, and others.

Singh died of a heart attack in April 1999 in New York City.

MONOLINA BHATTACHARYYA

### Biography

Born October 1942; studied at Hindu University and self-educated as a photographer. Met Henri Cartier-Bresson, 1966; moved to Paris, 1970; awarded the Padma Shri by the Government of India, 1983; Fellow, National Museum of Photography, Film & Television, Bradford, England, 1985–1986. Died April 1999.

### Selected Works

*Farmer Dredging Dal Lake, Kashmir, India*, 1980  
*Norning on achganga Chat, Benares, Utter Pradesh*, 1985  
*Subhas Candra Bose Statue, Calcutta, West Bengal*, 1986  
*Television Set, Chidambaram Festival, Tamil Nadu*, 1993  
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Raghubir Singh, Rameshwaram, Tamil Nadu, 1994.  
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## AARON SISKIND

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### American

Aaron Siskind began as a socially committed, documentary photographer. He is best remembered, however, as a pioneer of formal abstraction, a style

that he both adopted and promulgated from the mid-1940s. This development was, according to *The Times* of London, "significant for the whole future of art photography." Siskind's classic work

can be recognized by a distinctive personal approach. Typical subject matter might be the remains of a tattered poster or a paint-brushed graffiti on an urban wall. The image would take the form of a two-dimensional plane, composed in such a way as to emphasize its formal rather than representational qualities. In this way, even traditionally “ugly” subject matter could be rendered aesthetic, and the overt subject matter relegated to only secondary importance. As Siskind explained: “I regard the picture as a new object to be contemplated for its own meaning and its own beauty” (quoted in Lyons, 1965).

Aaron Siskind was born in New York City on December 4, 1903. His parents were poor Russian Jewish immigrants who settled on the Lower East Side of Manhattan. He was the fifth of six children; his parents spoke no English at home. He attended Dewitt Clinton High School and gained a social sciences degree from the City College of New York in 1926. He then began work as an English teacher in New York City schools and continued as a school teacher until 1949.

From an early age, Siskind took an active interest in radical politics. Even as a 12-year-old, he could be seen making speeches on the streets of New York. He became a member of the Junior Young People’s Socialist League, and his activism continued in high school. As a senior, he was informed by his principal that he would not be allowed to graduate unless he signed a document renouncing his political convictions. Without the diploma, he could not matriculate at the City College. Under protest, Siskind signed the document in order to be allowed to continue his education.

Politics and photography combined when in 1933 Siskind joined the Workers Film and Photo League. This was a group dedicated to documenting the lives of New York’s poor and disadvantaged, and it was through them that Siskind really learned how to make photographs. He became a leading member, contributing to and helping organize feature projects such as *Harlem Document*, *Dead End: The Bowery*, *The End of the Civic Repertory Theater*, and *The Most Crowded Block* between 1935 and 1941. The relationship was a stormy one, however. Siskind clashed with what he believed to be the League’s more politically dogmatic element, leaving for a year from 1935 to 1936, before rejoining and resigning again in 1941. He returned only briefly when he was asked to organize the historical section of the *This is the Photo League* exhibition in 1948. The disagreements between Siskind and the League were only partly political. He had become increasingly interested in the formal qualities of photographs rather than their socially

conscious, documentary subject matter. From the mid-1930s, Siskind had been photographing Tabernacle City, a religious revivalist camp on Martha’s Vineyard off Massachusetts. He had been intrigued by the architectural style of the buildings rather than by the lives of the people who used them. Some of his photographs began to concentrate on physical detail remote from its context, and increasingly the accent was on composition rather than reportage. When the Tabernacle City project was finally exhibited at the Photo League in 1941, it was denounced by fellow members as formalist and bourgeois. Siskind resigned for the last time.

This represented a period of personal and artistic change for the photographer. *The Harlem Document* was complete, and the United States had entered World War II. His first marriage was breaking up (it was dissolved in 1945), and he had parted company with his photographic roots. He became a free agent, abandoning the group aesthetic for an increasingly personal style. He had already begun photographing early architecture in Bucks County, Pennsylvania, demonstrating many of the formal and compositional concerns that he had with Tabernacle City. It was from 1943, however, that he developed the photographic style for which he is best remembered, and whose influence has been most significant since.

Photographing on the beach on Martha’s Vineyard, Siskind began to study strings of seaweed on the sand. These he pictured directly from above, so that the weed seemed to resemble a free-hand trace of paint on canvas or charcoal on paper. He continued in similar vein the following year at Gloucester, Massachusetts, creating a much larger series of work. Here, in addition to seaweed, were weathered timbers, frayed string, or a discarded glove. None of these represents traditional notions of beauty in its original state, but here they are ordered and composed by Siskind in such a way as to create a new work that transcends its subject matter.

The flat plane became still more of a feature of Siskind’s style as his work continued. As his individual style became more established, so did his reputation as a photographer. In 1947, he was first exhibited at the Egan Gallery in New York, and he began to mix with painters as well as photographers. Among the former, he associated with New York’s abstract expressionists. Among the photographers, he met Edward Weston and Harry Callahan. Siskind resigned from school teaching in 1949, and Callahan’s support eventually found him summer school work and, from September 1951, a teaching post at the Institute of Design, Illinois Institute of Technology, Chicago. It is a progres-

sion that saw Siskind become not only a practitioner but also a teacher of the photographic art. Ten years later, he was promoted to Head of Photography at Chicago, and ten years after that he became Professor of Photography at the Rhode Island School of Design. He finally retired from teaching photography in 1976, at the age of 73. As a teacher, he inspired and acted as an almost avuncular mentor for his often distinguished students, who credit him with encouraging them to develop their own, individual styles. In 1975, a group of five grateful former students staged an exhibition of their work under the title *For You Aaron*.

Siskind experimented with a number of different approaches. The mid-1950s, for example, saw him produce his *Pleasures and Terrors of Levitation* series, in which young men in swimming shorts were isolated in apparent free-fall against a white sky. In Martha's Vineyard, he composed structural studies of rocks and stones. Toward the end of the decade, he created a series of over 100 photographs of bare feet. Trees were a recurring theme to which he returned throughout both the 1960s and 1970s. He photographed weathered olive trees in Corfu, and returned continually to a favorite old oak in Martha's Vineyard, which appears in many different versions, but always designated simply as "The Tree."

From the 1940s to his death in 1991, however, Siskind's most consistent and personal theme remained the flat-plane abstraction, typically composed from the neglected details of the man-made environment. In Chicago and New York, he found decaying walls, graffiti, peeling paint, the remains of tattered posters, and rusting signs. Each was photographed in monochrome and printed with a richness that—despite the deliberate two-dimensional approach—nevertheless accentuated the texture of the subject. The subject itself, however, always remained relegated to a supporting role in aid of the greater composition.

Although Chicago and the East Coast provided Siskind with ample opportunities to photograph, he became an inveterate traveler in both North America and the rest of the world. He photographed in Arizona while on sabbatical from school teaching in 1949, and in North Carolina in 1951. In 1955, he took a ten-week trip to Mexico, to which he returned on numerous subsequent occasions. A recurring theme in his Mexican photographs is layers of graffiti on white-washed walls. In many cases, politically offending graffiti had been hastily painted over by the authorities; the paint had run in the hurry, and the rapid brushwork produced almost graphic forms and characters, which Siskind photographed with studied enthusiasm. Sometimes the fragmented rem-

nants of notices and posters would be added to the mix. Similar work was produced in Rome, Peru, and Mexico in the 1960s and 1970s. In the 1980s, he traveled to Brazil, Morocco, Mexico, Peru, Sicily, and the Italian mainland. In 1986, he broke a leg while traveling in Turkey. A long convalescence followed, and Siskind, now into his eighties and walking with a cane, began increasingly to depend upon assistants to help him with his work and domestic life. His last published series was one of tar-filled cracks in highways, made in Rhode Island, Connecticut, and Vermont between 1986 and 1988, and published the following year.

That travel was so important to Siskind and his work was underlined by the titles of two published collections of his photographs: *Places: Aaron Siskind Photographs* (1975) and *Road Trip* (1989). Two important points emerge from these photographic travels. First, the graffiti photographs—particularly those from South America and Italy—have much in common with the abstract expressionist painting with which Siskind had come into contact in New York during the 1950s and 1960s. This is especially true of his friend and collaborator Franz Kline, whose most famous works feature broad, black, graphic-style brushwork on a plain white ground. Kline died in 1962, and 10 years later, Siskind began a long-cherished project in *Homage to Franz Kline*. This included photographs taken in Mexico, Italy, Boston, and Peru, and was finally exhibited in Chicago in 1975, along with two paintings by Kline himself. The second important point to emerge from Siskind's "travel" photographs is their remarkable similarity. No matter when or where they are taken, Siskind's personal and recognizable style eclipses the specifics of time and location. Sicily in 1984, for example, is not markedly different from Lima in 1975 or even Chicago in 1948. To some, this represents a criticism of Siskind's work. To others, it emphasizes the uniqueness and consistency of his personal vision.

From an intellectual perspective, Siskind's flat-plane photography actively renounces one of photography's greatest achievements: the mechanical illusion of three-dimensional space on a two-dimensional surface. Siskind's work rejects the simple imitation of reality. It seeks neither to represent nature, nor to provide the viewer with a substitute for "being there" himself or herself. Instead, it creates the photograph as an individual work of art in its own right. This transcendence of subject matter (which had been understood by painters at least since the Post-impressionists) helps deny the claims of some theorists (such as Roger Scruton), who

claim that a photograph may only be beautiful if it is of a beautiful thing. Siskind, however, accomplished the mediation of the ugly into the aesthetic.

It would be a mistake, however, to consider Siskind as only an intellectual photographer. What Siskind did was combine the emotional with the cerebral by on the one hand creating formal order from a disordered world, while at the same time creating a new, photographic world in which fantasy and imagination were able to flourish. The photograph transposed reality in such a way that the photograph took on a life of its own.

Siskind enjoyed an energetic and at times uproarious social life. His family life was less successful, however. He was married three times: first in 1929 to Sidonie (Sonia) Glatter, who became mentally ill, and who was hospitalized from 1937; the marriage was annulled in 1945. Second, he married Cathy Spencer in 1952, but they divorced in 1957. Finally, in 1960, he married Carolyn Brandt, who suffered ill health and died in 1976. He suffered a stroke and died on February 8, 1991, at the age of 87. Today, the Aaron Siskind Foundation, which he had established in 1984, uses income from his vintage prints to provide financial support for contemporary photography and photographers.

RICHARD HOWELLS

*See also: Abstraction; Institute of Design; Photography in the United States: the Midwest; Harry Callahan*

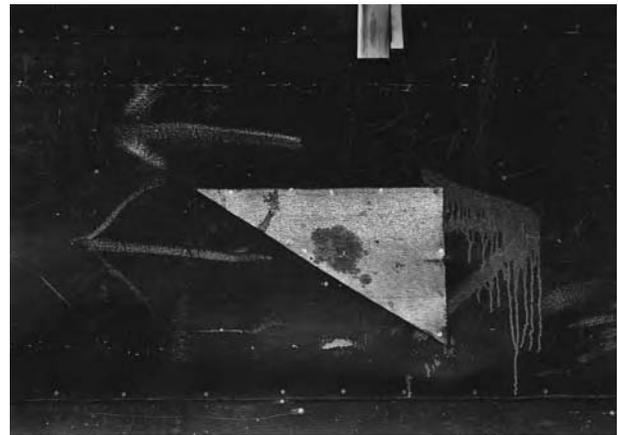
### Biography

Born in New York City, 4 December 1903. Attended Dewitt Clinton High School, graduated City College of New York in 1926; English teacher in New York City school system 1926–1949; joined Workers Film and Photo League (later The Photo League) 1933, resigned 1935, rejoined 1936, resigned again 1941; taught photography at Trenton Junior College, Trenton, New Jersey, 1947–1949; first exhibition at the Charles Egan Gallery, New York, 1947; taught with Harry Callahan at Black Mountain College Summer School 1951; instructor at the Institute of Design (ID), Illinois Institute of Technology, Chicago, 1951–1961; travels and photographs extensively in Mexico, Brazil, Peru, Morocco, Greece, Italy and Turkey, 1955–1986; Head of Photography at ID 1961–1971; Professor of Photography at the Rhode Island School of Design (RISD) 1971–1976; *Homage to Franz Kline* exhibition, 1975; retired from teaching photography 1976; established the Aaron Siskind Foundation, 1984. Died in Providence, Rhode Island, 8 February, 1991.

### Selected Individual Exhibitions

- 1941 *Tabernacle City*; The Photo League; New York, New York  
 1948 *Bucks County: Photographs of Early Architecture*; Delaware Gallery; New Hope, Pennsylvania

- 1948, 1951 Black Mountain College; Black Mountain, North Carolina  
 1951 *The Photographs of Aaron Siskind*; Charles Egan Gallery; New York, New York  
 1955 *Photographs by Aaron Siskind*; Art Institute of Chicago, Chicago, Illinois  
 1963 *Aaron Siskind*; George Eastman House; Rochester, New York and traveling  
 1964 *Photographs by Aaron Siskind*; Art Institute of Chicago, Chicago, Illinois  
 1965 *The Photographs of Aaron Siskind*; George Eastman House; Rochester, New York  
 1970 Saidye Bronfman Centre; Montreal, Quebec, Canada  
 1971 *Aaron Siskind Photographs*; Milwaukee Art Center; Milwaukee, Wisconsin  
 1975 *Photographs of Aaron Siskind in Homage to Franz Kline*; David and Alfred Smart Gallery; University of Chicago, Chicago, Illinois  
 1975 *Aaron Siskind: An Exhibition of his Photography from the 1930s to the Present, with a view to his Documentary and Architectural Work*; Art Institute of Chicago; Chicago, Illinois  
 1978 75<sup>th</sup> *Birthday Exhibition*; Light Gallery; New York, New York  
 1979 *Aaron Siskind: Photographs 1932–1978*; Museum of Modern Art; Oxford, England  
 1980 *Recent Work, 1973–1978*; Centro Internacional de Fotografía; Barcelona, Spain  
 1981 *Aaron Siskind*; Statens Museum der Kunst; Copenhagen, Denmark  
 1981 *Aaron Siskind: New Work: Mexico, Peru, Hawaii*; Light Gallery; New York, New York  
 1982 *Aaron Siskind: Fifty Years*; Center for Creative Photography; University of Arizona, Tucson, Arizona (traveled to Cincinnati Art Museum, Cincinnati, Ohio; Dallas Museum of Art, Dallas, Texas; Des Moines Art Center, Des Moines, Iowa; International Center of Photography, New York; International Museum of Photography and Film, George Eastman House, Rochester, New York; Minneapolis Institute of Arts, Minneapolis, Minnesota; Museum of Fine Arts, Boston, Massachusetts; New Orleans Museum of Art, New Orleans, Louisiana; San



Aaron Siskind, Gloucester 1, 1944.  
 [Copyright Aaron Siskind Estate. Courtesy Robert Mann Gallery]

## SISKIND, AARON

- Francisco Museum of Modern Art, San Francisco, California)  
1984 *Aaron Siskind*; Padiglione d'Arte Contemporanea; Milan, Italy  
1985 *Encuentro de Fotografos Mexicanos con Aaron Siskind*; Universidad Veracruzana; Xalapa, Mexico  
1988 *Aaron Siskind: 50 Years, 1937-1987*; Fogg Art Museum; Harvard University, Cambridge, Massachusetts  
1989 *Siskind from the Collection*; Museum of Modern Art; New York, New York  
1990 *Harlem: Photographs by Aaron Siskind, 1932-1940*; National Museum of American Art, Smithsonian Institution; Washington, DC  
1994 *Aaron Siskind: Towards a Personal Vision 1935-1955*; Boston College Museum of Art; Chestnut Hill, Massachusetts

### Selected Group Exhibitions

- 1939 *Harlem Document*; The Photo League; New York, New York  
1941 *Image of Freedom*; Museum of Modern Art; New York, New York  
1946 *New Photographers*; Museum of Modern Art; New York, New York  
1947 *The Artist, Nature and Society*; Yale University; New Haven, Connecticut  
1948 *This is the Photo League*; The Photo League; New York, New York  
1951 *51 American Photographers*; Museum of Modern Art; New York, New York  
1952 *Diogenes with a Camera II*; Museum of Modern Art; New York, New York  
1957 *Abstract Photography*; American Federation of Arts traveling exhibition  
*Harry Callahan-Aaron Siskind*; the USIS traveling exhibition  
1959 *Photography at Mid-Century*; George Eastman House; Rochester, New York  
*Photographer's Choice*; University of Indiana; Bloomington, Indiana  
1960 *Photographs by Professors*; Limelight Gallery; New York, New York  
*The Sense of Abstraction*; Museum of Modern Art; New York, New York  
1961 *The Art of Photography*; George Eastman House; Rochester, New York  
1963 *Six Photographers*; University of Illinois; Urbana, Illinois

- 1964 *The Painter and the Photograph*; Rose Art Museum; Brandeis University, Waltham, Massachusetts and traveling  
1969 *Harlem on My Mind*; Metropolitan Museum of Art; New York, New York  
2002 *Taken by Design, Photographs from the Institute of Design, 1937-1971*; Art Institute of Chicago; Chicago, Illinois

### Selected Works

Note: The majority of Siskind's photographs are untitled: frequently, only the location, number and date (if recorded) are given.

*Untitled*, from the project *The Most Crowded Block*, 1940 (printed later)

*Untitled (Mother and Daughter sitting at a table)*, 1935

*Harlem Document* (series), 1935–1939

*Tabernacle City* (series), 1935–1940

*Martha's Vineyard (Seaweed) 2*, 1943

*Pleasures and Terrors of Levitation* (series), 1953–1961

*Guadalajara 21*, 1961

*Martha's Vineyard (The Tree)* (series), 1971–1973

*Homage to Franz Kline* (series), 1973–1975

*Westport 67*, 1988

### Further Reading

Chiarenza, Carl. *Aaron Siskind: Pleasures and Terrors*. New York: New York Graphic Society, 1982.

Kao, Deborah Martin, and Charles A. Mayer, eds. *Aaron Siskind: Toward a Personal Vision*. Boston: Boston College Museum of Art, 1994.

Hess, Thomas B., ed. *Places: Aaron Siskind Photographs*. New York: Light Gallery/Farrar, Straus and Giroux, 1976.

Fredrickson, Tom, Claire Cass and Stephen Daiter, eds. *This Was the Photo League*. Chicago: Stephen Daiter Gallery, 2001.

Howells, Richard. "Order and Fantasy: an interview with Aaron Siskind," *Word and Image* 15, no. 3 (1999).

Lyons, Nathan, ed. *Aaron Siskind: Photographer*. Rochester: George Eastman House, 1965.

Rosenberg, Harold. *Aaron Siskind, Photographs*. New York: Horizon Press, 1959.

Traub, Charles, ed. *Aaron Siskind: Road Trip*. Untitled 49, San Francisco: The Friends of Photography, 1989.

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# SANDY SKOGLUND

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## American

Almost immediately after the debut of her first installations and photographs featuring intensely colored sculptures in artist-constructed environments, Skoglund experienced the overnight success associated with the 1980s art world. Within a year of the introduction of *Radioactive Cats* (1980), Skoglund had a show sold out before its opening at Castelli Gallery and was included in the 1981 Whitney Biennial. Since this recognition, Skoglund has created many compelling installations and photographic works that reflect the sensuality and latent neuroticism of American consumerism and domestic life.

Skoglund counts her teenage years growing up in Southern California, working as a waitress in Disneyland and decorating cakes on an assembly line, as formative experiences that introduced her to artificial realities. Foreshadowing her later installations, she spent the early 1970s working through conceptual and systems art making obsessive and repetitious works. In 1974, she made her first photographs—serial images of motel cottages. Taking cues from culinary photography, in 1978 Skoglund made her first photographs from still-lives she constructed.

Since 1980, Skoglund's installations and photographs have had a popular appeal because of their recognizable subject matter, formal beauty, and sensuous color and materials. They are acknowledged by critics and scholars as engaging in a social critique of consumption and raising compelling questions about mediation. In addition, Skoglund's best-known works are dreamscapes that evoke the uncanny through obsessively repeated and patterned objects and images.

The relationship between Skoglund's sculptural installations and photographs is especially problematic and worthy of note. Skoglund creates constructed tableaux of myriad materials but often featuring animal sculptures hand-made by the artist. Each environment is then composed in consideration of a photograph that will include human actors. Though Skoglund's work is best known through limited-edition, Cibachrome color photographs, the artist maintains many of her con-

structed spaces, recomposing their elements in consideration of their three dimensionality. Often, these installations and photographs are exhibited side-by-side, thus raising questions about the relationships of these objects. Skoglund accepts both as artistic outputs that are related, but that function independently. The photographs lack compelling three dimensionality, but the installations lack the singular, composed image and actors that seem to "complete" the photographs through the addition of an overtly human dimension. Some of Skoglund's installations, such as that for *Spirituality in the Flesh* (1992), are made of ephemeral materials, and the photograph becomes a record of a temporary tableau.

Skoglund's graphic works include photolithographs based on images of her sculptures placed in "real" landscapes such as the Asbury Park oceanfront of *Dogs at the Beach* (1992) and the car park of *Squirrels at the Drive-In* (1996). Her other major foray into graphics is *True Fiction* (1986), a portfolio of 20 dye-transfer prints that are collaged images from Skoglund's photographs of New York City, friends, and family airbrushed onto canvas and then rephotographed.

The human figures included in Skoglund's photographs give a sense of scale but are intriguing because of their secondary importance in dioramas that visually overwhelm the models through high-key and high-contrast colors, and optical patterns created through repeated elements. For instance, *The Cocktail Party* (1992) is a living room environment covered from floor to ceiling with bright orange cheese puffs. The four models staged in this photograph wear clothing covered with this same junk food and are juxtaposed with human-sized mannequins that are uncanny and mute ciphers composed of this overtly artificial snack. The actors' exposed faces and legs comprise a tiny portion of the overall composition. As in most Skoglund works, these figures have their humanity compromised by an obviously fake, yet sensually real environment—this existential crisis is heightened by their disaffected, even somnambulistic expressions and lack of interaction. In this way, Skoglund calls attention to the American situation within, and even preference for, alienating ersatz environments.

Dreadful evocations include humanity's erosion by a consumptive environment, and the horror in understanding that we have become as artificial as the processed food we eat.

Food plays a significant role in many Skoglund works. The artist has an admitted fascination with commercial food photography since in this visual discipline artifice is heightened as food is dyed, composed, and altered in unappetizing ways to achieve optimal photographability. An especially notable group of early photographic works includes studies of foods on patterned backgrounds, for example, the *Nine Slices of Marblecake* (1978) on obviously machine-printed "marbleized" paper and striped *Cookies on a Plate* (1978) situated on high-key plaid wallpaper. The most poignant of her food works are *Spirituality of the Flesh* and *Body Limits* (1992), in which mannequins and total environments are covered, respectively, in raw hamburger meat and uncooked bacon. *At the Shore* (1994) is another notable food work; here, 10 bikinied Barbies bask on a beach of golden French fries. The feminist critique of impossible beauty standards can't be missed when juxtaposed with America's favorite—fast, fattening food. Similarly meaningful are the tiered cake, strawberry jam walls, and orange marmalade floor of *The Wedding* (1994) through which Skoglund comments on the cloying quality of love and marriage.

Animals are used as another symbolic theme in many other Skoglund works. Her similar, though uniquely sculpted, creatures visually dominate each setting and the people within them. For instance, dozens of squirrels swarm the bright pink and blue suburban porch of *Gathering Paradise* (1991). The proliferation of these birdfeeder banes is a nightmarish revenge of nature on tract developments impinging on "wild" spaces. The dualism of "nature" and "culture" is obvious, but the animals Skoglund has used, including foxes, cats, dogs, fish, rabbits, and snakes, also connote myths and fables.

In 1998, Smith College Museum of Art organized a comprehensive retrospective, *Sandy Skoglund: Reality Under Siege*, of its esteemed alumna's work. To date, the accompanying catalogue is the most important monograph covering this artist's oeuvre. Skoglund exhibits internationally and develops new installations and photographs in conjunction with art institutions that commission her work. These include *Breathing Glass* (2000), featuring thousands of mechanically animated glass dragonflies and *Picnic on Wine* (2004) with figures situated atop a landscape of filled red wine glasses. Since the mid-1990s, Skoglund has also worked with

many college art programs and students to create collaborative installations.

WILLIAM V. GANIS

*See also: History of Photography: the 1980s*

### Biography

Born Sandra Skoglund in Quincy, Massachusetts, 1946. The artist lives and works in New York, New York. Studied at Sorbonne and École de Louvre, 1966–1967; B.A. Smith College, 1968; M.A. University of Iowa, 1971; M.F.A. University of Iowa, 1972, but self-educated in photography. Moved to New York, New York, 1972; Instructor in art at University of Hartford, Hartford Art School, 1973–1976; instructor of photography, installation and multi-media arts, Rutgers University, Newark, New Jersey 1976–present. Smith College Medal, 2003.

### Individual Exhibitions

1980 *Radioactive Cats*; Real Art Ways; Hartford, Connecticut  
 1981 *Revenge of the Goldfish*; Castelli Graphics; New York, New York  
 1984 *Maybe Babies/Sandy Skoglund*; Galerie Watari; Tokyo, Japan  
 1987 *True Fiction*; Castelli Uptown Gallery; New York, New York, and Real Art Ways; Hartford, Connecticut  
 1990 *Sandy Skoglund: True Fiction and Fox Games*; George Eastman House; Rochester, New York  
 1991 *Sandy Skoglund: Foto-Inszenierungen 1986–1991*; Städtische Galerie; Erlangen, Germany, and traveling  
 1992 *In the Last Hour: Sandy Skoglund Photographs and Sculpture 1979–1992*; Fred Jones, Jr. Museum of Art; University of Oklahoma, and traveling  
 1993 *Sandy Skoglund: A Survey of Works from 1979 to 1992. Installations, Photographs, Sculpture*; Bernard Toale Gallery; Boston, Massachusetts  
 1995 *Sandy Skoglund: The Subject of Food*; Ehlers Caudill Gallery; Chicago, Illinois  
 1998 *Sandy Skoglund: Reality Under Siege—A Retrospective*; Smith College Museum of Art; Northampton, Massachusetts, and traveling  
 2000 *Breathing Glass*; American Craft Museum; New York, New York, and traveling  
 2004 *Sandy Skoglund: Enchanting the Real*; COPIA, The American Center For Wine, Food and the Arts; Napa, California

### Group Exhibitions

1981 *Whitney Biennial Exhibition*; Whitney Museum of Art; New York, New York  
 1981 *The New Color: A Decade of Color Photography*; Everson Museum of Art; Syracuse, New York, International Center of Photography; New York, New York and traveling  
 1984 *The Contemporary Photograph 1980s: Toward a New Development*; Fukuoka Art Museum; Fukuoka Japan

- 1987 *Cross-References: Sculpture into Photography*; The Walker Art Center; Minneapolis, Minnesota and Museum of Contemporary Art; Chicago, Illinois
- 1989 *Fantasies, Fables and Fabrications*; Delaware Art Museum; Wilmington, Delaware and traveling
- 1989 *Constructed Realities*; Munich Kunstverein; Munich, Germany and traveling
- 1993 *Vivid: Intense Images by American Photographers*; Raab Galerie; Berlin, Germany and traveling
- 1994 *An American Century of Photography: From Dry-plate to Digital*; Nelson-Atkins Museum of Art; Kansas City, Missouri
- 1995 *The Photography of Invention: American Picture of the Eighties*; National Museum of American Art of the Smithsonian Institute; Washington, D.C.; Museum of Contemporary Art; Chicago, Illinois; and the Walker Art Center; Minneapolis, Minnesota
- 1999 *Almost Warm and Fuzzy: Childhood and Contemporary Art*; Des Moines Art Center; Des Moines, Iowa and traveling
- 2001 *Rags to Riches*; Kresge Art Museum; East Lansing, Michigan and traveling

### Selected Works

- Cookies on a Plate*, 1978
- Radioactive Cats*, 1980
- Revenge of the Goldfish*, 1981
- True Fiction* (portfolio), 1986
- The Cocktail Party*, 1992
- At the Shore*, 1994
- Squirrels at the Drive-In*, 1996
- The Cold War*, 1999
- Breathing Glass*, 2000

### Further Reading

- DiGrappa, Carol. "Close Quarters: Photographs by Sandy Skoglund." *Camera Arts*, vol. 1, no. 3 (May/June 1981): 86-93.

- Johnson, Chris, and Ted Hedgpeth. "Interview: Sandy Skoglund." *San Francisco Camerawork Quarterly*, vol. 10, no. 3 (Autumn 1983): 4-5+.
- Roegiers, Patrick, ed. *Sandy Skoglund*. Barcelona: Fundacion La Caixa De Pensiones, 1992.
- Levine, Abby, ed., and Sylvia Wolf. *Focus: Five Women Photographers: Julia Margaret Cameron/Margaret Bourke-White/Flor Garduno/Sandy Skoglund/Lorna Simpson*. Morton Grove, IL: Albert Whitman and Co., 1994.
- Karabinis, Paul. *Telling Stories*. Jacksonville, Florida: The Jacksonville Museum of Contemporary Art, 1997.
- Muniz, Vic. *Making it Real*. New York: Independent Curators Inc., 1997.
- Morton, Robert, ed. *Sandy Skoglund: Reality Under Siege: A Retrospective*. New York: Harry N. Abrams, 1998.



Sandy Skoglund, *Radioactive Cats*, 1980. Original in color. [© 1980 Sandy Skoglund]

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## MICHAEL SNOW

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Michael Snow works in a diversity of media that characterises his career as an investigator of post-modern perception that has been shaped in large part, by photography (including film) and its unique capacity to present information. The enduring link has been not *what* is photographed, painted, filmed, sculpted, or played (Snow is a noted jazz trumpeter), but *how*, with the *why* lurking never far below the surface. Since 1961, Snow

has produced a number of photo works that enquire specifically into the act of seeing and the technologies of vision which have helped to define the possibilities and limits of the camera, and of art itself.

The diversity of Snow's artistic output lends his career an eccentric cast. While very well known as an experimental filmmaker, he has also had an impact on the development of contemporary art

in the 1960s and 1970s. Only more recently has his importance as a photographer and theorist been recognized as photography has taken its place front and center in contemporary art practice with the emergence of a younger generation in the 1980s. A good example is his piece *Walking Woman*, which occupied him between 1961 and 1967 when he showed eleven sculptures in the Ontario Pavillion at Montreal's Expo '67. The silhouetted, formulaic figure Snow presented in various media, including drawings and sculpture, took and gave meaning from how the figure was positioned, whether in print or in public spaces. Created during the ascendancy of Pop Art, the *Walking Woman* was a Pop Art icon in which subject and object are one; it was also a dense, highly experimental work that had its detractors.

The *Walking Woman* phase concluded Snow discovered a sheet of newspaper, exposed to sunlight, had taken the imprint of a small cutout he had casually left laying atop it. This convergence of human intervention (the creation of the cutout) and the vagaries of the larger world which have no intention or meaning unless humans ascribe meaning to them was for Snow a perfect expression of what he had been striving for. Thus began his search for an autonomous photography containing nothing outside of itself. However, the autonomy of Snow's work is always supplemented by autobiography, by his idea of photography as objectified memory, by self-conscious references to intentionality and spectatorship, all of which anticipates the major debates around art in the last decades of the twentieth century.

Born Michael James Aleck Snow in Toronto, Ontario, Canada in 1929. His early interests were in music, which he explored during visits to Chicago's legendary jazz clubs in the late 1940s. He played piano with various Toronto groups while a student 1948–1952 at the Ontario College of Art and took up the trumpet in the early 1950s. He lived and traveled in Europe in 1953 and 1954, playing jazz. He made his first film in 1955, an animated work called *A to Z*, made while working at Graphic Films and painted in an Abstract Expressionist style, showing these works at the Isaacs Gallery, Toronto beginning in 1957. He played with Dixieland trumpeter Mike White 1958–1961 and formed his own bebop groups in the late 1950s and early 1960s. He married filmmaker-artist Joyce Weiland in 1959.

Snow relocated to New York in 1962, where experimental filmmaker Jonas Mekas and the Cinematheque he had founded provided stimulus and encouragement. Snow made his best-known

work *Wavelength*, a 45-minute slow zoom across a studio, only occasionally interrupted by other, quasi-narrative footage in 1966–1967. The film and its movement conclude on a still photograph of waves. *Wavelength* was revelation and catalyst not only for filmmakers (it surprised Warhol who went on to make his own famous films where “nothing happened”) but for leading protagonists of minimalism in other areas, such as avant-garde musician and composer Steve Reich and sculptors Donald Judd and Richard Serra. In its mediation on the act of seeing, it questioned conventional narrative forms and anticipated many of the conceptual investigations artists were embarking upon in the 1960s.

Snow continued to question the authority of conventional modes of depiction (and thus perception) in works such as *Atlantic* (1967), in which a grid of different black and white photographs of waves is presented in recessed reflective metal boxes, encouraging but then curtailing perspectival viewing. *Authorisation* (1969) accumulates a record of the sequence of exchanges between the eyes of artist, camera and viewer.

The limits of the authority of the artist's eye are further exposed in *Venetian Blind* (1970), in which Snow holds the camera at arm's length, its eye looking at him. Closing his eyes, he pulls the trigger. The camera sees, blurrily because the hands holding it wobble, the “sightless” artist intercut with a sequence of renowned Venetian sights. The work encapsulates, with characteristic economy, the agency implied by vision. It is a theme which has dominated his work to the present. Another is the vacillation between representation and reality. *Midnight Blue* (1973–1974) sets within the framing conventions of a painting, a photograph of a candle which illumines the picture and has left the wax traces of its real existence on the shelf.

Other work from the period, although not made by the camera, was about camera-determined vision. His pivotal 1968 exhibition at the Poindexter Gallery in New York made the spectator, peering through apertures in its contrived spaces, into the embodiment of vision and induced the power that comes with surveillance. As the artist is not a machine, however, so photography is never a purely mechanical process. “I'd like people to learn how to see and hear so they can always see and hear...and know the truth,” Snow says, while his work seems to demonstrate the contingency of visual truth (*The Michael Snow Project—Collected Writings*, 1994). Snow, also a prolific writer, makes many glancing references to “religious inklings” and the shamanic powers of the artist throughout

his writings, the more provocative for not being conclusive. The rational and objectivist accounts of his works by himself and others spare the reader embarrassment, but for Snow there is something finally mysterious about the framing edge, optical bend, and the limits to vision. Microscopically exact accounts of the seeing process can never efface the possibility of the unseen. In this respect the eye of the camera is exactly as mysterious as the human eye both contending with “powerful forces over which we have no control.”

Snow returned to Toronto where he has lived since in 1972. Snow is a vigilant and shrewd participant in the recording of his career, self-referential and self-reflexive decades before these terms became common currency. In *Cover to Cover* (1976), he simultaneously makes clear and puzzling a simple sequence of actions as the artist leaves his house for his gallery and returns. It throws into doubt the viewer's position. The presence/absence of someone or something from the centre of the viewing circle lies at the core of the manoeuvres of the elaborate camera devised to film *La Region Centrale* (1981–1982).

The 1970 book *Michael Snow/A Survey* looks at who the artist is as much as what the artist does. It demonstrates that he came early to the dogged literalness that is one of the roots of his humour. The book closes on a snapshot of Snow at seven years old taken under his direction by his sister. In this photo he is positioned in such a way that the soles of his shoes appear gigantic—early visual cues to the pedigree of lifelong preoccupations.

Introducing his collected writings is a photograph taken by the artist's left hand showing his right hand in the act of writing. Its punning autobiographical conundrum that makes an object out of, at least two subjects exemplifies Snow's observation that people have two sides and that they fold. Snow's recurring theme of the embodied nature of perception anticipates the widespread attention to this theme by many other photographers in the 1980s and '90s. Snow's influence has been especially strong in shaping the work of some of the best known and influential Canadian artists using photography. Like Snow, Jeff Wall, Rodney Graham, Stan Douglas and Ken Lum push further at the ways in which perceptual understanding is shaped through the deployment of the camera.

In the 1980s Snow has experimented with holography, including a group of 48 images titled *The Spectral Image* for Expo '86 in Vancouver, British Columbia. A major retrospective of his work was mounted at the Art Gallery of Ontario; Toronto,

Ontario which traveled across North America in 1994, introducing his work to a new generation.

CHARLOTTE TOWNSEND-GAULT

*See also:* **Conceptual Photography; Holography Photographic Theory; Photographic “Truth”; Photography and Film and Video; Photography in Canada; Wall, Jeff**

### Biography

Born in Toronto, Ontario, Canada, 1929. Attended Ontario College of Art, Toronto, Ontario, 1948–1952. Begins association with Isaacs Gallery, Toronto; 1957, Poindexter Gallery, New York, 1968. Professor of Advanced Film, Yale University, 1970; Visiting Artist, Nova Scotia College of Art and Design, Halifax, Nova Scotia, 1970 and 1974; Visiting Artist, Ontario College of Art, Toronto, Ontario, 1973, 1974 and 1976; CCMC Artist in Residence, La Chartreuse, Avignon Festival, Avignon, France, 1981; Visual Art Professor, Princeton University, Princeton, New Jersey, 1988. Winnipeg Show Purchase Award, 1958; Canada Council Arts Grant, 1959; Henry Street Settlement Exhibition, 1964; Knokkle-le-Zoute Film Festival, Belgium, First Prize, 1967; Canada Council Senior Arts Grant, 1966; Guggenheim Fellowship, 1972; Canada Council Senior Arts Grant, 1973; Honourary Doctor of Laws degree, Brock University, St. Catharines, Ontario, 1975; The Order of Canada, 1983; L.A. Film Critics' Association Award, Best Independent Experimental Film, 1983; Visual Arts Awards, Toronto, Ontario, 1986; Honourary Doctorate from the Nova Scotia College of Art and Design, Halifax, Nova Scotia, 1987. Living in Toronto, Ontario.

### Selected Individual Exhibitions

- 1957 The Isaacs Gallery; Toronto, Ontario
- 1964 Poindexter Gallery; New York, New York
- 1966 20/20 Gallery; London, Ontario
- 1967 Vancouver Art Gallery; Vancouver, British Columbia
- 1970 *Michael Snow: A Survey*; Art Gallery of Ontario; Toronto, Ontario
- Bykert Gallery; New York, New York
- XXV Venice Biennale; Venice, Italy
- 1972 Centre for Inter-American Relations; New York, New York
- 1973 *Camera Works by Michael Snow*; University of Manitoba, Winnipeg, Manitoba
- 1976 *Michael Snow—Ten Photographic Works*; Museum of Modern Art; New York, New York
- 1978–79 *Michael Snow*; Georges Pompidou Centre; Paris, France (traveled to Kunstmuseum, Luzern, Switzerland; Museum Boymans, Rotterdam, Holland; Rheinisches Landesmuseum, Bonn, West Germany; Musée des Beaux Arts, Montreal, Quebec; Vancouver Art Gallery, Vancouver, British Columbia)
- 1983 *Snow in England*; Canada House; London, England
- Michael Snow*; Frederick S. Wight Gallery; University of California, Los Angeles, California
- 1983 *Walking Women Works: Michael Snow 1961–1967*; Agnes Etherington Art Centre; Kingston, Ontario

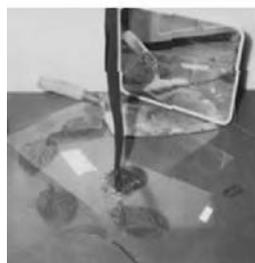
## SNOW, MICHAEL

- 1984 *Still Living*; Vu, Centre d'Animation et de Diffusion de la Photographier; Quebec City, Quebec
- 1986 *Visionary Apparatus*; List Gallery; MIT, Cambridge, Massachusetts
- The Spectral Image*; Expo '86, Vancouver, British Columbia
- 1987 *Still Life in 8 Calls*; Mississauga Civic Centre Art Gallery; Mississauga, Ontario
- 1988 Hara Museum of Contemporary Art; Tokyo, Japan
- Michael Snow: (Thanks to Robert Crumb)*; Ruine der Kunst; Berlin, Germany
- 1994 *Embodied Vision*; The Power Plant; Toronto, Ontario
- Presence and Absence: The Films of Michael Snow*; The Art Gallery of Ontario; Toronto, Ontario
- Around Wavelength*; The Art Gallery of Ontario; Toronto, Ontario
- Exploring Plane and Contour*; The Art Gallery of Ontario; Toronto, Ontario
- Walking Women Works*; Art Gallery of Ontario; Toronto, Ontario (traveled to the Art Gallery of Windsor, Windsor, Ontario; Art Gallery of St. Thomas-Elgin, St. Thomas, Ontario; Thunder Bay Art Gallery, Thunder Bay, Ontario; Laurentian University Museum and Art Centre, Sudbury, Ontario; Rodman Hall Arts Centre, St. Catharines; McMaster University Art Gallery, Hamilton, Ontario)
- Light, Surface and Sound*; Presentation House Gallery; Vancouver, British Columbia
- 1998 *Transparenté*; La Ferme du Buisson; Noisiel, France
- Redifrice*; Centre Culturel Canadien; Paris, France

### Selected Group Exhibitions

- 1957 *Biennale of Canadian Painting*; National Gallery of Canada; Ottawa, Ontario
- 1958 Walker Art Center; Minneapolis, Minnesota
- 1959 *Carnegie International*; Carnegie Museum of Art; Pittsburg, Pennsylvania (also 1964)
- 1964 *Contemporary American Figure Painters*; Wadsworth Athenaeum; Hartford, Connecticut
- 1966 *The Satirical in Art*; York University, Toronto, Ontario
- 1967 *The National Gallery of Canada Exhibition*; Museum of Modern Art; Paris, France
- 1968 *Canada 101*; Edinburgh Festival, Edinburgh, Scotland
- 1969 *Anti-Illusion: Procedures and Materials*; Whitney Museum of American Art; New York, New York
- Information*; Museum of Modern Art; New York, New York
- 1970 *3-D Into the '70s*; Art Gallery of Ontario; Toronto, Ontario
- 1977 *Documenta*; Kassel, Germany
- 1977 *Another Dimension*; National Gallery of Canada; Ottawa, Ontario
- 1979 *Re-Visions: Projects and Proposals in Film and Video*; Whitney Museum of American Art; New York, New York
- 1984 *Seeing People—Seeing Space*; The Photographers' Gallery; London, England
- 1985 *Aurora Borealis*; Centre International d'Art Contemporain de Montreal; Montreal, Quebec
- 1987 *Toronto: Play of History*; The Power Plant; Toronto, Ontario
- Holography, Light in the Third Dimension*; Ontario Science Centre; Toronto, Ontario

- Photographers Who Make Films*; New York University Photo Centre Gallery; New York, New York
- Photography and Art, 1984-86*; Los Angeles County Museum of Art; Los Angeles, California
- 1987 *Snow/Weiner/Nannucci*; Art Metropole; Toronto, Ontario
- 1988 *Festival des Arts Electroniques de Rennes*; Rennes, France (traveled to Georges Pompidou Centre; Paris, France)
- Images du Futur 88*; Art et Nouvelles Technologies, Montreal, Quebec
- 1988 *Vanishing Presence*; Walker Art Center; Minneapolis, Minnesota (traveled to the Winnipeg Art Gallery, Winnipeg, Manitoba; Detroit Institute of Arts; High Museum at Georgia-Pacific Center, Atlanta, Georgia; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; Virginia Museum of Fine Arts, Richmond, Virginia)
- 1990 *Passages de l'image*; Centre Georges Pompidou; Paris, France (traveled to Barcelona, Spain; Toronto, Ontario; Columbus, Ohio; San Francisco, California)
- 1993 *Crisis of Abstraction*; Musée de Quebec; Quebec City, Quebec (traveled to Mackenzie Art Gallery, Regina, Saskatchewan; National Gallery of Canada, Ottawa, Ontario; Glenbow Museum, Calgary, Alberta; Art Gallery of Hamilton, Hamilton, Ontario)
- 1995 *Reconsidering the Object of Art 1965-1975*; Museum of Contemporary Art; Los Angeles, California
- 1996 *Walking and Thinking and Walking*; Louisiana Museum of Modern Art; Humlebaek, Denmark



Michael Snow, *Still Living* (9 × 4 Acts, Scene 1), 1982—detail, Set of 9 pages, each 55.4 × 44.5 cm, each having 4 photos (36 photos total). Edition of 10, in collection of Art Gallery of Ontario (Toronto) and National Gallery of Canada (Ottawa), among others.

[Courtesy of the Fogg Art Museum, Harvard University Art Museums, Richard and Ronay Menschel Fund for the Acquisition of Photographs. Allan Macintyre. © 2004 President and Fellows of Harvard College. Photo reproduced with permission of the artist]

*Art and Film Since 1945: Hall of Mirrors*; Museum of Contemporary Art; Los Angeles (traveled to the Wexner Center for the Arts, Columbus, Ohio; Palazzo delle Esposizioni, Rome, Italy; Museum of Contemporary Art, Chicago, Illinois)

### Selected Works

*Walking Women Works: Michael Snow*, 1961–1967  
*Wavelength*, 1966–1967 (film)  
*Atlantic*, 1967  
*Michael Snow: A Survey*, 1970  
*Cover to Cover*, 1976  
*High School*, 1979  
*The Special Image*, 1986  
*The Michael Snow Project—Collected Writings*, 1994

### Further Reading

Cornwall, Regina. *Snow Seen: The Films and Photographs of Michael Snow*. Toronto: Peter Martin Associates Books, 1980.

de Duve, Thierry. “Michael Snow” in *Passages de l’image*. Paris: Musée national d’art moderne, Centre Georges Pompidou, 1990.  
 Dompierre, Louise. *Walking Women Works: Michael Snow 1961–67*. Kingston: Agnes Etherington Art Centre, 1983.  
 Hoolboom, Mike. *Inside the Pleasure Dome: Fringe Film in Canada*. Toronto: Gutter Press, 1997.  
 Keeler, Judy. *Lives and Works of the Canadian Artists: Michael Snow (1929–)*. Toronto: Dundurn Press, 1977.  
 Leclerc, Denise. *The Crisis of Abstraction in Canada: The 1950s*. Ottawa: National Gallery of Canada, 1993.  
 Mekas, Jonas, Michael Snow and Pierre Théberge. *About 30 Works by Michael Snow*. New York: Center for Inter-American Relations, 1972.  
 Mudie, Peter. *Michael Snow: Filmworks 1966–1991*. Perth: Bernt Porridge Group Publications, 1995.  
 Théberge, Pierre and Christopher Dewdney. *Michael Snow: Selected Photographic Works*. Los Angeles: Frederick S. Wight Art Gallery, University of California, 1983.

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# SNOWDON

## (ANTHONY ARMSTRONG-JONES)

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### British

Snowdon is frequently referred to as a 1960s icon but he continues to produce new and unpredictable photographs. He has led a distinguished and varied career with work that has spanned and crossed over a variety of genres including society photography, portraiture, fashion, theatre, dance, social documentary, and topography and travel.

Born in 1930 to a barrister father and an heiress mother, Anthony Armstrong-Jones self-styled himself as Snowdon in 1961. His parents divorced when he was aged five and his childhood, and that of his elder sister, Susan, was often spent at their father’s Welsh estate. Following his schooling at Eton, he went on to Jesus College, Cambridge, to read natural sciences but soon transferred to architecture. He did not gain his university qualification but was awarded a “blue” because he coxed Cambridge to victory over Oxford in the 1950 annual boat race. After

leaving Cambridge, Snowdon was a partner in Owen Lloyd Car Hire, a line of business that reflects his lifelong appreciation of stylish but functional design. He soon went on to join the society photographer Baron de Merger as an assistant. Through this important association and also through his uncle, the celebrated interior and theatre designer Oliver Messel, who received his CBE in 1958, Snowdon was able to establish a studio home at 20 Pimlico Road in London from 1953 to 1960. He began to take photographs in his own right for publications such as *Tattler*. He also published early photographs in *Picture Post* in 1953. In 1954, an introduction to the director Peter Glanville led to his first published theatre photographs of Margaret Leighton and Eric Portman in their roles in Terrence Rattigan’s *Separate Tables*. The popular newspapers the *Daily Express* and the *Weekly Sketch* were soon to notice Snowdon’s work, including the huge enlargements he frequently displayed outside theatres to attract audi-

ences. Photographing celebrities, particularly those involved in the arts, has continued to provide him with a vehicle for drawing out the particular characteristics of gifted individuals. In contrast, a concern for the plight of the disabled and the elderly has also been a recurring theme in Snowdon's photography and also in his less well-known film work such as *Don't Count the Candles*, 1968, which won two Emmy awards. From his seat in the House of Lords, Snowdon continues to press for reform for the physically disadvantaged and is connected with the Helen Hamlyn Research centre in this capacity.

The edition of *Vogue* for October 1958 is typical of Snowdon's photographic breadth as it contained a group portrait of the cast of Billy Wilder's play *Irma la Douce*, which headed a 13-page fashion spread, a group portrait of the English Stage Company players, a portrait of Lord Harewood who was at the time directing an arts festival, an announcement for his ski-wear design, and a double self-portrait with one image showing him in disguise and the second image deliberately printed upside down. Snowdon's career very quickly gathered momentum in the late 1950s and early 1960s as he gained commissions from a large variety of clients connected with the arts and with fashion such as *Vanity Fair* and *The Sunday Times*, the latter publication also printing early examples of his social documentary work. His first exhibition was held in 1957 at the Kodak Studios in London's Kingsway. Thereafter he began a long and mutually beneficial relationship with the photographic company Olympus.

In May 1960 he became a household name when he married Princess Margaret, sister to Queen Elizabeth II. The marriage took place in Westminster Abbey with Cecil Beaton as official wedding photographer. He became the Earl of Snowdon in 1961 and in 1963 Constable of Caernarvon Castle. He quickly abbreviated this to Snowdon, a name he has subsequently retained, although he is sometimes colloquially referred to as Tony Snowdon. His new connection to royalty brought him a range of unique opportunities. In 1969 he created a modernised and telegenic form of royal pageantry for the investiture of the Prince of Wales, a service to the crown earning him the title of Knight Grand Cross of the Royal Victorian Order (GCVO). His royal commissions have also included many portrait assignments. Some of these portraits have been used for postage stamp designs, thus ensuring that his work was very widely seen. The subjects of his photographs for stamps have included Prince Charles' wedding in 1981. His portraits of Queen Elizabeth II have also been used by the British postal system, as was the case with a postal order engraved by Czeslaw Slania in 1985, which was based on a Snowdon photograph.

Although divorced from Princess Margaret in 1978, Snowdon's royal commissions have not ceased, a recent example being his portrait of Prince Harry to mark his sixteenth birthday, taken in September 2000.

In his professional activities Snowdon has always been an active collaborator. He worked with Cedric Price and Frank Newby on the design of the Aviary at London Zoo. It opened in 1965 and is now a Grade II listed building. In the 1980s he was involved in the design of the Phoenixphone version of the Trimphone telephone and from the publication of *London* in 1958, his books have frequently featured collaborators with writers.

Although Snowdon has exhibited in a number of important venues, particularly in connection with *Photographs by Snowdon: A Retrospective* at the National Portrait Gallery in London (2000) and at the Yale Centre for British Art in New Haven (2001), he has not overlooked the importance of smaller, more intimate spaces to showcase his work. October 2002 marked his return to Pimlico with a set of 30 portraits under the title *Interior Personalities* at the Linley Gallery. In recent years Snowdon has also initiated a number of new departures in his photographic practice. These include the production of a series of eight limited edition prints of wildflowers, created in association with London's Belgravia Gallery. He has also departed from a previously held conviction to avoid sponsored assignments by taking on a project based by the Open Russia Foundation to photograph contemporary Russia. A book of these photographs was launched in December 2003, and a related exhibition toured a number of important venues including the newly opened Alexandria Library in Egypt.

JANICE HART

*See also:* **Beaton, Cecil; Fashion Photography; Portraiture**

### Biography

Anthony Charles Robert Armstrong-Jones, who from the 1960s has worked under the name of Snowdon, was born in 1930, the only son of Ronald Armstrong Jones QC and Anne Messel. His mother shortly afterwards remarried and became the Countess of Rosse. He attended Eton, where he revived the school's photographic society, going on to Jesus College, Cambridge, in 1949. He did not gain his qualification to practice as an architect but went on to work as an assistant to the society and arts photographer Baron. He soon began to work in his own right and was popular within many artistic circles where he received his early commissions. His work began to be published in 1953, and he soon became well known for society photography, dance and theatre work, portraiture and fashion, and travel and topogra-

phy, although it is often difficult to bracket his images in just one of these categories. He married Princess Margaret in 1960, the first commoner to marry into Queen Elizabeth II's family. He has published numerous books and has exhibited frequently. A major retrospective of his photographs was held in London in 2000 and New Haven in 2001.

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- Cathcart, Helen. *Lord Snowdon*. London: W.H. Allen, 1968.
- Glenton, Robert. *Once Upon A Time: The Story of Anthony Armstrong Jones*. London: Anthony Blond, 1960.
- Harrison, Martin. *Appearances 1945–*. London: Cape, 1991.
- Snowdon. *Assignments*. London: Weidenfeld & Nicolson, 1972.
- Snowdon. *Sittings 1979–1983*. London: Weidenfeld & Nicolson, 1983.
- Snowdon. *Snowdon on Stage*. New York: Rizzoli, 1996.



Snowdon (Anthony Armstrong-Jones), Princess Diana Holding Her Newborn Prince William.  
[© Bettman/CORBIS]

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## SOCIAL REPRESENTATION

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One of the most elusive concepts in the study of photography, social representation not only defines a particular photographic practice or subject matter, its terminological ambiguity also gives rise to a cluster of questions that point to core issues concerning the nature and power of photography. Strictly speaking, all photographs depicting people and their environment should qualify as examples of social representation, but the term is most often reserved for portrayals of various social groupings (e.g., Amerindians, women, Rastafarians, teenage parents, barbers, inhabitants of the area around Tokyo's Chuo Park), which attempt to provide insights into the everyday lives of these communities. More often still, and somewhat problematically, given the tenuous equation of concepts, the term refers specifically to photographic portraits of groups on the economic or political margins of mainstream society.

The whole concept of social representation—the idea that looking at photographs will afford the viewer some “truthful” or authentic glimpse of

the subjects' lives or values—is firmly rooted in nineteenth-century notions of photography's evidential character. Even today, with general sophistication concerning the final print's possible manipulations or the camera's perspectival restraints immensely increased and many modern techniques (e.g., digital or infrared photography, X-rays) attenuating the idea of resemblance, the photograph is still accepted as having a special, and especially trustworthy, relation to reality. It is impossible to overemphasize the constructed nature of all representation—someone is always depicting someone else for a particular purpose with a specific audience in mind—but precisely because representation constructs rather than reflects a reality, and because of photography's unique status in the public imagination, images of people have profound political significance. How photographs portray a certain group may determine how others view and treat its members in daily life; it may also influence the way the group sees and defines itself. Forever showing poor people exclusively in situations that connote victimhood—squalid, over-

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crowded living spaces, worn clothing, crying children, sad and exhausted faces—may lead outside viewers to think of those living in poverty as passive and indifferent, and therefore as somehow “deserving” their situation. In light of such potential impact, photography’s mechanical reproducibility, the fact that photographic images can be endlessly replicated and widely circulated, only serves to increase the stakes in social representation.

Of course, photographs never establish and uphold commonly held beliefs alone; they always constitute only one factor in a large and complex network of meaning. (Some critics, such as Susan Sontag, even hold that photographs in and of themselves have no power to persuade and always depend on outside elements to make sense.) And of course, no photograph ever invites a singular, inevitable interpretation; context and a viewer’s particularities may alter a reading considerably. Yet this does not suggest that people can make any image signify what they want it to signify, that its meaning is completely free-floating. Social codes restrict everyone’s access to possible ways of reading and seeing, as well as to what there is to see and read: power relations in society have generally privileged the able-bodied, economically comfortable, heterosexual, male, white perspective.

Since the nineteenth century, the histories of photography and the social sciences have often run parallel or intersected. While critics still argue over whether newly established human sciences such as anthropology, criminology, or sociology began applying photography as a useful instrument of documentation after the medium’s inception, or whether photography was invented because contemporary society, with the emergence of industrialized capitalism, required a tool that “authentically” recorded social hierarchies in order to keep them in place, all can agree that photographic images began playing an important role in fixing groups in their “appropriate” social positions almost as soon as the medium was formally introduced in 1839. Repeatedly, public institutions and the state made use of photography to “prove” what pseudosciences like physiognomy and anthropometry had established: that the white male constituted the apex of evolution, while women, the poor and laboring classes, and ethnic Others (which included Africans, Amerindians, Asians, Catholics, Jews, and Muslims) lagged behind and required firm social control.

Photography so employed not only suspended movement into an arrested image but also sought to fix the multiple, fluid interpretations any subject offers into a single one, rigidly delineating the boundaries of norm and difference. The Other, neatly

framed (often in full-body pose) in a limited, defined space, could now be gazed at and scrutinized at will, the photograph’s borders seeming to contain an unknown simultaneously fascinating and threatening. Denied their subjectivity, those represented, often under some form of coercion, became canvases for endless projections. “This is what the Other looks like,” J. T. Zealy’s photographs of African slaves or Jean-Martin Charcot’s photographs of hysterics seem to say. “This is the essence of difference [read: negative deviation].” Many images served to debase or vilify, but even photographs that supposedly celebrated their subjects, such as Edward S. Curtis’s early-twentieth-century portfolios of Amerindians, engaged in questionably reductive maneuvers. In his desire to capture “a vanishing race,” Curtis fixed his subjects in an idealized past—in clothing, occupation, and outlook—disallowing any signs of modernization or change in the communities he photographed.

Photographs taken to effect social reform—in the West, particularly until the 1950s—often perniciously straddled the dual objective of attempting to garner (financial) support for their subjects and portraying them in a manner that made them look “worthy” of such assistance. These so-called social documentary photographs relied heavily on the depiction of men, women, and children in their living or work spaces to expose the degrading environments they had to endure, a genre pioneered by Lewis Hine at the beginning of the twentieth century. Intimately tied to government or public agencies, such images often pursued specific, and rather narrow, goals—a fact that led to an emphasis on essences and the creation of types in this form of social representation. In the United States, the work of the Resettlement Administration/Farm Security Administration (RA/FSA) employees during the Great Depression of the 1930s has become paradigmatic of social documentary. Purporting to authentically document the everyday lives of the American people, the photographs most widely circulated focused on “the wronged and strong,” people persevering with dignity in the face of dire economic circumstances, in effect offering densely coded glimpses of mostly rural hardship and deprivation.

How much the camera, popularly viewed as a recorder of the real, was expected to produce veracious images can be concluded from a scandal surrounding FSA photographer Arthur Rothstein. *Fleeing a Dust Storm*, a picture he shot in 1936 to underline the adverse effects of drought in Oklahoma, showed a man and two young boys, one of them trailing behind, fighting the elements to reach a dilapidated hut. When it was revealed that the photograph had not been taken during an actual

dust storm, but rather in high winds, and that the family, deliberately staggered out by Rothstein, was not approaching their home for protection, but rather a tool shack, accusations of propaganda and deception erupted. Rothstein later defended himself with an essay entitled “Direction in the Picture Story” (1942), in which he claimed that slight manipulation and staging were acceptable if they best allowed the photographer to portray the underlying truth of a situation—in this case, the Dust Bowl’s hostility toward human inhabitation and the Depression’s divisive impact on family cohesion. Yet today, documentary photography generally continues to cast a suspicious eye on the kind of intervention Rothstein proposed; it is other types of photographic work that have come to fully embrace the use of manipulated surfaces as an appropriate means of social representation.

Debates about the authenticity of representation and an acknowledgment that the camera imposes its own morphology between viewers and reality—in other words, that photographs, rather than providing slices of the world as it is, result from complex decisions on the part of all those involved in their taking, distribution, and reception—eventually contributed to a retreat from overtly political-reformist projects after World War II. Rejecting the hierarchy of importance between weighty historical events and everyday occurrences, even between fact and appearance, photographers in larger numbers began training their cameras onto quotidian subjects to inform, without necessarily advocating a particular model of social change. Robert Frank’s *The Americans* (1958/1959) offered a bleak look at the spiritual emptiness of postwar American life, and its often blurred, grainy images lent evidence not only to the book’s underlying themes of human isolation and fragmentation but also to a new photographic vision aware of its interpretive limits—here, the “real” no longer poses as an unmediated truth.

Others of Frank’s contemporaries, recognizing the sometimes debilitating power dynamics in play when photographers merely step into their subjects’ lives for the short time period it takes to capture a few “scenes” on film (not to mention those resulting from differences in social standing), chose to work in series, photographing the same group of people over many months or years. Bruce Davidson spent the spring of 1959 following members of a Brooklyn teen gang called the Jokers, while Larry Clark’s *Tulsa* (1971) chronicled his experiences as a participant-observer with a group of drug users in Oklahoma. More recently, Chandra McCormick’s *Glendel Plantation Sugar Cane*

series and her ongoing work on life in black New Orleans neighborhoods depict communities the photographer has become well acquainted with through long-term immersion.

These developments should not suggest the complete absence of photographic projects specifically dedicated to social change in the past half century, however. The work of Fazal Sheikh, for example, illustrates the political project’s continuing relevance in documentary, as well as the major shifts in approach that have come out of recent debates in cultural studies and photography theory and that are concerned with issues of power and representation. *A Camel for the Son* (2001), the first in a varied series of publications and exhibitions addressing international human rights issues, focuses on the fate of Somali women living in refugee camps along the northern Kenyan border. Like some of his predecessors (especially from the 1930s), Sheikh supplements his visual records with written texts; yet unlike the former, he attempts to give some of the authorial voice over to the photographed subjects themselves through the inclusion of their letters or of stories told in their own words. Sheikh foregoes images that capture people in the context of their daily lives for more formal portraits. Keeping a respectful distance, he lets his sitters position themselves for the camera before plain backgrounds, emphasizing the always already staged conditions of all representation by refusing to crop stray shoes from the frame or by including pictures slightly blurred by unanticipated movement in the final publication. In a further effort to evade the essentializing character of so many descriptions of social Others, Sheikh’s captions identify his subjects by name—the potential designation “African woman with malnourished child” becomes Sheikh’s image title *Fatuma Abdul Rahman and Her Daughter Amina*.

Undertakings like Sheikh’s make clear that even the most genuine efforts at cross-cultural understanding and immersion cannot altogether counterbalance the status of an outsider regarding a community from a privileged position, the power dynamics such a situation entails, and the kind of work that can ultimately derive from it. Members of a group may also present themselves differently to their peers than to external observers, not all of whom, in turn, will succeed at fully shaking the preconceived notions they bring to their projects. To many present-day thinkers, insider photography—camera documents created by a member of the depicted group—thus promises greater authenticity of representation, especially in regard to the portrayal of marginalized communities.

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During the first half of the twentieth century, against a backdrop of blackness as degenerate, criminal, poor, oversexed, and intellectually inferior, photographers as varied as James VanDerZee, Richard Samuel Roberts, and Charles “Teenie” Harris posited likenesses of dignified African Americans, many of them well-to-do, thereby exposing the racist bias of mainstream imagery produced by and for white people. Their pictures lent evidence to the existence of vibrant, multifaceted urban communities engaged in social gatherings, political protests, entrepreneurial ventures, intellectual pursuits, and recreational activities—the face of black America otherwise often denied. In the 1980s and 1990s, Santu Mofokeng similarly turned his camera away from images of perpetual struggle in South African townships to focus on the everyday aspects, both joyous and sad, of residents’ lives in order to provide a more complete rendition of their situation. And Briton David Hevey draws on his own experiences to help present people with disabilities as active participants in the public realm, rather than as helpless victims of their afflictions.

Simply filling a previous absence of photographic representation can already prove highly transgressive. In order to counter the social invisibility of gay men in India, where homosexuality remains illegal, Sunil Gupta devised his 1987 *Exiles* series to subtly bring into view the plight of secrecy and stigma attendant on queer male culture on the subcontinent. Drawing the boundaries of intimate knowledge even more closely, contemporary artist Yurie Nagashima focuses, visual diary-style, on her own family and friends in an attempt to fathom the daily workings of Tokyo life from a female perspective. Taking a different approach, Wendy Ewald, an American, honors the possibility of divergent visions between insiders and outsiders in *I Dreamed I Had a Girl in My Pocket* (1996), where she combines her own photographs of Vichya, India, with those taken of village affairs by her young local students.

Not only professionals, of course, can produce insider photographs. What photo historian Geoffrey Batchen has called “vernacular photographs,” popular snapshots taken by lay photographers, have recently gained acceptance as valuable examples of social representation due to the, sometimes inadvertent, sights they offer of particular communities’ experiences. They can also, as cultural critic bell hooks has emphasized, function as powerful counter-narratives to demeaning depictions in the society at large. Yet even representational practice from the inside raises important questions: What exactly, given everyone’s multiple affinities, constitutes an

insider? What are the limits of photographer-subject identification? And can the presence of the camera itself, rather than just that of the person operating it, alter the group portrayed?

Highly manipulated in nature, the controversial photo-based works of Nikki Lee perhaps go to the core of such and similarly difficult questions. Half photographs, half performance pieces, her projects show groups of friends—Latinas, yuppies, members of the hip hop scene, Asian school girls, senior citizens—doing what they usually do together, the young Korean-born artist always in their midst, her physical appearance radically transformed to fit with the crowd surrounding her. Donning braids and fitted dance club clothes for the Hip Hop Project, and having darkened her skin, Lee highlights the external markers of community membership. The photographs, in fact snapshots taken by bystanders at Lee’s request, refuse to offer a coherent narrative, and the emphasis on exteriority provided through Lee’s guises not only suggests the fluidity and situational character of identity and identification but also the always possible undercurrent of the (stereo)type and of reductionism in group representation. While Lee’s mimicry often reaches near perfection in the images, her figure also always stands out to the viewer, infallibly identifying her as the outsider, as the one artificially inserted into the portrait to subtly change its composition, as the one who only temporarily has to bear the burden of representation and who can, ultimately, walk away from it with a change of makeup or dress.

Despite the high degree of design involved in their making, Lee’s images can still give the impression of documentary photographs, or casual snaps, at first glance. Yet manipulation made visible, even accentuated, marks another strand of social representation in photography. Following the dictum that truth lies in uncovering the artifice that poses as reality, many feminist and queer photographers, as well as artists of color, have chosen to modify or carefully construct the photographic surface in order to refocus viewers’ perceptions of the group depicted. Linn Underhill’s portraits of female sitters, taken head-on without cropping or props, reject the suggestions of earthiness and seduction so frequent in representations of women, thereby seeking to undermine conventional associations between women and nature or women and eroticism. Barbara Kruger has emphasized the constructed nature of gendered identities more bluntly by superimposing bold block type over her pictures, as in the 1983 *We Won’t Play Nature to Your Culture*, which shows a close-up of a woman’s face, her eyes covered by leaves.

*Guarded Conditions*, a 1989 work by Lorna Simpson, calls attention to the double plight of black women that results from both gender and skin color. The piece comprises 18 photographic panels joined to depict, from behind, a black female figure six times. The repeated phrases “SEX ATTACKS” “SKIN ATTACKS” complement these visual elements, running in three lines beneath them. Here, the model’s particular poses, the fragmentation of the body caused by the individual panels, and the repetitive words all combine to challenge representational, and hence social, conventions and expectations. Amerindian social campaigner Hulleah Tsinhnahjinnie frequently employs digital processes to craft visual-verbal collages that critique the Eurocentric perspectives until very recently disguised as “neutral vision,” while Bill Jacobson, photographing gay communities at the height of the AIDS pandemic, blurred the subjects of his black-and-white images beyond recognition so as to erase any visible differences between the healthy and the sick, between various ethnicities, or even between men and women.

It is important to recognize that all photographic representation in proliferation influences the way we perceive a particular group—whether the photographer consciously intended this effect or not, and no matter the degree of constructedness involved in the portrayal. It is also worth remembering that although many eloquent accounts, verbal and visual, exist that challenge and complicate their assumptions, the concepts of both photographic veracity and neutral vision still hold significant sway at the beginning of the twenty-first century, with, for example, millions of picture identity cards in circulation worldwide. And while it may be essentially impossible to successfully read character or attitude from a photograph, any photograph, we continuously do so anyway, thereby unwittingly accenting the importance of social representation and the necessity to carefully understand what we perceive, how, and why.

PETRA DREISER

*See also:* Clark, Larry; Davidson, Bruce; Farm Security Administration; Feminist Photography; Hine, Lewis; Kruger, Barbara; Photographic “Truth”; Propaganda; Representation; Representation and Gender; Representation and Race; Rothstein, Arthur; Simpson, Lorna; Sontag, Susan; VanDerZee, James; Vernacular Photography; Works Progress Administration

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# SOCIALIST PHOTOGRAPHY

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Socialist photography emerged in the Soviet Union from a context of decades of severe social, economic, and political dislocations, including World War, revolution, civil war, and depression. The October Revolution of 1917 and eventual defeat of capitalist forces during the civil war of the 1920s offered the promise of peace and the end of centuries of oppression. The Soviet state, which claimed to be something radically new, a “dictatorship of the proletariat,” held out a promise of hope for the masses during a time of economic collapse and world depression. During the first decade following the revolution, photography suggested an effective means to identify social problems and suggest improvements by revealing the truth.

Photographers were enlisted to provide evidence of government programs for improving social welfare. This was a major undertaking of an impressive scale towards which substantial government resources were directed. Photographs would provide a national testament to government political policies and values. Photography was seen to offer more convincing evidence about reality than the written word.

Photographers in the new society provided the evidence in support of projects that suggested a heroic response to socioeconomic problems guided by a strong state. For the leaders of the new state, photography would confirm the successes of socialism in overcoming economic underdevelopment left by centuries of despotic feudal rule. This occurred within the context of a socialism from above that was established as an early part of Bolshevik rule under Lenin. Government control over information and culture favored a uniformity of easily understood and accessible products and images that might garner mass appeal.

At the same time one must avoid the common error of viewing the emergence and development of socialist photography as a uniform process of repression and censorship typically associated with Socialist Realism, a term that covers painting, sculpture, graphic arts, and architecture. While the government may have selected and shaped photography to advance its aims while covering its extreme and vast repression, in general the photographers were guided by their own convictions, hopes, and beliefs.

Rather than presenting an almost caricatured uniformity, as has traditionally been portrayed to Western audiences, socialist photography demonstrated a diversity of approaches.

In the early years there was room for lively debate and criticism concerning photographic techniques. Soviet photographers in the decade and a half after the Revolution were free to operate within generally broad parameters. Photographers and designers used approaches such as photomontage to celebrate Soviet accomplishments and offer prefigurative visions of the socialist future.

Photographers in the newly emerging post-capitalist society sincerely believed in the future of progress and fulfillment promised by socialism. Working in the service of constructing a classless society was a worthy and legitimate goal. Pictures were meant to show foreign audiences that Soviet workers were well off, not hungry as the foreign press suggested. It was typical practice for Soviet photographers to partake in the work they photographed in order to make their pictures more authentic and convincing to audiences. Indeed, within the Soviet ideology, photographers were workers themselves.

Soviet photographers, however, were not required to join the Communist Party, and most did not. At the same time, magazine and newspaper editors, who were the individuals held accountable for what was published, typically did join the Party. Editors were regularly given directives from the Central Committee of the Communist Party.

By the late 1920s almost every Soviet factory had a photo club. In exchange for access to equipment and materials photo club members were expected to produce photos showing the advances of socialist development and pictures had to meet government needs. This showed an early expression of the strong state interest in shaping photographic production. In adherence to the principle that photographers should become laborers themselves, learning the work to be photographed in order to represent labor convincingly and positively, photographers immersed themselves in the labor collectives at specific work sites prior to beginning the photo assignment. This practice, however, had the further philosophical and aesthetic effect of blur-

ring the line between observer and observed, a hotly debated tenet in contemporary art analysis.

A view eventually emerged that photographers were to be invisible in the process. They simply observed and recorded. This also was intended as a marker of objectivity. This was not accepted uniformly, however, and it was long a matter of much debate. The innovative constructivist El Lissitzky, for example, only adopted the view that documentary production should supercede the author's individuality in 1931. Prior to that he was a vocal opponent of perspectives that privileged the collective priorities/impulses of factographic approaches at the expense of the artist's expressivity. Favored images, such as sports parades, work crews constructing massive industrial projects, and farmers producing cooperatively, were all symbols for the Soviet collectivity, in which the individual, with the exception of select heroes, gave himself or herself over to the community.

Despite the relative openness and diversity of socialist photography in the first decade-and-a-half following the revolution, there were early indications of state intrusions and attempts at control. A censorship body, the Chief Literary Department or Glovlit, reviewed subjects with supposed military significance, including railroads, bridges, and high rises, and these photos were only published with formal approval.

The first photo agency in the post-Revolution years, Bureau-Cliche, supplied regional presses with photos. Through the early period of Soviet bureaucratic consolidation, this organization merged with the Telegraph Agency of the Soviet Union (TASS). The All Union Society for Cultural Relations with Foreign Countries (VOKS) established the RussFoto agency around the same time to serve public relations concerns abroad.

In 1931, the massive SoyuzFoto organization was created, incorporating VOKS and TASS. It also took in the Amalgamation of State Publishing Houses (OGIZ) and the Magazine and Newspaper Amalgamation (*ZhurGazOb'yedineniye*). SoyuzFoto organized branches in the Soviet republics and in the industrial centres. Dozens of photographers were sent out to document events in the furthest reaches of the Soviet empire. SoyuzFoto took responsibility for all Soviet press and public relations pictures, sending upwards of 600 copies of selected pictures to Soviet newspapers as well as the foreign press.

Under Lazar Mezhericher's management of SoyuzFoto's Foreign Department, notions of the power of photojournalism for popular political education became predominant. Mezhericher closely studied photographic practices in other countries

and tried to encourage and implement new ways to use the powerful photos being produced by Soviet photographers. He expressed great appreciation for Western commercial photography, sensing that advertising techniques held great potential for conveying Soviet messages. Mezhericher proposed the postcard, which in the West was wasted as mere entertainment, as a medium for Bolshevik information dissemination.

Rather than the privileged presentations of gallery shows, photos were intended for wide dissemination through newspapers, magazines, and posters. These provided an effective way to transmit the Soviet message, and special posters appeared on bulletin boards, on buildings, and in metro cars. Other socialist realist proponents among Soviet officials were also impressed with the persuasive powers of Western advertising techniques. They saw advertising as superior in this regard to American documentary photography as exemplified by President Franklin Roosevelt's Depression-era public works programs such as the Farm Security Administration and the Works Progress Administration.

The magazine *USSR na stroike* (*USSR in Construction*) made its appearance in 1930. The magazine, which included one of Russia's literary giants, Maxim Gorky, on its editorial board, was intended to show Soviet photography to a foreign audience, and was published in various editions, including English and German. In its pages contributors such as Max Alpert, Alexandr Rodchenko, and El Lissitzky offered photo stories and montages exulting Soviet accomplishments and pointing towards the new world in the making. Striking socialist realist portrayals of industrial development and collectivization, including Rodchenko's stunning White Sea Canal photo story, profoundly influenced magazine design worldwide, especially that of the American publication *Life*, whose first cover (by Margaret Bourke-White) showed a black-and-white industrial subject that through its composition conveyed grandeur and awe, overlaid with the bright red graphic elements so integral to El Lissitzky and Rodchenko's constructivist style.

In *USSR in Construction's* first issue, Gorky expressed the magazine's vision of socialist photography:

In order to keep our enemies at home and abroad from belittling the testimony of words and numbers, we have elected to employ the work of light and sun, that of photography. You can't blame the sun for distortion. It gives light to what exists, as it is.

(quoted in Bendavid-Val, 1999, 65)

Photography in other magazines such as *Ogonyuk* and *Soviet Foto* aimed at both the foreign

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and domestic audiences, also provided vivid pictures of Soviet life and the creative development of a new society. One of the most famous examples of this practice was Max Alpert, Arkadii Shaikhet, and Salomon Tules's 1931 picture story "Twenty-Four Hours in the Life of the Filippov Family" (increasingly translated as "A Day in the Life of a Moscow Working-Class Family") at the end of the century. The project was organized by Lazar Mezhericher as a manifestation of his views as expressed in his article "Serial Photography as the Highest Stage of Photographic Propaganda." This photo-essay was not only published as a cover story in the German weekly *Arbeiter Illustrierte Zeitung* but, somewhat antithetically to the principles of socialist photography, resulted in an exhibition that toured Europe.

At a time when documentary photography was thriving in the United States and Europe, Soviet photographers inspired socialist artists in northern and central Europe and, to a lesser extent, photographers in America. This was especially the case during Lenin's NEP period in the 1920s. The European "worker photography" movement, including the British mass observation phenomenon, was strongly influenced by Soviet developments towards a new proletarian photography.

### **Aesthetic and Ideological Conflicts**

At the same time a diversity of approaches, styles, viewpoints, and practices flourished throughout the first decades following the revolution. Leaders grappled with different approaches as they were developed and proselytized in their efforts to establish the most suitable means to communicate their goals with the masses. Multiplicity and variety continued even through the period of Joseph Stalin's ruthless consolidation of power against his Communist Party rivals after Lenin's death in 1924. This diversity of photographic expression continued through the 1920s and into the 1930s as Soviet leadership sought to develop effective means for popularizing their programs.

Throughout the period of the first Five-Year Plan, begun in 1928, a number of groups emerged side by side, each receiving critical attention. The one thing on which most agreed, to varying degrees, was a commitment to realism. Within this broad commitment, however, co-existed vast differences concerning the media and approaches that could best represent the goals and aspirations of the Soviet culture and, as significantly, the state. By the end of the first Five-Year Plan the model of the artist-producer was thriving.

During the early period of the Soviet regime there were two primary poles of attraction: those who sought to apply experimental modernist forms to render the new socialist reality and those who argued that everyday reality be presented in a straightforward manner. Much critical discussion at the time revolved around these different approaches to representation.

These differences are most clearly seen in the competing efforts of two main photography groups, the October Group and the Union of Russian Proletarian Photographers (ROPF). The October Group held their first exhibition at Gorky Park in 1930 and followed with a second exhibition at the House of Publishing in May 1931. The ROPF group held a separate exhibition at the House of Publishing at the time of October's showing. The simultaneous but separate exhibitions made clear the differences between the groups' works and initiated a series of intense debates over the proper vision for socialist photography. While October photographers approached reality in terms of fragments, uncertainties, and contradictions, ROPF photographers offered images that might provide a picture of the totality of Soviet social development. These reflected significant differences in approaches to composition. At the same time, even here, there was a cross-pollination as ROPF photographers employed techniques and angles used by October photographers.

The October Union, founded in 1928, was established by many of the artists who had become leading voices of the avant-garde worldwide in the teens and early 1920s; it brought together filmmakers, architects, sculptors, and graphic designers as well as photographers. Octoberist members included Alexandr Rodchenko and filmmaker Sergei Eisenstein. The photography section, most commonly referred to as the October Group, formed in 1930, including among its membership Rodchenko, Elizar Langman, Boris Ignatovich and his wife Olga and sister Elizaveta Ignatovich, Abram Shterenberg, and Dmitri Debabov.

The Octoberists sought to bring mass production techniques to their art while developing new media that might meet the needs of the emerging new society. For October members, artistic production would serve as a tool in socialist construction. This productivist approach was reflected in October's emphasis on artists as workers rather than creators and in their insistence that divisions between amateurs and professionals be eliminated. These photographers were motivated by the aims of the first Five-Year Plan and insisted that members, as cultural production workers, pursue photojournalism in popular media such as newspapers and maga-

zines. As a requirement of membership October photographers were required to supervise photo workshops in the factories and collective farms.

October photographers outlined their perspective in a series of self-published essays in which they rejected the approaches taken both by Western “abstract left” photographers like Man Ray and László Moholy-Nagy as well as the patriotic realism emerging in the Soviet Union. October also argued against the commercial tendencies in art, and in artistic patronage, that they saw as resulting from the return of market forces under Lenin’s New Economic Program of the civil war period.

We are for a revolutionary photography aesthetically unconnected with either the traditions of autonomous painting or the nonobjectivity of “left photography.” We are for a revolutionary photography, materialist, socially grounded, and technically well-equipped, one that sets itself the aim of promulgating and agitating for a socialist way of life and a Communist culture.

(quoted in Tupitsyn, 1996, 100)

A key feature of their work was its interdisciplinarity as they sought to overcome the barriers separating artists of diverse media. Many October members experimented with different media while October photographers experimented in combining journalistic and avant-garde approaches.

Rodchenko preferred to limit the straightforwardly narrative aspects of his photos. In *Machinery is Advancing*, produced for the publication *Let’s Give*, Rodchenko used only two images, a tilted shot of the plant building and close-ups of machinery that excluded their context/surroundings. Industrial imagery is reduced to specific parts rather than the grand and total images typically provided by ROPF photographers. These choices would eventually leave Rodchenko, and others including his colleague Igantovich, open to charges that they were suppressing political and social content in favor of formalist distractions.

Often, especially in the works of October photographers, workers are overshadowed by images of production and industry, often presenting only images of specific body parts such as working hands. Attention is regularly directed towards the products and processes of labor rather than the laborers themselves. In this way the individual worker is of less significance than the emphasis on the collective processes responsible for Soviet productive advances.

In October works, conventional content was presented through non-traditional and unpredictable angles and crops. October photographers offered challenging and disruptive depictions of industrial

life by using experimental practices, diagonal compositions, extreme close-ups, bird’s and worm’s eye views, cropped horizons, and fragmentary images, all towards the expression of socialist ideas. In presenting partial and unpredictable depictions of labor processes, their works were resistant to attempts to ascribe familiar narratives or readily available meanings. The intention was in fact to use such photographs as a means of disturbing the customary routines of everyday life; this disruption being understood as a necessary part of the revolutionary transformation of life required in the move from capitalist to socialist social relations. Rodchenko, for example, preferred anonymous representations of labor in which workers were not identifiable as a means to break regular associations and attachments that might otherwise be suggested to the viewer. The ongoing movement from the old order that was being dismantled to the new world under construction would not allow for a reliance on predictable and comfortable patterns, in work, community, or photography.

This was quite different from the approach taken by ROPF photographers who offered photos that allowed the audience a ready identification with the people and situations being portrayed. The Union of Russian Proletarian Photographers, ROPF, begun around the same time as the October group, opposed the October Group’s approach, preferring straightforward reportage. ROPF was led by those who pioneered photojournalism, such as Max Alpert and Arkadii Shaikhet, and included among its number Mark Markov-Grinberg.

While October photographers preferred a combination of realistic representation with experimental intentions and initiatives, ROPF photographers viewed realism as the expression of a social whole, emphasizing matters of content over formalistic considerations. In the works of ROPF photographers, a dialectical relationship exists between the individual elements and the whole of a series.

The ROPF photographers repudiated notions of art for art’s sake and preferred a realist emphasis on content to an experimentalist focus on angles and frames. An essay by ROPF members published in *Proletarian Photo* in 1931 placed the October Group in the camp of Western abstract left photographers. At the same time ROPF members came to incorporate October’s atypical frames and angles.

ROPF’s approach to photography is exemplified by the influential photo story “Twenty-Four Hours in the Life of the Filippov Family” produced by Max Alpert, Arkadii Shaikhet, and Solomon Tules. The idea for the photo story was proposed by a member of the Austrian branch of the Society of

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Friends of the USSR to SoyuzFoto, which commissioned the project in 1931. The series was devised to show in a direct and straightforward manner the everyday lives of members of the Filippov family, the husband and father of which worked at the Red Proletarian factory in Moscow. Under Mezhericher's editorial supervision the study was efficiently executed in five days.

The series, which published 52 of more than 80 photographs, reflects the ROPF photographers' desire to capture concrete reality as an organic whole in which individual parts and the whole form a dialectical unity. The images depict specific events in the life of what was claimed to be a typical family, beginning with portrayals of the Moscow neighborhood in which the Filippovs live. Contrast is made between the Filippov's pre-revolutionary wooden house and their new and comfortable apartment building by including a shot of their former dwelling. The meaning of such juxtapositions is reinforced with explanatory texts detailing the surroundings inside and outside of the building.

The photographers went on to present a portrait of the Filippov family as they enjoy morning tea, with text that identifies each family member so that the viewer can follow them as they go about their day, on the streetcar, in the factory where the father and son work, in the stores where the mother shops, and in the store where the daughter works.

The Soviet government was an enthusiastic supporter of the project since it promised to fulfill an important propaganda role in displaying the idylls of socialist life for a European audience. It held great expectations for the project as a rare opportunity to communicate information about the lives of workers under Communism.

In their article "How We Photographed the Filippovs," Alpert and Shaikhet suggest that they viewed series photos "not as a 'simple' display of a succession of workbenches or detached people at workbenches; a series has to reveal the social essence of objects and events as a whole, in their complete dialectical diversity" (quoted in Tupitsyn, 1996, 85–86). Alpert and Shaikhet further criticized the documentary approach taken by photojournalists such as Rodchenko and Ignatovich who, in their view, arrived at a work site and opportunistically selected parts of it. Alpert and Shaikhet proposed what they saw as a more productive approach to industrial subject matter involving the "observation of some giant in order to periodically reflect truly well through snapshots how it began to be built, what the difficulties of construction were, how it grew... and finally the collective that emerged a winner in this struggle" (quoted in Tupitsyn, 1996, 86). For Alpert

and Shaikhet, and this is reflected in their Filippov series, the task of the photographer is to grasp material reality as an organic whole and to present it in accessible and complete photos. In their approach meaning is derived from the particularity of the people and contexts presented in each picture.

Soviet magazines had begun to experiment with photographic sequences, or photo stories, that went beyond single images to present narratives over space and time in the late 1920s, but the impact of the Filippov study made such projects the preferred form of socialist photo work. Following the publication of the series, *Proletarskoye Foto* analyzed the photo essay, calling it a new art form, akin to, but unique from, film. In 1931, the Central Committee of the Proletarian Cinematographers and Photographers lauded the photographic approach offered in "Twenty-Four Hours" as the model for the proletarianization of Soviet photography. Other important photo stories, including Rodchenko's White Sea Canal series and Markov-Grinberg's study of the miner Izotov, soon followed.

During the first few years of the first Five-Year Plan the Communist Party had given little support for one representational approach over another and various groups pursued their particular projects simultaneously. As long as the work could be viewed as generally supportive of the state's social and economic projects, photographers were subjected to minimal interference. Government magazines provided space for multiple perspectives on photographic practice within the Soviet Union and allowed various schools to make their claims on the face of and future for socialist photography.

This began to change towards the end of the first Five-Year Plan. The first expressions of official condemnation, directed at the October photographers, came at the time of their photo exhibition of 1931. Significantly the most severe and influential denunciations came from the leaders of the ROPF photographers Alpert and Shaikhet. This culminated on April 23, 1932, when the Communist Party issued a "Decree on the Reconstruction of Literary and Artistic Organizations," which abolished the diverse art and literary organizations that had emerged since the revolution. The era of multiple approaches was brought to a close with the realists, such as those in ROPF, emerging as the preferred approach.

### The Codification of Socialist Realism

A month after the April decree was published, photographers were served further notice, in a report

entitled “Public Censure of Photojournalist Langman” in the magazine *Proletarskoye Foto* (Proletarian Photo), which provided the details of court proceedings against Octoberist photographer Elizaveta Langman. In addition to a public censure of Langman, the court recommended “political education” so that photojournalists might promote socialist labor in their work; as well, photojournalists were to be more closely monitored in how they benefited from their photography. Nonconforming artists would be branded “enemies of the people,” which included the pre-revolution intelligentsia and prosperous peasants (kulaks).

Photographers were subjected to public censure for acts such as taking “a formalist approach” to their work and failing to give proper “consideration for its political significance” (Bendavid-Val 1996, 40). Explorations of form were deemed a repudiation of content, and in the view of some proponents of socialist art the battle against formalism took on the character of a class struggle waged at the level of ideology. Formalism, in renouncing representational content, was said to play a reactionary class role, indicative of a declining period of late bourgeois society. Failing to give proper consideration for “political significance” included when photographers’ work “did not provide a complete depiction of the activities of our socialist industrial complexes; atypical individual aspects of the construction were provided, [and/or] illustrations of people heroically building the socialist complex were lacking” (quoted in Bendavid-Val, 1999, 40). Increasing suspicions about capitalist proclivities amongst photographers were behind court proposals that photojournalists “turn in their negatives to publishing house archives for the purpose of thwarting their commercial aspirations” (quoted in Bendavid-Val, 1999, 40). In 1933, a law was passed requiring a permit to photograph privately in public in Moscow, allowing authorities to control photographers’ activities, and unsanctioned photographers were restricted to such public events as sports matches, parades, and official functions. During this period numerous artistic organizations were closed and the realism of the ROPF approach emerged as the preferred model.

Changes emerged not only with regard to form but also in terms of content. By the early 1930s photos depicting heroes who were ready to make great personal sacrifices for economic or military advancement became favored. This provided the Soviet regime with exemplars of loyalty that the population should emulate. Images of heroic workers such as Angelina Praskovya Nikitchina, a

skilled Ukrainian tractor driver and the miner Alexei Stakhanov, both photographed by Yevgeny Khaldei, and the miner Nikita Izotov, photographed by Mark Markov-Grinberg, were widespread, appearing in newspapers and calendars. Towards the end of the first Five-Year Plan and with the institution of the Second Five-Year Plan, an even more significant symbolic shift occurs. In the earlier period, images of workers are imbued with the force of the industrial achievements of the emerging Soviet society. Later however, the images of workers would be replaced by the universal symbol of Soviet progress embodied in the figures of Stalin, and less centrally, Lenin. These developments became the clichéd face of Socialist Realism for the rest of the century.

In 1934, at the First All-Union Congress of Soviet Authors, the official Party representatives, including Nikolai Bukharin, Andrei Zhdanov, and Maxim Gorky, decreed Socialist Realism to be the only acceptable form of art. Despite the growing government interference and censorship through the early 1930s, until this point debates about photographic methods could occur as long as the discussion remained nonpolitical. The artistic discussion that occurred in the early 1930s was fully brought to an end, however, with the terror that encompassed Soviet life beginning in 1937.

By 1937, suggestive of the repression that had descended upon Soviet society and closed off artistic liberty, Mezhericher had been branded a Trotskyist saboteur and arrested as an “enemy of the people.” Newspaper accounts of Mezhericher’s fall suggest the conditions under which Soviet photographers and editors had to work:

The saboteur content of Mezhericher’s numerous articles and speeches, though cunningly hidden behind the screen of hurrah-revolutionary phrases, now leaves no doubt about their counter-revolutionary sense. This must be explained to the broad masses of photo workers.

(quoted in Bendavid-Val, 1999, 64)

Another article cast suspicion on the exhibitions Mezhericher organized in other countries:

Toward who or what did Mezhericher orient photographs as he selected them for the presentation of the Soviet Union abroad? From piles of pictures showing the struggle of collective farmers Mezhericher selected and displayed a casual picture of goslings just because a gosling in the photograph seemed stirring....Such distortions have been employed by the Trotskyist saboteur Mezhericher in his own interests.

(quoted in Bendavid-Val, 1999, 64)

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By 1937 the state control of photographic images was almost total. Photos of “enemies of the people” were recalled from circulation and reworked with airbrushes. Photos labeled formalist, like those of Rodchenko and Boris Ignatovich, were rarely published. Indeed at this point perhaps only the international renown of photographers such as Rodchenko saved them from the tragic fates that befell other disfavored artists.

Photography proved particularly suited to socialist realism. Images could be presented in a straightforward and readily accessible style and easily reproduced for purposes of mass propaganda. Favored images of Socialist Realism included military and political rallies, sports parades, collective farming, and work crews on massive industrial projects. Images of mass meetings and public demonstrations became nearly obligatory for all photographers. Other preferred Soviet themes included industrialization and collectivization, science and technology, defense and education. These images emphasized the view that government works could vastly improve people’s lives. Socialist Realism offered a utopian vision that masked a reality of massive repression.

By the 1950s the Stalinization of photography had been firmly established, a model that could be easily reproduced by the Communist Party leadership following Stalin’s death in 1953. Photos became a primary means for legitimizing the Soviet model of progress and history. Retouching and supportive commentary became methods for obscuring historical facts as well as the social reality of life in the Soviet Union. Photography represented not the lived reality of the populace but rather the social vision and ideas of the totalitarian state. Only the “correct” view of life under Communism could be permitted. Forbidden subjects included any aspect of society that socialism was supposed to have eliminated, including poverty, social deviance and illegality, the unemployed, and dissidents. Other forbidden subjects included environmental pollution, bureaucratic mismanagement, religion, human nudity, and “anti-social” practices such as alcoholism.

Photographers came to produce mass propaganda materials sanctioned by officials of the state. The debates and contesting approaches of the 1920s and early 1930s gave way to a technocratic application of specific skills to achieve predetermined ends as desired by the state. Individual or even idiosyncratic images were replaced with typical cases selected for their appropriateness in expressing the totalitarian ideology of the state

and party leadership. Public analysis and evaluation of new works became muted and then fell silent. With the near elimination of creative experimentation and public discussion, the form and content of photography became circumscribed by overriding concerns of ideological functionalism.

Tracing the history of photography from this point on becomes incomplete and fragmentary because “incorrect” images were refused publication without public commentary and records of such photos are not readily available. Many skilled photographers simply resigned from the field.

Socialist Realism was strongly enforced throughout the period following the Second World War. Its enforcement diminished somewhat following Stalin’s death in 1953 but it remained the dominant approach to art in the Soviet Union until the 1980s.

JEFFREY SHANTZ

*See also:* **Agitprop; Alpert, Max; Documentary Photography; Montage; Photography in Russia and Eastern Europe; Propaganda; Shaikhet, Arkadii; Worker Photography**

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# SOLARIZATION

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The term “solarization” is used to describe the effect occurring when a negative or print is re-exposed to light during development. Although there is continuing debate about the accuracy of this term as commonly applied, the effect it describes is a distinct and recognizable process that results in the tonal range of the image changing to part positive, part negative with the divisions of light and shade often bordered by a soft outline. In the early 1930s one of the most famous practitioners of this technique, Man Ray, was the first to use this term, which had previously been reversed to describe the intentional or accidental reversal of a negative image by extreme overexposure. The Daguerreotypists of the 1840s had been familiar with problems of partial reversal on their plates. Highlights had a tendency to record as a delicate though darker shade of blue, making skies appear unnaturally realistic on the normally monochromatic image. This occurrence was not limited to nineteenth-century emulsions. Minor White’s photograph from 1955 *The Black Sun* is a winter landscape dominated by the strangeness of the sun, visually reversed to a dark orb through accidental overexposure. White found poetic symbolism in this unexpected portrayal of “a dead planet,” caused by his shutter freezing through extreme cold.

What Man Ray called solarization had been known by the term “Sabatier effect,” which had been in use since 1862 when Armand Sabatier, a French scientist and amateur photographer, gave his name to the phenomenon in a paper published by the French Society of Photography. However, five years previously the Journal of the Photographic Society of London had printed a letter from one of its members, William Jackson, entitled *On a Method of Reversing the Action of Light on the Collodian Film and Therefore Producing Transparent Positives*, which informed his readers how he had purposefully obtained positive images by exposing his glass plates to a faint light during their development. This is the basic technique used to produce the Sabatier effect or as it is often called, “pseudo-solarization” or even Sabatier solarization to distinguish it from solarization caused by overexposure. A black and white negative (or print) during development consists of silver halide grains darkening as the chemical action

of the developer in time reduces these grains to metallic silver. When exposed to a controlled level of light in this state of partial development, the clearer parts of the negative, (what would print as darker shadows), will start to rapidly develop (or reduce) due to the sudden exposure. Providing the light of this second exposure is not too strong, which would result very quickly in the total darkening of the image, the highlights will in proportion to the shadows develop less quickly due to the majority of these silver halide grains already having been reduced. Where these two areas of the negative meet, a thin, clear line can occur due to the desensitizing effect of the action of light on the developed highlights, preventing the edge of this region from developing further. It is often inaccurately referred to as a “Mackie line,” which is a more subtle edge effect occurring during normal development when unused developing agents within the shadows of a negative diffuse into the edges of a highlight causing an increase of development, seen as a faint, soft outline.

The creative discovery of what is now commonly termed solarization is credited to Man Ray and Lee Miller in 1929. Despite his desire to be seen as a Surrealist artist Man Ray was better known in his time as a portrait photographer. Miller had come to him as initially a student but was soon his assistant, lover, model, and collaborator in his photography. He would have been familiar with the idea of solarization in the sense of the overexposure of a negative but the accidental rediscovery of the Sabatier effect inspired him to make some of his most seminal and original work. Miller was quoted in 1975 on her part in the process, giving a detailed visual description of the results:

Something crawled across my foot in the darkroom and I let out a yell and turned on the light. I never did find out what it was, a mouse or what. Then I realized that the film was totally exposed: there in the developing tanks, ready to be taken out, were a dozen practically fully developed negatives of a nude against a black background. Man Ray grabbed them, put them in the hypo and looked at them: the unexposed parts of the negative, which had been the black background, had been exposed by this sharp light that had been turned on and they had developed and came right up to the edge

## SOLARIZATION

of the white, nude body. But the background and the image couldn't heal together, so there was a line left which he called 'solarization'.

(Amaya, 57)

Though a romantic story, it is probable that Miller embellished the tale over the years of telling it and the happy accident was probably caused by a faulty darkroom light. Man Ray, however, was methodical in recreating the technique to use in his portraiture discovering which composite parts of the process controlled different aspects of the outcome. The dark background (though not always used), was important to ensure an unexposed area to solarize, while the lighting had to be softened not to let the subject become too contrasty in development for the reversal exposure to work. Miller was to successfully use the technique in her own photography during the 1930s, though despite her initial involvement in creating a working and repeatable process, it was Man Ray's name that would come to be associated with solarization. Though he initially tried to keep the workings of the process secret, his colleague Maurice Tabard published the process in 1933 (ending the friendship between the men). A book popularizing the technique to professionals and amateurs alike, *Photographic Amusements*, was published in 1937. The technique was adopted and used by a succession of photographers, primarily Francis Bruguière, Wynn Bullock, Raoul Ubac, and Edmund Kestig, specifically for its mysterious and surreal qualities. In the 1950s, numerous "how-to" articles appeared in amateur photography books and magazines, making the technique extremely popular.

According to some critics, solarization can produce photographs of outstanding beauty but has also been at times overused. As is often the case, when a technique is employed purely for effect or displaying the technical skills of the photographer, the resulting imagery exhibits a sameness and reg-

ularity that contradicts the original intentions of its maker.

MIKE CRAWFORD

**See also:** Film; Man Ray; Manipulation; Miller, Lee; Print Processes; Surrealism; Tabard, Maurice; White, Minor

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Man Ray, *Solarization*, 1929, solarized gelatin silver print, 23.0 × 29.7 cm, Museum Purchase; ex-collection Man Ray. [Photograph courtesy of George Eastman House, © 2004 Man Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris]

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# ABIGAIL SOLOMON-GODEAU

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## American

Abigail Solomon-Godeau joined the premier ranks of American art historians of photography almost before the ink dried on her PhD from the Graduate Center, City University of New York. Writing *Calotypomania: The Gourmet Guide to Nineteenth-Century Photography* propelled Solomon-Godeau's critical analysis of how museums and collectors were exerting undue influence on the shape of the history of photography for years to come. In a concluding passage, she writes of the ill effects she envisioned this promulgating of a biased reading of the photographic works would have on future generations:

The historians who promulgate a univocal art history of photography unfortunately function as hatcheries of the next generation of photography historians. In their evident belief that artists exist in the world just as chickens do (one has only to identify, to recognize, to name it), they are creating an entirely specious construction, innocent of its own premises.

(Solomon-Godeau, Abigail, "Calotypomania: The Gourmet Guide to Nineteenth-Century Photography," *Afterimage*, Summer 1983, 27)

Solomon-Godeau sought to correct historians of photography from venturing further in a direction she felt was detrimental to the field of study. Solomon-Godeau's early writing, such as "Calotypomania," on museums and the formation of a canon of the history of photography, exposes the many ways in which art objects are historically, stylistically, and formally chosen, periodized, presented, marketed, and consumed, all in order to conform to a given set of desires.

Solomon-Godeau's later writing moved from a focus on the nineteenth century and the origins of photography into more theoretical analysis of subjects ranging from the role of the male and female nude in sixteenth-century France, the lesbian subject and construction of gender as displayed in art, and the deconstruction of the myth of the "savage" artist and the primitive as essential to pure artistic expression. Her text, *Male Trouble: A Crisis in Representation*, which grew out of an earlier published essay of the same title, disrupted the flow of consensual

thought concerning eighteenth- and nineteenth-century French painting by focusing on the feminization of the male image during this period. This text, which Solomon-Godeau co-wrote with Linda Nochlin, the Lila Acheson Wallace Professor of Modern Art at New York University's Institute of Fine Arts, caused some uproar from other well-known and well-respected art historians.

Satish Padiyar, who reviewed *Male Trouble* in an article titled "Crisis? What Crisis?" in the June 1998 issue of *Art History*, found fault with Solomon-Godeau for suppressing any discussion of the existence of eighteenth-century French feminism, the evidence of women as spectators and patrons, and the influence these factors may have had on French neoclassical painting. He argues that *Male Trouble* is a revisionist view of history that wrongly seeks to uncover a violently negated female self within the masculine depiction on the painted neoclassical canvas. Padiyar counters Solomon-Godeau's thesis by arguing that both men and women of the eighteenth century were complicit in the rise of the commodification of the neoclassical ephebe in French painting.

Solomon-Godeau went on to collaborate with Nochlin on the book *Realism and Tradition in Art* and late, in December of 2000, with the publication in the magazine *Art in America* of their collaborative piece, "Sins of the Fathers," which sought to expose the persistent misogyny of European art. Later, Solomon-Godeau authored "Realism Revisited" in *Self and History: A Tribute to Linda Nochlin*, which argues that the political optimism inherent to Nochlin's early and seminal feminist tracts is mired in the milieu of the early 1970s.

"Sins of the Fathers" praises the exhibition organized by Regis Michel, chief curator of the Louvre's graphics department, which explored how violence and sexuality are inscribed in the most exalted works of Western art in the Louvre's collection. Solomon-Godeau, whose approach has frequently been criticized for dwelling too much on issues of sexual difference and constructions or inversions of female identity, received validation of her efforts in that Michel was one of the few male scholars to make contributions to the field of

feminist theory. Numerous critics considered issues of sexual difference to be solely a woman's issue.

Solomon-Godeau continues to expand the application of a feminist perspective to the field of art history and criticism. She has applied her philosophy of art history to courses she has taught at the School of Visual Arts, Hunter College, New York University, and the University of California, Berkeley. Solomon-Godeau has also held positions as the Robert Sterling Clark Visiting Professor of Art at Williams College, Williamstown, Massachusetts; as a visiting professor at the Universities of Stockholm, Uppsala, Lund, Gothenberg; at the Art Academy of Malmo in Sweden; and as a visiting professor at the Center for Research on the Arts and Languages in Paris, France.

Solomon-Godeau was an influential guide to numerous scholars of art, and she helped to radically reexamine the issue of identity in art at the end of the century. Her article, "Katharina Sieverding," which appeared in *NParadoxa* in 2003, discusses the artist's impassive self-representation as a monumental icon. Similar to this article, "The Equivocal 'I': Claude Cahun as Lesbian Subject," in *Inverted Odysseys: Cahun, Deren, Sherman, and Photographic Transformation* edited by Lynn Gumpert and Shelley Rice, explores the representation of the self presented in the surviving photographic work by Claude Cahun. In this essay, Solomon-Godeau argues that Cahun's sexual orientation, while only one of many factors to influence her photographs, must not be overshadowed by, or excluded from, the discussion of her work. In this essay, Solomon-Godeau advances the notion of an expanded idea of the self that incorporates the desire to "try on" other roles, a recurring theme in her written work.

Solomon-Godeau was influenced by her travels to Europe and the United States. She was awarded a National Endowment for the Humanities Summer Fellowship for Twentieth-Century Studies in 1985, the Florence J. Gould Tocqueville Award for French Art History from the American Council of Interdisciplinary Humanities Center for 1990–1991, a J. Paul Getty Postdoctoral Fellowship for 1993–1994, and a John Simon Guggenheim Memorial Fellowship for 2001–2002. In addition to being a prolific writer in the history of art, Solomon-Godeau has curated numerous exhibitions, including *Sexual Difference: Both Sides of the Camera*, which opened at the C.E.P.A. Gallery in Buf-

falo, New York, and subsequently toured to the State University of New York's Art Gallery, the New Langton Arts in San Francisco, and the Miriam and Ira Wallach Gallery of Columbia University, New York.

SARAH B. WHEELER

*See also:* **Feminist Photography; Photographic Theory; Postmodernism; Representation and Gender**

### Biography

Solomon Godeau was born in New York in 1947. Attended the University of Massachusetts, Boston, BA, magna cum laude; the Graduate Center, CUNY, PhD. In addition to numerous articles and catalogue essays, she is author of *Photography at the Dock: Essays on Photographic History, Institutions, and Practices* (1991) and *Male Trouble: A Crisis in Representation* (1996). Teaches and publishes in the fields of photography, contemporary art, nineteenth-century French art, and feminist and critical theory. Her essays, which have been widely anthologized, have appeared in journals such as *Afterimage*, *Art in America*, *Art Bulletin*, *Camera Obscura*, *October*, *Screen*, and others. Currently Associate Professor of Art History at the University of California, Santa Barbara.

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- . *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*. Minneapolis: The University of Minnesota Press, 1991.
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- . "The Legs of the Countess: de Castiglione, Photographed by Mayer & Pierson, and the Commodification of the Feminine." *October*, no. 39 (1986).

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# FREDERICK SOMMER

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## American

Viewing photography as a means to extend a mental image, Frederick Sommer saw art as an intellectual production and not merely object creation. To Sommer, art was the process of making a photograph by assembling things in a certain order to construct a new thing. He did not see photography as a way to capture a bit of reality, which separated him from many of his contemporaries, who dismissed his work as unphotographic. Sommer's preference for surrealist compositions and abstract images relegated him to obscurity for most of his long career.

Born Fritz Sommer in 1905 in Angri, Italy to a German father and Swiss mother, Sommer moved with his family frequently throughout Germany and Switzerland because of his father's occupation as a horticulturist. In 1913, the family moved to São Paulo, Brazil to enjoy the warm climate and luxurious tropical plants. The move permitted Sommers to escape Europe just before the devastation of World War I. Three years later, the family relocated to Rio de Janeiro, where Carlos Sommer established a flourishing landscape architecture firm and nursery. Sommer, heavily influenced by his father's enthusiasm for the structural aesthetics of the natural landscape, began to assist Carlos with architectural drawings at age of 11. In 1922, the child prodigy bought a folding Kodak camera to make photographs for architectural study. In the following year, he began accepting commissions as a landscape architect.

Sommer's growing reputation as a landscape architect led him to the United States, where he became an assistant to E. Gorton Davis, head of the Landscape Architecture Department at Cornell University in Ithaca, New York. Sommer received a Master's Degree in Landscape Architecture from Cornell in 1927 without ever having earned a Bachelor's Degree. He returned to Rio, with his new wife Frances, and formed a business partnership with his father.

Sommer appeared set on a life as an avant-garde architect until tuberculosis struck him in 1930. While recuperating in Europe, he studied philosophy and art, including the works of the Cubists and the Futurists. Sommer now began to consider photography

for its own sake. He purchased two cameras, a 2¼ × 3¼ Plaubel Makina and a folding Zeiss Ikon, in the same format. After a friend showed him how to develop photographs, Sommer made contact prints on gold-toned printing out paper.

Having regained his strength by 1931, Sommer and his wife decided to settle in the more healthful climate of Arizona. The desert had a haunting beauty that Sommer appreciated, but the small city of Tucson offered few opportunities for an innovative landscape architect. Sommer therefore decided to pursue art as a vocation, painting in a geometric, architectonic style. He picked up cash by teaching watercolor, drawing, and design in a small studio that he operated with painter Lucy Marlow.

Sommer did not fully embrace photography until influenced by famed photographer Alfred Steiglitz. Sommer had sent his watercolors to Steiglitz in 1935 and, following a meeting with the older man, began to see photography as an art form. He resolved to explore photography but also began to receive recognition for his drawings and watercolors.

Throughout the late 1930s and 1940s, Sommer continued to make paintings and photographs that are largely independent of one another. His paintings are abstract, structural studies, while his photographs focus on the concrete and specific. The earliest Sommer photographs, made with an 8 × 10-inch Century Universal view camera and a 210-mm Zeiss Tessar lens, are still-life close-ups of organic discards, animal carcasses, and entrails that he encountered near Prescott, Arizona.

It is Sommer's choice of often repulsive subject matter that brought controversy to his career and prevented him from gaining recognition for most of his life. *Amputated Foot* (1939) particularly offended critics, notably Ansel Adams. A black-and-white photograph, it shows an actual human amputated lower leg and foot that Sommer received from a surgeon friend. *Horse* (1945) depicts the carcass of a horse that appears to be smashed into the earth while the camera lens depicts, with foreground emphasis, the frontal pair of legs as astonishingly fully shaped, outlined effectively by deep, black shadow. The use of a short lens in combination with a close-up vantage point accounts for much of the image's impact.

Sommer also carefully arranged leftover chicken parts obtained from a butcher to create *Anatomy of a Chicken* (1939). Reflecting on the times—during World War II—Sommer challenged people who regarded his work as barbaric:

[H]ow could anybody think that anything I could do with a camera could in any way annoy anybody's finer feelings, when they were giving consent to warfare on a scale unprecedented? I can't answer it . . . Those things exist and you might say this was homage to existence as it is.

(quoted in Glenn, 1980)

Yet Sommer also sensitively photographed children, although not without a sense of the strange, as in *Livia*, 1948, which shows a beautiful but intense young girl in front of a cracking and peeling wall. Sommer's entire body of work is imbued with an unwillingness to pursue a single or obvious photographic agenda. Arrangement and pictorial structure are important, but clear associations are not. Sommer's photographs had counterparts in the Surrealist movement, and his resistance to any type of canon is comparable to Surrealism's anarchic resistance to established, rational art making. It is not surprising that his photographs were included in the avant-garde, predominantly Surrealist magazine *VVV* in the 1940s. Yet Sommer shunned any connection to the movement, declaring that Surrealists were not rigorous enough in their thinking. His images were intentioned, carefully structured, and designed to withstand intellectual interpretation. Sommer never wanted to abandon the intellectual content of his work.

In the mid-1950s, Sommer began to make images that did not require the use of a camera. Reflecting his drawing background, he developed a method of working with paint on cellophane, making the paint so tacky that he could control its application. These photograms are wholly abstract. *Paracelsus* (1959) depicts a sculpture-like torso with photographic tones and textures that give the image a burnished, refined look. Sommer later explored the application of candle smoke deposits on grease-coated cellophane in the belief that soot could outperform silver images. Upon taking these synthetic negatives into the darkroom, he exposed them in the conventional manner to create images with remarkable definition and no grain problems.

In the 1990s, with the publication of *All Children are Ambassadors* and a number of exhibitions in major museums, Sommer finally began to receive popular acclaim. He died in Prescott, Arizona in January of 1999 at the age of 93.

CARYN E. NEUMANN

See also: **Photogram; Steiglitz, Alfred**

## Biography

Born Fritz Sommer in Angri, Italy, 7 September 1905. Naturalized American citizen, 1939. Landscape architect, 1923–1925. Earned a Master's Degree in Landscape Architecture from Cornell University (1927) but self-taught in photography. Landscape architect in father's firm in Rio de Janeiro, Brazil, 1927–1930. Married Frances Watson, 1928. Diagnosed with tuberculosis in 1930. Moved to Tucson, Arizona, 1932. Private instructor in watercolor, drawing, and design in a Tucson, Arizona studio 1932–1934. Moved to Prescott, Arizona, 1935. Instructor, Institute of Design, Chicago, 1957–1958. Visiting lecturer, Institute of Design, Illinois Institute of Technology, Chicago, 1963. Coordinator of Fine Art Studies, Prescott College, Prescott, Arizona, 1966–1971. Lecturer, Rhode Island School of Design, 1967. Awarded a John Simon Guggenheim Fellowship in photography, 1974. The Frederick Sommer archive is established at the Center for Creative Photography, University of Arizona, Tucson, 1975. Awarded honorary Doctorate in Fine Arts, University of Arizona, 1979. Visiting Senior Fellow of the Council of Humanities and Old Dominion Fellow, Visual Arts, Princeton University, 1979. Distinguished Career in Photography award from the Friends of Photography, Carmel, California, 1983. College of Fine Arts Achievement Award for Art, Arizona State University, Tempe, 1985. Died Prescott, Arizona, 23 January 1999.

## Individual Exhibitions

- 1934 Increase Robinson Gallery; Chicago, Illinois
- 1937 Howard Putzel Gallery; Hollywood, California
- 1946 Santa Barbara Museum of Art; Santa Barbara, California
- 1949 *Photographs and Drawings by Frederick Sommer*; Charles Egan Gallery; New York, New York
- 1954, 1959 Wittenborn Bookstore Gallery; New York, New York
- 1957 *Drawings, Paintings, and Photographs*; Institute of Design, Illinois Institute of Technology; Chicago, Illinois
- 1963 *Frederick Sommer*; Art Institute of Chicago; Chicago, Illinois
- 1965 *Frederick Sommer: An Exhibition of Photographs*; Washington Gallery of Modern Art; Washington, D.C.
- 1967 Museum of Northern Arizona; Flagstaff, Arizona
- 1968 *Frederick Sommer*; Philadelphia College of Art; Philadelphia, Pennsylvania
- 1972, 1973 Light Gallery; New York, New York
- 1974 Columbia College Photography Gallery; Chicago, Illinois
- Carl Siembab Gallery; Boston, Massachusetts
- 1979 Light Gallery; New York, New York
- Art Museum, Princeton University; Princeton, New Jersey
- 1980 *Frederick Sommer at Seventy-Five, A Retrospective*; Art Museum and Galleries, California State University; Long Beach, California

- 1980 *Venus, Jupiter, and Mars: Photographs of Frederick Sommer*; Delaware Art Museum; Wilmington, Delaware  
 1981 *Frederick Sommer: Photographs, Drawings, and Musical Scores*; Serpentine Gallery; London  
 1984 *Frederick Sommer: A Selection of Photographs and Drawings*; University of Bridgeport; Connecticut  
 1988 *Elective Affinities*; International Museum of Photography, George Eastman House; Rochester, New York  
 1992 *Frederick Sommer: Photograph and Collage*; Photo Gallery International; Tokyo, Japan

### Group Exhibitions

- 1941 *Images of Freedom*; Museum of Modern Art; New York, New York  
 1946 *New Photographers*; Museum of Modern Art and traveling  
 1947 *International Surrealist Exhibition*; Galerie Maeght; Paris  
 1948 *In and Out of Focus: A Survey of Today's Photography*; Museum of Modern Art; New York, New York  
 1949 *Realism in Photography*; Museum of Modern Art; New York, New York  
 1950 *Photography at Mid-Century*; Los Angeles County Museum of Art; Los Angeles, California  
 1951 *Abstraction in Photography*; Museum of Modern Art; New York, New York  
 1952 *Diogenes with a Camera I*; Museum of Modern Art; New York, New York  
 1953 *Contemporary American Photography*; National Museum of Art; Tokyo, Japan  
 1956 *Contemporary American Photography*; Musée d'Art Moderne; Paris  
 1959 *Photographer's Choice*; Department of Fine Arts, Indiana University; Bloomington, Indiana  
 1960 *The Sense of Abstraction*; Museum of Modern Art; New York, New York  
 1961 *Director's Choice*; Philadelphia Museum College of Art; Philadelphia, Pennsylvania  
*Twentieth-Century American Art*; Kalamazoo Institute of Art; Kalamazoo, Michigan  
 1963 *A Bid for Space*; Museum of Modern Art; New York  
*Photographs of the Southwest*; Tucson Art Center; Arizona  
 1964 *The Art of Photography*; Cleveland Museum of Art; Cleveland, Ohio  
 1965 *Photography in America 1950–1965*; Yale University Art Gallery  
 1967 *Six Photographers*; University of Illinois; Champaign-Urbana  
 1967 *Three Photographers*; San Fernando Valley State College; Northridge, California  
 1967 *Photography in the Twentieth Century*; National Gallery of Canada; Ottawa, Ontario  
 1969 *Human Concern/Personal Torment, the Grotesque in American Art*; Whitney Museum of American Art; New York  
 1971 *Thirteen Photographers*; Light Gallery; New York  
 1973 *Landscape and Discovery*; Emily Lowe Gallery, Hofstra University; Hempstead, New York  
 1973 *Light and Lens*; Hudson River Museum; Yonkers, New York  
 1973 *Photography in the Twentieth Century*; International Museum of Photography George Eastman House; Rochester, New York

- 1974 *New Images in Photography*; Lowe Art Museum; University of Miami, Florida  
 1975 *Picture Puzzles*; Museum of Modern Art; New York, New York  
 1976 *Photographs from the Center for Creative Photography Collection*; Tucson Museum of Art; Arizona  
 1976 *Photographic Process as Medium*; Rutgers University Art Gallery; New Brunswick, New Jersey  
 1978 *Forty American Photographer*; E.B. Crocker Art Gallery; Sacramento, California  
 1978 *The Photograph as Artifice*; The Art Galleries, California State University, Long Beach, California  
 1979 *Abstract Photography in America, 1935–1950*, Syracuse University Lubin House; Syracuse, New York  
 1993 *Experimental Vision*; Denver Art Museum; Denver, Colorado

### Selected Works

- Amputated Foot*, 1939  
*Anatomy of a Chicken*, 1939  
*Glass*, 1943  
*Horse*, 1945  
*Livia*, 1948  
*Venus, Jupiter, and Mars*, 1949  
*All Children are Ambassadors*, 1950  
*Paracelsus*, 1959  
*Hadrian's Villa*, 1961  
*Virgin and Child with St. Anne and the Infant St. John*, 1966

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Frederick Sommer, *Circumnavigation of the Blood*, 1950, Gelatin-silver print,  $4\frac{1}{16} \times 5\frac{1}{16}$ ". Gift of the photographer. [Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

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Sommer, Frederick. *Sommer Words/Sommer Images*. Tucson, Arizona: Center for Creative Photography, 1984.

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## SUSAN SONTAG

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### American

One of the most eclectic and eminent essayists of modern culture, Susan Sontag was extremely instrumental in widening photography's intellectual appreciation. Her six articles on photography, published between 16 October 1973 and 23 June 1977 in *The New York Review of Books*, initiated a serious dialogue within academia concerning not only the status of photography as a fine art form, but also its potential for conveying meaning about the real world. Revised, expanded, and collected under the title *On Photography*, these essays are still considered to be of fundamental importance for any scholar of photography.

Sontag was born in New York City in 1933. She was raised in Tuscon, Arizona and in Los Angeles, California, and at the age of 15 attended the University of California at Berkeley. The following year, she transferred to the University of Chicago, from which she graduated in 1951. At Harvard University, she studied English literature (M.A., 1954) and philosophy (M.A., 1955). The following year, she studied in Paris (Sorbonne) on a scholarship and at Oxford. Upon her return to New York, Sontag began to teach philosophy in a number of colleges and universities, and she establish her reputation as an innovative writer in a range of subjects that extend from AIDS to camp, fascist aesthetics to pornographic literature, modern art and music to drugs. In the 1960s, Sontag's essays, mostly published in *The New York Review of Books*, *Commentary*, and *Partisan Review*, and the success of her first novel, *The Benefactor*, secured her international attention.

The 1970s are marked by the writer's keen interest in photography. Taking part in what is often described as the "photo boom," Sontag added her authoritative voice to the growing discussion on the subject and helped promote photography as a sub-

ject worthy of social and philosophical considerations. At the beginning of the fall of 1973, Sontag began publishing a series of essays on photography in *The New York Review of Books*. In April 1975, she participated in a well-attended series of lectures held at Wellesley College entitled "Photography within the Humanities." In 1977, with the publication of *On Photography*, Sontag secured not only the intellectual prestige of photography, but also her own international standing alongside such well-known photographic critics as Walter Benjamin and John Berger.

Sontag's seminal work on photography is composed of six sections and a concluding collection of 64 quotations on photography. In it, she emphasizes that although photographs appear to have a more direct and accurate relation to reality than any other representation, they actually fabricate a new and parallel reality. According to Sontag, photography's message—and also its aggression—reside in its seemingly passive registration of reality.

In the first section of *On Photography* entitled "In Plato's Cave," Sontag defines photography as an art of the masses and argues that its introduction in modern culture has promoted a discontinuous or fragmentary experience of the world. With the increased popularity and accessibility of photography, people have come to see the world as a potential photograph, a voyeuristic practice that has the effect of leveling the meaning of all events. From the beginning, Sontag argues that the camera interprets reality and converts experience. She also suggests that the act of taking a photograph is an empowering one insofar as it provides a false but convincing knowledge of its "real" subject. Photography, which appears to document reality, provides people with an imaginary possession of the world. Indeed, Sontag defines the camera as a predatory weapon that

violates its subjects and turns them into objects that can be symbolically possessed.

Throughout *On Photography*, Sontag returns to and expands the notion that photography has been influential in making everything equally important, or better, equally unimportant. In section two, "America, Seen Through Photographs, Darkly," she traces photography's lack of differentiation between beauty and ugliness, importance and triviality, and draws a comparison (framed by Walt Whitman's conviction that beauty can also be found in the ordinary) between the photographic work of Edward Steichen, Pop artist Andy Warhol, Walker Evans, Alfred Stieglitz, Diane Arbus, and writer Nathanael West. That the invention of photography has promoted the value of appearances and thereby changed the very idea of reality is further explored in section four, "The Heroism of Vision." Drawing a contrast between the concept of a universal or "natural" way of seeing and the fact that nobody takes the same picture of the same subject, Sontag proposes that "photographic seeing" launched a new way for people to see the world that surrounds them.

In the third section, provocatively entitled "Melancholy Objects," Sontag makes a case for photography as a natively surreal art—that is, an art that creates a duplicate world and presents a reality that is at once more limited and more dramatic than the real world. The photograph is surreal because i) in capturing a time past, it is moving, mysterious, and irrational; ii) it provides a means for the photographer to appropriate an alien reality by crossing spatial and social borders as well as moral and historical ones; and iii) it is a collectible artifact that abbreviates history, stills and distorts time, and lends itself to montage.

*On Photography* also underlines the contradictory notions informing photography. In "Photographic Evangels" (section five), Sontag contrasts theorists who approach photography as a lucid, precise, and faithful recording of the real with those who conceive it as an intuitive and highly subjective experience. After quickly delineating their differences, she concludes that the two approaches are similar in that they presuppose that photography shows the viewer a new way of seeing reality. In the final section, "The Image-World," Sontag reworks the contradiction between the instrumental and aesthetic approaches to photography to re-emphasize how the photograph produces an experience and a

knowledge that are disassociated from the real. Ultimately, she argues that photography is a narcissistic and alienating practice that distorts reality and displaces experience.

*On Photography* was published at a time when photography was beginning to receive attention in such diverse disciplines as art history, American studies, anthropology, and philosophy. Although Sontag's antirealist claims about the inauthenticity of photographs were frowned upon by many photographers who were quick to point out her photographic amateurishness, there is little doubt that *On Photography* helped introduce to photography a critical appreciation that was both interdisciplinary and academic.

NANCY PEDRI

See also: **Image Theory: Ideology; Photographic Theory; Photographic "Truth"**

### Biography

Born in New York, New York, 28 January 1933. Attended University of California, Berkeley, 1948–1949; studied philosophy, University of Chicago, 1949–1951; B.A., 1951; studied English literature and philosophy at Harvard University, 1955–1957; M.A., English, 1956; M.A., Philosophy, 1957; enrolled in postgraduate studies at the Sorbonne (Paris) and at Oxford, 1957–1959. Lecturer in philosophy, City College of New York, 1959; instructor in the Department of Religion, Columbia University, New York, 1960–1964; writer-in-residence, Rutgers, 1965. Received John Simon Guggenheim Foundation Fellowship, 1966, 1975; American Academy Ingram Merrill Foundation Award, 1976; National Book Critics Circle Award, 1977; Academy of Sciences and Literature Award, (Germany) 1979; MacArthur Foundation five-year Fellowship, 1990, National Book Award for fiction, 2000, appointed Member of American Academy, 1979. Lives in New York as a writer.

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# PHOTOGRAPHY IN SOUTH AMERICA

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In 1833, Hercules Florence, a Frenchman living in Brazil, invented a silver nitrate image-producing process that he called *photographie*. Due to the vicissitudes of the invention process and his geographic location, Florence's achievement went unrecognized at the time, and photography's "invention" is generally credited to developments in Europe and specifically to Louis Daguerre in 1839. Until recently, most developments in Latin American photography have continued to be overlooked. Peter Yenne, a photographer engaged in a project to preserve a Peruvian archive, recently wrote:

Perú remains terra incognita for most photographic historian...this comes as no surprise given the scholarly oblivion to which Latin American photography has historically been consigned.

When one examines the record, oblivion is an unmerited fate. Beginning in 1840, native and foreign-born photographers assiduously engaged in the business of portraiture and later began to record distinctive and "exotic" aspects of their national cultures and landscape. As the nineteenth century ended, prominent photographers like Alejandro Witcomb (Argentina), Benjamin Rivadeneira (Ecuador), and Max. T. Vargas (Perú) served as transitional figures between the nineteenth and twentieth centuries. By the 1920s, their students, influenced by avant-garde ideas, had branched out beyond formal portraits and panoramic views. A number of younger photographers were, according to photographer and critic, Fernando Castro, "imbued with the spirit of modernity." As an example, the Peruvian brothers Carlos and Miguel Vargas "produced bromoils of romantic nocturnes in which the automobile was featured prominently." Castro notes that avante-garde iconoclasm in South America did not come from European post-World War I angst but "came by way of intellectual expectations and social upheaval." During the 1910s and 1920s, enterprising photographers and publishers used panoramic images and lavishly illustrated city books depicting buildings and parks to generate national pride and motivate potential investors. Images of modern capitals were juxtaposed with postcard images of "Tipos" (native types) and pre-Columbian sites. Postcards, which were in their

heyday between 1900 and 1930, served like their predecessors the stereoview and *carte de visite* had—to disseminate images of "exotic" people and locations. Thus, photographic genres that emphasized urban development and prevailing notions of exoticism obscured the aesthetic inclinations of Latin American photographers. Postcolonial discourse intent on resisting hegemonic incursions cannot avoid the essentialist "national character" debate. Thus, in discussing photography, art historian Max Kozloff has asserted that there is a "Latin American aura," a notion that others strongly take issue with. Another debate centers on whether photography is a sociohistorical document or an aesthetic statement. Cuban writer Edmundo Desnoes suggests that due to sociopolitical pressures, Latin American photography "shares a political content and a didactic intent" that must be placed in the service of social change. Fernando Castro and others argue that an overemphasis on the ideologies of exoticizing and politicizing have discouraged and ignored the experimental, artistic photography that nevertheless has always existed in Latin America. The overwhelming number of political and documentary images selected for the Primer Coloquio Latinoamericano de Fotografía held in Mexico City in 1978 provide a salient example. The Coloquio marked the first time that a large number of photographers, critics, and researchers interested in Latin American photography had come together. In spite of controversy over ideology, the traveling exhibition *Hecho en Latinoamérica* succeeded in opening international doors to Latin American photography. In 1981, the major exhibition *Fotografie Lateinamerika* was held in Zurich, and in 1992, a third was held at the Houston FotoFest. Both these latter exhibitions were accompanied by major books. The history of photography in Latin America contains the visual record of more than 20 diverse countries, which are best examined, not as a unified entity—Latin America—or even South America independent from Central America, Mexico, and the Caribbean, but as individual entities that both share similarities and have distinct historical and cultural traditions. As a basis for further research on the region's photographic history, relevant names,

events, and trends in each country must be more widely known.

### Argentina

At the beginning of the twentieth century, Alejandro Witcomb's (1835–1905) studio was the most prestigious in Buenos Aires. Witcomb also dispatched a cadre of photographers to record various aspects of the country. Although South American photographers were producing historically valuable and aesthetically sound images, in Argentina as in other countries, their work was refused admission to mainstream art circles. The international movement Pictorialism, with its soft focus and mimicking of established painting styles, remained the standard into the 1930s. When the Sociedad Estimulo de Bellas Artes organized the first photo competition in 1927, not surprisingly all the judges were artists. The cause of photography as fine art was promoted by camera clubs. Members of the La Sociedad Fotográfica de Argentina de Aficionados (1889–1926) contributed documentary work of “types.” Other clubs included the Federación Argentina de Fotografía (1948) and the Foto Club Buenos Aires, founded in 1923 by photographer Jorge Pico. Journalistic and photographic periodicals that pioneered the use of photography included: *Caras y Caretas* (1898–1939), *Sintonía* (1920), *Foto Revista* (1920), *El Correo Fotográfico Sudamericano* (1921–), which now serves as the national photography record, *El Rombo* (1939), and *Click* (1940).

There are several notable early twentieth-century photographers. Fernando Paillet (1880–1967), the first “humanist” photographer in Argentina, is remembered for a series of workplace interiors taken in 1922. Juan di Sandor (1898–1986), the “dean” of photojournalists, is famous for his images of Buenos Aires and the Graf Zeppelin, sailing over the city. German-born Grete Stern (1904–1999) immigrated to Argentina in the 1930s, bringing avant-garde concepts from the Bauhaus school in Berlin. She is known for her portraits of artists and intellectuals, collage advertising photos, use of natural light, and lack of retouching. She also documented Argentine cities and regions (Gran Chaco). Horacio Coppola (1906–), influenced by Le Corbusier and the Bauhaus, married Grete Stern and immigrated to Argentina. He excelled at portrait photography and is noted for his images of 1930s and 1940s Buenos Aires. Later, he experimented with static shapes and color abstractions. Annemarie Heinrich (1912–) opened her first studio at age 18. She is highly re-

spected for her studio technique and use of lighting, and for her portraits of show business people and her images of the ballet in Argentina. Her work also includes montage, experimental nudes, landscape, and fashion photography. The influence of Stern, Heinrich, and Coppola was significant. Photographer, critic, and publisher Sara Facio noted that up until 1960, the three were considered “the paradigms of Argentine photography.” But in the wake of political repression between 1966 and 1984, there was, according to Facio, a “growing need for social testimony of a humanistic tendency.” The generation of photographers representing that period include Aldo Sessa, Andy Goldstein, Sara Facio, Alicia D’Amico, and Adriana Lestido. Memorable images of “Los Desaparecidos” (The Disappeared) and “Las Madres de La Plaza” (Mothers of the Plaza) were made by photographers like Carlos Bosch, Roberto Pera, and Alejandro Cherep. Radical publications during this period included *Noticias* and *El Descamisado*. In 1942, Julio Riobó organized the first photographic exhibit in the country. In 1973, Sara Facio, Alicia D’Amico, and María Cristina Orive founded La Azotea, the first publishing house solely dedicated to publishing Latin American photography. Recent major photography exhibitions include *Myths, Dreams and Realities in Contemporary Argentine Photography* at the Museum of Fine Arts, Houston (1999) and *Mirando al Sur: Fotografía Argentina al Fin del Milenio* (1999). Photographers active in the latter decades of the twentieth century include Eduardo Gil, Marcelo Brodsky, and Marcos López.

### Bolivia

According to researcher and Bolivia postcard expert Daniel Buck, major surveys of Latin American photography have ignored Bolivia. Buck notes that little has been written about the topic, and research is often dependent on the photographs themselves, which are scattered in family collections, museums, and libraries in Bolivia and other countries. Some recovery work has been done by Paceño historian Gaston Dick, who published *La Paz de Ayer y Hoy* and *Potosí de Ayer*. Buck suggests the following as important Bolivian photographers of the twentieth century: Julio Cordero Castillo (1879–1961), who was both a photographer and cinematographer; and Victor Crespo, whose images were widely distributed on postcards. In 1973, photographer Rolando Costa Ardúz published *La Paz: Sus Rostros en el Tiempo*, using the images in the Cordero family archive. The Italian immigrant Luis Gismondi, worked in La Paz and

## SOUTH AMERICA, PHOTOGRAPHY IN

in Lima, Perú, and his photos and postcards were popular at the turn of the century. Rodolfo Torrico Zamudio (1890–1955) traveled extensively recording portions of Bolivia. He published the groundbreaking *Bolivia Pintoresca* (c. 1926), and his archive has been preserved. Photographers active in the latter decades of the twentieth century include Alfonso Gumucio, Jorge Morato, Eric Bauer, and Manuela Zamora. Major exhibitions include the work of Rolando Costa Ardúz and German immigrant Arthur Posnansky's work from the early 1900s.

### Brazil

Marc Ferrez (1843–1923) is among the most notable of Brazilian photographers, and his career bridged the nineteenth and twentieth centuries. He is known for his scenic views, architectural landmarks, and street scenes. In the early 1900s, Ferrez embarked on an ambitious project to visually inventory a number of Brazil's provinces, and he also recorded the construction of each building of Rio's main avenue. Gilberto Ferrez and Weston Naef described his images as "technically perfect without being arid." In the early part of the twentieth century, photo clubs sponsored exhibits and their members' acceptance of the pictorialist aesthetic led in the 1930s and 1940s to an increased acceptance of photography in Brazil's museums and galleries. The Photo Club Brasileiro (1923) organized the first national photography show in Brazil. Photography journals and periodicals that used photographs included: *Revista da Semana* (1900), *Ilustracao Brasileira* (1901), *Kosmos* (1904), *Revista Photographica* (1909), which was Brazil's first photographic journal, the modernist *O Cruzeiro* (1928), and *Manchete* (1950s).

Brazil has a significant tradition of photojournalism. Between the 1930s and 1950s, *O Cruzeiro* published a visual record of the nation's sociocultural upheavals. In the 1950s, Thomaz Frakas photographed the creation of the city of Brazilia, the symbol of modern Brazil. Another significant influence was the São Paulo School, where Geraldo de Barros (1923–1998) was a major figure. Emphasizing "constructionism and abstractionism," the school's modernist approach gained Brazilian photography its first international recognition. More recently, Mario Cravo Neto is recognized for his use of Afro-Brazilian symbols in his syncretistic images.

Sebastião Salgado has received worldwide recognition for his images of workers and displaced chil-

dren. He once stated that since he comes from the Third World, it would be "immoral" for him "to think of nothing but aesthetics." Women photographers include Alice Brill, Ana Regina Nogueira, and Cynthia Brito. In the early 1960s, government censorship reduced opportunities for photography. According to photography historian Maria Luiza Carvalho, it was not until the 1980s that the photography scene in Brazil experienced a renaissance. Nucleos de Fotógrafos in Mina Gerais hosted a major exhibition of women photographers in 1988. Photo agencies like F4 and Agil Fotojornalismo were formed by photographers concerned with social issues such as indigenous land rights and the plight of street children. In the 1990s, Nucleo Dos Amigos da Fotografia (NAFOTO) organized 27 exhibitions attended by 150,000 people.

### Chile

Photo Clubs, which formed in Valparaiso at the beginning of the twentieth century promoted the cause of photography by sponsoring annual exhibitions and competitions. Periodicals and newspapers that used photographs included: *Zig Zag*, *Sucesos*, *El Diario Ilustrado*, and *El Mercurio*. Women photographers were active, and at least three exhibited at the II Salon Fotografico del Club Fotográfico de Chile in 1938. Ana Maria Parra Sanchez de Gabella (1911–c. 1965), daughter of photographer Victor Parra, worked with her father and later owned studios with her sister and two other women photographers. Historian and researcher Hernán Rodríguez Villegas considers the following to be the notable twentieth-century Chilean photographers: In his day, Jorge Saure Carpinello (1896–1984) was considered the most prestigious portrait photographer in Santiago, and his style marks a specific epoch in Chilean photography. His studio was a gathering spot for the intellectuals of the day. Antonio Quintana Hernández (1905–1972) specialized in industrial, panoramic, and social photography. Jorge Opazo (1908–1979) a portraitist, is considered by Rodríguez to be "one of the first modern photographers in the western hemisphere." Luis Ross de Ferrari (1880–1943) was known for his images of Chilean daily life. Heliodoro Torrente Campos (1914–c. 1992) was a consummate photojournalist. Hugo Ercilla Olea produced a major photographic record of Chile from 1937 onward. Marcos Chamudes (1907–1988), a World War II correspondent, is known for a series of photo essays, many of them political, and his portraits of writers and artists.

Photographers who worked during the politically tumultuous period between 1970 and 1988, include Alvaro Hoppe, Oscar Navarro, and Hector López.

### Colombia

The early twentieth century was a turbulent and painful time for Colombia. Amid economic and political chaos, Panama was separated from Colombia. To compensate, the collective psyche of Colombia turned its focus on symbols of modernity. As in Argentina, city albums were popular in the 1910s and 1920s, and they served to promote national pride and encourage foreign investments. Magazines using photographs included *El Gráfico* (1910) and *Cromos* (1916), both of which used images that anticipated those in *Life* magazine. The time period between 1900 and 1940 represents the “belle époque criolla” in Colombian photography. Melitón Rodríguez (1875–1942) recorded the areas of Medellín and Antioquía, and is considered the representative photographer of his time. Benjamín de la Calle (1869–1934) was known for his superb studio portraits and his images of Medellín. Juan Nepomuceno Gómez (1885–1946) is considered the preeminent photographer of his time in Bogotá due to the excellence of his studio portraits. Luis Ramos (1899–1955), influenced by Henri Cartier-Bresson, is considered the father of modern Colombian photography. Jorge Obando (c. 1891–1982) photographed the “common” people in developing urban centers. He also recorded singer/icon Carlos Gardel’s fatal airplane accident in 1935. Pedro Lafont photographed the activities inside banks, offices, jails, and tailor shops of Bogotá. Luis B. Gaitán and Leo Matiz are known for their images of the civil unrest of April 1948. Photographers active in the latter decades of the twentieth century include Miguel Angel Rojas, Beatriz Jaramillo, and Javier Galeano. It was not until 1974 that photographs were admitted to Salones Nacionales on an equal par with the other arts. In 1983, the Museo de Arte Moderno de Bogotá sponsored the *Historia de la Fotografía en Colombia* exhibition. Two books on the history of photography in Colombia resulted from the exhibit.

### Ecuador

Photographer and researcher Lucia Chiriboga considers the following to be among the most notable Ecuadoran photographers of the twentieth century. In the early 1900s, José Domingo Laso produced an album of striking images of Quito and a gallery

of oficios (trades). Carlos Rivadeneira, son of nineteenth-century photographer Benjamin Rivadeneira, worked with Underwood and Underwood, a firm that published stereoviews from around the world. In Cuenca, Manuel Serrano and José Salvador Sánchez published postcards, as well as views of the city and its people. During the 1940s, foreign-born photographers who recorded rural and urban Ecuador include Rolf Blomerg, Gottfried Hirtz, and Bodo Wuth. In the late 1970s, Hugo Cifuentes was recognized for his documentary photography, and Luis Mejía, a photojournalist, for his urban street images. In the 1980s and 1990s, Camilo Luzuriaga, Judy de Bustamante, Marcela García, José Avilés Diego Cifuentes, and Lucia Chiriboga emerged as the new generation of photographers.

### Perú

Peruvian photo-historian Adelma Benavente suggests that during the early 1900s, the center of photographic activity in Perú was in the south, specifically in Arequipa and Cuzco. Max T. Vargas (c. 1872–c. 1958), a commercially successful photographer, owned studios in Arequipa and La Paz, Bolivia. He trained and mentored a number of young men who artistically surpassed him, including Martín Chambi, the Vargas brothers (probably no relation to Max), and Juan Manuel Figueroa Aznar. Vargas’ studio produced portraits, landscapes, vistas, and also ethnographic images on postcards. Sometime in the 1920s, Vargas relocated to Lima, where he continued on a modest commercial level, doing portrait work and producing postcards of Lima and its environs. His career spanned almost 70 years, and he served as an aesthetic and didactic link between the late nineteenth- and early twentieth-century generation of Peruvian photographers. Carlos (1885–1979) and Miguel (1886–1979) Vargas, also in Arequipa, were bohemian dandies whose photographs personified what writer Tom Rowson called the “stylized glamour culture of the twenties.” Their surrealist, avant-garde images included modern, daring images of women. Most notable were their nocturnos (night scenes), produced with dramatic illumination. Their archive languished until 1990, when photographer Peter Yenne organized an ongoing project to preserve and digitize their archive. Martín Chambi (1891–1973) eventually settled in Cuzco during the heyday of the Cuzco School of Photography and the Indigenismo movement (c. 1910–1930). Cuzco School photographers were influenced by the Indigenismo movement, which advocated for the poli-

tical and social rights of the Indigenous people of Perú. Chambi is recognized for his photos of Macchu Picchu, but most notably for his images of people and cityscapes of Cuzco. Castro has noted that Chambi photographed Cuzco society “without exoticizing the Indians or ridiculing the wealthy.” Between the late 1930s and the late 1970s, Chambi was scarcely acknowledged, until, due to the efforts of photographer Edward Ranney and other researchers, Chambi emerged into the international spotlight and is now considered one of the fathers of twentieth-century Latin American photography. According to photographer and researcher Jorge Heredia, the decade of the 1950s was the “era of photojournalism” in Perú, represented by Pestaña and Chino Domínguez. In the late 1970s, photographer Fernando La Rosa was director of Fotogalería Secuencia, which “fostered a renaissance among photographers of all ideologies.” Another notable project was TAFOS (1986–1997), which provided the means for grassroots people to photograph themselves. Fernando Castro noted that their images “reveal their own intimate world without transgressing it.” Other Peruvian photographers include Romulo Sessarego, Sebastián Rodríguez, Abraham Guillén Melgar, Billy Hare, and Roberto Huarcaya. A major international exhibition, *Peruvian Photography: Images of the Southern Andes, 1900–1945* (1996) showcased the work of Cuzco School photographers Martín Chambi, Miguel Chani, Juan Manuel Figueroa Aznar, Jose Gabriel González, and Crisanto Cabrera.

### Uruguay

The Sociedad Fotográfica de Aficionados was founded in 1884, and The Foto Club de Montevideo operated from 1901 to 1917. The Foto Club Uruguayo was founded in 1940 and has been a major promoter of photography in Uruguay. In 1990, it sponsored FotoEvento, a homage to 150 years of photography in Uruguay and 50 years of the Foto Club. It also sponsors an annual exposition and publishes the journal *Revelarte*. Notable photographers include long-lived Jose Maria Silva (1897–2000), who was Carlos Gardel’s favorite photographer, and who also specialized in portraits of entertainers. Alfredo Testoni (1919–), a photojournalist, is known for his surrealistic “psychological images” of artists and writers. Mario Marotta, also a photojournalist, works with mixed-media experimental photography. Other photographers active in the latter decades of the

twentieth century include Jorge Ameal, Daniel Caselli, Juan Ángel Urruzola, and Daniel Stapff.

### Venezuela

Between the end of the nineteenth century and the beginning of the twentieth, Henrique Avril was Venezuela’s “gran fotógrafo.” He traveled throughout Venezuela photographing various regions and also founded El Club Daguerre (c. 1898), which over time assembled what is now considered the “grand photographic archive” of Venezuela. His wife Maria Lourdes was a retoucher and may have taken a number of photographs attributed to Henrique. Two other early twentieth-century women photographers were Maria Luisa González Rincones (1910–1990) and Fina Gómez Revenga (1920–). As in other locations, acceptance of photography in mainstream art circles was slow. The Primer Salon de Aficionados del Arte Fotográfico was held in 1934, and exhibiting photographers included five women. In 1952, photographer Alfredo Boulton’s article “Is Photography an Art?” marked the beginning of contemporary photography in Venezuela. In it he proposed that photographers stop arguing about aesthetics and begin inquiring about the intrinsic possibilities of the camera. Other notable Venezuelan photographers include Luis Felipe Toro (1881–1955), who chronicled the government of Juan Vicente Gomez and the urban development of Caracas; Ricardo Razetti; Carlos Puche; Luis Brito; Carlos Herrera; Nelson Garrido; Barbara Brändli; and Paolo Gasparini (1934), considered a major influence on Venezuelan photography since the 1950s. Publications using photographs included *Cojo Ilustrado* (1892–1915), *Elite* (1925), *Farol* (1939–1975), *CAL* (1962–1967), *El Círculo Anaranjado/Disco Anaranjado* (1948–1975), and *Revista Shell* (1952–1962). In 1952, The Museo de Bellas Artes held its first photography exhibition, signaling a new acceptance of photography. The bookstore La Librería, founded in 1973, was also a significant force in marketing photography books and sponsoring exhibits. The first exhibit on the history of photography in Venezuela was held in 1977.

The history of South American photography is a multifaceted record, one of portrait studios that expanded into documenting the quotidian, cultural, and geographic facets of their countries. Their inventory of images included the pre-Columbian and the modern, the exotic and the banal. It is also a record of the struggle to legitimize photography, and the role played by photo clubs and publications in promoting acceptance. It is a record

of the continuing debate between comprometido (socially committed) photography and artistic photography that often incorporates cultural symbols. It is a record that is not yet known and appreciated outside and even within the region. Problems relating to collecting, preserving, organizing, and disseminating the visual record of the region are myriad. Art historian Keith McElroy has noted that the literature that exists on the subject, including bibliographies, is limited and not readily available. Major photography history encyclopedias lack a representative number of entries on Latin American photographers. The history of women photographers is unwritten. Few details are known about early twentieth-century photography in Paraguay. While several U.S. institutions actively collect Mexican, Central American, and Caribbean photography, there is no major initiative to procure and/or fund recovery, preservation, and exhibits of South American photography. South Americans and their allies from other countries are engaged in a variety of projects aimed at increasing the visibility of their images and knowledge about the history of the images, their makers, and the sociocultural and political contexts they worked in. In Venezuela, the Ministry of Culture publishes *Extra Cámara*, while the Biblioteca Nacional is involved in collection and conservation efforts. Major researchers on the history of Venezuelan photography include Manuel Barroso and the late Josune Dorronsoro. A growing network of preservation efforts in Perú includes The Fototeca Andina, a major research archive containing over 20,000 photographs of life in southern Perú prior to 1950. The Circulo de Fotógrafos Profesionales de Bolivia launched the publication *Foto Bolivia*, which highlights both modern and historic photography. Researcher Javier Nuñez de Arco maintains an archive of early Bolivian photography. Folklorist Antonio Paredes Candia (Bolivia) and photographer Juan Antonio Varese (Paraguay) are researching the histories of their respective countries. Daniel Buck (Bolivia) and Javier Yubi (Paraguay) continue their research on postcards, an underestimated source of primary information on photography history. In the early 1980s, the Casa de la Cultura en Ecuador held its first conference, and in 1988, Lucia Chiriboga founded the Taller Visual, a center for visual research and communication. The Taller is collecting the images of native people of the Ecuadoran Amazon taken by missionaries during the late nineteenth and early twentieth centuries. In Chile, the first study of its photography history was produced in 1942 by Eugenio Pereira Salas. Currently, Hernán Rodrí-

guez has completed a major directory of Chilean photographers. In Colombia, archival recovery efforts include the work of El Centro de Memoria Visual de Medellín, which has acquired several archives, including that of Melitón Rodríguez. Argentine researchers include Miguel Angel Cuarterolo, Roberto Ferrari, and Abel Alexander, great-great-grandson of Adolfo Alexander, a nineteenth-century daguerreotypist. They have helped coordinate a number of photography conferences in Argentina, and the proceedings have been published. At present, they are engaged in efforts to form a coordinating entity: the Ibero-American Society for the History of Photography. Another effort to make historical information internationally accessible is the *History of Latin American Photography, 1850–1950* web site.

YOLANDA RETTER

*See also:* **Archives; Chambi, Martin; Documentary Photography; Life Magazine; Photography in Latin America: An Overview; Photography in Mexico; Pictorialism; Portraiture; Propaganda; Salgado, Sebastião; Socialist Photography**

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# PHOTOGRAPHY IN SPAIN AND PORTUGAL

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## Photography in Spain

The study of the last decades of the nineteenth century and first of the twentieth shows the consolidation of Spanish-born photographers against the common presence of foreign studios in the first decades of photography in Spain. Portraits and views of cities were still the main source of income, and studios in Madrid (Franzen, 1864–1923; Kaulak, 1874–1933), Barcelona (Audouard, 1856–1919; Esplugas, 1852–1929); and other cities become more and more sophisticated with the use of backdrops and props to place the sitter in the atmosphere he wished. Also, portrait studios were the first to collaborate with the emergence of the illustrated press. *Blanco y Negro* and *Nuevo Mundo* magazines were founded in the early 1890s, but they only began publishing photographic articles after 1895–1896 using material produced by the studios of Amador (1863–1939), Brangulí (1879–1945), Campúa (1870–1936), Franzen Company (c. 1850–1910), and Fernando Debas (active 1870–1897).

Among the pioneers of modern photojournalism in Madrid, Alfonso Sánchez García (1880–1953) stands out; he worked for *Nuevo Mundo*, *El Heraldo*, *El Sol*, and *El Imparcial*, but his son, Alfonso Sánchez Portela (1902–1990), rose to surpass him. Starting professionally at 16 years old publishing a gallery of popular characters in *El Heraldo* and *El Liberal*, he captured the public image of the main personalities of the period (Machado, Unamuno, Valle Inclán), and he produced successful feature articles, such as the only interview of Abd-el Krim (leader of the Moroccan guerrillas fighting Spain). Other photojournalists of this period were Campúa, Company, Luis Escobar (1887–1963), Francisco Goñi (1873–1936), and Diego González Ragel (1893–1951). Goñi, who died in the Civil War, most likely as a result of his royalist leanings, took photographs of the Royal Family that captured their everyday activities with spontaneity. Luis Escobar (1887–1963) opened a studio in Albacete and collaborated with several magazines; he depicted every level of society with great humor. Despite the tendency of magazines to be up-to-date

technologically (*Blanco y Negro* reproduced color images from autochromes in 1911), photographers were poorly considered; and even as of 1930, of all the press photographers in Madrid, only one, Alfonso, had a permanent contract.

Progressively, photography was used in other fields—in science and humanities (the famous Iberian sculpture the *Dama de Elche* was photographed the day after its discovery in 1897), or for industrial and commercial uses (Francisco Fernández Trujillo's images of shipbuilding, 1915–1962). And the Spanish middle class started using the camera. The still scarce research has revealed names such as Amós Salvador (1845–1922) and Liborio Porset (c. 1850–c. 1820), who produced an extensive collection of portraits and informal scenes similar to Jacques Henri Lartigue. Others, like Frederic Bordas, combined their hobby (mountaineering) with photography. Photo clubs were founded (Real Sociedad Fotográfica in 1899; Club Fotográfico Barcelonés, 1894). Pictorialism reigned; amateur photographers soon surpassed the number of professionals in these clubs, where they valued artisan processes (gum, carbon, bromoil) and scenes with remembrance of Victorian collages, between them the mythological scenes of Joaquim Pla Janini (1879–1970), or the Don Quixote series by Luis de Ocharán (active 1890–1910).

In this pompous maelstrom, a few approached more direct documentation in an attempt to recover “Spanish” types, habits, and landscapes, and they obtained international recognition in salons and publications. Without doubt, the most renowned was José Ortiz Echagüe (1881–1980), whose major work was published in four books (*Tipos y Trajes*, *España Mística*, *Pueblos y Paisajes*, and *Castillos y Alcázares*) and who mastered the direct Fresson process. Also, Pla Janini (1879–1970) evolved in the same direction with his series titled *Spain of Work and Mysticism*. In the 1920s, certain international influences can be traced, such as the German *Neue Sachlichkeit* or “New Objectivity” in Emili Godes’ (1895–1970) advertisement and scientific photographs, the cityscapes of Joaquim Gomis (1902–1991) and the close-ups of Aurelio Grasa (1893–1972); or the dramatic lighting and collages of the Russian avant-

garde in the ads and political posters by Pere Català Pic (1899–1971).

The tragedy and rupture caused by the Spanish Civil War were exemplified by the death of the young Nicolas de Lekuona (1913–1937), avid disciple of the avant-garde movements, whose photomontages have elements floating in a gravityless surrealist space. Concurrently, Josep Renau (1907–1982) discovered the work of John Heartfield and used collage for social and political criticism, exemplified by his great work “The American Way of Life” created after during his postwar exile in Mexico. The Spanish Civil War became a testing ground not only for new weapons but also for a new style of photojournalism. Newspapers and agencies sent their best photographers: Robert Capa, Hans Namuth, David Seymour “Chim.” Nevertheless, Spanish coverage of the war continues to prove difficult to research, as many archives were destroyed during the war and after it due to the risk the material posed to photographers who had sided with the defeated Republican cause. One of the most complete archives remaining is that of Agustí Centelles (1909–1985), who captured street fighting in Barcelona and the despair of the exiled. A curious case is Antoni Campaña (1906–1989), who combined constructivist viewpoints with pictorialist processes (gum).

Unfortunately, the years of the Franco dictatorship (1939–1975) halted experimentation and solely favored classical images of the working, religious Spain found in the “icons” of Ortiz Echagüe or Eduardo Susanna (1884–1951). Some of the best photographers (Centelles, Renau, Suárez) were forced into exile. Yet, slowly photography revived. In the 1950s, the reportages of José Suárez (1902–1974), Otho Lloyd (1885–1979), and specially Francesc Catalá Roca (1922–1998) captured dynamic images with humor and spontaneity. The Madrid studios of Jalón Angel, Amer-Ventosa, or Juan Gyenes created syrupy official portraits, while the Hungarian-born Nicolas Müller (1913–1999) made studio portraits and worked in photojournalism. The news agency, EFE, founded in 1939, boasts an extensive photographic archive mainly related to the official propaganda of the regime. However, it is possible that the best photography of the 1950s is still undiscovered in the archives of numerous photographers located in outlying provinces. Manuel Ferrol’s (1923) work on Spanish emigration or the small town portraits of Virxilio Vieitez (1930), share a synthesis of document and emotion.

Another serious problem in the 1950s and 1960s was the poor photographic infrastructure, in which photographic clubs became rancid educational and exhibition centers, where censorship imposed the

“right” subjects and techniques, and most photographic activity was focused on official contests. Despite this, some photographers catalyzed timid renovations: Jaume Jorba Aules, Pedro Martínez Carrión (1931–), Josep María Ribas Prous (1940–), Ramón Vilalta Sensada (Cataluña), José Veiga Roel (Galicia), or Juan Vacas (Andalucía). Also, the so-called “Escuela de Madrid” group—Leonardo Cantero (1907–), Gabriel Cualladó (1925–), Juan Dolcet (1914–1990), Francisco Gómez (1918), Fernando Gordillo (1933), Sigfredo De Guzmán (1925), Ramón Masats (1931–), Francisco Ontañón (1930–), and Gerardo Vielba (1921–1991)—promoted a more personal and subjective approach. The magazine *Arte Fotográfico* (founded in 1952) had the key role of connecting clubs and provided most of the then-scarce information about the field. Other more innovative magazines, albeit short lived, were *Cuadernos de Fotografía*, *Imagen y Sonido*, and *Eikonos*. Curiously far from Madrid’s centralism, in Almeria, the vibrant AFAL club started its influential magazine (1958–1963) under direction of Carlos Pérez Siquier (1930–); and the next decade in Barcelona, the so-called *Gauche Divine* cultural movement, was photographed by Isabel Steva “Colita” (1940–), Oriol Maspons (1928–), Leopoldo Pomés (1931–), and Xavier Misrachts (1937–1998).

However, the most effective renewal came through the magazine *Nueva Lente*, begun in 1970. Its dadaist tone united various tendencies that rejected “official” images. During its first period, directed by Pablo Pérez Mínguez (1946–), it published images that hovered between surrealism and abstraction: Jorge Rueda (1943–), Elías Dolcet (1948–) and Juan Ramón Yuste; or using elements of everyday life (Pablo Pérez Mínguez and his brother Luis (1950–)). From 1975–1979, under the direction of Rueda, the balance completely tipped towards fiction through Rueda’s own collages, the Yeti team (Antonio Lafuente y Felix Lorrio, both 1948), Joan Fontcuberta (1955–), and Antonio Gálvez (1928–), as with the staged scenarios of Manuel Falces (1952–), Antón y Ramón Eguiguren (1947–; 1945–), Barbara Allende “Ouka Lele” (1957–), and Rafael Navarro (1940–). Towards the late 1970s, various photographers started extensive documentary projects to capture rural traditions before they disappeared: Cristina García Roderó (1949–), Koldo Chamorro (1949–), Cristóbal Hara (1946–), Fernando Herráez (1948–), and Ramón Zabalza (1938–). Moving from documentary to studio photography to achieve wide acceptance were Toni Catany (1942–), with atmospheric still lifes; and Alberto Schommer (1928–), with

“psychological portraits” of famous personalities. Both later evolved towards book projects on cities and civilizations.

The 1970s saw the birth of a growing, although weak, infrastructure: in Barcelona, the schools Institut d'Estudis Fotogràfics de Catalunya and Spectrum; in Madrid, the gallery Redor and the schools Photocentro and CEI; in Zaragoza, the Spectrum gallery. Also, Lumen published the book collection *Palabra e Imagen* with attractive layouts matching a well-known writer and a photographer. Unfortunately, except for the Institut and Zaragoza's Spectrum, most of these private initiatives disappeared and the next two decades saw the blooming of festivals sponsored by several distinct political administrations: FOCO and PHoto-España in Madrid, Primavera Fotografica de Catalunya, Fotobienal de Vigo, Imago in Salamanca, and others. In the 1980s, the magazine *Photovision* and Lunwerg Publishers initiated their publications with excellent reproductions and serious research on historic and contemporary photographers.

During the 1980s, some authors proposed a more formally constrained image linked to neotopographism: the landscapes of Carlos Cánovas (1951–), Manolo Laguillo (1953–), and Ferrán Freixa (1950–) or the portraits of Humberto Rivas (1937–) and Valentín Vallhonrat (1956–). Also, the possibilities of color as a documentary element were explored by Genín Andrada (1963–), Xurxo Lobato (1956–), José M. Navia (1957–), Manuel Sendón (1951–), Marta Sentís (1949–), and Miguel Trillo (1953–). In photojournalism, the attempted coup of 1982 was photographed by Manuel Perez Barriopedro and Manuel Hernandez de Leon with worldwide coverage. More dream-like visions were those of Manel Esclusa (1952–) and Manel Serra (1949–), which show the possibilities of photography as a light trail.

Since the 1980s, there has been a clear movement back towards the studio work and experimentation with a deeply introverted image, artisan processes, or combinations of photography with other media. The studio group includes the kitsch scenes of Ciuco Gutiérrez (1956–), the surrealist irony and visual poetry of Chema Madoz (1958–), or the more conceptual work of Iñigo Royo (1962–), Javier Vallhonrat (1953–), and Manuel Vilariño (1952–). Inspired by the documentary work of the 1970s, a new generation emerged in the 1990s, including Clemente Bernad (1963–), Kim Manresa (1961–), José Muñoz, Txema Salvans (1971–), and Ana Torralva (1957–). The message becomes more introspective, gathering up intimate experiences, in the documentary works of Alberto García Alix (1956–) or Luis Baylón (1958–).

In the artisanal group, various mediums agitate in a fruity cocktail—physical matter and image join in the work of Ramón David (1963–) and Javier Esteban (1963–); video and photography in Luis Contreras (1959–); painting and photography in Tomy Ceballos (1959–), Susy Gómez (1964–), and Darío Villalba (1939–); sculpture and photography in the installations of Eduardo Cortils (1963–), Paloma Navares (1947–), Daniel Canogar (1964–), and the teams Palacín-Viaplana (1964–; 1962–) and Elorza-Mota (1961–; 1965–). In this turmoil, some authors proposed a more radical approach, deconstructing the assumptions about photographic truth, such as Joan Fontcuberta's projects *Flora*, *Fauna* (with Pere Formiguera, 1952–), and *Sputnik*. Meanwhile, Pablo Genovés (1959–), Juan Urrios (1962–), and others are combining painting's brushstroke with the digital image to welcome the twenty-first century.

It should be noted that photography confirmed its status in the commercial art scene in the late 1990s, obtaining high sales in Arco, the biggest art fair in Spain, and some museums and institutions have started to organize their photographic collections and plan new acquisitions. However, in contrast with the abundance of photofestivals, Spain clearly lacks more stable structures that could promote acquisition, research, and promotion of photographic collections; and a mere handful of institutions store a representative sample of the history of photography in Spain.

### Photography in Portugal

Towards the end of nineteenth century, Portuguese society took an interest in photography, and in August of 1899 the first issue of *Photo-Velo-Club* was published in Oporto, an illustrated magazine devoted to photography, painting, and bicycling. Soon after, on December 31, the first exhibition of amateur photographers was opened in the Geographical Society in Lisbon, organized by Comte de Tomar, Eduardo Coelho, and Camilo A. dos Santos with 52 participants. Professional photographers criticized the easy social success of this exhibition in the magazine *Echo Photographico*, later *Arte Fotografica*. Nevertheless, such exhibitions continued, and the participation extended to women, such as Maria da Conceição Lemos Magalhães in the 1910 *L'Ilustração* exhibition, together with Alfonso Lopes Vieira, Julio Worm, Alfredo Black, and Dr. Annibal Bettencourt. In June 1913, after the commercialization of the autochrome, the Portuguese Photographic Society organized the first exhibition of color photographs in Portugal.

Photography was taken up by the publishing industry. Books in photogravure promoted the natural and monumental richness of Portugal, including, in 1902, *O Minho e suas Culturas* by Vizconde de Villarinho de S. Romão and the eight volumes of *A Arte e a Natureza em Portugal* of Emilio Biel, with oversize images by Fernando Brütt y Cunha Moraes. And the illustrated magazine *Ilustração Portuguesa* (1903–1918) covered political and social news in which photography dominated over text with an emphasis on a candid photography far from rigid studio poses. Among its photographers were Joshua Benoliel (1878–1932), Anselmo Franco (1879–1965), Aurelio da Paz dos Reis (1862–1931), and Arnaldo Garcez (1886–1964).

In the twenties and thirties, pictorial photography declined in magazines as a straighter approach gained hold, especially in *Ilustração Moderna*, and *New Vision* as well as Mario Novaes's (1899–1986) architecture photographs, the work of Horacio Novais, and San Payo, who wrote a text on Photography and Futurism. In *Presença* published Edmundo de Bettencourt y Branquinho da Fonseca. As in Spain, some photographers worked halfway between pictorialism and experimentation, such as Comandante Antonio José Martins (1882–1948), who worked with bromoil but also experimented with infrared film for iceberg photos, and promoted use of the Leica. Early in the 1930s, President Salazar's regime established a Propaganda Secretariat that published *Portugal 1934* and *Portugal 1940* with images of Novaes, Novais, Silva, San Payo, and others. Between those editions, it released five volumes recording the Presidential visit to the colonies (1938–1939), with images of a clear and dynamic composition, mostly by Marques da Costa using 9 × 12-cm glass plates.

Aside from these exceptions, the 1940s and 1950s were marked by the documentary images of photo-clubs and contests, with the influence of magazines *Objectiva* (1937–1945) and the Spanish *Arte Fotográfico*. The groups Câmara (Coimbra, 1949), Asociación Fotográfica de Oporto (1951), and Fotoclub 6,6 (Lisbon, 1956) promoted a whirl of contests and salons, with frequent plagiarism or reframing of the same photos, repetition of subjects, and the like. Efforts to connect with the international scene did not have much continuity; for example, the magazine *Plano Focal* published only four issues.

In 1959, the book *Lisboa, Cidade Triste e Alegre* by Costa Martins and Vitor Palla (both 1922) was published, a three-year project exhibited as a "film" with a sequence of strong contrast photographs where atmosphere reigned over description.

Several later generations consider it a starting point, among them: Jorge Guerra (1936) and Pedro Ferreira (1957). During the 1960s, Portugal was visited by foreign fashion and travel magazine photographers, and since the April 25, 1974 "revolution of the carnations," many great photojournalists covered the internal changes, including Sebastião Salgado, Guy le Querrec, Gilles Peress, and Josef Koudelka.

Integration of photography into the art world happened in the 1970s, first with the exhibit *Six Photographers* (Patric Buyhot, José Reis, Pedro Baptista, João Bafo, Alberto Pico, and Luis Carvalho) and mainly with the mutual interactions that were shown in *Photography in Portuguese Modern Art* (Oporto, 1977) with works by Noronha da Costa (1949), Helena Almeida (1934), Fernando Azevedo (1923), Fernando Lemos (1926), Alberto Carneiro (1937), Manuel Casimiro, and Cruz Felipe. One of the key artists of this period was Jorge Molder, who concentrated in his images all the emotion of objects and minimal scenes. Another influential approach, was started by Maria Madalena Soares de Azevedo in 1979, through research on antique processes, using platinum, gum, and gelatin POP papers.

In 1980, the work of recovering the photographic heritage began with the symposium organized by the Association for the Defense of Cultural Heritage of the Alcobça Region, followed in 1982 by the first National Symposium on Antique Photography in the National Archives. The first Coimbra Photography Festival also opened in 1980, highlighted by the discovery of Paulo Nozzolino in an exhibit. Nozzolino is considered one of the most influential contemporary Portuguese photographers. He published the book *Para Sempre* (1982) and works for the French newspaper *Liberation* and occasionally for poetry magazines. His condensed, intimate atmospheres invite the viewer to delve into the chiaroscuro and dense shadows of his images. Gradually, other festivals have appeared (Encontros da Imagem de Braga and Fotoporto), and commercial galleries have begun to include photography, the most active being Módulo and Ether; the later has promoted several recovery projects such as those focusing on Martins-Palla and Sena da Silva.

At the end of the century, the number of artists working with photographic media in Portugal defies categorization. However, some curators and critics have pointed out two poles of attraction, marked by the "northern" coolness and rationality of Jorge Molder and the "southern" warmth and sensuality of Paulo Nozzolino. The first group includes the anthropological approach of Luis

Pavao (1955–), Antonio Júlio Duarte (1965–), and José Maças de Carvalho (1960–); the isolated landscapes of José Afonso Furtado (1955–) and Augusto Alves da Silva (1963–); and the gardens of Domingo Caldeira (1953–). Closer to the second “ploe” are the social documentary photography published in the weekly *Independiente* by Ines Gonçalves (1964–), Daniel Blaufuks (1963–), João Tabarra (1966–), and Céu Guarda (1960–); or the atmospheric work of Albano da Silva Pereira (1950–). Finally, it should be noted that Gulbenkian Foundation and the National Archives of Photography of the IPPC have consolidated their collection project (first exhibited in 1990), in which Jorge Calado has gathered significant examples of Portuguese and international photography.

MANUEL SANTOS

*See also:* **Capa, Robert; Censorship; Documentary Photography; Photography in Europe: An Overview; Pictorialism**

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## JO SPENCE

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### British

Jo Spence became a major figure in British photography in the early 1980s. Although she had a long and varied career in photography, the real blossoming of her personal work was in this period and was tragically cut short by her untimely death in 1992.

An energetic and prolific photographer, teacher, writer, public persona, and self-styled “cultural sniper,” Spence was enormously influential, particularly for a generation of young women photographers. Working outside the mainstream of both commercial and artistic practice for much of her life, she brought personal experience, political understanding, and critical theory together to inform her work.

Spence said that she produced her work “to evolve new thinking processes whereby I took and used photographs to help me ask questions rather than to reiterate what I thought I knew already.” Her work consistently addressed political and personal issues through a series of issue-based projects and is marked by a direct, confrontational, style frequently undercut by humor. Central to these projects were concerns of health, class, power and

powerlessness, identity, memory, the family, and the psyche.

She drew from a wide range of theory from the educational ideas of Paulo Freire to contemporary thinkers Michel Foucault and Louis Althusser; she also drew from her research into photographic and film history, including the work of avant-garde Soviet filmmaker Dziga Vertov, John Heartfield, and the worker photography movement, and from her collaborations with practitioners from a range of disciplines. Equally important, however, was her desire to make images that were accessible and empowering.

Jo Spence was born in 1934, the child of working-class and trade unionist parents, and brought up in London. As a child during World War II, she was evacuated to the country, an experience which was to be tellingly recreated in her 1988 work *Evacuee*, in which she is labelled like a piece of luggage (part of *The Crisis Project: Scenes of the Crime*, made with David Roberts). On leaving school, she trained as a secretary and in later years was frequently to rely on her secretarial skills to support herself while working on photographic projects. She took up photography while working as a “girl Friday” for photographers, and for sev-

eral years she ran her own portrait and wedding studio in London. Her move into a more theorized and political practice began in the 1970s when she met photographer Terry Dennett, her partner for many years, with whom she set up Photography Workshop in 1975. They joined the left-wing Half Moon Gallery in the East End of London and were instrumental in setting up the critical magazine *Camerawork*. When the two organizations split, Photography Workshop set up its own publishing project, *Photography/Politics*.

By this time, Spence was also working with the Hackney Flashers, a collective of socialist feminist photographers, who produced exhibitions on women's issues. In 1979, she enrolled on a degree course in Film and Photographic Arts at the Polytechnic of Central London, then headed by Victor Burgin and with a reputation as the leading institution in theoretical approaches to photography. She had also started investigating her own background by using her family photographs to question the conventions of the family photograph and to argue that the family album hides more truths than it reveals and constructs a myth of the happy family. Her autobiographical work, *Beyond the Family Album*, which focused on these limitations, was shown at the Hayward Gallery, London, in 1979, and it became part of a storm of controversy. This focused both on the subject matter and the apparent ordinariness of Spence's imagery, which was seen as unsuitable for an art gallery.

In 1982, the year she left college, Spence discovered that she had breast cancer, the disease which had killed her mother. It was this discovery that was to change her life and her work most radically. Spence had been active in challenging modes of representation and in questioning the power relations set up by documentary photography; she now found she needed to find new ways of representing what was happening in her own life and to challenge her role as victim of the medical establishment. Typical of this work is the 1982 self-portrait, in which she has marked her left breast "property of Jo Spence," which she took into hospital as a talisman. Of the images made at this time, she said:

I had used my own body to make statements about the history of the nude. But that was totally different—the body I put up on the wall then was not diseased and scarred. Those nudes had been about ideological things. Cancer was about my own history. So taking this step was profoundly difficult for me.

Spence finally found the new method that she was to use in all her later work when, in 1983 while exploring different alternative therapies, she met

Rosy Martin on a co-counselling course. Together, they developed the practice of phototherapy in which family and other dramas are revisited and restaged for the camera. Their aim was to "represent what has hitherto been conceived of as unrepresentable," and they described the process as "serious playing" and "the making visible of psychic reality."

Spence subsequently used phototherapy with a range of health practitioners, friends, colleagues, students, and her partner, David Roberts, to produce a body of work that is remarkable for its honesty and insight. In working collaboratively and using the most basic photographic technology, she consciously opened her practice to anyone, amateur or professional, who might be interested in using her methods for their own work.

She became well known and was very active for a number of years, speaking about her work, touring Australia and the United States, and becoming involved in a number of television programs made about her work. But by the end of 1990, Spence had developed leukaemia, and her breast cancer had recurred. Nonetheless, she continued to work up to the time of her death, making photographs and exhibitions, and collating material for her (posthumous) book *Cultural Sniper*. She made a *Video Diary* for television with her brother, Michael Clode. Even while she was in a hospice, she continued to take photographs of her visitors and work on her projects. A month before her death, she married Roberts and arranged to set up *The Jo Spence Memorial Archive* with her long-time colleague, Terry Dennett, which continues to promote and tour her work.

SHIRLEY READ

*See also:* **Burgin, Victor; Family Photography; Feminist Photography; Heartfield, John (Helmut Herzfelde); Vernacular Photography; Worker Photography**

### Biography

Born Joan Clode in South Woodford, Essex June 15, 1934.

Family subsequently moved to London. Evacuated to Cornwall and then Derbyshire, 1940. Trained as a secretary, 1948–1950. A typist and then studio manager at Photo Coverage and industrial photographer Barnet Saidman and freelance printing work, 1951–1962. Assistant to advertising photographer Walter Curtin, 1962–1964. Married Keith Holland, worked as a farm secretary, 1964. Changed name to Spence while living with Neil Spence, 1966. Ran Joanna Spence Associates, portrait and wedding studio in London, 1967–1974. Photographic projects with Childrens Rights Workshop, 1970–1973. Founded Photography Workshop with Terry Dennett, 1975. Joined Half Moon Gallery, which became

Half Moon Photography Workshop (HMPW) and co-founded *Camerawork* magazine, 1975–1976. Split from HMPW 1976. Member of the Hackney Flashers, women's photography group from 1977. Photography/Politics editorial group from 1977. Secretary at British Film Institute, 1977–1989. BA in Film & Photography at the Polytechnic of Central London, and part of Polysnappers, 1979–1982. Developed breast cancer, had lumpectomy, and opted for alternative health treatment, 1982. Created phototherapy with Rosy Martin, 1983. Retrospective exhibition at *Camerawork*, 1985. *Arena*, television programmes, 1986 and 1987. Publication of first book *Putting Myself in the Picture*, 1986. Keynote speech at National Photography Conference, 1987. Working freelance as lecturer, writer, and facilitator, 1989. Joined Educated Working Class Women's Group, 1989. Tour of Australia and the United States, and recurrence of breast cancer and development of leukaemia, 1990. Glasgow New Gallery established *The Jo Spence Room*, 1990. *Video Diary* made for television, 1991. Married David Roberts 1992. Died in Marie Curie Hospice, Hampstead, London June 24, 1992. Jo Spence Memorial Archive established, 1994.

### Individual exhibitions

- 1985 *Review of Work 1950–1985*; *Camerawork*; London and touring
- 1990 *Jo Spence—Collaborative Works*; exhibition touring Australia and the United States
- 1994 *Jo Spence: Matters of Concern*; Royal Festival Hall; London and touring
- 1995 *The Cancer Project*; Melkweg Gallery; Amsterdam

### Group exhibitions

- 1979 *Women and Work in Hackney*; Hackney Flashers—*Who's Holding the Baby*; Hackney Flashers  
*Three Perspectives on Photography*; Hayward Gallery; London
- 1982 *Family, Fantasy, Photography*; Polytechnic of Central London; London  
*The Picture of Health*; Photography Workshop; London
- 1985 *The Photography Road Show*; Photography Workshop; London and traveling
- 1987 *Double Exposure—the Minefield of Memory*; The Photographers' Gallery; London  
*Body Politics*; The Photographers' Gallery; London

- 1989 *Great Expectations*; Islington Libraries; London
- 1991 *Missing Persons/Damaged Lives*; Leeds City Art Gallery; Leeds, Yorkshire, England  
*A daughter's view*; Watershed; Bristol, Avon, England
- 1992 *Real Stories*; Museet for Fotokunst; Odense, Denmark
- 1993 *Renegotiations: class, modernity & photography*; Norwich Institute of Art & Design; Norwich, Norfolk
- 1994 *Public Domain*; Gallery de Art Santa Monica; Barcelona
- 1997 *Invisible Light*; Museum of Modern Art; Oxford, England

### Selected Works

- Remodelling Photo History* (with Terry Dennett), 1982
- The Cancer Project*, 1982
- The Picture of Health?* (with Rosy Martin), 1984
- My Mother* (with Rosy Martin), 1985
- Mother and Daughter Shame Work: Crossing Class Boundaries* (with Valerie Walkerdine), 1988
- Cultural Sniper* (with David Roberts), 1990

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## DOUG AND MIKE STARN

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### American

Doug and Mike Starn are identical twins who work collaboratively on photography-based art. For the Starns, photographs can manifest themselves in a variety of manners: installations, kinetic photo-sculptures, and illuminated photoworks. They received recognition early in their careers (the late eighties) for work that questioned and extended the definition of photography. Characteristic of their early work were large collages of well-known images from the history of art, toned either blue, yellow, or brown, and roughly pieced back together with cellophane tape. By 1987, they had been invited to participate in the prestigious Whitney Biennial in New York, and three years later, they were the subject of an exhibition that toured the United States.

Mike and Doug were born on May 18, 1961, in Somers Point, New Jersey. During high school in New Jersey, Doug and Mike discovered their interest in photography, and they went on to study at the School of the Museum of Fine Arts, Boston, from 1980–1985. Since their student days, the Starns have shown that to them photography was more than the perfect, unblemished print promulgated as fine-arts photography since the 1930s, and they have continually, purposively drawn attention to the photograph's status as an object. Their early, large-scale photographic constructions also reflected the ambitiousness of neo-expressionist art of the 1980s, a decade during which increasing numbers of artists were incorporating photography into their work as photographic truth in a media culture that was no longer taken for granted.

The Starns' work is visually enticing in its mimicking of antiquated, nineteenth-century qualities, particularly the warm tones and effects characteristic of Pictorialism. The subject matter of their early work was often from museums visited or architecture seen while traveling. But the Starns did not try to make their photographs look like icons from the history of painting. Rather, they photographed this iconic material strictly for their own purposes to open up their concept of what photography can be. The Starns' work added a twist to the ongoing debate of photography's status

as a fine-arts medium because of its sculptural qualities achieved through montaging photographs and creating irregularly shaped works.

The Starns were the focus of considerable discussion since first emerging primarily within the context of contemporary art rather than the photography world. Some were enthusiastic about the Starns' work, while others were skeptical about the Starns' quick ascent in the art world or the romantic nature of their work. Others applauded their dismissal of many conventions of photography, particularly the fact that they created visually lush, one-of-a-kind works on a par with paintings, or were intrigued by the idea of their collaborative process. Andy Grundberg, the author of the book *Mike and Doug Starn*, also describes their work as a "paradox," on the one hand emphasizing its uniqueness and "aura," while on the other being based on the technology of photography as a mechanical process that produces no originals.

In 1989, the Starns moved their studio from Boston to Brooklyn, where they currently reside. There they began a series on transparent, polyester film put under stress from bent wood and pipe clamps in an effort to add conceptual and physical tension to the work. One representative work from this series, "X," 1989–1990, is a self-portrait of the Starns, where transparent images of the brothers' faces overlap and are bowed to the breaking point by the pipe clamps.

Following the success of their 1990–1991 survey, the Starns' work began to change, shifting focus as they began to explore one of the essential elements of photography, light, and its source, the sun, the results of which are the *Sun Works*. The first of the Sun Works were the *Spectroheliographs*, a series that included recurrent images of a young woman by the fifteenth-century painter Petrus Christus and images of the sun taken by NASA. One of this series, *Ameratsu*, 1994, a suspended, kinetic, photographic sculpture over ten feet in diameter, is lit from within by golden light and exhibited along with a video that shows its making.

The next year, Doug and Mike exhibited the second series of *Sun Works*, the *Helio Libri* series (1992–1995). This series questioned the truth of scientific theories about the universe and the way

the solar system has been understood over time. For this series, Doug and Mike constructed Plexiglas light boxes that contained more imagery of the sun, maps of the heavens, the Christus *Young Woman*, and pages from Dante's *Paradiso*, all on transparent film.

In 1996, the Starns exhibited at the Tower of David Museum in Jerusalem, Israel, *Rampart's Cafe*, an installation consisting of a transparent table that enclosed see-through polyester prints of pages of religious texts such as the Koran, the Bible, and the Dead Sea Scrolls. These prints were lit from below by fluorescent lights. Books as a source of enlightenment began to take on more importance for the Starns, and among their next projects was a notebook lit by fiberoptics embedded in the pages. In the late 1990s, the Starns took their interest in light in a new direction with their film *Attracted To Light*, a film about insects attracted to light. In 1997, the brothers were artists-in-residence of the NASA Art Program, and they began a number of projects utilizing NASA's extensive image banks and the SOHO satellite, which observes the sun.

In the late 1990s, reflecting the increasing technological complexity of their previous series of works, Doug and Mike began exploring digital technology. The *Black Pulse* series uses advanced technology to produce two-dimensional prints of large images of dried leaves. First scanned into a computer, the images are then manipulated and printed on various delicate and textured Japanese papers and finally pieced together. Unlike many other contemporary photographer-artists, such as Nancy Burson or Japanese video and photo artist Mariko Mori, whose use of digital technologies allows them to create seamless, entirely modern images, the Starns' work retains its handcrafted qualities with the intentional patina of time that shows that the blurring of the lines separating photography and art are still a primary concern.

CHRISTIAN GERSTHEIMER

*See also:* **Burson, Nancy; Digital Photography; Hand Coloring and Hand Toning; History of Photography: the 1980s; Pictorialism**

### Biographies

Mike and Doug Starn born Somers Point, New Jersey in 1961. Both studied at The School of the Boston Museum of Fine Arts 1980–1985; Fifth Year Traveling Scholarship Award Recipients, 1985; National Endowment for the Arts Grant, 1986; Massachusetts Council for the Arts, Fellowship in Photography, 1986; participated in the Whitney Museum of American Art, New York Biennial 1987; Artists-in Residence, NASA Art Program,

1996; commission, Tower of David Museum, Jerusalem, Israel, 1996; created first film, *Attracted to Light*, in 1996–1997. Live and work in Brooklyn, New York.

### Individual Exhibitions

- 1985, 1986 Stux Gallery; Boston, Massachusetts  
 1987 *The Christ Series*; Museum of Modern Art; San Francisco, California, and The John and Mable Ringling Museum of Art; Sarasota, Florida  
 1988 *Mike and Doug Starn: Selected Works 1985–1987*; Wadsworth Athenaeum; Hartford, Connecticut and traveling  
 1989 *Anne Frank Group*; Leo Castelli and Stux Gallery; New York, New York  
 1990–91 *Mike and Doug Starn*; Baltimore Museum of Fine Arts; Baltimore, Maryland and traveling  
*Multiples*; Pace/McGill Gallery; New York, New York  
 1992 *Yellow and Blue Lourve Floor—A Project*; Galerie Thaddeus Ropac; Paris, France  
 1993 *Mike and Doug Star*; Naoshima Contemporary Art Museum; Kagawa, Japan  
*Marking Time: Mike and Doug Starn Photographs*; National Gallery of Victoria; Melbourne, Australia  
 1994 *Spectroheliographs*; Leo Castelli; New York, New York  
*The Sun Studies*; Olin University Gallery; Kenyon College, Ohio  
*Doug and Mike Starn: Sphere of Influence*; Portland Museum of Art; Portland, Oregon  
 1995 *Helio Libri*; Pace/McGill Gallery; New York, New York  
 1996 *Doug and Mike Starn: Retrospective*; Overgaden, Ministry of Culture; Copenhagen, Denmark  
 1997 *Size of Earth*; The Friends of Photography/Ansel Adams Center; San Francisco, California  
 1998 *Black Sun Burned*; Leo Castelli; New York, New York  
 1999 *Blot Out the Sun*; Fay Gold Gallery; Atlanta, Georgia  
 2000 *Black Pulse*; Baldwin Gallery; Aspen, Colorado

### Group Exhibitions

- 1985 *Boston Now: Photography*; Institute of Contemporary Art; Boston, Massachusetts  
*New Work from New York*; Carpenter Center for the Visual Arts, Harvard University; Cambridge, Massachusetts  
 1987 *Biennial*; Whitney Museum of American Art; New York, New York  
*Post Abstract Abstraction*; The Aldrich Museum of Contemporary Art; Ridgefield, Connecticut  
*The Big Picture: The New Photography*; The John and Mable Ringling Museum of Art; Sarasota, Florida and San Francisco Cameraworks; San Francisco, California  
*Portrayals*; International Center of Photography; New York, New York  
 1988 *Binational: American Art of the Late 80's*; Museum of Fine Arts and Institute of Contemporary Art; Boston, Massachusetts and traveling  
*First Person Singular: Self-Portrait Photography, 1840–1987*; High Museum of Art; Atlanta, Georgia  
 1989 *Photography No*; Victoria and Albert Museum; London, England  
*L'Invention d'un Art*; Centre Georges Pompidou; Paris, France

- Invention and Continuity in Contemporary Photography*; Metropolitan Museum of Art; New York, New York and traveling
- The Photography of Invention: American Pictures of the 1980's*; National Museum of American Art, Smithsonian Institution; Washington, D.C. and traveling
- Wiener Diwan: Sigmund Freud Heute*; Museum des 20. Jahrhunderts; Vienna, Austria
- Art at the End of the Social*; The Rooseum; Malmö, Sweden
- Art of Our Time*; Saatchi Collection; London, England
- 2 to Tango*; International Center of Photography; New York, New York
- 1990 *To Be Or Not To Be*; Centre d'Arte Santa Monica; Barcelona, Spain
- Recent Acquisitions*; The Israel Museum; Jerusalem, Israel
- Images in Transition—Photographic Works of the 80's*; National Museum of Modern Art; Kyoto and Tokyo, Japan
- Beyond the Photographic Frame*; ATM Contemporary Art Gallery; Mito, Japan
- 1991 *Transparenz/Transzendenz*; Ludwig Forum; Aachen, Germany
- Anninovanta*; Gallerie Communale d'Arte Moderna; Bologna, Italy
- Boston Now: 10th Anniversary Exhibition*; Institute of Contemporary Art; Boston
- Metropolis*; Martin-Gropius-Bau; Berlin, Germany
- 1992 *Regeneration: Hannah Collins, Mike and Doug Starn*; The Power Plant; Toronto, Canada
- Allegories of Modernism*; Museum of Modern Art; New York, New York
- 1993 *The Return of the Cadavre Exqui*; The Drawing Center; New York, New York
- 1994 *Lessons in Life—Photographic Work from the Boardroom Collection*; Art Institute of Chicago; Chicago, Illinois
- Myths and Mysticism*; Gotlands Konst Museum; Visby, Sweden

- 1996 *Eternal Dialogue*; Tower of David Museum; Jerusalem, Israel
- 1997 *The Luminous Image*; The Alternative Museum; New York, New York
- 1999 *Mystique en Scene*; Musée Art Contemporain; Lyon, France

### Selected Works

- Burning Ants*, 1990–1994
- X*, 1989–1990
- Sphere of Influence*, 1990–1992
- Double Rembrandt with Steps*, 1987–1991
- Amaterasu*, 1994

### Further Reading

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- Davis, Keith. *An American Century of Photography: From Dry-Plate to Digital*, 2<sup>nd</sup> ed. Kansas City, Missouri: Hallmark Cards, Inc., 1999.
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- Sandler, Irving. *Art of the Postmodern Era: From the Late 1960's to the Early 1990's*. Boulder, Colorado: Westview Press, 1998.
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## STEDELIIK MUSEUM

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The Amsterdam Stedelijk Museum (Municipal Museum) was the first European museum of modern art to develop a photography collection. Although the Stedelijk exhibited photographs as early as 1908, 1958 should be considered the real starting point for the museum's photographic program. In that year director Willem Sandberg took the initiative to establish a photographic archive, which blossomed over the years to become an internation-

ally renowned collection, which today consists of over 8,000 pictures.

The Stedelijk Museum was founded by the city of Amsterdam in 1895 as a part of the execution of the will of Sophia Augusta de Bruyn, Douairière Jhr. Lopez Suasso. The museum also incorporated the collection of the Association for the Creation of a Public Collection of Contemporary Art (VVOVHK), which was founded a few years earlier. In the 1930s

and 1950s the museum acquired parts of the collection of paint manufacturer Pierre Alexander Regnault. With works by, amongst others, Kandinsky, Picasso, and Ensor, the Regnault acquisitions still form the centre of gravity of the museum's collection of paintings.

In 1945, Willem Sandberg became the museum's fourth director. Under his leadership, the Stedelijk was not only able to secure some top quality works from the German expressionist, cubist, and the Stijl movements, the museum also saw the structured entrance of photography in its collection. Sandberg's passion for photography went back to the pre-war era. At that time he was a member of the Association for Crafts and Applied Arts, VANK. The VANK organized the groundbreaking *Foto 37* exhibition at the Stedelijk in 1937. *Foto 37* made The Netherlands familiar with different forms and applications of photography. Eleven years later, while Sandberg was already in charge, another noteworthy photography exhibition was hosted by the museum; *Foto 48*. Again an association of artists, this time the GfK, the Association of Practitioners of the Applied Arts, was responsible for the exhibition that put the emphasis on photojournalism. The museum only played a facilitating role.

The earliest passage of photography through the museum took place in August 1908 with the *International Exhibition of Photographic Art*. That exhibition was set up in the tradition of the salons for painting, which were very popular. The exhibition, directly and indirectly, had influence on photography and the collecting of the medium. Yet the Stedelijk did not seem quite ready to explore those paths itself. Also important to mention in this context are the national exhibitions of photographic works the Stedelijk annually hosted in the 1920s. But as the 1937 and 1948 efforts, those exhibitions were not part of the museum's policy. Only in January 1958, just under 50 years after the museum's first association with the medium, a strategy for collecting and conserving photography was set up.

Director Sandberg, the head of the museum's library, Kloet, and an advisory committee of GfK photographers outlined the program. The photographic archive would be placed under the aegis of the museum's library and led by Kloet, himself an enthusiastic amateur photographer. The mission was to collect primarily Dutch photography after 1950. Photographers were asked to send work of predefined measurements to the museum for approval. Upon acceptance the pictures were mounted in aluminum frames. Later, when the value of the vintage prints became obvious, the

original prints were again lifted. Soon the museum possessed a significant collection.

The photography collection was frequently presented at the Stedelijk, and until the end of the 1960s, up to three exhibitions a year were mounted. In 1961, at the *Dag Amsterdam* (Hello Amsterdam) exhibition 59 photographers were featured with the pictures they all took on the same day in Amsterdam. But at the end of the decade the museum's attention to the medium faded. Only after lobbying by the GfK was the photography program revitalized in the mid-1970s. Then-Director Edy de Wilde decided the collection would be a part of the Applied Arts Department and led by Freerk Sleeboom. Sleeboom left after nearly two years but in that time made the first move towards the collection's internationalization. His successor, Els Barents, proceeded with that effort, although developments in Dutch photography were not neglected. During the 14 years Barents was in charge, the collection took its definitive shape developing around several thematic clusters. Gifts and acquisitions played an important part in that process. Notable acquisitions include a collection of Bauhaus photographs in 1983, reinforcing the avant-garde cluster of the collection, and that of the Diepraam collection of over 1,000 photographs with the accent on Pictorialism and photojournalism, in 1987. Other important hubs are modernism, documentary photography, and artists' portraits. In 1994, the photography collection doubled with the permanent loan of the National Fine Arts Service collection of twentieth-century Dutch photography. The loan, giving the museum a collection of over 8,000 photographs, was the last significant acquisition of the century.

Since the 1980s, the museum's attention shifted toward artists for whom photography was just one possible medium, allowing the photography collection to tie in more closely with its painting collection as well as be more in line with developments in contemporary art in the decades that followed. However, due to the impressive archive founded by Sandberg and Kloet and to the shift in attention of the 1980s, the photography collection offers the museum the unique possibility to not only be able to show recent developments, but also unveil the foundations of those developments. The 1996 exhibition *100 X Photo* did just that, emphasizing the unparalleled position the Stedelijk has in the European museum and photography landscape.

STIJN VAN DE VYVER

*See also: Museums: Europe; Photography in The Netherlands*

**Further Reading**

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## EDWARD STEICHEN

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**American**

Edward Steichen is a photographer, graphic designer, painter, and pioneering museum curator whose name resounds throughout the history of twentieth-century art; his role in the unfolding of twentieth-century photography was significant in how his sensibility, bridging the fine arts, commercial, and popular arenas shaped perceptions of the medium for much of the century. Steichen's photographic oeuvre is immense, and it demonstrates styles and topics that mirror the aesthetic developments of the early years of the century in which he participated. As did his colleague Alfred Stieglitz, Steichen worked in the Pictorialist idiom and went on to experimental, modernist photography. An important practitioner and innovator in the fields of fashion photography and advertising photography, he also made striking portraits and landscapes, and he created important thematic series in both black and white and color of flowers, sculptural studies, and dance documentation. Described as flamboyant and a natural showman, Steichen popularized photography in ways that sometimes distressed the more serious minded.

Steichen's career may be best grasped by acknowledging its three poles: his production as a fine-arts photographer and founding member of the Photo-Secession, which sought to establish the medium as equal to the traditional artistic mediums; his commercial work for prestigious magazines like *Vogue*; and his work as creator and designer, with Stieglitz, of a magazine about modernity: *Camera Work*, the organ of the Photo-Secession, and his role as an exhibition organizer and curator. Steichen was responsible for one of the best-known photography exhibitions of the century, *The Family of Man*, which appeared at

the Museum of Modern Art in 1955 and traveled around the world.

Born Eduard Jean Steichen in Luxembourg in 1879, he was a young child when his family moved to United States in 1881. The Steichens settled in the small mining town of Hancock, Michigan, but relocated to Milwaukee when Eduard was 10, where, as a result of his mother's successful millinery business, the family's situation greatly improved. It was his mother who introduced him to the world of ideas and aesthetics, and she enabled him to purchase his first camera. A seminal experience of his youth was his attendance at the 1893 World's Columbia Exposition in Chicago, famous for displaying all that was modern and up-to-date, including works of art. He simultaneously studied painting at Milwaukee's Art Students League and undertook an apprenticeship in lithography, which he completed at age 19, during which he realized his first photographic works, shown at the Second Philadelphia Photographic Salon in 1899 (including *The Lady in the Doorway*, in 1897 and *Wood Interior*, 1898). In parallel, showing his considerable organizational abilities, he brought together a group dubbed the Milwaukee's Art Students League where he pursued painting, which he continued to practice for more than 20 years.

Nineteen-hundred was a turning point in Steichen's life. Traveling to New York with the intention of going on to Paris to continue his painting studies, he met Clarence White, who in turn recommended him to Stieglitz. With his new associations, he immersed himself in Pictorialist photography, creating one of his best-known works of this style, a self-portrait as a dandified painter who looks as if he has stepped out of the galleries of the Louvre. In 1901, he traveled to Paris for the first time, and here he was introduced to sculptor Auguste Rodin

by a mutual acquaintance; they became trusted friends. This friendship gave birth to a series of pictures of the great master's bronzes such as *Rodin-Le Penseur*, of 1902, or *Balzac de Rodin*, of 1908, which were widely circulated and admired.

Back in New York in 1902, Steichen, Stieglitz, and others of their circle founded the Photo-Secession group, with Steichen designing the cover of the initial issue of *Camera Work*; he also worked on a publicity campaign to launch the magazine. He began experimenting with color techniques, particularly the autochrome process, completing color studies of the Flatiron building as early as 1904. In 1905, with Stieglitz, he opened The Little Galleries of the Photo-Secession at 291 Fifth Avenue, which quickly became better known as Gallery 291. Mostly because of Steichen's study of and acquaintance with modern painting, the space rapidly became a privileged site for the emerging giants of European modernism—Paul Cézanne, Henri Matisse, Pablo Picasso, Constantin Brancusi—American modernists such as John Marin, and in a radical move, photographs. In 1908, Steichen moved to Voulangis, outside Paris, where he pursued an interest in cultivating flowers and developing hybrids (he later established the Umpawaug Plant Breeding Farm in West Redding, Connecticut), moving back to New York at the outbreak of World War I.

In 1913, Stieglitz, a tireless supporter of Steichen's work (although later the relationship between the two cooled) published a double issue of *Camera Work* devoted to his Pictorialist work of Steichen (*Across the Salt Marshes, Huntington* of 1905), his first attempts in experimental photography using plant subjects (*Heavy Roses* of 1914 and *Lotus, Mount Kisco, New York* of 1915), and insects. Many of these pictures were the result of his continuing fascination with color processes. During these years, Steichen also realized nudes, portraits of artists (*Henri Matisse and the Serpentine*, 1909), and New York and Paris intelligentsia, using variously platinum, silver, and arabic gum processes, often retouching his prints with paint, as was typical of the Pictorialists. Steichen's work in this arena remains among the most important in art history.

With the outbreak of World War I, Steichen joined the army in 1917; he was assigned to the aerial photography services, doing pioneering work in this field. He eventually became commander of the photographic division of the American Expeditionary Forces, and, shocked by what he witnessed on the Western Front, Steichen began to question his quest with artistic photography, later writing, "I am no longer concerned with pho-

tography as an art form. I believe it is potentially the best medium for explaining man to himself and his fellow man." He left the army in 1919, at which time he officially changed his first name, cementing his identity as a modern American. He continued to travel between France and New York, and gave up the Pictorialist style in order to work on highly contrasted images, using tight close-ups. Landscape is replaced by object or still-life studies, and he completed important series including a cup and its saucer, eggs (*Triumph of the Egg* of 1921), fruit (*Three Apples and a Pear* of 1921), and plants (*Sunflower Seeds* of 1920). These images are markedly modern, becoming almost abstract when he focused on architectural and architectonic forms as seen in works such as *Milk Bottles, Spring New York* in 1915 and *Time-Space Continuum* in 1920. In 1922, Steichen returned from France to New York and married his second wife, Dana Desboro. This year, he also repudiated painting and burned many of his canvases.

From 1923 to 1938, Steichen was active as a commercial assignment photographer, completing commissions for magazines including *Vanity Fair* and *Vogue*. He became chief photographer for Condé Nast publications and worked for the advertising giant J. Walter Thompson. It is his photographs of this period that are perhaps best known to the popular audience. His *Vanity Fair* portraits in particular became renowned, such as, that of screen sirens Greta Garbo (1928), whom he photographed in a dramatic black wrap, and Marlene Dietrich reclining in an armchair (1932). He also completed close-up portraits producing one of the iconic images of twentieth-century photography, *Gloria Swanson, New York 1924*, in which the *femme fatale's* face is veiled by black lace. He also made now-famous portraits of actor and singer Paul Robeson, and a striking multiple profile portrait of poet Carl Sandburg.

At *Vogue*, Steichen redefined fashion photography, conceiving it within the framework of the avant-garde movements with which he was so familiar. He innovated by using not a single source of studio lighting, but many, including cross-lighting that highlighted details such as the garment's construction and fabric, as can be seen in *Condé Nast Fashion, Lenore Ulric*, 1932. During this period, Steichen made no distinction between commercial work and his personal, fine arts work, and he worked tirelessly to see that photography was recognized as an art medium. Part of this battle was the recognition of modern art in general; and from 1926 to 1928, Steichen instituted proceedings against the American government in order to prove

that Bracusi's metal sculpture, *Bird in Space* (of which he had taken a photograph in 1925, entitled *The First Cast of Bracusi's Bird in Space*) was a bona fide work of art. This precedent-setting case involved U.S. Customs classifying the artwork within the category of kitchen utensils and hospital supplies, thus subjecting it to tariffs when brought into the country for exhibition. Steichen, with others, testified in court against the Customs Service's claims that the work had no aesthetic value and was not in fact a bird, with the decision ultimately in Bracusi's favor.

In 1929, Steichen's populist instincts led him to collaborate with renowned poet Carl Sandberg (incidentally his brother-in-law) on a lavish book entitled *Steichen: The Photographer*. In this monograph, Steichen makes little distinction between the refined taste preferred by the elites and that of the common man; and, rather than having artistic pretensions, photography's value is shown as an important component of democracy. This project also led to a division between Steichen and Stieglitz that was repaired only late in their lives. The next year, further exploring popular outlets for photography, he collaborated with his daughter Mary in the realization of *The First Picture Book: Everyday Things for Babies*, which featured photographs of a teddy bears, toys, and other humble subjects.

The years from the mid-1930s to the beginning of World War II in 1945 saw Steichen moving further away from the avant-garde and experimental circles in which he had emerged in favor of a more humanist approach. He took a more socially active stance, working on photomurals for large public projects and venues such as the 1933–1934 Century of Progress Fair in Chicago. He closed his studio in New York and traveled in Mexico in 1938, inspired by the work of the social documentarians of the Farm Security Administration. During World War II, even though he was well into his sixties, Steichen volunteered for service and managed the Naval Aviation Photographic Unit, commanding all naval combat photography. Steichen also organized two important wartime exhibitions for MoMA: *Road to Victory* (1942) and *Power in the Pacific* (1945), using material he had access to through his commission that showed the U.S. operations in the Pacific theater. In 1944, he made a foray into filmmaking, directing *The Fighting Lady*, produced by the U.S. Navy.

After the war, Steichen cemented his long association with MoMA when he became director of the photographic department in 1947. He continued his humanist vision for photography, which reaches its apotheosis in the 1955 traveling exhibition *The Family of Man*. With its worldwide tour,

including stops in Germany, Australia, South Africa, France, Japan, and the Soviet Union, the show was a huge success, attracting more than 9 million visitors. Selected from millions of photographs, the exhibition was composed of 503 pictures by 273 authors representing 68 countries. Photographs were grouped by 37 themes like love, child-bearing, family, education, children, war, and peace. Steichen's goal in selecting and compiling these images was to represent "daily relationships" and express the "flaming creative forces of love and truth and the corrosive evil inherent in the lie" (*The Family of Man*, 1955).

After becoming more active as a curator, writer, and arts administrator, Steichen's photographic production fell off. But in 1955 he returned to an early love, color photography. He focused on a study of a shad-blow tree that stood on the grounds of his Connecticut home. He took 35 mm Kodachrome pictures of the tree under many lighting conditions, at different angles, times of the day, and during the different seasons. With this last photographic series, Steichen established a connection between his unique motif and the human life, from birth to death. In 1957, his second wife died, and Steichen suffered a stroke. Recovering, in 1960, he married Joanna Taub. In 1962, Steichen resigned from his curator of museum job and devoted his time to his biography, published one year later under the title of *Steichen, A Life in Photography*. The year 1964 saw the opening of the Edward Steichen Photography Center at the Museum of Modern Art. In 1973, Steichen died at the age of 94.

THOMAS CYRIL

*See also:* **Aerial Photography; Condé Nast; Fashion Photography; History of Photography: Twentieth-Century Pioneers; Museum of Modern Art; Photo-Secession; Photo-Secessionist; Pictorialism; Stieglitz, Alfred; Surrealism; White, Clarence**

### Biography

Born Eduard Jean Steichen 27 March 1879 in Luxembourg; immigrated with his family to U.S. in 1881, first in Hancock, Michigan, then Milwaukee. Began a four-year lithography apprenticeship at Milwaukee's American Fine Art Company, 1894. Worked under Richard Lorenz and Robert Schode at the Milwaukee Art Students League, 1894–1898. Self-taught in photography, begins to photograph in 1896. Photographs accepted to Second Salon of Philadelphia, 1899. Moved to New York City; became a naturalized American citizen, 1900. Traveled to Paris where he photographed Rodin's sculptures, 1901. With Stieglitz opened the Little Galleries of the Photo-Secession at 291 Fifth Avenue in New York,

## STEICHEN, EDWARD

1905. Joined Army and commanded the photographic division of the U.S. Expeditionary Forces in World War I, 1917–1919 directed the U.S. Naval Photographic Institute in World War II. During the 1920s and 1930s worked as a commercial photographer for *Vogue* and *Vanity Fair* and other commercial clients. Appointed director of the Department of Photography at the Museum of Modern Art, New York, 1947. Organized *The Family of Man* exhibition 1955. Left MoMA, 1962; The Edward Steichen Photography Center at MoMA opens, 1964. Numerous awards include Chevalier de la légion d'honneur, 1919; Honorary Fellow, Royal Photographic Society of Great Britain, 1931; Presidential Medal of Freedom, 1963; and Commander of Order of Merit, 1966. Died in West Redding, Connecticut, 25 March 1973.

### Individual Exhibitions

- 1902 *Eduard Steichen, Paintings and Photographs*; Maison des artistes; Paris, France  
1906 *Exhibition of Photographs by Eduard Steichen*; Little Galleries of the Photo-Secession (291 Gallery); New York, New York  
1908 *Eduard Steichen, Photographs in Monochrome and Color*; Little Galleries of the Photo-Secession; New York, New York  
1938 *Edward Steichen*; Baltimore Museum of Art; Baltimore, Maryland  
1950 *Edward Steichen, Retrospective*; American Institute of Architects Headquarters; Washington, D.C.  
1961 *Steichen, The Photographer*; Museum of Modern Art; New York, New York  
2000 *Edward Steichen*; Whitney Museum of American Art; New York, New York  
2002 *Edward Steichen: Art as Advertising/Advertising as Art*; Norsk Museum for Fotografi-Preus Fotomuseum; Horten, Norway

### Group Exhibitions

- 1900 *The New School of American Photography*; Royal Photographic Society; London. England and Paris, France  
1902 *American Pictorial Photography*; National Arts Club; New York, New York  
1905 *Opening Exhibition*; Little Galleries of the Photo-Secession; New York, New York  
1906 *Exhibition of Photographs Arranged by the Photo-Secession*; Pennsylvania Academy of Fine Arts; Philadelphia, Pennsylvania  
1910 *The Younger American Painters*; Little Galleries of the Photo-Secession; New York, New York  
*International Exhibit of Pictorial Photography*; Albright Art Gallery; Rochester, New York  
1932 *Murals by American Painters and Photographers*; Museum of Modern Art; New York, New York

### Selected Works

- Miss Polly Horter*, 1899  
*Self-Portrait with Brush and Palette*, 1901  
*Rodin-le Penseur*, 1902  
*In Memoriam*, 1904

- Flatiron Building, Evening*, 1906  
*Pastorale-Moonlight*, 1907  
*Daisies*, 1912  
*Sunflowers from Seed to Seed*, 1920–1961  
*Three Pears and an Apple*, 1921  
*Diagram of Doom*, 1922  
*Sunday Night on the 40th Street*, 1925  
*Greta Garbo*, 1928  
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Edward Steichen, *The Flatiron Building, Evening*, from "Camera Work," April, 1906.  
[Réunion des Musées Nationaux/Art Resource, New York, © Carousel Research]

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## ANDRÉ STEINER

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### French

Born in 1901 in Mihald, André Steiner chose exile after the end of World War I and the proclamation of the Republic of Hungary and at the age of 17 established himself in Vienna, Austria. During his stay in Vienna between 1918 and 1928, Steiner received a diploma in electrical engineering at the Technische Hochschule, where he became the assistant of Josef Maria Eder, the author of *Geschichte der Photographie (History of Photography)*, a landmark in photographic literature.

It is almost certainly Eder who led Steiner to take an interest in photography. Almost immediately, Steiner placed photography at the disposal of his two passions: his partner, Lily, of whom he took a series of nude photographs; and sports, which he associated with the rendering of movement and instantaneity. He used a Leica, offered by the Leitz firm itself. Through Eder, Steiner was asked by the German company to test the potential of the first small-format Leica prototypes. Particularly suited to snapshots, this camera would remain Steiner's tool throughout his career.

To this point, Steiner had been practicing photography as an amateur. His departure to Paris in 1928 seems to have been a turning point. The French capital was already hosting other Hungarian immigrants, with several—André Kertész, Frantisek Kollar, and Brassai—taking part in the photographic avant-garde. But Steiner, not yet known as a photographer, did not make much contact with with countrymen. In Paris, he worked for Alsthom, until 1932, as a sound engineer for Paramount Studios and the Phototone Society, before collaborating with Gasparcolor on the development of color film. It was only at the end of these photography-related professional experiences that Steiner decided to give precedence to his passion for photography. In 1933, he opened a

commercial studio that provided him sufficient financial return to carry on with his personal experiments, based on the study of nudes and movement. The same year, his research led him to create a series entitled *Anamorphose (Anamorphosis)*. The image of objects, faces or hands, reflected by a distorting mirror, demonstrated this well-known artistic process, namely anamorphosis. Close in spirit to the *Distorsions (Distortions)*, which André Kertész produced the same year, Steiner's work varied in that it excluded nude figures.

This series punctuated Steiner's research—initiated in the 1930s—on cast shadows created by various transparent or translucent materials. The exploration of what is perceptible by the camera is carried out, in Steiner's work, within a limited repertory of forms. The *Anamorphosis* series materializes this exploration by the use of a distorting surface; the nude photography requires another methodology. The pose of the model, the framing, and the lighting are Steiner's main parameters. Through lighting, flesh itself becomes light, detaching from a dark background. As he re-centers his compositions, Steiner isolates, fragments, and redefines the human body as pure plastic form. But, as opposed to Man Ray, who also uses re-centering in order to interpret the human body, there is no surrealist ambition in Steiner's work. For Steiner, the question is to exalt the human body in its previously unsuspected aspects and to utilize it to carry a new, modernist visual language based on the specific technical capabilities of the camera. His vision is also nourished by the numerous technical inventions developed by modernist photography, as his use of solarization demonstrates, as in the works *Variation I* and *Variation II* of 1930.

Steiner's interest in the human body also expresses itself in a completely different arena—sports. Participating in the general passion for leisure and sports that existed in Europe between the

## STEINER, ANDRÉ

two World Wars, numerous photographers celebrated the expression of the body liberated by modernity. In Steiner's work, this liberation is translated by the representation of movement.

These sports photographs, as a series of pictures taken in 1933 during a trip to Morocco, sealed Steiner's reputation. The publication of a group of pictures in the annual album *Photographie 1934*, edited by Arts et métiers graphiques, got the attention of Europe's illustrated magazine directors, among them Lucien Vogel, the art director of *Vu*. Among others reproduced in the magazine, the series titled *Le Saut (The Jump)* of 1934 was granted a full page in its number 433 issue (July 1, 1936). Showing a swimmer at four different stages of his jump, just before diving, it disregards the swimming pool, so that these instantaneous views of a moving body, suspended in the air, evoke a real choreography. The magazine presentation reinforced this reading by titling this group of photographs *Arabesque aérienne (Aerial Arabesque)*. This bringing together of sport and dance will be found again in Steiner's work in a series of photographs of the dancer Lisa Fongssagrives from 1939.

Most of the magazines Steiner collaborated with in the mid-1930s (*Vu*, *Paris-Soir*, *Marianne*, etc...) not only reproduced his pictures, but also offered him commissions, for the most part reportages on sports events. But Steiner also created images for advertising and architecture, the later commissioned by such prestigious architects as Le Corbusier and Mallet-Stevens. To document their new art of building, Steiner captured surprising points of view, so characteristic of modernist photography.

As Steiner received recognition from the field of applied photography, he also soon became known as an author. After a group exhibition at the bookstore gallery La Pléiade, he appeared among the artists selected for the International Exhibition of Contemporary Photography, organized at the Museum of Decorative Arts in Paris in 1936. Unfortunately, the publication Steiner planned of a book gathering his nude photographs was postponed by the outbreak of World War II. He finally published three books of his photographs between 1948 and 1953.

During the War, as a member of the French Air Army, then of the Resistance, Steiner obtained French nationality. But the war more or less put an end to his artistic career. After 1945, he abandoned his personal creations in favor of applied photography and worked as a technical consultant in the field of industrial and medical imagery. André Steiner died in Paris in 1978.

DANIELLE LEENAERTS

**See also:** **History of Photography: Interwar Years; Kertész, André; Man Ray; Manipulation; Nude Photography; Photography in France; Solarization**

### Biography

Born in Mihald, Hungary, in 1901. Left for Vienna, attended the Technische Hochschule and received a diploma as an electrical engineer, assistant of Doctor Josef Maria Eder and Professor Holzknrecht at the Central Institute of X-rays, 1918–1924. Started to take photographs with a Leica offered by the Leitz firm in order to test it, 1924; Decathlon Champion at the Worldwide University Games, 1928. Left for Paris, Engineer for Alsthom 1928–1932; Engineer for Paramount Studios, Phototone, and Gasparcolor. Traveled to Morocco, 1933; opened a photography studio, 1933; published in French illustrated magazines including *Vu* and *Art et Médecine*, 1935–1939 and foreign illustrated press including *Harper's Bazaar*, and *Vogue*, 1936–1939. Volunteer in the French Air Army, Member of the Resistance, obtains French nationality, 1939–1944; gave up artistic photography in favor of applied photography, 1945. Consultant in industrial and medical imagery 1945–1960s. Died in Paris in 1978.

### Individual Exhibition

2000 *André Steiner, l'homme curieux [André Steiner, the Curious Man]*; Musée Sainte-Croix; Poitiers, France



André Steiner, *Nude*.

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**Selected Group Exhibitions**

- 1934 *Groupe annuel des photographes (Annual Group of Photographers)*; Galerie de la Pléiade; Paris, France
- 1935 *La publicité par la photographie (Advertising through Photography)*; Galerie de la Pléiade; Paris, France
- 1936 *Exposition internationale de la photographie contemporaine (International Exhibition of Contemporary Photography)*; Musée des Arts décoratifs (Pavillon de Marsan); Paris, France
- 1938 *Photos de neige (Snow Photographs)*; Au Grand Atelier; Paris, France
- 1986 *La Nouvelle Photographie en France, 1919–1939 (New Photography in France, 1919–1939)*; Musée Sainte-Croix; Poitiers, France
- 1987 *Das verborgene Bild. Geschichte des männlichen Akts in der Fotografie des 19 und 20 Jahrhunderts (The Secret Picture. History of the Male Nude Photography of 19th and 20th Centuries)*; Kunstverein; Frankfurt-am-Main, Germany
- 1989 *Visions du sport, photographies 1860–1960 (Visions of Sports, Photographs 1860–1960)*; Centre national de la Photographie; Paris, France, France
- 1991 *Das Neue Sehen: von der Fotografie am Bauhaus zur Subjektiven Fotografie (The New Vision: from Bauhaus to Subjective Photography)*; Munich, Germany
- 1997 *Années 30 en Europe. Le temps menaçant, 1929–1939 (The 1930s in Europe. The threatening Times, 1929–1930)*; Musée d'Art moderne de la Ville de Paris; Paris, France
- 2001 *Figures parfaites. Hommage à Emmanuel Sougez (Perfect Figures. Homage to Emmanuel Sougez)*; Musée de Grenoble; Grenoble, Switzerland

**Selected Works**

- Variation (I, II)*, 1930
- Composition (series)*, 1932
- Formes (series)*, 1932
- Anamorphose (series)*, 1933
- Le Cri (The Scream)*, 1933
- Le Saut (The Jump)*, 1934
- Match*, 1937
- La Danseuse (The Dancer) (Lisa Fonsagrives)*, 1939

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# LOUIS STETTNER

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**American**

Louis Stettner's black-and-white photographs of New York and Paris capture a poetic glimpse of urban life and comprise his rich body of work that spans over 60 years. Stettner emerged as an artist during the late 1940s and 1950s, an era when post-war American street photography was characterized by a psychological tone and aesthetic that evoked the rhythms of the urban scene. Working in the street photography tradition of his contemporaries Robert Doisneau, Louis Faurer, William Klein, Saul Leiter, and Leon Levinstein, Stettner roamed the streets, subways, train stations, parks, and public spaces of New York and Paris in search of life's revealing moments. Stettner practiced what

he called "humanist realism," photography that sympathetically interpreted the spectacle of humanity and the world around him.

Born in Brooklyn in 1922 to immigrant parents from Ukraine, Stettner and his three brothers, one his twin, were raised in Flatbush. Stettner began photographing in 1936 when he was given a simple box camera. He augmented his amateur picture-making with regular Saturday visits to The Metropolitan Museum of Art to study original photographs by Alfred Stieglitz, Clarence White, and Paul Strand. He also read back issues of Stieglitz's celebrated photography journal *Camera Work* and visited his gallery, An American Place. Stettner acquired his first serious camera, a large wooden 6½ × 8½-inch view camera, and in 1938

he shared his early work with Stieglitz and Paul Strand, who encouraged him. Essentially a self-taught photographer, Stettner enrolled in a brief eight-week course in photo basics at The Photo League, an association of amateur and professional photographers committed to making socially responsible documentary photographs. His experience at The Photo League and his mentor Sid Grossman, another Photo League photographer, influenced Stettner to focus his camera with sympathy on everyday people. Throughout his career, he employed a variety of cameras and formats to photograph the streets including an 8 × 10 view camera on a tripod, a 2¼-inch Rolleiflex, and a 35-mm Leica.

At the outbreak of World War II, Stettner enlisted in the U.S. Army. He asked to be trained as a combat photographer, and from 1940–41 he was a military student in engineering at Princeton University in New Jersey. From 1942–45, he was assigned to the photography section of the Signal Corps and was a combat photographer in New Guinea, the Philippines, and Japan. It was after the War that Stettner returned to New York eager to start his photography career, and he became a member of The Photo League. Also in 1945, Stettner met documentary photographer Lewis Hine, his mentor Sid Grossman, and tabloid news photographer Weegee (Arthur Fellig). He formed lasting friendships with Weegee and Grossman, and they remained a lifelong influence on Stettner.

In July of 1946, Stettner traveled to Paris, and he fell in love with the city, which persuaded him to live and photograph there until 1952. Stettner forged his mature artistic vision in Paris and befriended the leading photographers Brassai, Édouard Boubat, Willy Ronis, Izis, and Robert Doisneau. His friendship with Brassai, with whom he would regularly meet to talk about photography at Brassai's apartment on the Boulevard St.-Jacques, had the most impact on Stettner; he considered the great French master his teacher. While in Paris, Stettner also met regularly with American photographer Paul Strand in 1951. Stettner's early work in Paris was made with an 8 × 10 view camera. He realized that working with a tripod slowed down his ability to quickly capture telling vignettes and the poetry of the street, and he also used a 2¼-inch Rolleiflex or a 35-mm Leica rangefinder. Strolling the streets and working in his humanist style that is both documentary and poetic, Stettner photographed the lyrical vitality of Paris as can be seen in his photographs *Avenue de Chatillon* (now Avenue Jean Moulin), Paris, 1947 and *Boulevard de Clichy, Paris*, c. 1951. In 1949, Stettner had his first exhibition in the *Salon des*

*Indépendants* at the Bibliothèque nationale. In 1950, at age 28, he received a top award from *Life* magazine in a young photographers contest. Also during his time in Paris, Stettner worked as a freelance photographer for *Time*, *Fortune*, *Du*, *Paris-Match* and other American and French magazines to support himself. He also received a commission from The Photo League in 1947 to organize the first exhibition of postwar French photographers in New York; this marked the first time that Brassai, Boubat, Ronis, Izis, Daniel Masclet, and Doisneau were exhibited in America.

In 1952, Stettner returned to New York. He continued to work a series of freelance advertising and photojournalist commissions so he could support his art. His photographs of New York, a central theme of his work, suggest the community yet anonymity of its citizens. His iconic photographs such as *Manhattan from the Brooklyn Promenade*, 1954, *Madison Avenue, New York*, 1954, and *Elbowying, Out of Town Newsstand, New York*, 1954 evoke the poetry of his vision. In 1958, Stettner produced one of his most memorable New York series, photographs taken at Pennsylvania Station. He exploited the artistic potential of blur, grain, and high contrast to capture the beauty of the glistening silver trains, the architecture of the old Penn Station, and New York's commuters. Using the natural framing device of the train's windows, Stettner photographed the businessmen and professional women reading their newspapers, playing cards, or napping with their feet up. Soft grain images such as *Odd Man Out, Penn Station, New York*, 1958 and *Waitresses, Pullman Car, Penn Station, New York*, 1958 reveal Stettner at his best.

Between 1952 and 1972, Stettner traveled to Paris, Greece, Holland, Mexico, Portugal, and Spain to photograph. In 1972, he gave up freelance and advertising work, and, inspired by the work of social documentary photographers Jacob Riis and Lewis Hine, he produced series on workers. He photographed in furniture factories, auto plants, and construction sites, to honor people at labor. From 1971–1979, Stettner wrote a monthly column of photography criticism called "Speaking Out" for *Camera 35*. Through the rest of the 1970s, 1980s, and 1990s, Stettner continued to photograph in America and Europe, also working on a series of still lifes, nudes, and landscapes. In 1986, he photographed in New York's Bowery, and in 1989 Stettner photographed the *Seine* series and the *Manhattan Wall* series.

In 1990, Stettner moved to Saint-Ouen, near Paris, where he currently lives with his fourth wife, Janet. He visits New York periodically to photograph. During the 1990s, he produced several photographic series, among them the *Héros du*

*Métro*, *Têtes du Louvre*, and *Marché aux Puces*. Stettner also made bronze sculptures and assemblages of painting and photography. Stettner's photographs have been exhibited and collected internationally, and are included in many prominent American and French museums.

ELIZABETH K. WHITING

**See also: Brassai; Doisneau, Robert; Faurer, Louis; Grossman, Sid; History of Photography: Postwar Era; Klein, William; Photo League; Strand, Paul; Street Photography**

### Biography

Born in Brooklyn, New York, 7 November 1922. Attended Abraham Lincoln High School, New York, 1938–1939; enlisted in the U.S. Army military, military student engineer, Princeton, University, New Jersey, 1940–1941; combat photographer with US Infantry in the Pacific, 1942–1945; studied film at the Institut des Hautes Études Cinématographiques (IDHEC), University of Paris, 1947–1949. Professor at Brooklyn College, Queens College, and Cooper Union, New York, 1969–1973; Professor of art at C.W. Post Center, Long Island University, 1973–1979; Visiting Lecturer, International Center of Photography, New York, and Bennington College, Bennington, Vermont, 1976. Wrote “Speaking Out” (later known as “A Humanist View”), a monthly column of photography criticism for *Camera 35*. Received a top award from *Life* magazine in a young photographers contest, 1950; Creative Photography fellowships in Yaddo, Saratoga Springs, New York, 1956–1957; Creative Artists Public Service (CAPS) Grant for the *Workers* series, 1974; First Prize in the Pravda World Contest, 1975. Living in Saint-Ouen (near Paris), France.

### Selected Individual Exhibitions

1954 Limelight Gallery; New York, New York  
 1958 E. Leitz Gallery; New York, New York  
 1959 Moderna Museet; Stockholm, Sweden  
 1964 Village Camera Club; New York, New York  
 1971 International Museum of Photography and Film, George Eastman House; Rochester, New York  
 1974 Neikrug Gallery; New York, New York  
 1975 Gallery 1199; New York, New York  
 1979 Yellowstone Arts Center; Billings, Montana  
 1980 Milwaukee Center for Photography; Wisconsin  
 1982 The Photographers' Gallery; London, England  
 1985 Centre de la Photographie; Geneva, Switzerland  
 1986 Photofind Gallery; New York, New York  
 1988 Comptoir de la Photographie; Paris, France  
 Kate Heller Gallery; London, England  
 Galerie Berenson; Berlin, Germany  
 1987 Galerie Agathe Gaillard; Paris, France  
 Vision Gallery; San Francisco, California  
 1992 Centre de la Photographie; Geneva, Switzerland  
 1996 *Train of Thought*; Bonni Benrubi Gallery; New York, New York  
 1997 Suermondt-Ludwig Museum; Aachen, Germany

*New York/Paris*; Bonni Benrubi Gallery; New York, New York  
 1999 *Wisdom Cries Out in the Streets*; Bonni Benrubi Gallery; New York, New York

### Selected Group Exhibitions

1949 *Salon des Indépendants*; Bibliothèque nationale de France; Paris  
 1951 *Subjektive Fotografie*; Saarbrücken, Germany  
 2000 *Photography in the Fine Arts*; The Metropolitan Museum of Art; New York, New York  
 1967 *The Camera As Witness*; International Exhibition of Photography, Expo '67; Montreal, Quebec, Canada  
 1973 Witkin Gallery; New York, New York  
*Die fotografische Sammlung*; Museum Folkwang; Essen, Germany  
*Subjective Photography: Images of the 50s*; San Francisco Museum of Modern Art; San Francisco, California; traveled to University of Houston, Texas; Museum Folkwang, Essen, Germany; Västerbottens Museum, Umeå, Sweden; Kulturhuset, Stockholm, Sweden; Saarland Museum, Saarbrücken, Germany; Palais des Beaux-Arts, Brussels, Belgium  
 1985 *City Lights*; International Center of Photography; New York, New York  
 1988 *Master Photographs from Photography in Fine Arts 1959–67*; International Center of Photography; New York, New York  
 1990 *American Photographs 1940–1990*; Museum voor Fotografie; Antwerp, Belgian  
 1994 *84–94*; Centre de la Photographie; Geneva, Switzerland  
 1996 *Paris-Fotografien: Dick Arentz, Ilse Bing, Brassai, André Kertész, Inge Morath, Louis Stettner, Sabine Weiss*; Galerie Utermann; Dortmund, Germany  
 1997 *City of Ambition*; Whitney Museum of American Art; New York, New York

### Selected Works

*Odd Man Out, Penn Station, New York*, 1958  
*Avenue de Chatillon, Paris*, 1947  
*Boulevard de Clichy, Paris*, c. 1951  
*Manhattan from the Brooklyn Promenade*, 1954  
*Madison Avenue, New York*, 1954  
*Elbowing, Out of Town Newsstand, New York*, 1954

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 Stettner, Louis. *Early Joys: Photographs from 1947–1972*. Introduction by Brassai. New York: Janet Iffland Publisher, 1987.  
 Stettner, Louis. *Sur le Tas*. Introduction by François Cavanna. Paris: Cercle d'Art, 1979.

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# ALFRED STIEGLITZ

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## American

Alfred Stieglitz is one of the key figures in photography of the twentieth century and the development of Modern art in America. A man who wore several hats—photographer, editor, gallery owner, essayist—he devoted himself to all these activities with the same passion and success. Stieglitz was a key figure in the dissemination of ideas that arose in both the French and American avant-gardes of the turn of the nineteenth century, beginning with Pictorialism. He was the most famous American Pictorialist, leading a movement that contributed greatly to the development of photography and its acceptance as art. He also was the key figure who turned away from Pictorialism as it became exhausted in the late teens, accepting the revolutionary Modern ideas flowing from Europe in the 1920s both as an artist and impresario.

Alfred Stieglitz was born in Hoboken, New Jersey in 1864. He was the oldest of six children in a German-Jewish family of comfortable means and attended schools in New York. In 1881, he was sent abroad to complete his education, and he started a training course in Berlin in order to become an engineer. After taking a photochemistry course taught by the eminent scientist Wilhelm Vogel in 1883, Stieglitz became fascinated by photography. At the age of 19, he took his first pictures. In 1887, he received a prize, his first of hundreds, for the photograph *A Good Jake*, taken from his series about Italian farmers. At that time, Stieglitz was taking part in numerous competitions and penned many articles about photography.

After nearly 10 years in Europe, Stieglitz returned to New York in 1890 to become a partner in the Photochrome Engraving Company. He was admitted to the Society for Amateur Photographers and soon was writing articles for their publication. *Cosmopolitan* magazine devoted an article to his work as early as 1891. He was becoming famous and adopted a nature commensurate with his role as a leading artist and intellectual. His marriage to Emmeline Obermeyer in 1894 provided him a sufficient income to devote himself full time to his artistic projects, which included increasing involvement in Pictorialism, the leading photo-

graphic aesthetic of the day. This same year, he was elected to membership in the prestigious English club of pictorialists, the Linked Ring.

In 1896, Stieglitz was instrumental in the creation of the Camera Club of New York out of the Society for Amateur Photographers, serving as editor of their magazine *Camera Notes*. This well-produced magazine (George H. Seeley, Edward Steichen, and Clarence White were all involved) was seminal in disseminating photography to a larger public with its luxurious photoengravings supervised by Stieglitz himself. At this time, Stieglitz also published portfolios like *Picturesque Bits of New York* (1897).

In 1899, Stieglitz's work was featured in his first monographic exhibition at the New York Camera Club. This increasing notoriety drew around him the leading amateur and professional photographers of the day, and in 1902 Stieglitz spearheaded the Photo-Secession named and modeled after avant-garde groups that had formed earlier in Vienna and Munich. In 1903, the first issue of the Secession's organ, *Camera Work*, was published. This prestigious magazine produced 50 issues over 14 years of publication.

In 1905, Stieglitz opened a gallery at 291 Fifth Avenue that became known as the Little Galleries of Photo-Secession or Gallery 291. As early as 1907, with his colleague Steichen, who at that time was living in Europe and serving as Stieglitz's agent on the continent, Stieglitz arranged exhibitions of the future great names of modern painting and sculpture, including Henri Matisse, Francis Picabia, Pablo Picasso, Constantin Brancusi, and Auguste Rodin. He also showed African sculpture in an exhibition entitled *The Picasso-Braque-African Carving Exhibition at 291* in 1915.

Stieglitz also continued his photographic career. Although the ideal of the Photo-Secession was to create a new photographic language wherein photography would be received as a fine art equal to painting and sculpture, the Pictorialists sought this equality through mimicking painting. Photographic images were highly manipulated, both on the glass plate negatives and when printed out, mostly as gum-bichromate prints. Stieglitz, however, began to develop his own form of pictorialism, eventually rejecting retouching and other

forms of manipulation. In his Pictorial mode, Stieglitz concentrated on motifs such as rain or snow (*Winter Fifth Avenue*, 1893; *The Terminal*, 1893), claiming that the photographer's personal view must prevail over technical matters.

Between 1902 and 1907, Stieglitz radically altered his photographic style. He focused on New York as a changing urban landscape, as shown in the pictures *The City of Ambition* of 1902 and *Old and New New York* of 1910. When Stieglitz aimed his camera at subjects at the time deemed marginal both in terms of the pictorialist aesthetic (which tended to focus on domestic and middle-class subjects) and by those of cultured taste, he proved himself a brilliant innovator. The best-known example of this period of his work is without a doubt *The Steerage* of 1907. This photograph of the poorest of immigrants arriving in New York Harbor aboard a great ship reveals a meticulous sense of geometry and framing. He realized a series of pictures shot at night that relate the surroundings and the buildings in the neighborhood of the 291 gallery (*Snapshot from my Window*, *New York*, 1902), and increasingly turned to a new approach, which came to be called Straight Photography. This direction is confirmed by his recognition of Paul Strand. Stieglitz's move into this more modern photographic realm perhaps was sealed by his exhibition of Marcel Duchamp's famous "Fountain"—a standard urinal—rejected in a *cause du celebre* from the now-legendary 1917 Armory Show, in Gallery 291, and his photographing of it at Duchamp's request. With the *Fountain de Marcel Duchamp* of 1917, Stieglitz created a sensual, highly abstract photograph that conferred upon this common object status as a work of art.

It was also in 1917 that Stieglitz met the painter Georgia O'Keeffe, who was to become his model and wife. Their intense emotional relationship is evident in his many pictures of her. In nudes, portraits, and studies of her graceful hands (*Georgia O'Keeffe, Hands* of 1918) Stieglitz captured the vitality of Modernism. In *Georgia O'Keeffe, A Portrait* of 1933 her hand and willowy forearm seem to be a part of the curvature of the tire of a car, setting up a subtle game of correspondences between the mechanical and human being. Stieglitz's pictures of O'Keeffe, made between 1917 and 1933, can also be read as an echo of her paintings and drawings. In many of these works, he uses the semi-close-up and the close-up, establishing a metaphor for three distinct levels of reading: on the fragment of body and the whole body, on the use of fragmentation as a photographic practice, and on the artworks of his painter-model.

In 1922, Stieglitz began work on what was to become one of the most conceptually influential

series of photographs of the twentieth century. He began concentrating on a more poetical photography while adopting a sole topic: the sky. He called his first series *Music: A Sequence of Ten Clouds Photographs*. Subsequent pictures were regrouped under the title *Songs of the Sky*. From 1923, he framed cloud formations, deleting all landscape features that might orient the viewer, creating photographic variations upon the theme and giving birth to the series *Equivalents*.

With the closing of the 291 Gallery and the final issue of magazine *Camera Work* in 1917, Stieglitz retired from organizing exhibitions for four years. Yet his passion for modern art saw him mounting exhibitions at the Anderson Galleries from 1921 to 1925, the Intimate Gallery between 1925 and 1929, then An American Place from 1929 to his death. This space for the most part did not show photography; rather, it served as the showcase of the "Six plus X" group composed of American Modernist painters John Marin, Marsden Hartley, Arthur Dove, Paul Strand, Georgia O'Keeffe, himself, and another artist (the X). During this period, Stieglitz photographed at his summer home in Lake George, New York, and focused on landscapes, particularly on trees in the park of his residence and their evolution with the passing seasons. Forced by ill health to abandon taking pictures in 1937, and now considered the master and elder figure in American photography, Stieglitz was sought out by numerous younger photographers seeking advice and opportunity, including Ansel Adams. Yet during his last decade, he supported only the work of Adams and nature photographer Eliot Porter at An American Place. Stieglitz died in New York City in 1946.

Significant collections of Stieglitz works can be found at the Art Institute of Chicago; the National Gallery, Washington, D.C.; the J. Paul Getty Museum, Los Angeles; the Metropolitan Museum of Art, New York; and the Museum of Modern Art, New York.

THOMAS CYRIL

**See also:** *An American Place; History of Photography: Twentieth-Century Pioneers; Linked Ring; Photo-Secession; Photo-Secessionists; Pictorialism; Steichen, Edward; Strand, Paul; White, Clarence*

### Biography

Born 1864, Hoboken, New Jersey. Largely self-taught in photography. Established a series of photography magazines, including the *American Amateur Photographer* (1892–1906), *Camera Notes* (1897–1902), and *Camera Work* (1902–1917), the latter the organ of the Photo-

## STIEGLITZ, ALFRED

Secession, founded 1902, a group in whose formation he was instrumental. Established the seminal gallery "291" at 291 Fifth Avenue in New York City, 1905. Produced his major works, including portraits of Georgia O'Keeffe and the cloud series through which he developed his concept of photographic "equivalents." 1917–1925. Opened the Intimate Gallery, 1925 to 1929 and An American Place, 1929 to 1946, in New York. Awarded over 150 medals and awards, including Progress Medal of RPS (1924), Townsend Harris Medal (1927), Honorary Fellowship of the Photographic Society of America, 1940. Died, New York City, 1946.

### Individual Exhibitions

- 1899 *Retrospective*; Camera Club; New York, New York  
1913 *Retrospective*; Gallery 291; New York, New York  
1923 *Alfred Stieglitz*; Anderson Galleries; New York, New York  
1929 *Alfred Stieglitz*; Metropolitan Museum of Art; New York, New York  
1932 *Alfred Stieglitz*; An American Place; New York, New York  
1935 *Alfred Stieglitz*; Museum of Art; Cleveland, Ohio  
1944 *Alfred Stieglitz 291 and After*; Museum of Art; Philadelphia, Pennsylvania  
1949 *The Alfred Stieglitz Collection*; Fisk University; Nashville, Tennessee  
1955 *Stieglitz and O'Keeffe: Portraits of Each Other*; Lime-light Gallery; New York, New York  
1958 *The Stieglitz Circle*; National Gallery of Art, Smithsonian Institution; Washington, D.C.  
1965 *Alfred Stieglitz*; Museum of Fine Arts; Boston, Massachusetts  
1971 *Alfred Stieglitz: The Camera Work Years*; Art Institute of Chicago; Chicago, Illinois  
1976 *The 291 Years 1912–1917: Walkowitz and Stieglitz*; Zabriskie Gallery; New York, New York  
1978 *Stieglitz and the Photo-Secession*; New Jersey State Museum; Trenton, New Jersey  
*Georgia O'Keeffe by Alfred Stieglitz*; Metropolitan Museum of Art; New York, New York  
1992 *Two Lives. O'Keeffe & Alfred Stieglitz*; Phillips Collection; Washington, D.C.  
1995 *Alfred Stieglitz: Seen and Unseen*; J. Paul Getty Museum; Los Angeles, California

### Group Exhibitions

- 1894 *First International Salo*; Photo-Club and Galerie Georges Petit; Paris  
1896 *Troisième Exposition d'Art Photographique*; Photo-Club; Paris  
1898 *The Photographic Salon*; Philadelphia, Pennsylvania  
1901 *Photographic Salon*; Dudley Gallery; London  
1902 *Photo-Secession*; National Arts Club; New York, New York  
1904 *Salon L'Effort*; Galeries Modernes; Brussels, Belgium  
1955 *Un siècle de vision nouvelle*; Galerie Mansart; Paris  
1958 *Masters Of Photography*; Metropolitan Museum of Art; New York, New York  
1959 *Hundert Jahre Photographie 1839–1939*; Museum Folkwang; Essen, Germany  
1960 *Sense of Abstraction*; Museum of Modern Art; New York, New York

- 1965 *Une siècle de Photographie*; Musée des arts Décoratifs; Paris  
1967 *Photography in the 20th Century*; National Gallery of Canada; Ottawa, Canada  
1973 *Looking At Photographs. 100 Pictures from MOMA*; Museum of Modern Art; New York, New York  
1974 *Photography in America*; Whitney Museum of American Art; New York, New York  
1978 *Fifty Pioneers of Modern Photography, The Collection of Alfred Stieglitz*; Metropolitan Museum of Art; New York, New York  
1979 *Photography Rediscovered: American Photography 1900–1930*; Whitney Museum of American Art; New York, New York  
1980 *Old and Modern Masters of Photography*; Victoria and Albert Museum; London  
1984; *The Making of a Collection*; The Minneapolis Institute of Arts; Minneapolis, Minnesota  
1985 *A Moveable Feast*; Witkin Gallery; New York  
1986 *Neuerwerbungen und Geschenke*; Kunsthau; Zurich, Switzerland  
1988 *One Hundred Years of Photography*; Alinari; Firenze, Italy  
1989 *L'invention d'un regard*; Musée d'Orsay; Paris  
*L'invention d'un art*; Centre Georges Pompidou; Paris  
1992 *Proto-Modern Photography*; Museum of New Mexico; Santa Fe, New Mexico  
1993 *Magiciens de la lumière*; Collection Musée des Beaux-Arts du Canada, Ottawa  
1997 *Moments Clés*; Musée de L'Elysée; Lausanne, Switzerland.  
2004 *Alfred Stieglitz et son cercle. New York et l'art moderne, 1905–1930*; Musée d'Orsay; Paris and Museo Nacional Centro de Arte Reina Sofía; Madrid, Spain

### Selected Works

- The Hand of Man*, 1902  
*The Steerage*, 1907  
*Emmeline Stieglitz*, 1909  
*The Terminal*, 1915  
*Georgia O'Keeffe. A Portrait*, 1917–1933  
*Dorothy True*, 1919  
*Music: A Sequence of Ten Cloud Photographs, No.1*, 1922  
*Equivalent*, 1925  
*From the Shelton, Looking North*, 1927  
*Chestnut Tree, Lake George*, 1932–44

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- Agee, William C., Charles Brock, and John Cauman. *Modern Art and America. Alfred Stieglitz and his New York Galleries*. Washington, D.C.: National Gallery of Art, 2001.
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Alfred Stieglitz, *The Steerage*, 1907, from "291" Magazine, Number 7–8, Sept-Oct, 1915, New York, Photo: Hervé Lewandowski.  
[Réunion des Musées Nationaux/Art Resource, New York]

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## SASHA STONE

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### Russian

Sasha Stone understood photography as technique, and he thought of himself in terms of expertise rather than inspiration. His production of documents for the commercial trade made use of tricks and wit of the kind associated with the illustrated magazines for which he worked as well as avant-garde journals, such as *Die Form* and *Das neue Berlin*. Stone's photographs are technically

superb and express with clarity the character of his subject.

He was born Aleksandr Serge Steinsapir on 16 December 1895 in St. Petersburg, Russia. He lost his parents at an early age, and at four or five years of age he went to live in Warsaw with his mother's family. He completed his studies in electrical engineering at the Technical Institute from 1911 to 1913 and demonstrated an extraordinary technical ability, including designing a model electrical canon that

he later destroyed for fear of its being used by the United States in World War I. At the end of his studies, he left for the United States, arriving in New York, where he changed his name to Alexander Stone and became an American citizen. He quickly found work as a technical draftsman for airplane manufacturing and later in Thomas Edison's laboratories. At the same time, he developed his artistic interests, studying sculpture with the respected sculptor Hunt Diederich. He became Diederich's assistant and established a small art forging business. It is possible that during this time Stone met Camille Schammelhout (Cami Stone), his future wife, who had emigrated to the United States from Belgium. As war clouds gathered in Europe, he registered for the army and was stationed in England with the 25th airborne squadron, where he was both flight teacher and co-pilot. It was during this time that Stone's first known photographs—small-format souvenir photos of colleagues, airplanes, and scenes of everyday military life—were taken. Other photographs document the reality of war. It seems as though Stone's decision to take up photography had to do with the possibility of combining technical ability, scientific interest, and aesthetic sensibility.

After his discharge from the Army, Stone returned to the United States. His idea for the improvement of the automobile's mechanics proved profitable for his former partner Hunt Diederich, but not for Stone. Facing the need to begin over, Stone returned to Europe and settled in France. He began his artistic studies in the fields of drawing, painting, and sculpture at the A.E.F. Training Center in Bellevue near Paris with the help of a stipend from the American army. In 1922, he left Paris for Berlin.

In Berlin, Stone attended Russian Constructivist Alexander Archipenko's sculpture course at the art school he had opened in 1921 and assisted on some of Archipenko's projects. Finding Berlin amenable to his ambition of operating a sculpture studio and a place where he could connect with those who had similar artistic intentions, he stayed in the German capital. He exhibited his work under his new name, Sasha Stone, with an artist group called *Kornscheuer*, of which he was a member. The strong geometrical forms that dominate his pictures and sculptural objects not only reveal Archipenko's influence but also an affinity with radical constructivism, represented by the avant-garde journal *G. Material für elementare Gestaltung* (G. Material for elemental design). The *G-Group* was made up of artists and intellectuals such as Werner Graff, Hans Richter, Max Buchartz, Walter Ruttmann, Raoul

Hausmann, Walter Benjamin, Natan Altmann, Naum Gabo, Ludwig Hilbersheimer, Mies van der Rohe, and it represented various disciplines: painting, sculpture, architecture, film, and photography. The members of the *G-Group* understood themselves and experts (Fachmänner) rather than artists. In 1924, Stone ended his career as painter and sculptor, unable to succeed financially due to the inflated economy of the Weimar Republic. Photography proved more profitable, and he opened "Atelier Stone."

Stone's career as a photographer developed rapidly in between the inflation of 1923 and the Depression of 1929, and it also paralleled the steady increase in the publication of illustrated magazines. As of 1926, many of his photographs appeared in the major illustrated magazines published by the Ullstein Verlag: *Uhu*, *Die Dame*, and *Die Praktische Berliner*. He produced photographs for specific articles, such as "Chiromantie. Die Sprache der Hand" in *Die Praktische Berliner*, and "Die Schönheit der Technik. Die Geburt einer neuen Kunst," *Uhu* (März 1926). His photographs work within the spirit of the New Objectivity (*Neue Sachlichkeit*) in terms of his use of unconventional angles and tight close-ups of faces and figures. However, his take on this constructive process of picture making emphasizes the special qualities of person, object, or urban landscape, allowing them to find expression through the medium. This can be seen in his portraits of the actress Tilla Durieux and the reporter Egon Erwin Kisch and his photomontage portraits of Erwin Piscator.

As of 1927, Stone's photographs appeared regularly in other illustrated magazines: *Berliner Illustrierte Zeitung*, *Querschnitt*, *Südwestdeutschen Rundfunkzeitschrift*, even on the front cover. His work focuses at this time on the technical reality, the topic the illustrated press wanted to bring to its readers. The best reportage Stone produced at this time was published in 1929 in Heft 9 of the magazine *Die Form*, dedicated to the large electrical factory Klingenberg. Between 1925 and 1928, Stone's reportages focused on the themes of entertainment, comedy, and suspense. Berlin stood at the center of this popular theatrical culture with its many theaters, variety, and pleasure palaces, where the best clowns, artists, and actors performed. The illustrated magazines in turn encouraged this collective atmosphere of entertainment with their use of witty photos and extensive reportage provided by Stone on clown groups, the famous juggler Enrico Rastelli, and the Jackson Girls, a Folies Bergère-style dance troupe.

Concomitant with Stone's reportage on popular theatrical culture are his photographs for the Erwin Piscator Theater am Nollendorfplatz, which introduced the elements of Piscator's technique of epic theater. This new style of staging used all possible technical media in a radical constructivist manner (i.e., projections, films, movable stage, adoption of the review performance style). In the context of Piscator's book *Das politische Theater* of 1929, Stone's photographs served the purpose of a visual primer for this new theatrical style and didactic of political theater.

Stone also collaborated with various writers to illustrate their books or design the book jacket for their book, including Walter Benjamin's *Einbahnstraße* (One-Way Street, 1928), Adolf Behne's edited volume *Berlin in Bildern* (Berlin in Pictures, 1929), and Paul Cohen-Porthem's travel guide *Paris*. He also provided photographs for such surrealist journals as the Belgian magazine *Varietés*, and the Parisian magazine *Bifur*, as well as arranged an exhibition for American sculptor Alexander Calder, a friend of the Parisian surrealists at the Galerie Neumann and Nierendorf in Berlin, where Stone's photographs of Calder's wire sculptures were shown.

After working four years as a professional photographer, Stone's work became indicative of the new social applications of photography in Germany. Stone's work had appeared in all the representative publications of the time and was included in the first international photography exhibition *Fotografie der Gegenwart* (Contemporary Photography) held in Essen, Germany the same year. His work was also presented in the seminal Werkbund exhibition *Film und Foto* held in Stuttgart in 1929. It was ranked among the most innovative of modern photographers such as Man Ray, El Lissitzky, Edward Steichen, John Heartfield, László Moholy-Nagy, and Otto Umbehr. As of 1929, Stone increased his work for advertising photography and was constantly engaged. Even an article in *Gebrauchsgrafik* in 1930 focused on his ad-photographs. Stone represented the advanced style of advertising photography practiced in Germany in an exhibition held at the Camera Club in London in 1930.

After 1930, Stone's photographs rarely appeared in the German illustrated press. In September 1931, Stone moved to Brussels, the home city of Cami Stone, and together they opened "Studio Stone." Cami had relatives in Brussels, whom they frequently visited in the 1920s, and, at that time, Stone had first made contact with the art broker

Paul-Gustave van Hecke. Cami and Sasha participated in the *Exposition Internationales de la Photographie* in 1932 in Brussels. The French magazine *Arts et Métiers Graphique* published Stone's picture book *Femmes* in 1933 in its book series on the human body. Stone's commissioned work at this time is mostly from industrial companies: Metalen Gallen, Antwerp; industrial furniture company Sidam, Brussels; interior furnishings company Simonis; and piano broker Vriamont. He, nevertheless, kept active in the cultural sphere regularly taking artist portraits for the *Théâtre de la Monnaie*, collaborating with writers such as Paul Colin, and maintaining contact with the intellectual and artistic group around the editor of *Variétés* Paul-Gustave van Hecke, i.e., ELT Mesens, Franz Hellens, Robert Goffin, Nico Rost and the filmmaker Henri Storck. In 1939, Stone opened a new studio by himself without Cami. Fleeing the Nazis, he and his family with Lydia Edens fled Belgium on 14 May 1940 over France and Spain with the goal of escaping to the United States. Stone died along the way in Villelongue-la-Salanque near Perpignan in France on 6 August 1940.

CRISTINA CUEVAS-WOLF

*See also:* **History of Photography: Interwar Years; Photography in Germany and Austria**

### Biography

Born Aleksandr Serge Steinsapir, 16 December 1895 in St. Petersburg, Russia. Studied electrical engineering at the Warsaw Technical Institute, 1911–1913. Attended A.E.F. Training Center in Bellevue near Paris, ca. 1916. Left Paris for Berlin, 1922, and attended Alexander Archipenko's art course. Befriended Walter Benjamin and collaborated with artists and intellectuals of the magazine *G*, 1923. Opened photostudio in Berlin and ended career as artist and sculptor, 1924. Photographs published in illustrated magazines as of 1925. Photographer for Erwin Piscator and his theater, 1927–1928. Represented advanced style of German advertising photography in exhibition, Camera Club, London, 1930. Left Berlin for Brussels, 1931. Worked for the firm Metalen Gallen and the industrial company Sidam, 1933. Opened new studio in Brussels, separated from Cami Stone, 1939. Fled Brussels, 1940. Died 6 August 1940 in Villelongue-la-Salanque, France.

### Individual Exhibitions

1933 *Salon du Nu* (with Cami Stone); Maison d'art; Brussels, Belgium  
 1990 *Sasha Stone, Photographs 1925–1939*; Museum Folkwang; Essen, Germany and traveling

## STONE, SASHA

### Group Exhibitions

- 1929 *Fotografie der Gegenwart*; Museum Folkwang; Essen, Germany, and international traveling exhibition
- 1929 *Film und Foto: Internationale Ausstellung des Deutschen Werkbundes*; Ausstellungshallen und Königbau-lichtspiele; Stuttgart, Germany
- 1930 *German Advertising Photographs*; Camera Club; London, England
- 1930 *Das Lichtbild*; Munchner Bund und Verein Ausstel-lungspark; Munich, Germany, and traveling
- 1930 *Porträt—Zeichnungen—Grafik und—Foto*; Kunstblatt Reckendorfhaus; Berlin, Germany
- 1932 *Internationale de la Photographie*; Palais des Beaux-Arts; Brussels, Belgium
- 1933 *Deuxieme Exposition internationale de la Photographie et du Cinéma*; Palais des Beaux-Arts; Brussels, Belgium
- 1977 *Film und Foto der 20er Jahre*; Württembergischen Kunstvereins; Stuttgart, Germany and traveling
- 1978 *Paris—Berlin: Rapport et Contrastes France—Alle-magne*; Centre Georges Pompidou; Paris, France
- 1979 *Fotografie in der Weimar Republik*; Instituts für Aus-landsbeziehungen; Stuttgart, Germany
- 1989 *Stationen der Moderne. Die bedeutendsten Kunstausstel-lungen des 20. Jahrhunderts in Deutschland*; Berlinischen Galerie, Museum für Moderne Kunst, Photographie und Architektur im Martin-Gropius Bau; Berlin, Germany

### Selected Works

Series: *Das 100Pferdige Büro—Keine Utopie* (The 100 Horse-powered Office – Not a Utopia), ca. 1926

“Die Schönheit der Technik. Die Geburt einer neuen Kunst,” *Uhu* (März 1926).

Book jacket for Walter Benjamin’s *Einbahnstrasse* (One-Way Street), 1928

Reportage: *Jackson-Girls auf Urlaub* (Jackson-Girls on vacation), 1928

*Charlie Rivel in Chaplin-Parodie*, ca. 1929

*Erwin Piscator*, 1927

Series: *Piscator-Bühne*, 1927

*Bruno Walter*, ca. 1933

Series: *Femmes*, 1933

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# PAUL STRAND

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## American

During his lifetime, Paul Strand’s work was alter-nately praised, puzzled over, and ignored, before finally becoming recognized as a significant contri-bution to twentieth-century photography. From the first, Strand signaled his respect for reality, choosing his subjects from nature, from people, and from the artifacts they had constructed. Along with these predilections, his preference was for large-format equipment, sharp lenses, and straight unmanipu-lated, but fully realized, processing methods. He thought of the photographer as an explorer—one who brings back what he or she discovers of the real world rather than as one who relies on imagination for inspiration. At the same time, his keen attention

to the formal aspects of camera imagery gave his realism its distinctive aesthetic character.

Strand was born in New York City on October 16, 1890 to parents of Bohemian Jewish background. The extended family, including grandparents whose forebears had emigrated to the United States in the late 1840s, lived a fairly comfortable life on the Upper West Side of the city. Strand grew to man-hood during the Progressive Era—a crucial period of development in both American social thought and American photography. The presence of large num-bers of recent immigrants living in slum conditions inspired the Progressives to seek social change through education and legislation. With regard to pho-tography, the appearance of simplified equipment and easier processing methods had transformed the

medium. It had become simultaneously a popular pastime, a more commercialized professional pursuit, and a mode of artistic expression.

Strand's attendance at the Ethical Culture School high school brought him into contact with Progressive thought and in particular the photographic work of Lewis W. Hine, who undoubtedly communicated his interest in social photography to his students. Hine in turn introduced Strand to Alfred Stieglitz, at the time spokesman for the most advanced wing of American aesthetic camera expression known as the Photo-Secession. Contacts with these two figures and with the ideas emanating from them combined to form the central core of Strand's concept of photographic art as being concerned with real life but also as being formally resolved in the manner of all notable artistic expression.

Introduced to modern art at Stieglitz's Photo-Secession Gallery 291 and at the Armory Show of 1913, Strand became one of the first American photographers to seriously experiment with cubist ideas while turning the camera lens on real objects. The resulting images, made in the summer of 1916 while vacationing at Twin Lakes, Connecticut, were an unprecedented group of geometric abstractions based on bowls, fruit, and structural elements. In the same year, he turned his attention to picturing the grittiness of urban New York—at the time considered an “inartistic” theme suitable for documentation. His views of commonplace structures and his portraits of ordinary street people—notably a blind newspaper vendor—were recognized for their freshness of vision and their structural rigor.

In 1920, Strand continued his interest in the city when he took up another aspect of his career that was to prove significant for his future activities. He and painter-photographer Charles Sheeler collaborated on a short film entitled *Manhatta*, based on Walt Whitman's *Leaves of Grass*. This work was expressive of the city's dazzle and energy in a manner similar to Strand's still work of the time.

Before being called for army duty in World War I, Strand exhibited at Gallery 291 and his work was featured in the last two issues of the Photo-Secession journal *Camera Work*. Throughout the 1920s, he and his first wife, Rebecca James, maintained a close friendship with Stieglitz and his wife, Georgia O'Keeffe, helping out with commissions, working on publications, and visiting frequently in New York City and their Summer cottage Lake George, New York. While earning his living during this period as a free lance motion picture cameraman, Strand was yet able to produce a series of unprecedented still images of machines, starting with views of his Akeley movie camera and

expanding to include the machine tools used in the camera's repair facility. This series was followed in the latter part of the decade by intense close-ups of natural forms, as Strand, becoming less entranced with the commercialism of the era, turned towards nature and the simpler life. His work from this period was exhibited first at the Intimate Gallery and then at An American Place, both under the directorship of Stieglitz.

In 1932, Strand's career as an independent cinematographer was affected by the move to the West Coast of the movie business. In addition, finding himself agitated by developments in both his personal life and in society at large, he left New York for New Mexico. Shortly thereafter, he traveled to Mexico in order to aid the newly installed government in the production of socially relevant images. His efforts resulted in a series of still images of peasants, architecture, and religious statuary, published in 1940 (by his second wife, Virginia Stevens) as a portfolio of gravure prints entitled *The Mexican Portfolio*. His primary charge, however, was the creation of a re-enacted documentary film, entitled *Redes (The Wave)*, financed by the Ministry of Education. Filmed in the seaport village of Alvarado, it concerned a strike by Mexican fishermen against a rapacious owner of the boat and its catch.

Despite an unsuccessful trip to the Soviet Union in 1935 to investigate working with film director Sergei Eisenstein, Strand continued his involvement with documentary film. On his return to the United States, he worked on the federally funded Resettlement Administration film entitled *The Plow That Broke the Plains*. Settling once again in New York City, he became president of a newly established production company, Frontier Films. In this capacity, he helped create a series of politically concerned documentaries, the best known of which is *Native Land*, based on the findings of the LaFollette Senate investigating committee about the prevalence of labor spies in industry. He also became active as an advisor and teacher at the Photo League, an organization of still photographers concerned with portraying street life in working-class neighborhoods. These activities established Strand as a left-thinking individual whose opinions were to become unwelcome in the Cold War atmosphere that followed the end of the Second World War.

By the mid-1940s, the difficulty of financing documentary films impelled Strand to consider other forms for disseminating his work. Following a retrospective exhibition of his still photographs at the Museum of Modern Art in 1945, he and acting curator Nancy Newhall embarked on a publication project that eventually appeared in 1950 as *Time in*

## STRAND, PAUL

*New England*. Conceived during World War II, text and image were designed so that the photographs would not illustrate the words, but both together would embody the history of the nation's democratic heritage as it had developed in New England. Strand discovered that his cinema experience was useful in laying out the images, so despite his disappointment with the book's production, it became the model for the later publications that the photographer conceived and executed after he moved to France in 1950 with his third wife, Hazel Kingsbury.

The move, occasioned by the ungenerous political climate prevailing in the United States at the time, provided Strand with a 25-year period of remarkable activity in terms of both still images and book publication. Initially, he aimed to create a portrait of a single French village, basing this idea loosely on the much earlier American classic of poetry entitled *Spoon River Anthology*. But in crisscrossing France in search of an ideal location, he produced instead a portrait of an entire nonindustrial people. The publication that resulted, *La France de Profil*, written and designed by Claude Roy, evokes a sense of a rural country lovingly depicted but already about to disappear.

The single village for which Strand had unsuccessfully searched in France did materialize in 1954 in Luzzara, Italy; it was the birthplace of neo-realist screenwriter Cesare Zavattini, who supplied the text for Strand's next venture entitled *Un Paese*. In the 1950s and early 60s, Strand also traveled to the Hebrides Islands, to Egypt at the invitation of President Nasser, and to Ghana at the behest of President Nkrumah. The resulting publications—all but the one on Ghana designed by Strand—affirmed his belief in the published photograph in book format as a vehicle that might reach a wide audience. All the while, he photographed also in the garden at his home in Orgeval, a small village some 35 kilometers west of Paris. While in France, he also made portraits of well-known figures in the arts and sciences, among them the painters Georges Braque and Paolo Picasso, and chemist Irène Joliot-Curie, with the expectation, unfulfilled, of creating a book that would conjoin the flowers of French culture with actual botanical examples. After a debilitating illness, Strand died in March 1976 in his home in Orgeval. Besides the publications he supervised on his own, he left enough material for his publisher, Aperture, to produce five additional books of photographs and texts.

Strand's concept of photographic art and his attitude toward its dissemination have been matters of confusion because he seemed to harbor two somewhat opposed ideas. From the first, he de-

manded extraordinarily high prices for individual prints, both in platinum and silver, arguing, as his mentor Stieglitz had, that photographic art merited the same respect in the marketplace as works of hand-made graphic art. But his conviction that art should not be confined to an elite audience impelled him also to seek formats that would bring his work to the attention of a wider, less affluent public. When making motion pictures proved impractical, he settled on book publication as a democratic instrument and one over which he could exercise the kind of control that he felt the artist must retain. Thus, he found the means to realize, consciously or otherwise, the precepts about art and its social use handed down in his earliest experiences with Hine and Stieglitz.

NAOMI ROSENBLUM

**See also:** *An American Place*; Hine, Lewis; *History of Photography: Twentieth-Century Pioneers*; *Museum of Modern Art*; *Photo League*; Sheeler, Charles; Stieglitz, Alfred

### Biography

Born in New York City, 1890. Studied with Lewis Hine at Ethical Culture School. Met Alfred Stieglitz and became a member of Photo-Secession. Had first exhibition at Gallery 291 in 1916 and was featured in two final issues of *Camera Work*. Worked as independent cinematographer during 1920s, while making and exhibiting still photographs. Devoted himself to documentary filmmaking in Mexico and United States, 1933 to 1941. Returned to still photography early 1940s and produced first book. Removed to France, 1950; continued with book projects in France 1950, Italy, 1954; Hebrides Islands, 1954; Egypt 1959; Ghana 1963/64. Also traveled to Romania



Paul Strand, *Street Scene, New York*, from "Camera Work," 1917.

[© Réunion des Musées Nationaux/Art Resource, New York]

and Morocco. Major retrospective exhibition, Philadelphia, 1971. Died 31 March 1976, Orgeval, France.

### Selected Exhibitions

- 1916 *An Exhibition of Photographs of New York and Other Places by Paul Strand*; Gallery of the Photo-Secession; New York, New York
- 1917 *Three Photographers*; Modern Gallery; New York, New York
- 1925 *Alfred Stieglitz Presents Seven Americans*; Anderson Galleries; New York, New York
- 1929 *Forty New Photographs by Paul Strand*; Intimate Gallery; New York, New York
- 1932 *Photographs by Paul Strand, Paintings by Rebecca Strand*; An American Place; New York, New York
- 1933 *Exposicion de la Obra del Artista Norteamericano, Paul Strand*; Sala de Arte de la Secretariat de Educacion; Mexico City, Mexico
- 1945 *Photographs 1915–1945 by Paul Strand*; Museum of Modern Art; New York, New York
- 1967 *Photographs by Paul Strand*; Worcester Art Museum; Worcester, Massachusetts
- 1971 *Paul Strand: Photographs 1915–1969*; Philadelphia Museum of Art; Philadelphia, Pennsylvania; traveled to St. Louis; Boston; New York; Los Angeles; San Francisco
- 1990 *Paul Strand: An American Vision*; National Gallery of Art; Washington, D.C.
- 1998 *Paul Strand circa 1916*; Metropolitan Museum of Art; New York, New York (traveled to the San Francisco Museum of Modern Art; San Francisco, California)

### Selected Works

- Wall Street*, 1915
- Blind*, 1916
- Chair Abstract, Twin Lakes, Connecticut*, 1916
- New York, Man Five Points Sq.*, 1916
- Buttress, Ranchos de Taos Church, New Mexico*, 1932

- Cristo with Thorns, Huexotla*, from “Photographs of Mexico,” 1933
- Young Man, Gondeville, France*, 1951
- Columbine, Orgeval*, 1974

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- . *Tir a'Mhurain*. Text by Basil Davidson. Dresden: BEB Verlag der Kunst, 1962; London: MacGibbon and Kee, 1962; New York: Aperture and Grossman, 1968.
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- . *Ghana: An African Portrait*. Text by Basil Davidson. Millerton, N.Y.: Aperture 1976.
- Paul Strand: Sixty Years of Photographs*. Profile by Calvin Tomkins. Millerton, N.Y.: Aperture, 1976.
- Paul Strand: The World on My Doorstep, 1950–1976*. Texts by Catherine Duncan and Ute Eskildsen. New York: Aperture, n.d. [1994].
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# STREET PHOTOGRAPHY

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In general, the history of urban photography can be divided into two trends. On the one hand, cities have been depicted within a topographical approach favoring the distant gaze and the panoramic view. In these photographs, all attention is focused on the buildings and on the relations with their urban or natural surroundings. No or merely a few people can be detected in these photographs. In the beginning, this was undoubtedly the result of technical restric-

tions. However, already early on, aesthetic and artistic motives started to generate a vast production of empty or deserted urban images: some emulated the clarity of architectural drawings, others drew attention on the abstract play of light and volumes, still others evoked feelings of sublime terror, fear, or modern alienation.

On the other hand, urban photography contains a tradition that favors the street-level view. In some

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cases, this approach embraces characteristics that are similar to the topographical method. In the beginning of the century, Eugène Atget, for instance, without using the privileged viewpoint of nineteenth-century architectural photographers, emptied his Paris street pictures of people and transformed the city into the silent and mysterious environment cherished by Surrealism. By changing the vibrant metropolis into a series of frozen images that evoke a necropolis inhabited by (blurred) ghosts, Atget appropriated the gaze of the *flâneur*. Eminent scholars of the modern urban condition, such as Walter Benjamin, have conceived of this character as the ultimate metropolitan. The *flâneur*, after all, is perfectly capable of playing along with the fleeting perceptions of modern urban life with its speeding traffic and circulating commodities. Instead of being a passive consumer and a mere observer or a *badaud*, the *flâneur* faces the city as an artist. The act of *flanerie*, which requires a specific training of the gaze, transforms the mundane metropolis into a series of dense images. The *flâneur*, in the words of the poet Baudelaire, is able to distil the eternal from the ephemeral. By translating the dynamic city into a series of visual impressions, *flanerie* became a perfect and perhaps excessively used metaphor for the practice of street photography. Like *flanerie*, street photography presents the metropolis as both a subject and an instrument of scopophilia.

Street photographers, however, do not always transform the modern vibrant metropolis into its opposite of the silent and empty dreamscape such as in the work of Atget or in Brassai's explorations of nocturnal Paris in the 1930s. On the contrary, in the act of *flanerie*, many twentieth-century street photographers gave shape to the colorful kaleidoscopic effects and hectic rhythms of the metropolis, which have been celebrated in both literature and the visual arts of high modernism. In doing so, street photography also answers to the intensification of nervous stimulation that an urban sociologist such as Georg Simmel thought of as typical of modern urban life.

This combination of the street-level view and the evocation of urban dynamism is already apparent in the first manifestations of street photography in the nineteenth century, such as Charles Nègre's pictures of street characters or the congested city views in stereoscopic images. The genre of street photography, however, only developed fully at the turn of the century with the proliferation of hand cameras. In the 1890s and early 1900s, artists such as Paul Martin, Heinrich Zille, George Hendrik Breitner, and Arnold Genthe explored the streets in London, Berlin, Amsterdam, and San Francisco's Chinatown, respectively. They were joined by rich amateurs

such as Giuseppe Primoli, Jacques Henri Lartigue, and Alice Austen and professional firms such as Byron in New York and Seeberger in Paris. Despite many differences among these photographers, they all contributed to the development of a snapshot aesthetics that favored the spontaneous. Although older pictorial models remained important and sometimes staging was used, they roamed the streets and responded to the massive amount of chance events that are considered as typical of modern urban life and that only could be captured by the instantaneous. Their own impulsiveness was paralleled by the casualness of their subjects, who were usually unaware of the photographer's presence. The street photographer is not only a *flâneur* but also, in Susan Sontag's words, a "voyeuristic stroller" who sometimes uses candid cameras. This device would play an important role in the history of the genre: Arnold Genthe's impressions of San Francisco's Chinatown, Ben Shahn's use of the right-angle viewfinder in the 1930s, and Walker Evans's subway portraits are unmistakably some of its highlights taken with a candid camera. In the late nineteenth and early twentieth centuries, this voyeurism involved an exploration of the hidden urban realm of the lower classes. Photographers such as Jacob Riis and Lewis Hine, however, managed to reconcile inquisitiveness, often expressed by a direct confrontation with their subjects, with a social consciousness that appealed to the spirit of progressivism of the reform politics of the turn of the century. This spirit would also dominate the photographic culture of the New Deal, which would contribute significantly to the development of the genre of street photography with figures such as Ben Shahn, Walker Evans, or Helen Levitt, and organizations such as the Farm Security Administration and The Photo League.

Early twentieth-century street photographers created a kind of snapshot aesthetics that was perfectly adapted to modern city life, which modern artists and scholars were exactly conceptualizing as a vast amount of contingencies. Urban rhythms were translated into a celebration of the instantaneous and into an acceptance of unclassical framings and a moderate motion blur. In the 1930s, these aesthetic principles were brought to perfection by photographers working with the Leica such as Henri Cartier-Bresson and André Kertész. Cartier-Bresson's famous notion of "the decisive moment" answers to an essentially modern urban condition: only the metropolis contains such a vast amount of chance encounters and only the modern urbanite, who has interiorized the shock experiences of modernity, is capable of making the necessary fast and immediate reactions. Cartier-Bresson combined these quick

reflexes with a gracious elegance. His knee-jerk reactions on urban life are always combined with balanced compositions transcending the contingent. Kertész, too, unites the human-interest shot with a certain formalistic approach and a more abstract interest in the scene. In some of his pictures, Kertész managed to reconcile the architectural approach of German modern photography with an interest for street life—a combination that characterizes some of Walker Evans' pictures as well.

Undoubtedly, the work of Cartier-Bresson became the guideline for the street photography on both sides of the Atlantic in the decades following the Second World War. His influence permeates in the flourishing photographic portraits of Paris in the 1940s and 1950s. Labelled as “the cradle of street photography,” Paris had already been immortalized before the war by photographers such as, Kertész, Lartigue, Brassai, Eli Lotar, Germaine Krull, and Moï Ver and Cartier-Bresson himself. Shortly after the war, Paris street life became a favorite subject of a veritable avalanche of photo books by Robert Doisneau, André Maurois, Izis, Cas Oorthuys, Willy Ronis, Ed van der Elsken, and Johan Van der Keuken, among others. Cartier-Bresson also affected the urban photography of what Jane Livingston has called the New York School, which she situates between 1936 and 1963. In those years, photographers such as Sid Grossman (Chim), Alexey Brodovitch, Lisette Model, Helen Levitt, Robert Frank, Louis Faurer, William Klein, Weegee, Ted Croner, Saul Leiter, Leon Levinstein, David Vestal, Bruce Davidson, Don Donaghy, Diane Arbus, and Richard Avedon, depicted neighborhood life in both Harlem and the Lower East Side or pictured the “random choreography of the city’s sidewalks, the crush of bodies on Coney Island’s beaches, the glow of street lights, and the glare of Times Square.” Evoking what architect Rem Koolhaas once called the “culture of congestion” of “Manhattanism,” their pictures were characterized by a peculiar photographic style influenced by certain conventions of documentary journalism, such as the use of a small camera and available light and a sense of the fleeting and the candid. All these photographers also avowed certain humanistic values. City life and people in their daily environments rather than urban space were the subjects of their images. Most of these photographers took to the streets snap-shooting incidents with a 35 mm camera. Each picture was presented as the product of a unique encounter. Responding perfectly to a cultural climate determined by existentialism, action painting, jazz, film noir, neorealist cinema, and the *nouvelle vague*, these photographers sought to capture the hectic flux of metropolitan life. Although

clearly indebted to Cartier-Bresson, his graceful lines and elegant compositions were often exchanged for an almost expressionist use of dynamic and asymmetrical compositions, tilted angles, distortions, and disjointed elements. Lisette Model, for instance, uses these formal structures in order to evoke a metropolitan hustle. In some of her pictures, the camera is held down at the level of the pavement and the tangle of passing feet in the crowd, as if they were taken from the point of view of somebody being trampled in a panic in the streets.

Compared with the depiction of Paris street life during the same years, the street photography of the New York School usually looks more edgy and metropolitan. In the works of Weegee, Frank, and Klein in particular, streets are no longer places of friendly interactions but rather evoke a roughness and urban alienation. Both this harshness and the expressionist formal elements of the New York School were further elaborated by Garry Winogrand and Diane Arbus in the later 1960s. Winogrand’s entire career is predicated on the abrupt configuring of faces, gestures, and surroundings. Restlessly documenting chance encounters in public space, Winogrand shows individuals or couples who appear amidst the anonymous crowd but never belong to an urban community. His quasi-instinctive way of shooting, which resulted in casual pictures with wide-angle lens distortions and tilted and off-center framings, situated the urbanite in hectic but indifferent surroundings. This peculiar relation between people and the urban environment is perfectly rendered in nervous and hard-edge descriptions, which contrast with the rather smudgy style of the 1950s that is aptly rendered in the pictures of neon lights and glass reflections in low light and bad weather conditions. Winogrand’s emphasis on the unguarded moment is also testimony of a voyeuristic method, which characterizes Diane Arbus’s emotionally confrontational work as well. Instead of the edgy street snapshots of Winogrand, Arbus opted for the full-frame frontality of formal portraiture in order to focus on social outcasts.

The works of Winogrand and Arbus can be interpreted as both a culmination of and the end of the genre of street photography. The genre came under pressure by the spatial and social transformations of the metropolis itself, which was eroded by the processes of suburbanization and, eventually, disurbanization of people, industry, and commercial activities. In the late twentieth century, the differences between center and periphery, and between city and countryside are no longer clearly defined. In an age of urban sprawl the city is no longer a place, but rather a condition. The streets

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and public spaces of the city, the hunting grounds of the street photographer, were increasingly eroded by suburbanization, ghettoization, and so-called urban renewal programs. From the late 1950s onwards, street photography lost its appeal simply because streets and street life were disappearing. Izis showed that in Paris, even the banks of the Seine were given over to motorways and that its quays became only occupied by young tourists and *clochards*. Working-class people, an obligatory motif of Paris street photography, were pushed out to the new suburban housing projects. Cartier-Bresson, Ronis, and Doisneau attempted to follow their subjects to these new outer suburbs. Strikingly, while their earlier street scenes of the city had been full of interaction, in these new photographs single figures are often dwarfed by large blocks of houses or expanses of wastelands.

In the late 1960s and early 1970s, street photography also lost its symbolic power because of the drastic transformations of the notions of community and *civitas*. Especially in its so-called humanist phase shortly after World War II, street photography, both in its celebration of neighborhood life and in its appraisal of the hectic rhythm of the inner cities, had been closely connected to the idea of a metropolitan community. Although the modern metropolis was the breeding ground for social atomization and the process of individualization, intellectuals and artists presented the city as a spatial realm embodying the colorful interaction and democratic unity of its components. In the last decades of the century, however, urban public spaces have increasingly been privatized and transformed into theme parks or tourist sites.

Furthermore, the increasing diversification of the metropolitan population, the rise of a so-called multicultural society, the development of identity politics, and the growing importance of subcultures and peer groups undermined the traditional notions of civic community and public space. The metropolis came to be presented as a key symbol and site of the postmodern condition where Difference and the Other—other sexualities, races, nations, and peoples—could be visualized. A series of photographers working in the wake of Winogrand and Arbus during the 1970s and early 1980s converted to making subcultural documentaries. Marked by the breakdown of communal values, their pictures evoke an urban landscape characterized by crime, fiscal crisis, racial tension, and the faltering of the nuclear family. Utilizing the camera-handlings and image constructions of Arbus, Friedlander, and Winogrand, street photographers such as Bruce Davidson, Larry Clark, and Nan

Goldin increasingly favored bizarre overtones and “extreme” subjects. Attracted to exotica and weirdness, these photographers joined a long tradition of photographing minorities and social outcasts but their interest in social enclaves and fringe scenes no longer advanced ideas about metropolitan life in general. According to Max Kozloff, in their pictures and in those of more recent photographers of New York street life such as Larry Fink, Jeff Mermelstein, Jeff Jacobson, Mary Ellen Mark, Ralph Gibson, Alex Webb, and Sylvia Plachy,

the erstwhile and shopworn iconicity of Manhattan was replaced by scenes of ever more local or even private import, which no longer represented any thinking about the city as a whole. (...) No longer a polis, the city is regarded as a hunting ground for small incidents that may, at any moment, speak of the cruelty, the ludicrousness, or the impromptu wackiness of life.

The end of street photography in the classical sense was not only affected by social and urban factors. It was also accompanied by a renewed aesthetic and photo-theoretical awareness. Conceptual artists such as Martha Rosler, Hans Haacke, and Allan Sekula denounced street photography’s voyeurism and invented new photographic practices to visualize the social mechanisms that determine urban space. Street photography’s cult of the spontaneous and the master-eye of the photographer were also parodied by the deskilled photography of other conceptual artists. In the bland, amateurish pictures of Vito Acconci and Douglas Huebler, for instance, aleatory processes or the contingent acts of outsiders determine the artwork.

First and foremost, however, in the late 1960s and early 1970s, urban photography in general was affected by a geographical shift from the inner cities to the suburbs and peripheral areas. This coincided with technical and aesthetic changes. The hot, jerky snapshot aesthetic of street photography was exchanged in favor of a reevaluation of the large-view camera and its cooler, slower, and more architectural and topographical approach more adapted to lower density suburban areas. The leading tendencies in the urban photography of the last four decades—conceptual art, New Topographics, and the new German photography of Bernd and Hilla Becher, Andreas Gursky, Thomas Struth, Thomas Ruff, and Axel Hütte—are characterized by a topographical interest or by a predilection for spatial structures, often inspired by a minimalist abstraction. Recent urban photography, by consequence, dissociates itself from the tradition of street photography that focused on the human presence in urban space.

Nevertheless, the posturban landscape as well has been portrayed in some form of street photography. However, its most interesting examples are not nostalgic attempts at restoring an old tradition. On the contrary, one can speak of a certain subversion of the genre from within. Many urban photographers in the 1980s and 1990s portray people in their urban surroundings but brush aside other essential characteristics of the genre. Their pictures do not show chance encounters or spontaneous events. There is no evocation of the candid or the fleeting impressions of metropolitan life. Instead, a large amount of recent street photography seems to have adopted the stasis of the large format topographical urban photography. Photographers such as Joel Sternfeld, Richard Renaldi, Francesco Jodice, Shizuka Yokomizo, or Jitka Hanzlova show characters in their everyday urban surroundings while posing or consciously looking into the camera. In the works of artists such as Francis Alÿs, Florian Schwinge, or Erwin Wurm, human subjects are almost transformed into living sculptures. Late twentieth-century street photography even involved a revival of staging and (digital) image processing. A case in point is the work of Jeff Wall, who integrates artificially conjured tableaux in location shots and combines modern techniques and aesthetic options with the formulas of traditional genre painting. Thus, street life's spontaneity and contingency turn out to be



Bruce Davidson, East 100th Street, Spanish Harlem, New York City, 1996.

[© Bruce Davidson/Magnum Photos]



Lee Friedlander, Father Duffy, Times Square, New York, New York, 1974.

[Réunion des Musées Nationaux/Art Resource, New York]

stage-managed and digitally processed. Something of Wall's mysterious and emblematic content comes through in Philip-Lorca diCorcia's so-called *Streetworks* as well. Although these pictures are not staged, they cannot be said to have much in common with Klein's or Winogrand's work. Instead of a small Leica, he operates a large-format camera and a whole armory of powerful lights that catch his streetwalkers off-guard. The touch of arbitrariness is immediately checked by strong theatrical lights (activated by the pedestrians themselves by setting off a sensor) that transform each picture into a histrionic act. Similar staging practices or comparable strategies of image manipulation can be found in the works of Nikki S. Lee, Hannah Starkey, Valéry Jouve, Suzanne Lafont, or Beat Streuli, who all turn street photography into a simulacrum that only stages the spontaneous and contingent quality of street life. Their pictures appear to indicate that the spontaneity of the core city's neighborhoods, as evoked and idealized by urban critics such as Jane Jacobs in the early 1960s, has long been suppressed by a logic that tailors public space principally to a logic of consumption or transforms it into a theme park, an open-air museum, or a tourist attraction. Wall, diCorcia, and many other "anti-street photographers" stage street life in a way that responds very closely to how urban space itself has been to some extent converted into a simulacrum.

STEVEN JACOBS

*See also:* Arbus, Diane; Atget, Eugène; Becher, Bernd and Hilla; Brassai; Camera: 35 mm; Cartier-Bresson, Henri; Clark, Larry; Davidson, Bruce; diCorcia, Philip-Lorca; Documentary Photography; Doisneau, Robert; Ethics and Photography; Evans, Walker; Farm Security Administration; Faurer, Louis; Frank,

**Robert; Gibson, Ralph; Goldin, Nan; Grossman, Sid; Gursky, Andreas; Hine, Lewis; Hütte, Axel; Izis (Israel Bidermanas); Kertész, André; Klein, William; Kozloff, Max; Krull, Germaine; Lartigue, Jacques Henri; Levitt, Helen; Mark, Mary Ellen; Model, Lisette; Modernism; Photo League; Riis, Jacob; Rosler, Martha; Ruff, Thomas; Sekula, Allan; Shahn, Ben; Sontag, Susan; Struth, Thomas; van der Elsen, Ed; Wall, Jeff; Weegee; Winogrand, Garry**

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## THOMAS STRUTH

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### German

Thomas Struth is among the foremost artist/photographers to emerge from what has been called the “German” School,” composed of the students of renowned Düsseldorf photographers Bernd and Hilla Becher. The informal group includes Andreas Gursky, Thomas Ruff, Axel Hütte, Candida Höfer, and Struth—all of whom first came to prominence during the 1980s. While the entire circle reflects the Bechers’ desire to renew and revitalize analytical documentary photography as it had existed before World War II in the work of such pivotal figures as August Sander, Karl Blossfeldt, and Albert Renger-Patzsch, each individual has focused on aspects of the Becher teachings in highly personal ways. Working, as Bernd and Hilla Becher always have, in ongoing series, Struth refers to his photographs as “readable,” and expects investigation and interaction on the part of viewers.

Thomas Struth attended the Kunstakademie Düsseldorf from 1973–1980 and while there he studied with Peter Keetman, Bernd Becher (then a professor at the academy whose wife, also a trained photographer, shared in his teaching), and Gerhard Richter, who taught painting. In 1978, the school provided a scholarship for Struth’s residency at P.S. 1 Studios, Long Island City, New York, where he embarked upon a series of urban architectural scapes that he

would continue in Europe and Japan, in addition to other American cities. These black-and-white street photographs, while displaying the heritage of *Neue Sachlichkeit* or the “New Objectivity” movement of the 1930s and the tonal qualities found in the Bechers’ exquisitely refined portraits of industrial architecture, lack the frontal centering of the image and, instead, employ the large-camera format and extreme perspective to invite the viewer to place himself in the scene.

It was a practice that would quickly distinguish Struth’s work from that of Ruff and Gursky, who are known for a more frontal, minimalist formalism; from Höfer, who developed a number of series topics, settling primarily on deep-space views of interior architecture; and from Hütte, whose formal, manipulated, Renaissance-perspective views are constructs depicting anonymous architecture. Architectural spaces, and on occasion portraiture, however, have long been common threads linking the diverse aesthetics of the “German School.”

Struth’s first influential images—including Crosby Street, New York 1978; *West 44<sup>th</sup> Street, New York 1978*; and *Broadway at 22<sup>nd</sup> Street, New York 1978*—were made during the period of the P.S. 1 fellowship, during which time he was also given his first major solo exhibition, *Thomas Struth: Streets of New York* (P.S. 1/Institute for Art and Urban Resources, Long Island City, 1978).

Whether in Düsseldorf, Munich, or New York, Struth began all of the street pictures in the same manner, placing the camera in the middle of the street, roughly at eye level, and selecting the hours of the early morning when he could pretty much depend on the deserted look that he needed to focus attention on the layered architectural personality of the urban vista. In *The Village Voice*, speaking of one of the black-and-white SoHo photos, Peter Schjedahl said, "I recall the sullen charm of the picture's cast-iron buildings, whose familiar architectural prose-poetry seemed more pungent for the fact of their marginality, like side walls of a stage, to a scene that centered essentially on nothing" (Schjedahl 1993).

From New York, Struth went on to record the more-or-less anonymous streets and squares of Paris, Rome, Edinburgh, Tokyo, and beyond, allowing the cities to reveal themselves in their peculiarly majestic ordinariness. One of the most satisfying retrospective views of the urban landscape images is preserved in the 1987 book/exhibition catalogue *Unbewusste Orte/Unconscious Places*. The photographs presented, ranging from 1978–1987, are at once Germanically stolid, yet infused with a captivating, almost infinite detail that resonates with only the most patient viewer.

Struth's explorations are open ended, and, while pursuing the street pictures, in 1985 he also began a series of portraits—family portraits. His interest had been piqued several years earlier during an investigative collaboration with psychoanalyst Ingo Hartman, during which time they collected images documenting family life, and once again when he wished to make remembrance photos of two families he had lived with briefly on trips to Scotland and Japan. He has said that, in general, he sees the family portraits as collaborations—elaborately discussed, planned, scripted, and prepared. The series grew slowly; between 1985 and the mid-1990s it had grown to only 18 images. Because the subjects face the lens rather than the photographer (who stands beside the large-format camera); because the individuals are very conscious of their placement within the group or the planned scenario; and because of the uncomfortably long exposure, the participants seem to mutate from the act of posing to simply being in the structure—being present. Such images as *The Ghez Family, Chicago 1990* make it clear that these portraits, like the architectural photographs, are about structure—that is, the principles of organization within a complete whole. Struth remains concerned with probing and analyzing and, in this instance, developing an understanding of people and their history. The works reflect the nature of the relationships within them, yet they have a powerful

presence in the viewer's space by virtue of the intense, audience-directed gazes and the grand scale. Soon, single portraits followed, a number of which were exhibited and published in *Thomas Struth: Strangers and Friends*, 1994.

Beginning in 1989, Struth extended his dialogue with people into specific architectural settings, producing what would become his most famous series: the Museum Photographs. Returning to his interest in architecture while continuing to illuminate social relationships, Struth began depicting public scenes in the world's greatest museums on a scale that stretched the boundaries of the medium. The images—some more than 6 feet by 8 feet—allow the viewer to physically feel the sense of wandering among the gallerygoers, while also confronting the grand, historic paintings in an appropriate scale. At the same time, the photographer's conception of the entire scene is shared in the blurred passers-by (a result of the long exposure) emphasizing the comings and goings of Struth's reality, as always depicted in exquisite exactitude. Speaking of the Museum Photographs in *The Museum as Muse: Artists Reflect* (New York: The Museum of Modern Art, 1999), exemplified by *Galleria dell'Accademia I Venice 1992*, Struth explained, "What I want to achieve with this series...is to make a statement about the original process of representing people leading to my act of making a new picture...."

In the late 1990s, Struth added nature pictures to the repertoire, returning to the unpopulated environment with dense foliage-filled landscapes that continue to take the viewer into spaces which he defines. All of the works are surveyed in a major retrospective of 2002–2003 seen at the Dallas Museum of Art; the Museum of Contemporary Art, Los Angeles; the Metropolitan Museum of Art, New York; and the Museum of Contemporary Art, Chicago.

CONSTANCE W. GLENN

*See also:* **Architectural Photography; Becher, Bernd and Hilla; Blossfeldt, Karl; Gursky, Andreas; History of Photography: the 1980s; Hütte, Axel; Keetman, Peter; Photography in Germany and Austria; Portraiture; Renger-Patzsch, Albert; Ruff, Thomas; Sander, August**

### Biography

Born in Geldern, Niederrhein, Germany, 1954. Studied at the Kunstakademie Düsseldorf (Academy of Fine Arts) 1973–1980, and received a stipend for travel to New York in 1978. Alternative civil service in a community center 1980–1982. Works of the 1970s include street photographs made in Japan, Europe, and America. Collaborated with psychoanalyst Ingo Hartman, studying

## STRUTH, THOMAS

family snapshots during the mid-1980s, producing a series of black-and-white and color portraits of families and individuals. Developed an interest in Renaissance painting, which resulted in the *Museum Photographs*, beginning in 1988. Began association with Galerie Max Hetzler, Cologne, 1987; Marian Goodman Gallery, New York, 1990. Appointed professor of photography at the Staatliche Hochschule für Gestaltung, Karlsruhe, Germany, 1990. Awarded the "Spectrum" International Prize for Photography, Stiftung Niedersachsen, Germany in 1977. Living in Düsseldorf, Germany.

### Individual Exhibitions

- 1978 *Thomas Struth: Streets of New York City*; P.S. 1/Institute for Art and Urban Resources; Long Island City, New York
- 1987–1988 *Thomas Struth: Unbewusste Orte/Unconscious Places*; Kunsthalle Bern, Bern, Switzerland; and traveled to Fruit Market Gallery, Edinburgh United Kingdom; Westfälisches Landesmuseum, Münster, Germany; and Portikus, Frankfurt am Main, Germany
- 1984 *Thomas Struth Photographs*; The Renaissance Society at The University of Chicago; Chicago, Illinois
- 1992 *Thomas Struth*; Museum Haus Lange; Krefeld, Germany
- 1993 *Thomas Struth: Museum Photographs*; Hamburger Kunsthalle; Hamburg, Germany
- 1994–1995 *Thomas Struth: Strangers and Friends*; The Institute of Contemporary Art, Boston, Massachusetts and traveled to Institute of Contemporary Arts, London, England; Art Gallery of Ontario, Canada
- 1995 *Thomas Struth Streets: Photography 1976 to 1995*; Kunstmuseum; Bonn, Germany
- 1997 *Thomas Struth: Portraits*; Spengel Museum; Hannover, Germany
- 1998–1999 *Thomas Struth STILL*; an exhibition co-produced by Carré d'art a Nimes, France; Stedelijk Museum, Amsterdam, The Netherlands; and Centre Nationale de la Photographie, Paris, France
- 2000–2001 *Thomas Struth: My Portrait*; National Museum of Modern Art; Tokyo, Japan and traveled to National Museum of Art; Kyoto, Japan
- 2001 *Thomas Struth, Bilder aus dem Löwenzahnzimmer*; Schirmer/Mosel Showroom; Munich, Germany
- 2002 *Thomas Struth*; Dallas Museum of Art, Dallas, Texas and traveled to Museum of Contemporary Art, Los Angeles, California; the Metropolitan Museum of Art, New York; and the Museum of Contemporary Art, Chicago, Illinois.

### Group Exhibitions

- 1987 *Sculptur Projekte Münster '87*; Westfälisches Landesmuseum; Münster, Germany
- 1988–1989 *Un'altra obiectività/Another Objectivity*; Centre Nationale Des Arts Plastiques; Paris, France; Centro per l'arte Contemporaneo Luigi Pecci; Prato, Italy; Institute of Contemporary Art, London, England
- 1990 *Aperto '99*; Biennale di Venezia; Venice, Italy
- 1990 *Spiel der Spur*; Shedhalle; Zürich, Switzerland
- 1991 *Aus der Distanz: Photographien von Bernd und Hilla Becher, Andreas Gursky, Candida Höfer, Axel Hütte,*

- Thomas Ruff, Thomas Struth, Petra Wunderlich*; Kunstsammlung Nordrhein-Westfalen; Düsseldorf, Germany
- 1990 *Carnegie International*; Carnegie Museum of Art; Pittsburgh, Pennsylvania
- 1992 *Photography in Contemporary German Art: 1960 to the Present*; Walker Art Center; Minneapolis, Minnesota and traveling
- 1992 *Documenta IX*; Kassel, Germany
- 1994 *The Epic in the Everyday*; The Hayward Gallery; London, England
- 1996 *Albert Renger Patzsch—Thomas Struth Fotografien von Münster*; Stadtmuseum; Münster, Germany
- 1996 *Nobuyoshi Araki, Larry Clark, Thomas Struth, Christopher Williams*; Kunsthalle Basel; Switzerland
- 1997 *Contemporary Photography Absolute Landscape—Between Illusion and Reality*; Yokohama Museum of Art; Japan
- 1997 *Positionen Künstlerischer Photographie in Deutschland nach 1945*; Berlinische Galerie im Martin Gropius Bau; Berlin, Germany
- 1997 *Museum Studies—Eleven Photographers' Views*; High Museum of Art; Atlanta, Georgia
- 1998 *Biennale of Sidney*; Sidney, Australia
- 1999 *The Museum as Muse: Artists Reflect*; The Museum of Modern Art; New York, New York
- 1999 *Reconstructing Space: Architecture in Recent German Photography*; Architectural Association; London, England.
- 1999 *Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Media Art*; San Francisco Museum of Modern Art; San Francisco, California
- 2000 *Open Ends: Architecture Hot and Cold*; The Museum of Modern Art; New York, New York
- 2000 *5<sup>th</sup> Lyon Biennale*; Lyon, France
- 2000 *Age of Influence: Reflections in the Mirror of American Culture*; Museum of Contemporary Art; Chicago, Illinois
- 2000 *The Continuity of the Everyday in 20<sup>th</sup>-Century Art*; Castello di Rivoli Museo d'Arte Contemporanea; Turin, Italy



Thomas Struth, *Shinju-Ku (The Skyscrapers)*, Tokyo, 1986, Gelatin silver print, 16 $\frac{1}{8}$  × 23", Anonymous Purchase Fund.

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2001 *Instant City, Fotographia E Metropoli*; Centro per l'arte Contemporanea Luigi Pecci; Prato, Italy

### Selected Works

*Crosby Street, New York*, 1978  
*Prinzpalmarkt, Münster*, 1986  
*Shinju-ku, Tokio*, 1986  
*The Messina Family, Rome*, 1988  
*Le Lignon, Geneva*, 1989  
*Musée du Louvre I, Paris*, 1989  
*Musée du Louvre IV, Paris*, 1989  
*Art Institute of Chicago I, Chicago*, 1990  
*The Ghez Family, Chicago*, 1990  
*Galleria dell'Accademia, Vendig*, 1992  
*Plant No. 6, Mallow, Winterthur*, 1992

### Further Reading

Belting, Hans. *Thomas Struth Museum Photographs*. Munich: Schirmer/Mosel, 1993.

Buchloh, Benjamin. *Thomas Struth Photographs*. Chicago: The Renaissance Society at The University of Chicago, 1990.  
 Buchloh, Benjamin, and Thomas Struth. Interview. *Portraits Thomas Struth*. New York: Marian Goodman Gallery, 1990.  
 Garrels, Gary. *Photography in Contemporary German Art: 1960 to the Present*. Minneapolis: Walker Art Center, 1992.  
 Heinzlmann, Markus. *Albert Renger-Patzsch—Thomas Struth Fotografien von Münster*. Münster: Stadtmuseum Münster, 1996.  
 Look, Ulrich. *Thomas Struth, Unbewusste Orte/Unconscious Places*. Köln: Verlag der Buchhandlung Walther König, 1987.  
 Müller, Maria. *Aus Der Distanz Photographien von Bernd und Hilla Becher Andreas Gursky Candida Höfer Axel Hütte Thomas Ruff Thomas Struth Petra Wunderlich*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 1991.  
 Sennett, Richard. *Thomas Struth Strangers and Friends 1986–1992*. London: Institute of Contemporary Art; Toronto: Art Gallery of Ontario; Boston: The Institute of Contemporary Art; Munich: Schirmer/Mosel Verlag; Cambridge: The MIT Press, 1994.

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## ROY STRYKER

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### American

Roy Stryker, who saw photography as a tool for social change, was responsible for coordinating the United States' largest photo documentary project for the Farm Security Administration (FSA) from 1935–1943. He continued his role as a champion for the social viability of photography at the Standard Oil Company of New Jersey and oversaw the compilation of the most comprehensive photographic documentary of American life ever created, ensuring its preservation at the Office of War Information. Stryker, the son of a radical populist farmer from Kansas, received his early training in social radicalism as a photo editor for a groundbreaking economics textbook in 1925, *American Economic Life and the Means of Its Improvement*. Written by Stryker's Columbia University Economics professor Rexford G. Tugwell, later a part of President Franklin Delano Roosevelt's "brains trust" who often used photography as teaching tool, the purpose of this book was to illustrate economic inequity and other principles.

Stryker was born in 1893 and grew up on a farm in Colorado. His father was a progressive populist,

instilling ideas of social equality in his son early on. After service in the Army in World War I, Stryker received a degree in economics from Columbia University, New York, in 1924. He continued his association with the university as a professor in the economics department. In 1935, Stryker was invited by Tugwell, then heading the Historical Section of the Resettlement Administration—one of Roosevelt's "New Deal" programs created to help alleviate the hardships caused by the Great Depression—to create a photographic record of the program's successes. Indeed, Stryker's success was not only to publicize a government program but to be at the center of a turning point in the history of photography. The work undertaken by the FSA photographers promoted a new approach and aesthetic that revealed the power of what was to become known as documentary photography to shape public opinion, which could work both to transform stereotypes and also to bolster a government program or corporate image. Under the direction of Stryker, who exercised enormous control over the collecting, printing, and distribution of the images, over a quarter of a million negatives were created for the FSA. As Stryker hoped, these photographs comprise an extraordinary

pictorial archive that documents rural and small-town American life in the 1930s. They were widely disseminated both at the time of their making and throughout the twentieth century, and they are canonical in the history of American photography in scope, influence, and visual strength as a unified portrait of an economically depressed America.

Stryker gathered a small but dynamic team of skilled, socially engaged photographers, including Arthur Rothstein, Carl Mydans, Walker Evans, Jack Delano, Ben Shahn, Marion Post Wolcott, and Dorothea Lange. He sent them across the United States to photograph small-town and rural life with understanding and intelligence, avoiding holding their subjects up to ridicule or violating their dignity as human beings. To help achieve this, Stryker provided detailed shooting scripts that gave the photographers the economic, social, and historical background of the subjects and regions. Using newly available portable photographic equipment, including small cameras and flash bulbs, the photographers embarked on a mission to show the real America. They were also expected to answer abstract questions pictorially, such as “What keeps the town going?” or “What do people across class lines do in the evenings?” These broad questions were not easily visualized; rather, they represented overarching concepts that could be illustrated by creating the notion of parallel lives within a geographical region, showing the humanity that the poor, though they lacked the economic or cultural freedom, shared with those better off. The informed position of the photographers made them at times seem more like historians or journalists than artists. Stryker, while appreciating their artistry (for the project he had chosen for the most part proven photographers whom he personally admired), was dedicated to using photographs intelligently. To further his aims, he stipulated that the images—distributed for free in government publications, the national press, traveling exhibitions, and the increasingly popular picture magazines such as *Life* (founded 1936) or *Look* (founded 1937)—were always accompanied by descriptive text, which further grounded the subject of the image in social and cultural reality. The photographs were intended to be educational rather than sensational, bringing the desperate circumstances of America’s destitute to national attention rather than to further exploit their misery by reducing them to mere tabloid fodder. Although the mission was ostensibly to “show America to Americans,” Stryker also hoped to create empathy for the plight of the poor throughout the country. It was an overt goal to show them as worthy of the benefits of

middle-class society that New Deal welfare programs would bestow upon the rural and urban poor, including Blacks, migrant farmers, single mothers, and others who had been written off as alien by the mainstream mass media and unworthy of government assistance. Some have criticized this tactic as an inappropriate use of creative photography for governmental propagandistic purposes, yet the FSA photographs were instrumental in turning public sentiment favorably toward the New Deal’s relief programs.

Stryker drew his photographic philosophy from the progressive tradition of turn-of-the-century crusaders Jacob Riis and Lewis Hine, who did not identify themselves as photographers and instead used the power of the medium to achieve their social aims: in Riis’s case the plight of immigrants; and Hine’s, child labor. Yet because Stryker’s photographers were independent, creative individuals with varying aesthetic aims and photographic styles, Stryker’s methods have recently come under scrutiny. Some theorists have gone so far as to argue against realism in photography by revealing the detailed construction of these “realistic” images through shooting scripts, photographer’s experiences, and Stryker’s editing and handling of the actual images. They have sought to reveal the ideological underpinnings of publicity photography, which had begun to emerge in the 1930s. Although within the body of FSA work, individual photographs did bring their own aesthetic interests into their works—Walker Evans’s penchant for photographing posters and photographs to represent people rather than photographing people directly is often cited—Stryker was without a doubt the force that created the vision of America seen through the FSA photographs. A good example is Dorothea Lange’s iconic image *Migrant Mother, Nipomo, California* (1936). This image was not only selected from a group of images that showed the children in very different relationships to their mother; it was cropped to focus on the intended “message” of motherly compassion despite the obvious hardships faced. This message was further reinforced by suppressing personal information about the woman, ensuring the proper reading of the image. Stryker, known for his brash personality that sometimes erupted into disputes with his photographers, himself did not waver from his ideals, and he was open about the project’s commitment to the ideological mission of the New Deal.

As the 1930s drew to a close and the national attention turned to a looming war in Europe, the FSA’s documentation seemed less imperative.

America's isolation in the grip of the Great Depression was shattered by the attack on Pearl Harbor in December 1941 by the Japanese, and entry into World War II drew attention away from domestic programs, the FSA project among them. In June 1942, the FSA was subsumed into a new department, the Office of War Information (OWI), as part of the Office of Emergency Management and was dissolved altogether a year later. Although unhappy at the OWI and facing not only the loss of his job but the loss of the FSA legacy, Stryker worked furiously to compile, catalogue, and protect the 270,000 negatives made by the FSA photographers, placing them in the Library of Congress, Washington, D.C.

Stryker moved next to the corporate world, taking a position in 1943 with Standard Oil of New Jersey (SONJ) in their public relations department. Here, he directed a large-scale documentary project not unlike the FSA. He hired some of the former FSA documentarians, as well as such upcoming young photographers as Elliott Erwitt and Gordon Parks. Again a significant body of work was amassed, although at the service of the corporate ideals of SONJ, at that time facing a great deal of bad press, including accusations of possible wartime collusion with the Germans. The SONJ photographs managed to express New Deal principles of equal opportunity, economic security, and the greater good while making the argument that it would be the free enterprise system and SONJ in particular that would create this utopia. Ultimately hiring a full-time staff of 12 and building an archive of some 70,000 photographs, Stryker left this position in 1950.

Stryker next was appointed director of the Pittsburgh Photographic Library at the University of Pittsburgh, Pennsylvania, in 1950. This organization was created by a group of civic and business leaders to document and archive the hoped-for rebirth of the dirty, industrial city into a modern urban center; Stryker seemed the only man for the job. Although he left the project in 1952, he created a collection of over 12,000 negatives. The project continued for several years, and Stryker was involved in negotiating the transfer of the then roughly 18,000 photographs to a proper repository. In 1960, the collection was transferred to the Carnegie Library.

In the late 1950s, Stryker consulted for various firms and businesses interested in photography, the most prominent being the Jones & Laughlin Steel company. Out of this association came the book *These Are Our People* (1956) celebrating the United Steel Workers of America, another pictorial history

using images as a form of educational and the aesthetic of "worker" realism as an expression of social values. The negatives, prints, and transparencies from the Standard Oil project and all of the original negatives and transparencies from the Jones & Laughlin Steel project are held in the Roy E. Stryker Collections of the University of Louisville, Kentucky, Photographic Archives. Stryker conducted several seminars on photojournalism at the University of Missouri, Columbia, before retiring to Colorado in the 1960s, where he died in 1975.

DANIELLE K. SCHWARTZ

*See also:* **Delano, Jack; Documentary Photography; Erwitt, Elliott; Ethics and Photography; Evans, Walker; Farm Security Administration; History of Photography: Interwar Years; Industrial Photography; Lange, Dorothea; Library of Congress; Office of War Information; Rothstein, Arthur; Shahn, Ben**

### Biography

Born in Roy Emerson Stryker 5 November 1893 in Great Bend, Kansas. Died in Grand Junction, Colorado, 27 September 1975. Attended Colorado School of Mines 1912–1913, 1920–1921; worked in ranching and mining in Colorado, 1913–1919; served in U.S. army, 1918–1919. Married Alice Frasier, 1921. Received B.A. in Economics from Columbia University; 1924. Appointed Assistant in the Department of Economics; edited first illustrated version of *American Economic Life*, 1924; Instructor of Economics at Columbia University, 1929–1935; began working for the Historical Section of the Agricultural Adjustment Administration in Washington D.C., and established Photographic Unit in 1935 until 1941, when it was subsumed into the Office of War Information. Worked for Standard Oil Company (New Jersey) 1943–1950; Jones and Laughlin Steel Corporation Picture Library, 1952–1958. Edited book and a photographic



Roy Stryker, *Elderly Couple Naps on Grass*.  
[© CORBIS]

## STRYKER, ROY

exhibition entitled *These Are Our People* in 1956; consultant advisor for use of photography for Nationwide Mutual Insurance Company, 1959; worked with Edward Steichen of MOMA in 1962 on *The Bitter Years*, the largest exhibition to date on the photographs of the FSA. Received Brem Award from Rochester Institute of Technology, 1950; the Honor Roll of the American Society of Magazine Photographers in 1962; the National Press Photographers Association Sprague Award in 1968; Syracuse University Newhouse Citation in 1969.

### Further Reading

- Daniel, Peter, Merry Foresta, Maren Stange, and Sally Stein. *Official Images: New Deal Photography*. Washington, D.C.: Smithsonian Institution, 1987.
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- Fisher, Andrea. *Let Us Now Praise Famous Women: Women Photographers for the U.S. Government 1935 to 1944*. London and New York: Pandora, 1987.
- Hurley, F. Jack. *Portrait of a Decade: Roy Stryker and the Development of Documentary Photography in the Thirties*. Baton Rouge: Louisiana State University Press, 1972.

- Keller, Ulrich. *The Highway as Habitat: A Roy Stryker Documentation, 1943–1955*. Santa Barbara: University Art Museum, 1986.
- Lange, Dorothea, and Paul Schuster Taylor. *An American Exodus: A Record of Human Erosion*. New York, Reynal & Hitchcock, 1939.
- Munro, Thomas, Roy Stryker, and Rexford Tugwell. *American Economic Life and the Means of Its Improvement*. New York: Harcourt, Brace and Company, 1925.
- Natanson, Nicholas. *The Black Image in the New Deal: The Politics of FSA Photography*. Knoxville: University of Tennessee Press, 1992.
- Plattner, Steven. *Roy Stryker, U.S.A., 1943–1950: The Standard Oil (New Jersey) Photography Project*. Austin: University of Texas Press, 1983.
- Stryker, Roy. *These Are Our People*. Emery Bacon, editor. Pittsburgh, PA: United Steel Workers of America, 1956.
- Stryker, Roy. *The Humane Propagandist/Roy Stryker*. Louisville, Kentucky: University of Louisville, 1977.
- Stryker, Roy, ed. *A Pittsburgh Album: Revised for Bicentennial U.S.A.* Pittsburgh: Pittsburgh Post Gazette, 1975.
- Stryker, Roy, and Nancy Wood. *In This Proud Land: America 1935–1943 as Seen in the FSA Photographs*. Boston: New York Graphic Society, 1975.

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## JOSEF SUDEK

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### Czechoslovakian

The lyrical photographs of Josef Sudek reveal the artist's craft in developing and perfecting his own personal style devoid of strong outside influences. Although he first attained recognition in Czechoslovakia in 1928 and was named the "Poet of Prague" with the publication of a book on the medieval cathedral of St. Vitus, the deeply individual style he evolved was not recognized in North America until the 1960s. Above all else, Sudek saw himself as an artist and chose a personal expression true to the "music" that was playing inside him. He created a world in which he lived on his own terms, independent of time and place to capture a stern, but gentle sense of order, as he said:

...every thing around us, dead or alive, in the eyes of a crazy photographer mysteriously takes on so many variations, so that seemingly each object comes to life through light or by its surroundings... to capture some of this—I suppose that's lyricism.

Twelve years after Sudek was born in Kolín, Bohemia in 1896, he began his training as a book-

binder and started taking photographs in 1913 as an amateur. He was inducted into military service with the Czech army and sent to the Italian front, where in 1917 he was severely wounded, resulting in the amputation of his right arm. In 1920, he joined the Prague Club of Amateur Photographers, and in 1922 he enrolled in the newly formed State School of Graphic Arts. Sudek and his close friend Jaromír Funke, joined by Adolf Schneeberger, created the progressive Czech Photographic Society in 1924. By 1927, Sudek moved into his garden atelier at Újezd that he kept the rest of his life. For the next nine years, he worked with the Družstevní Práce artist cooperative taking portraits, advertising, and reportage assignments. In 1932, Sudek had his premier one-man show in the rooms of Družstevní Práce and since has exhibited extensively in Czechoslovakia.

From 1939–1945, Sudek retreated to his studio as a result of the German occupation of Prague and the regime's subsequent banning of photography. This further limited his world; he had not left Czechoslovakia since 1926 and would never leave it again.

However, in 1940 his artistic world expanded as he began contact printing for the majority of his work, evolving still lifes taken on his window sill and images in his secluded garden. Further maturity came in 1950 as he began applying a Panoramic view of familiar themes: Prague and the Czech countryside. In Sudek's later years, his work reflects memories, dreams, relationships, and the deeper meaning behind the objects, including *Labyrinths* 1948–1973 and the poetic work honoring Czech composer Leoš Janáček. Sudek continued practicing his calm contemplative harmonies that were honored in an exhibition for his 80th birthday, only months before his death.

Sudek's active participation in Prague's cultural life brought many young artists to his studio. Requested advice was always given generously, but not first without great thought and probing into the artist's intentions. The inseparable involvement of Sudek's photography to the arts is echoed in the few students he took on. Of the small handful of four, one became a painter, another a film maker, the third an eye doctor, and it was only Sonja Bulaty, who was instrumental in bringing Sudek to the public eye in the United States, who became a photographer. Sudek was also honored by artists in the 1960 Czech exhibition that mounted the work of 22 artists who paid tribute to the master photographer and his influence on their work.

From the beginning, even before his military service, the subjects of Sudek's photographs were landscapes and Prague. It was with the same incredible patience that he had in waiting and finding just the right light that he used to explore endless variations, sometimes for decades, for just the right poetry to reveal itself and to bring a poem cycle to completion. Sudek's early inspiration from the Czech Romantic landscape artists, rather than photographers, shows in the idyllic worlds he created in such series as *Kolínsky Island and Stromavak Park* 1924–1926 and *Invalidovna* 1922–1927. Concurrently, *St. Vitus' Cathedral* 1924–1928 contains photographs where heavenly light streaming through windows illuminates his search for the truth of his subjects beyond preconceptions. In these early years, he was exposed to the Group f/64 and the photographs of Edward Weston, Paul Caponigro, and the soft-focus work of Clarence White. People in his photographs disappeared by 1928 as did his blurred romantic lens. The Czech Cubist painter Emil Filla and Funke's strong modernist ideas did influence him, echoed 40 years later in the abstract compositions of *Glass Labyrinths*.

While Sudek worked in many of the successive styles that characterize the development of modernism, he was indifferent to labels. The most important force in Sudek's life was music. He played recordings while printing, and held Tuesday night gatherings in his studio where he would play from his extensive record collection. He lived meagerly while supporting and exploring all of the arts, and joined the cultural life of Prague. *The Window of my Studio* series (1940–1954) reflects the outer and inner worlds separated with the misted glass hinting at a return to the romantic and a deepening of his self-defined art as if trying to get beyond the objects themselves—where possibilities seemed limitless inside a restricted outside world, unfettered by labels.

The Panorama camera reoriented Sudek's work, generating graceful compositions in the demanding extreme proportions of roughly  $1 \times 3$ . The published book of these images, *Prague Panorama*, in 1959 became one of Sudek's best known for its sweeping balance. In the woods of Bohemia and Moravia, he captured huge dead trees—his “sleeping giants”—sympathetically with limbs missing. The series *A Walk in the Magic Garden* was a collaboration with friend and architect Otto Rothmayer, which displayed surrealist aesthetics—or arguably simply Sudek's love for the magic in life—and most certainly an evolving exploration of familiar themes. Increasingly frequently, he created “remembrances” for people who had touched his life.

For more than 20 years, Sudek had made both contact prints and enlargements, but starting in 1940 he began almost exclusively making contact prints. He also began experimenting with printing papers and techniques. The large format cameras, usually  $5 \times 7$ ,  $12 \times 16$  or  $2\frac{1}{4} \times 3\frac{1}{4}$  for note-taking, were the reason he could be seen prowling the streets of Prague or roaming the Czechoslovakian countryside with a tripod and view camera. In 1950, after he was able to repair an 1894 Kodak Panorama he had located, he began working extensively with it, reviving a cycle he began during the war by placing two separate photographs together to obtain an elongated image.

Sudek has been labeled an escapist because he was consistently apolitical during tremendously turbulent times. Yet Sudek records the world as an embodiment of overarching history. And his art offers an experience of stability and serenity brought forward as a shared humane surroundings to history, presented for the present moment, wherever it stands.

JANET YATES

See also: **Group f/64; Funke, Jaromír; Panoramic Photography; Paul Caponigro; Weston, Edward; White, Clarence**

### Biography

Born in Kolín, Bohemia, 17 March 1896. Studied at the School of Graphic Arts. Worked for artists' cooperative Družstevní Práce from 1927–1936 and then went freelance. Received Prize of the City of Prague, 1954; nominated to the Art Photography Commission of the Czechoslovak Union of Artists, 1956; Artist of Merit by the Czech government, 1961; Order of Labour, 1966. Died Prague, Czechoslovakia, 15 September 1976.

### Individual Exhibitions

- 1932 *Josef Sudek*; Družstevní Práce exhibition room; Prague, Czechoslovakia and traveling
- 1958 *Josef Sudek*; Arleš Room; Prague, Czechoslovakia
- 1959 House of Arts; Brno, Czechoslovakia
- 1961 *Josef Sudek*; Bullaty-Lomeo Studio; New York, New York  
*Josef Sudek*; Slesian/Silesian/Słzské Museum; Opava, Czechoslovakia
- 1963 *Josef Sudek*; Czechoslovakian Writers' Exhibition Room; Prague, Czechoslovakia
- 1966 *Josef Sudek*; Severočeské Museum; Liberec, Czechoslovakia
- 1972 *Josef Sudek*; Neikrug Gallery; New York, New York
- 1974 *Josef Sudek: A Retrospective Exhibition*; International Museum of Photography and Film, George Eastman House; Rochester, New York  
*Josef Sudek*; Light Gallery; New York, New York  
*Josef Sudek*; Corcoran Gallery of Art; Washington, D.C.
- 1976 Museum of Decorative Arts; Prague, Czechoslovakia
- 1976 *Josef Sudek: A Retrospective Exhibition of Photographic Oeuvre*; Moravian Gallery; Brno, Czechoslovakia  
Impressions Gallery; York, England  
Photographer's Gallery; London, England
- 1977 Recontres Internationales de la Photographie; Arles, France
- 1977 *Josef Sudek Retrospective*; International Center of Photography; New York, New York
- 1978 National Gallery; Prague, Czechoslovakia
- 1978 Moderna Museet; Stockholm, Sweden
- 1978 Finnish Photographic Museum; Helsinki, Finland
- 1982 Preus Fotofmuseum; Horten, Norway
- 1985 Pushkin Museum; Moscow, USSR
- 1988 San Francisco Museum of Modern Art; San Francisco, California
- 1988 Musée national d'Art moderne, Centre Georges Pompidou; Paris, France
- 1988 Cleveland Museum of Art; Cleveland, Ohio
- 1988 *The Magic Garden of Josef Sudek*; Art Institute of Chicago; Chicago, Illinois
- 1990 *Josef Sudek, Poet of Prague, Photographs 1921–1976*; Philadelphia Museum of Art; Philadelphia, Pennsylvania and traveling
- 1992 The High Museum of Art; Atlanta, Georgia
- 1993 Musée des Beaux-Arts; Nantes, France  
*Josef Sudek, Photographs*; Museum of Fine Arts; Houston, Texas
- 1994 Espace Van Gogh; Arles, France

- Josef Sudek: The Pigment Prints 1947–1954*; Rencontres Internationales de la Photographie; Arles, France and traveling
- 1995 August Sander Archive; Cologne, Germany  
Moravian Gallery; Brno, Czechoslovakia  
Spála Galerie; Prague, Czechoslovakia
- 1996 International Center of Photography; New York, New York
- 1998 *Josef Sudek: The North Country (1957–1962)*; The Moravian Gallery; Brno, Czechoslovakia

### Selected Group Exhibitions

- 1926 *Czech Photographic Society First Members' Exhibition*; Prague
- 1938 *Members' exhibition of the photo-section SVU Mánes (International Exhibition of Photography)*; Palace Mánes; Prague, Czechoslovakia
- 1939 *One Hundred Years of Photography*; Museum of Decorative Art; Prague, Czechoslovakia
- 1958 *National Exhibition of Photography*; Prague, Czechoslovakia
- 1960 *Sudek in the Arts (homage by painters and graphic arts)*; Mladá Fronta; Prague, Czechoslovakia
- 1967 *Czech Photographers Between Two World Wars*; Prague, Czechoslovakia
- 1973 *Personalities of Czechoslovak Photography*; Prague, Czechoslovakia
- 1975 *Lyricism in Contemporary Czechoslovak Photography*; City Museum; Freiburg in Breisgau, GDR
- 1983 *Sudek and Czechoslovak Photography*; Centre Georges Pompidou; Paris, France
- 1983 *Facet of the Collection: Czechoslovak Photography*; San Francisco Museum of Modern Art, San Francisco, California
- 1985 *The Beginning and Contemporary Czechoslovak Photography*; Photography Forum; Frankfurt, Germany
- 1988 *Czechoslovakian Art in the 20s and 30s*; Mathildenhöhe; Darmstadt, Germany
- 1989 *What is Photography—150 Years of Photography*; Mánes, Prague, Czechoslovakia
- 1989 *Czechoslovak Photography 1945–1989*; Prague, Czechoslovakia
- 1989 *Czech Modernism*; Moravian Gallery; Brno, Czechoslovakia
- 1989 *Czech Modernism 1900–1945*; Museum of Fine Arts; Houston, Texas and traveling
- 1989 *On the Art of Fixing a Shadow*; National Gallery of Art; Washington and Art Institute of Chicago, Chicago, Illinois, and traveled in Los Angeles County Museum of Art, Los Angeles, California
- 1990 *Czech Avantgarde*, Archbishop's Palace; Arles, France
- 1991 *Modernism Photography in Prague 1900–1925*; New Gallery; Linz, Austria and traveling
- 1993 *Czech and Slovak Photography Between the Wars to the Present*; Fitchburg Art Museum; Fitchburg, Massachusetts

### Selected Works

#### Series:

- “Kolinsky Island and Stromavak Park,” 1924–26
- “Invalidovna,” 1922–27
- “St. Vitus' Cathedral,” 1924–28

“The Window of my Studio,” 1940–54  
 “A Walk in my Garden,” 1940–76  
 “Garden of the Lady Sculptor”  
 “The enchanted Garden,” ca. 1954–59  
 “Panoramas of Prague,” ca. 1954–57  
 “Labyrinths,” 1948–73

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# HIROSHI SUGIMOTO

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## Japanese

Hiroshi Sugimoto’s works seem to capture the Japanese notion of “aware,” a term connoting surprise or delight, the aesthetic experience of ephemeral beauty and the emotional awareness required to have such an experience. His artistic career comprises close studies of sameness and difference, the natural and the man-made, and the tenets of photographic vision, in eight distinctive series. Sugimoto has often returned to his subjects and adds to each series as inspirations and opportunities present themselves. His main subjects and corresponding years he initiated each series are: *Dioramas* (1976), *Wax Museums* (1976), *Theaters* (1978), *Seascapes* (1980), *Hall of Thirty-Three Bays* (1995), *Architecture* (1997), *In Praise of Shadows* (1999), and *Pine Landscapes* (2001).

Sugimoto’s photographs of dioramas and figures from wax museums are often unsettling as the artist uses photography to reinforce the sense of “reality” in these staged settings. Sugimoto excludes the surrounding architecture, glass, and labels to heighten verisimilitude. The illusionistic spaces of the painted, panoramic backgrounds are accommodated through focal points and technical solutions that do not seem to distort them. In his diorama and

wax figure works, Sugimoto shows the unsettling verism of an illusion. The viewer is conditioned to believe that photography tells the “truth,” but Sugimoto shows that in shooting a fiction, only photographic “truth” remains. Sugimoto joked that he wanted to be “the first sixteenth-century photographer” and makes (re)portraits of wax effigies of “Henry VIII” (1999), and the monarch’s six wives. Sugimoto uses large-format film to capture minute details and presents them in larger-than-life prints that have the gallery “presence” of paintings (the wax figures were modeled after Renaissance paintings). In the portraits of wax figures, he uses black backdrops and high-contrast lighting to heighten the figures’ uncanniness—their human details and famous faces are familiar; yet stilted poses and patches of waxy “skin” betray their source. Wax figure portraits of contemporaries he could have photographed are even more strange—figures such as “Fidel Castro” (1999) or “Pope John Paul II” (1999) bear the same realistic details and stigmas of fakeness as the Renaissance personalities. In shooting dioramas from the American Museum of Natural History, Sugimoto seems to be the first prehistoric photographer in works depicting a seabed of the “Cambrian Period” (1992) or the Ukrainian steppes inhabited by “Cro-Magnon”

(1994). In his depictions of dioramas of extant animals such as “Stellar Sea Lions” (1992), Sugimoto notes the irony of a man-made space constructed to show nature.

Among Sugimoto’s best-known works are those from his serial investigations of movie theaters. In these photographs, Sugimoto exposes the film for the duration of a motion-picture shown on the screen. The movie provides the ambient light—the result is a brilliant rectangle on the screen and reflections that reveal the theaters’ architectural details. The emphasis on the central, bright screen reminds us that the theater is essentially a camera on an architectural scale. The blank screens also direct the eye to the photographs’ edges where one sees an ersatz architecture of fantasy in the Chinese, Islamic, or baroque styles of early twentieth-century movie palaces such as “U.A. Walker, New York” (1978), or “Akron Civic, Ohio” (1980). Since his first impressions of this subject, Sugimoto has broadened his investigations to include such spare, modern theaters as “Arcadia, Milan” (1998) and drive-ins as “South Bay Drive-In, San Diego” (1993).

Each of Sugimoto’s *Seascapes* has the same composition—equal halves of water and sky meet at a horizon. The locations are identified by their titles, but these titular differences seem arbitrary and underscore the notion that we see only similar expanses of water. Each seascape varies according to fleeting light and weather conditions. For instance, “Caribbean Sea, Jamaica” (1980) shows a clear, bright sky and well-defined waves, while “Bay of Sagami, Atami” (1997) is atmospheric, has a blurred horizon and reveals almost no detail. Sugimoto has photographed nocturnal seascapes, such as “Mirtoan Sea, Soúion” (1990) using only ambient star- and moonlight to reveal wave patterns and celestial bodies that subtly emerge from the dark silver-gelatin abyss.

The *Hall of Thirty-Three Bays* (1997) series is a study of 1,000 bodhisattva statues from the thirteenth-century Sanjusangen-do Temple in Kyoto, Japan. Sugimoto crops the temple’s architecture to show only the rows of similar golden statues in the early morning light. These photographs reveal subtle differences in carving, positioning, and wear of each bodhisattva figure—their reflective gilding makes them seem radiant—literally enlightened. These variations reveal differences among the figures and Sugimoto’s many similar photographs. From these images, Sugimoto has also created a limited-edition artist’s book, *Sea of Buddha* (1997).

In 1997, Sugimoto was commissioned by the Museum of Contemporary Art, Los Angeles to create images of modern architecture. Sugimoto’s solution was to shoot each canonical building out of

focus, eliminating details and leaving only the building’s sculptural form. Like many Sugimoto works, these images present an unfamiliar view of the familiar, icons like the “Chrysler Building—William Van Allen” (1997) and “Chapel Notre Dame du Haut—Le Corbusier” slip into barely recognizable abstraction. Because these blurred images seem to disintegrate the massive materiality of these structures, Sugimoto’s “World Trade Center—Minoru Yamasaki” (1997) seems especially poignant in light of the towers’ 2001 destruction. Since 1997, Sugimoto has continued to add to this series.

Sugimoto’s *In Praise of Shadows* works consist of images of a traditional Japanese candle, *warousoku*, burning down over several evening hours—the exposure lasts as long as the burning candle. The resulting images are varied white lines extending from the top to the bottom of the photograph. Flame brilliance, flickers, smoke, and breezes affect the shape and value of this line. This series consists of photographs, photolithographs, and installations.

Quoting a famous sixteenth-century ink painting by Tohaku Hasegawa, since 2001, Sugimoto has been photographing pine trees (Japanese symbols of intransience) from Tokyo’s Imperial Garden. As in the *Thirty-Three Bays* works, Sugimoto uses the ambient early-morning light. In works such as “Pine Landscape” (2001) Sugimoto underexposes the shot, creating a shadowy, seemingly nocturnal image. These large-scale works are each created of multiple images of different pines juxtaposed to read as a photograph of a single pine grove. The artist has used one of these pine landscapes as a backdrop for a collaborative theater production, *Noh Such Thing as Time* (2001).

WILLIAM V. GANIS

### Biography

Born in Tokyo, Japan 1948. The artist lives in New York, New York, and works internationally. B.A., Saint Paul’s University, Tokyo, Japan, 1970; B.F.A. Art Center College of Design, Los Angeles, 1974. Moved to New York, New York, 1974. Creative Arts Public Service Fellowship, 1977; John S. Simon Guggenheim Memorial Foundation Fellowship, 1980; National Endowment for the Arts Grant 1982; Mainichi Art Prize, Tokyo, 1988; Citibank Private Bank Photography Prize, 1998; International Center of Photography, Fifteenth Annual Infinity Award for Art, 1999; Hasselblad Foundation International Award in Photography, 2001.

### Individual Exhibitions

1977 *Sugimoto*; Minami Gallery; Tokyo, Japan  
1981 *Hiroshi Sugimoto: Movie Theaters*; Sonnabend Gallery; New York, New York

- 1988 *Hiroshi Sugimoto: Movie Dioramas, Theaters, Seascapes*; Sonnabend Gallery; New York, New York, and Sagacho Exhibit Space and Tokyo Zeito Photo Salon, Tokyo, Japan
- 1989 *Hiroshi Sugimoto: Dioramas, Theaters, Seascapes*; The National Museum of Contemporary Art; Osaka, Japan
- 1994 *Hiroshi Sugimoto*; Museum of Contemporary Art; Los Angeles, California and traveling
- 1995 *Hiroshi Sugimoto: Séries Photographiques*; Centre international d'art contemporain de Montréal; Montréal, Canada and traveling
- 1995 *Sugimoto*; The Metropolitan Museum of Art; New York, New York and traveling
- 1998 *Sugimoto*; Sala de Exposiciones de la Fundacion "la Caixa"; Madrid, Spain and traveling
- 2000 *Hiroshi Sugimoto: The Architecture Series*; San Francisco Museum of Modern Art; San Francisco, California
- 2000 *Sugimoto Portraits*; Deutsche Guggenheim Berlin, Berlin, Germany; Guggenheim Museum Bilbao, Bilbao, Spain; Guggenheim Museum SoHo, New York, New York
- 2002 *Hiroshi Sugimoto: Architecture of Time*; Kunsthaus Bregenz; Bregenz, Austria, and traveling

### Group Exhibitions

- 1982 *20th Century Photographs from The Museum of Modern Art*; The Seibu Museum; Tokyo, Japan
- 1985 *The Art of Memory/The Loss of History*; The New Museum; New York, New York
- 1987 *Contemporary Japanese Art in America*; Japan Society; New York, New York
- 1990 *Japanische Kunst der 80er Jahre*; Frankfurter Kunstverein; Frankfurt am Main, Germany and traveling
- 1991 *Carnegie International 1991*; Carnegie Museum of Art; Pittsburgh, Pennsylvania
- 1993 *Multiple Images: Photographs Since 1965 from the Collection*; Museum of Modern Art; New York, New York
- 1994 *Japanese Art After 1945: Scream Against the Sky*; Yokohama Museum of Art; Yokohama, Japan; Guggenheim Museum SoHo, New York, New York; San Francisco Museum of Modern Art, San Francisco, California
- 1996 *10th Biennale of Sydney*; Sydney, Australia

- Hall of Mirrors: Art and Film Since 1945*; Museum of Contemporary Art; Los Angeles and traveling
- 1999 *Regarding Beauty: A View of the Late Twentieth Century*; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; Washington, D.C., and traveling
- 2000 *Small World: Dioramas in Contemporary Art*; Museum of Contemporary Art; La Jolla, California and traveling

### Selected Works

- U.A. Walker*, New York, 1978
- Mirtoan Sea, Soúnon*, 1990
- Cambrian Period*, 1992
- Hall of Thirty-Three Bays*, 1995
- World Trade Center—Minoru Yamasaki*, 1997
- The Music Lesson*, 1999
- Fidel Castro*, 1999
- In Praise of Shadows*, 1999

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## SURREALISM

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Surrealism was an international intellectual movement centered in Paris between the wars. Initially a literary movement, Surrealism gave voice to a perceived crisis in Western civilization in the wake of World War I and proposed an alternative rooted in the revolutionary theories of Karl Marx and Sigmund Freud. Following Freud's descriptions of

consciousness and the structures of the mind, surrealists believed that only through illogical, automatic creative processes could the true reality of the unconscious be tapped.

At the center of their approach, first in literature and then in the visual arts, was the concept of automatism. The relinquishing of unconscious control

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by writers and artists led to various forms of expression, including the writing of automatic poetry, the creation of poetic objects, and the development of automatic techniques, such as Max Ernst's use of *frottage* (the lines created by rubbing graphite on paper placed on a textured surface). In painting and sculpture Surrealism took three forms: abstract, biomorphic surrealism in which shapes are placed in a barely recognizable setting, as in the work of Joan Miró and Yves Tanguy; a hallucinatory realism in which clearly recognizable forms are presented in dreamlike, fantastic manners, as in the work of Salvador Dalí and René Magritte; and the creation of surrealist constructions and assemblages known as poetic objects, in which unexpected juxtapositions of unrelated objects suggest a reality different from that of the logical world, as in the constructions of Man Ray.

The term "surrealism" was first used in the context of avant-garde artistic expression in 1917 by the poet Guillaume Apollinaire to describe the ballet *Parade* (by Erik Satie, Jean Cocteau, and Pablo Picasso) and his own play, *Les Mamelles de Tirésias*. It received wider currency when André Breton appropriated the term to identify the experiments of the poets grouped around him who moved away from the anarchism of Dada to propose an alternative in surrealism. In 1924 Breton defined surrealism in his *First Surrealist Manifesto*:

SURREALISM, n. masc. Pure psychic automatism, by which it is intended to express, verbally, in writing, or by other means, the real process of thought. Thought's dictation, in the absence of all control exercised by reason and outside all aesthetic or moral preoccupations. ENCYCL. *Philos.* Surrealism rests in the belief in the superior reality of certain forms of association neglected heretofore; in the omnipotence of the dream and in the disinterested play of thought. It tends definitely to do away with all other psychic mechanisms and to substitute itself for them in the solution of the principal problems of life.

Photography played an important role in surrealism. Although the mechanical processes and specific steps necessary to produce a photograph precluded the "pure psychic automatism" that Breton admired in automatic writing and unpremeditated painting, photographs were central to the surrealist enterprise. Photographs played an essential role as illustrations in surrealist journals, including *La Révolution Surréaliste*, *Le Surréalisme au Service de la Révolution*, *Minotaure*, and *Documents*. Indeed, the first issue of *La Révolution Surréaliste* featured on its first page an unattributed photograph by Man Ray of an unknown object covered with cloth and wrapped

with string. Titled *The Enigma of Isidore Ducasse*, this photograph pays homage to the late-nineteenth-century poet Ducasse (also known by his *nom-de-plume* "le comte de Lautréamont"), who was revered by surrealists for describing the chance encounter of an umbrella and a sewing machine on a dissecting table. Similar chance encounters appear in other photographs reproduced in *La Révolution Surréaliste*: hands appearing mysteriously on the back of an armchair, a four-breasted torso, a mannequin walking up a flight of stairs.

In addition to the photographed chance encounter, photographs illustrating the streets of Paris also appeared in the context of Surrealism. Drawing on the example of Eugène Atget, whose work was admired by Surrealists even though Atget did not share their aesthetic premises, Surrealists such as Man Ray, Raoul Ubac, and Jacques-André Boiffard placed the sidewalk in the terrain of the dream. In the Surrealist manifesto of 1924, Breton announced that the writer must no longer engage in lengthy description. Breton did so in his own writing by substituting photographs for words. He chose photographs by Boiffard for his autobiographic novel *Nadja* (1928) that at first seem nondescript, even boring: a statue in a plaza, the façade of a bookstore, a sign above a door. The photographs, however, recreate the experience of wandering, as Breton does in the novel, through the streets of Paris in search of something extraordinary. Interspersed with Boiffard's photographs are nineteenth-century postcards and view photographs, in keeping with the Surrealist delight in found images that function in ways that contradict their original intent.

Time, or rather the sense of timelessness, is a crucial element in Surrealist photographs. Often the uncanny feeling of a world outside of time is created through the choice of surrogates: statues take the place of real people, shadows of branches are simulacra for trees, lamplight casts selective rays in place of broad sunshine. A case in point is Man Ray's *Place de la Concorde*, c. 1926, which shows a worm's-eye view of Antoine Coysevox's equestrian statue of Mercury with his caduceus, lit from behind and juxtaposed with a brilliantly lit Egyptian obelisk to the left. Car lights form abstract shapes on the right. Instead of a typical view of a famous place, Man Ray exploits an unusual viewpoint and odd light effects to create a mysterious, timeless urban scene. As Salvador Dalí proclaimed with his infamous soft watches, time itself is suspended in the irrational world of the Surrealists. This is true in Surrealist photography as well, where images reject decisive moments in favor of timeless dreams.

In fact, the timelessness of Surrealism is perhaps best expressed in Ubac's photographs that present the familiar sites of Paris as fossils, printed through a special technique of sandwiching negatives that Ubac developed. Published in *Minotaure* in 1939, these photographs were part of a group of illustrations accompanying an article about ruins by Benjamin Péret. Here Paris is not just shown in a future time when these buildings might fall into ruin, but frozen in time, as fossils forever immobilized in rock relief. Ubac uses his unorthodox printing process to deny photograph's defining characteristics: tonal modulation is severely limited, replication of visual experience is bypassed, the capture of an instance of perceived reality is ignored. Instead these photographs demand a new definition of the medium by presenting an alternative to our visual knowledge of the reality of time and space.

Like Ubac, other photographers used unusual photographic techniques to produce uncanny images. Foremost among these are Man Ray's Rayographs, cameraless photograms featuring unrelated objects arranged on photographic paper, exposed to light, then printed. With their seemingly spontaneous arrangements, Man Ray's Rayographs come closest photographically to Breton's call for automatism in the creation of works of art. In an essay entitled "When Objects Dream," published as an introduction to a collection of Man Ray's Rayographs, Tristan Tzara captured the appeal of the Rayograph:

Objects to touch, to eat, to devour, to place on the eyes, on the skin, to squeeze, to lick, to smash, to crush, objects to belie, to flee, to honor, cold or warm objects, feminine or masculine, day objects or night objects that you absorb through your pores the greater part of your life, which expresses itself unperceived, that courts because it wasn't known and that dispenses itself without counting the thousand magnets poised on the edge of the unanimous route; your slumbers fixed in the butterfly box have cut the diamond beneath all the faces of the earth; in our infancies lost inside us and ineffably charged with dreams like the geological layers that we use for bed sheets.

The technique of solarization also appealed to Surrealist photographers, including Man Ray, Lee Miller, and Maurice Tabard. By overexposing a negative or a print during the process of printing, tones are reversed, causing light halos in the areas of the print where the reversal has occurred and dark edges where it has not. The uncanny effects produced by solarizing an image enabled portrait and figure studies to enter the realm of Surrealism, as figures either bleed into the ground or take on unnatural dark linear edges. Montage was also favored by Surrealists, who cut and pasted photo-

graphs in unusual combinations before re-photographing them as unified images.

Other photographers of the 1920s and 1930s who are associated with Surrealism include Dora Maar, who worked closely with painter Pablo Picasso, Umbo, Brassai, and Raoul Hausmann, whose work exemplifies the strong links between the slightly earlier European movement, Dada, and Surrealism. Members of the Czech avant-garde, particularly Karel Teige, were influenced by their French counterparts and eventually joined with them. Surrealism also had a major impact on fashion photography of the 1930s, as can be seen in the work of Cecil Beaton, Angus McBean, Erwin Blumenfeld, and the American John Rawlings.

Surrealism was a highly organized and tightly controlled movement, with publications, exhibitions, and aesthetic and political doctrines. With the outbreak of World War II, a group of Surrealists headed by Breton settled in New York. They exhibited at the Julien Levy Gallery and Peggy Guggenheim's Art of This Century Gallery, where their work had a profound impact on emerging Abstract Expressionist artists. While the initial practitioners of this genre are considered the classical surrealists and the movement did not survive its founders, the term is also generally applied to any photography that displays unreal or dream-



Man Ray, *Le Violon d'Ingres*, 1924. Photograph, re-worked with pencil and ink. [CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

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like imagery, as in the work of Clarence John Laughlin, Frederick Sommer, or Jerry Uelsmann.

KIRSTEN A. HOVING

*See also:* **Atget, Eugène; Beaton, Cecil; Brassai; Blumenfeld, Erwin; Fashion Photography; History of Photography: Interwar Years; Laughlin, Clarence John; Levy, Julien; Man Ray; Manipulation; McBean, Angus; Miller, Lee; Montage; Multiple Exposures and Printing; Photogram; Photography in Europe: France; Sandwiched Negatives; Solarization; Sommer, Frederick; Tabard, Maurice; Teige, Karel; Ubac, Raoul; Umbo (Otto Unbeh)**

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## STEVE SZABO

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### American

Born July 17, 1940, Steven Szabo was a native of Berwick, Pennsylvania. As a young man he worked in the Pennsylvania steel mills. Though he attended Pennsylvania State University and the Art Center School of Design in Los Angeles, California, Szabo was basically a self-taught photographer. His multiple contributions to twentieth-century photography include work as a photojournalist, a fine art photographer, and an art educator.

Szabo was employed at the *Washington Post* as a part-time photography lab assistant in 1962. He subsequently worked as a staff photographer from 1966–1972, because of the Civil Rights movement and the unpopular war in Vietnam, a particularly turbulent time in American social and political life. His photographs won awards that include the top prize for feature photography from the White House News Photographers Association. In 1972, he took a six-month leave of absence from the hectic and sometimes hazardous world of photojournalism and went to a farm on the Eastern Shore to devote time to photographing the landscapes of Somerset County, Maryland. Using an 8 × 10-inch large-format camera, he photographed the woods and marshes, and the abandoned and decaying cars and buildings therein.

Instead of a six-month retreat, Szabo worked on the Eastern Shore from 1971 until 1976 and produced a series of fine-art platinum prints that became his

first published book of photography. Inspired by an exhibition of platinum prints by Frederick H. Evans, Szabo contacted George Tice, who willingly shared his experience with the process. These images explore the abandoned landscape, pockmarked with neglected homes, churches, boats, and overgrown weeds. The lingering traces of previous human presence and activity in Szabo's Eastern Shore photographs silently persist though natural elements steadily attack and replace them. Working with Carl Sesto at Addison House printing, Szabo produced an edition of 600 hardbound books called *The Eastern Shore*.

In the early 1970s, Szabo was one of several prominent photographers working in Washington, D.C. Others included Mark Power, Joe Cameron, Allan Appel, and John Gossage. On a trip to New York, Szabo met with Cornell Capa, director of the International Center of Photography. Capa recognized in Szabo's work qualities he expected from, in his terms, the "concerned photographer."

From 1976 until 1990, Szabo produced several bodies of work, combinations of urban and rural landscapes, in series that often reflect travels over these years. After the Eastern Shore work, he returned to Washington, D.C. and used a cumbersome 11 × 14-inch view camera to photograph street scenes. The combination of the spontaneous street activity and a bulky view camera produced his second body of work. In 1980, he was invited to teach at the *Rencontres Internationales* in Arles

France, where he both taught and completed a series on the urban and rural landscapes of the region. The next year, he produced another landscape series from Scotland. His photography began to stray from direct documentation, working at times with multiple images that convey not only a sense of place but also a sense of passing time. His 1985 photographs of U.S. Atlantic East Coast beaches received a grant from the National Endowment for the Arts in 1986. That same year, he traveled to Hungary, his family's place of origin, where he produced both landscapes and portraits. In 1988, he traveled to Hawaii researching and photographing ruins of ancient temples locally called "heiaus."

In 1990, he began working on a series of abandoned boats stuck on fence posts in Nebraska. This series of photographs followed from his explorations in Hawaii to photograph and understand something about the traces of now-forgotten rituals as well as from his first series of photographs on the Eastern Shore. With little information to start with, Szabo operated as both detective and explorer until he eventually discovered clusters of boats in various parts of Nebraska. It is unclear why the boats are there. These photographs, like the work from the Eastern Shore 20 years earlier, show man-made edifices slowly relinquishing their presence to the forces of nature that reclaim them.

As well as an accomplished fine-art photographer, Szabo was a prominent art educator. He began teaching photography at the Corcoran School of Art in Washington, D.C. in 1979. Many of his students became accomplished photographers of their own, and Szabo was a seminal figure in laying the groundwork for the photography department at the Corcoran.

His work is included in the collections of the Museum of Modern Art, New York City; The Library of Congress, Washington, D.C.; The International Museum of Photography at George Eastman House, Rochester, New York; the National Museum of American Art, Washington, D.C.; and

The Museum of Fine Arts, Boston, Massachusetts, among others.

BRUCE MCKAIG

### Biography

Born July 17, 1940, in Berwick, Pennsylvania. Attended Pennsylvania State University and the Art Center School of Design in Los Angeles, California. Worked as a staff photographer from 1966 to 1972 at the *Washington Post*. Subsequently traveled, photographing urban and rural landscapes. Taught photography at the Corcoran School of Art in Washington, D.C. Diagnosed with multiple sclerosis in 1992 and retired from teaching in 1994. Died at age 59 in his home on May 18, 2000.

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Protzman, Ferdinand. "Images Shot from the Heart." *The Washington Post* (October 26, 1996): C2.

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Steve Szabo, *Boat, Wenona*, 1971 from the Eastern Shore Series.

[Courtesy Kathleen Ewing Gallery, © Steve Szabo]

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# JOHN SZARKOWSKI

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## American

In 1962, John Szarkowski succeeded Edward Steichen as Director of Photography at the Museum of Modern Art (MoMA) in New York. He began his almost 30-year tenure there with extensive training both as a photographer and a teacher. From the moment he began working at MoMA, Szarkowski became a commanding voice, not only in the world of American photography, but in the larger art world as he almost single-handedly promoted a formalist approach toward photography as an autonomous art form.

Born in Ashland, Wisconsin in 1925, Szarkowski took an early interest in photography, labeling himself a professional by the age of 16. Wanting to also spend time looking at pictures, he decided to pursue a degree in art history at the University of Wisconsin at Madison. After graduating in 1948, Szarkowski spent two years in the United States Army. Upon his release, he worked for a year as a staff photographer at the Walker Art Center in Minneapolis, and in 1951, he began to teach courses in art history and photography at the Albright Art School in Buffalo, New York.

Still active as a photographer, he applied for and received a Guggenheim Fellowship in 1954 to complete a photographic project on the architecture of Louis Sullivan. *The Idea of Louis Sullivan* was published in 1956, and in it, through a series of photographs taken of Sullivan's architecture, he explores how the meaning of function changed in the architect's famous phrase, "form follows function." His second publication followed two years later. Entitled *The Face of Minnesota*, it commemorates the centennial of Minnesota's statehood and is done in a style resembling the *National Geographic*.

Although *Looking at Photographs* (1973) remains his most widely read publication, Szarkowski's influence began with *The Photographer's Eye* produced in conjunction with the 1964 opening of MoMA's permanent photography galleries. The exhibition traveled throughout the United States and was seen by many; its publication in book form in 1966 brought Szarkowski's ideas to an even larger audience. In this exhibition, Szarkowski laid the groundwork for his formalist approach to photography through his

exploration of those qualities that he understood as unique to the medium. He organized the exhibition around five characteristics: the thing itself, the detail, the frame, time, and vantage point; and, through them, he constructed the discourse of photography as one that is predominately concerned with formal issues and not with the intent of the photographer. He explains:

*The Photographer's Eye* was an attempt to try to define certain issues, certain fundamental issues, that might begin to offer the armature for a credible vocabulary that really has to do with photography and not with how Alfred Stieglitz felt about the smokestacks, or whatever else.

(quoted in Stange, 700)

Unlike Steichen, who believed in the social function of photography, Szarkowski redefined photography according to a modernist aesthetic. His formalist reading elevates the medium to an autonomous art form and in doing so denies the possibility of external factors such as history, economics, or ideology as informing a photograph's meaning. Interestingly, in spite of his formalist stance, Szarkowski did not exclusively promote the aesthetic value of art photography. Rather, he maintained that anonymous, news, magazine, and commercial photography held equal artistic merit. At the time, this idea was quite revolutionary, since many of the field's practitioners believed that photographers should distance themselves as far as possible from the world of commercial and amateur picture taking. Szarkowski, however, believed that if photography had certain salient qualities, then they must reside in all photographs, regardless of the intention of their makers or their historical contexts. News photography became one of the primary means through which he explored this belief, as his 1973 exhibition *From the Picture Press* attests. A number of critics heralded Szarkowski as a champion of the "vernacular tradition" of photography, although he received criticism for disregarding the original uses of certain photographs, particularly those made during the nineteenth century.

Besides theorizing on the photography's intrinsic properties, Szarkowski also helped a number of

young photographers receive institutional recognition for their work. His 1967 exhibition *New Documents* promoted Lee Friedlander, Garry Winogrand, and Diane Arbus as the “new documentarians,” and he described their work as simultaneously “personal” and “social.” In this exhibition and catalogue, Szarkowski completely redefined photography’s position with respect to the documentary tradition. As he blurred distinctions between anonymous and master photographers, Szarkowski also sought to eradicate the distinction between documentary and art photography. Szarkowski argued that while the works in *New Documents* may appear to be part of the documentary tradition, the artistic intention of their authors makes them different. The photographs seem impersonal and unmanipulated, but that is because the artist-photographer is using that style to mask his or her own presence. In other words, nobody would think of these photographs as art, and this is precisely why Szarkowski believed that audiences needed critics like himself to explain the works’ artfulness.

In 1976, Szarkowski took this system of artistic evaluation to an extreme with his exhibition of William Eggleston’s color photographs and subsequent catalogue *William Eggleston’s Guide*. Here, Szarkowski exhibited a group of color photographs that had the look of a snapshot in their random selection of visual elements. Yet, it was precisely the photographs’ lack of artfulness that aroused the greatest controversy among the critics who accused Szarkowski of selecting images that looked as if anyone could have taken them. The pictures had no clear message or intent; they appeared ordinary, as if they were color slides of someone’s relatives, or even, as Hilton Kramer said, “boring.”

Szarkowski drew further criticism with the publication of the catalogue for his exhibition *Mirror and Windows*, published in 1978. In this project, Szarkowski attempted to define American photography since 1960; and, although he claimed to provide a historical sketch of the period from 1960–1978, he really only dealt with those works that he had found appealing as a curator during that time. By the 1980s, Szarkowski’s authoritative position within the art world had begun to wane as critics increasingly found his approach too narrow. In 1991, Szarkowski retired from MoMA as director emeritus of the photography department, and, although his ideas no longer held their initial power, his eloquent writings and ideas remain a cornerstone in postwar photographic criticism.

ERINA DUGANNE

*See also:* **Museum of Modern Art; Steichen, Edward; Vernacular Photography**

### Biography

Born Ashland, Wisconsin, 1925. Attended University of Wisconsin, Madison, B.S. in the History of Art, 1948; honorary degrees, the Philadelphia College of Art, Pennsylvania, 1965; Minneapolis Institute of the Arts, Minnesota, 1978; Portland School of Art, Oregon, 1980; Parsons School of Design, New York, 1988; University of Wisconsin, Madison, 1991. Served in the United States Army, 1945–1946; staff photographer, Walker Art Center, Minneapolis, Minnesota, 1948–1951; instructor, University of Minnesota, Minneapolis, 1950; instructor, Albright Art School, Buffalo, New York, 1951–1953; Director of Photography, Museum of Modern Art, New York, 1962–1991, Director Emeritus, Department of Photography, Museum of Modern Art, 1991–present; Artist in Residence, University of Wisconsin, Madison, 2000. John Simon Guggenheim Memorial Fellowship, 1954 and 1961. Living in New York.

### Selected Works

*The Idea of Louis Sullivan*, 1956

*The Face of Minnesota*, 1958

*The Photographers Eye*, 1966, 1980

*New Documents*, 1967

*From the Picture Press*, 1973

*Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art*, 1973

*William Eggleston’s Guide*, 1976

*Mirrors and Windows: American Photography Since 1960*, 1978

*The Work of Atget: Old France*, 1981

*The Work of Atget: The Art of Old Paris*, 1982

*The Work of Atget, The Ancien Régime*, 1983

*The Work of Atget, Modern Times*, 1985

*Photography Until Now*, 1990



John Szarkowski, *Heavy Crop*, Stayman Winesap, 2001.  
[Copyright: John Szarkowski, Courtesy of Pace/MacGill Gallery]

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## GABOR SZILASI

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### Canadian

Since arriving in Canada in 1957, Gabor Szilasi has established himself as one of the most important Canadian documentary photographers, especially in Quebec, his province of residence. His work is highly respected by the artistic community for its technically impeccable rendition of culturally significant architecture, both vernacular and institutional, and his moving portraits of the ordinary people who inhabit the spaces he photographs. His black-and-white or color images, often produced with large-format cameras, have a sense of timelessness and peace, free of the tension of city life. He taught for over 25 years, making a valuable contribution to the development and sustenance of Canadian documentary photography, especially in Atlantic and Central Canada. His social interests and human approach have found favor with French-Canadian photographers in Quebec, who are committed to the preservation of French-Canadian culture and have a strong interest in socio-political issues.

Born in Budapest, Hungary, on 3 February 1928, Gabor Janos Szilasi attended the Evangélikus Gimnázium, and from 1946–1949 studied medicine at the University of Budapest. He lost his mother and siblings during World War II. His father was a forestry engineer and later the owner of a small factory producing wood chips. In October 1949, Szilasi tried to flee the country through Czechoslovakia to escape the communist regime, but was caught and spent five months in prison, bringing

an end to his medical studies. In 1950, he was a laborer on the Budapest subway, and from 1952 to 1956 he worked in his father's factory. Around that time, Szilasi began to visit the French Alliance in Budapest, where he was introduced to Russian and American magazines and discovered the work of Henri Cartier-Bresson, Richard Avedon, and Izis, a Lithuanian photographer living in France.

In 1952, he purchased his first camera, a Zorkij, a Russian copy of the Leica 111F which he had heard of through friends and magazine articles. From 15 to 25 November, he documented the Hungarian uprising in Budapest, and on 30 November he successfully fled the country to Vienna, where a few weeks later his father joined him. They applied for emigration visas to Sweden and Canada and were accepted first by Canada. Although Szilasi was deeply and personally affected by the major political changes that were shaping the world at that time, his photographic interests in this period had less to do with politics than with life in general: images of friends and of the city landscape, hiking trips in Czechoslovakia. At the same time, he developed a strong interest in the Italian and French neo-realist cinema—especially the films of Luchino Visconti, Vittorio De Sica, and the early movies of Federico Fellini. He was also very interested in music and in the work of realist writers such as Fyodor Dostoyevsky and Leo Tolstoy. His interests of the time had less to do with politics or theory than with—as the American photographer Garry Winogrand once put it—"what the world looks like on a piece of 8 by 10 inch paper."

Upon his arrival in Canada in 1957, Szilasi was diagnosed with tuberculosis. He spent the following year in a sanatorium in Nova Scotia, and then in Quebec, where his father found government work. In 1958, he met François Lafortune, a librarian with the Quebec government and an amateur photographer who encouraged his photographic work.

In 1959, Szilasi moved to Montreal to work as a photographer at the Office du film du Québec, where he stayed until 1971. Throughout the decade, he photographed a variety of subjects, including Expo 67 and the construction of the Quebec pavilion. Szilasi was largely self-taught, apart from a course at the School of Modern Photography in 1960–1961 and a workshop in 1966 on Minor White's zone system. During these years, he learned the different photographic processes and formats, and he developed his vision through readings and discussions with teachers like Ron Solomon, a photo editor with the National Film Board of Canada. He gradually became interested in large-format photography and in the social documentary approach in film and in photography, following the work of Canadian documentary filmmaker Pierre Perreault and American photographer Paul Strand. Szilasi met artist Doreen Lindsay in 1961, and their daughter Andréa was born in 1962.

Szilasi had his first exhibition in 1967. This marked the beginning of a new period with his establishment as an artist and educator. In 1968 he began photographing artworks for artists, commercial galleries, museums and art magazines, a commercial activity he kept up until 1990.

In 1971, he began to teach at the Collège du Vieux-Montréal, which offered him a good art department, dynamism, and freedom to engage in his own projects. He worked at the Collège until 1980. During this period, he established his style and fine-tuned his vision, photographing Montreal's architecture and travelling throughout agricultural Quebec in Charlevoix, La Beauce, Lotbinière, and Abitibi to document a way of life that was changing rapidly. Szilasi was strongly influenced by the American school of photography, especially the work of Walker Evans and Paul Strand, who he felt had produced an honest testimony to a world they knew well. The work of Manuel Álvarez Bravo also influenced his own work. In 1977, Gabor Szilasi was elected to the Royal Canadian Academy of Arts.

From 1980 to 1995, he taught at Concordia University in Montreal. Unlike his teaching at the Collège, his work here focused less on commercial photography and more on the social and esthetic aspects. He continued his exploration of the different regions of Quebec. This work was a way for him

to study the inhabitants of a region and to observe the way they transformed their environment. His interest in color photography after 1976 was the result of his desire to incorporate more information on their environment. He was primarily interested in photographing individuals who were poor but proud, thus echoing the approach developed by Walker Evans and James Agee in *Let us now praise famous men*. Szilasi has given workshops throughout Canada and the United States, most notably at Stanford University. He is still very active, and continues to shoot architecture and portraits.

MICHEL GABOURY

*See also:* **Architectural Photography; Documentary Photography; Photography in Canada; Portraiture**

### Biography

Born in Budapest, Hungary, 3 February 1928. Attended Evangélikus Gimnázium and University of Budapest (1946–1949). In October 1949, made an unsuccessful attempt to flee the country through Czechoslovakia and spent five months in prison. From 1950 to 1956, worked first as a laborer and then as a worker for a cooperative producing handkerchiefs. Purchased his first camera, a Zorkij, a Russian copy of the Leica 111F in 1952. Fled the country in November 1956. Arrived in Canada in 1957. From 1959 to 1971, worked as a photographer for l'Office du Film du Québec. Taught photography at the Collège du Vieux-Montréal from 1971 to 1980, and at Concordia University from 1980 to 1995. Has also given photography courses at the Academy of Fine Arts, Cracow (Poland) 1990, and at the Department of Art, Stanford University in 1991, 93 and 95. Recipient of seven grants for creation/production from The Canada Council for the Arts. Elected to the Royal Canadian Academy of Arts in 1977. Currently lives in Montréal, Canada.

### Individual Exhibitions

- 1970 *Charlevoix*; Studio 23; Montréal, Canada
- 1974 *La Beauce*; McCord Museum of Canadian History, Montréal, Canada
- 1977 *Gabor Szilasi: Images du Québec*; Galerie de l'Image; Ottawa, Canada
- 1978 *Gabor Szilasi*; Galerie Yajima; Montréal, Canada
- 1980 *Gabor Szilasi: Photographies récentes*; Musée d'art contemporain; Montréal, Canada
- 1982 *Panoramas de Montréal*; Art 45; Montréal, Canada
- 1984 *Enseignes lumineuses*; Art 45; Montréal, Canada
- 1985 *Charlevoix*; Musée Laure-Conan; La Malbaie, Canada
- 1986 *The Colour Photographs of Gabor Szilasi: Selected Works from 1977–1985*; Toronto Image Works; Toronto, Canada
- 1987 *Gabor Szilasi: fotografia*; Il Centro Culturale Canadese; Rome, Italy
- 1988 *Séjour en Italie*; Art 45; Montréal, Canada
- 1990 *Gabor Szilasi: Fotografie Kanadyjskie, 1970–1990*; Academy of Fine Arts; Cracow, Poland

## SZILASI, GABOR

- 1995 *Kortars magyar fotografia 1995*; Pécsi Kisgaléria; Pécs, Hungary  
1996 *Gabor Szilasi: photographies; 1954–1996*; Montreal Museum of Fine Arts; Montréal, Canada  
1998 *Gabor Szilasi: Photographs*; Stephen Bulger Gallery; Toronto, Canada  
1999 *Return to Budapest*, Côte St-Luc Public Library; Côte St-Luc, Canada  
1999 *Monet's Garden*; Montreal Museum of Fine Arts; Montreal, Canada  
2001 *Les Paradis perdus*; Vu Gallery; Québec, Canada

### Selected Group Exhibitions

- 1967 *Two photographers: Szilasi, Graham*; Loyola Bonsecours Centre; Montréal, Canada  
1968 *Montréal insolite*; Bibliothèque nationale du Québec; Montréal, Canada  
1969 *Image 6: A Review of Contemporary Photography in Canada*; The Photo Gallery; Ottawa, Canada  
1971 *Magic World of Childhood*; The Photo Gallery; Ottawa, Canada  
1973 *Le Groupe d'action photographique*; Musée d'art contemporain; Montréal, Canada  
1976 *Between friends*; The Photo Gallery, Ottawa, Canada  
1978 *Photographies contemporaines*; Musée du Québec; Québec, Canada  
*Tendances actuelles au Québec: la photographie, la sculpture et la vidéo*; Musée d'art contemporain; Montréal, Canada  
*Sweet Immortality: A Selection of Photographic Portraits*; Edmonton Art Gallery; Edmonton, Canada  
*Tusen och en bild (1001 Pictures)*; Moderna Museet/Fotografiska Museet; Stockholm, Sweden  
1978 *Canadian Perspectives: Eight Contemporary Canadian Photographers*; Ryerson Polytechnical Institute; Toronto, Canada  
*Aspects de la photographie québécoise contemporaine*; Musée d'art contemporain, Montréal, Canada  
1978 *A Photographic Project: Alberta, 1980*; The Edmonton Art Gallery; Edmonton, Canada  
*Points of view: Photographs of architecture*; National Gallery of Canada; Ottawa, Canada  
1982 *Esthétiques actuelles de la photographie au Québec: onze potogaphes*; Musée d'art contemporain, Montéal, Canada  
1984 *Cinq photographes canadiens*; HNF Gallery; Budapest, Hungary  
*Canadian Centre for Architecture: Building and Gardens*; Canadian Centre for Architecture; Montréal, Canada  
1985 *Power and Planning: Industrial Towns in Québec, 1890–1950*; Canadian Centre for Architecture; Montréal, Canada

### Selected Works

- Budapest, 1954–56*  
*Mme L. Pednault et Mlle L. Harvey, Ile-aux-coudres, 1970*  
*Jeanne Lessard, Saint-Joseph de Beauce, 1973*  
*Cuisine chez les Houdes, Lotbinière, 1977*  
*Andor Pasztor, Montréal, 1978*

- Facades, Rouyn, 1979*  
*CDM Meubles, Montréal, 1982*  
*Michel Lamothe, Shawinigan, 1988*  
*Atelier de gravure, Budapest, 1994*

### Further Reading

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Rosenblum, Naomi. *A World History of Photography*. New York: Abbeville Press, 1984.  
Steinman, Barbara. "And the Places we've been." *Canadian Art* (Fall 1997): 28–33.  
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Thomas, Ann W. "Gabor Szilasi." *The Canadian Encyclopedia*, 1<sup>st</sup> ed, James H. Marsh, ed. Edmonton: Hurtig Publishers, 1985.



Gabor Szilasi, "Engraver's Shop, Budapest, 1994," 20 × 16" gelatin silver print.  
[Courtesy of the artist, Galerie ART 45, Montreal, and Stephen Bulger Gallery, Toronto]

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## MAURICE TABARD

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### French

Maurice Tabard's photographs are visually very complex, involving negative printing, double exposure, solarization, montage, and other modernist techniques. Many of his photographs incorporate shadows cast on or by whole or partial figures who are situated in indeterminate settings. While Tabard was not a member of the inner circle of Surrealist artists in Paris, his works share many of their same interests in altered realities and uncanny presentations of figures in dreamlike settings. His relentlessly experimental work was somewhat ahead of its time and more appreciated after his death than during his lifetime; Tabard cared more about expanding his understanding of what photography could do and be rather than establishing a signature style.

Tabard was born in Lyon, France in 1897. His father was a silk industrialist, and Tabard's first artistic experiences were as a designer of patterns for silk textiles. In 1914, he and his father left France for New York, where Tabard became a student at the Institute of Photography. Between 1916 and 1920, he continued his studies with Emile Brunel in New York. After the death of his father in 1922, Tabard became a professional portrait photographer for the Bachrach Studio in Balti-

more. He photographed many important homes and famous people, including President Calvin Coolidge and his family.

In 1928, Tabard returned to Paris to become a fashion photographer. There he encountered the Surrealist writer Philippe Soupault, who in turn put him in touch with a number of prominent magazine editors, including Lucien Vogel, Giron, and Alexey Brodovitch. Tabard worked for a variety of magazines, such as *Bifur*, *Vu*, *Jazz*, *Jardin des Modes*, and *Marie-Claire*. He made the acquaintance of the Surrealists Man Ray and René Magritte, and his work began to reflect the influence of Surrealism, particularly with the use of uncanny double exposures, which he called "simultaneous impressions." His debt to Magritte is evident in his later photograph, "*Eye-Sea*": *Hommage à Magritte* (1938). In the late 1920s, he also met Roger Parry, to whom he taught photography, and André Kertész.

Around 1932, he began systematic experimentations with the technique of solarization, in which partial reversals of tones create uncanny dark outlines and white halos around forms, creating such works as *Composition with Guitars*, of 1929 which uses the sensual shapes and flat planes of the guitars to great effect. Man Ray and Lee Miller had

begun experimenting with solarization in 1930. In 1933, Tabard published an article about the technique in *Arts et Métiers graphiques*, much to the consternation of Man Ray, who wished to keep the process to himself. During the 1930s, Tabard relentlessly experimented with montage, sandwiches negatives, multiple exposures, solarization, and collage techniques and was highly respected as an avant-garde photographer, with his work appearing in such journals as *Bifur*, *Art et Décoration*, and *Arts et Métiers graphiques*. His work was shown in *Modern European Photographers*, organized by Julien Levy in 1932, and at Galerie de la Pléiade beginning in 1933.

At the time of the outbreak of the war, Tabard worked in Lyon as the director of the photo studio for *Marie-Claire*. During the German Occupation, he worked as a still photographer for the Gaumont film studio. In 1942, he traveled to Africa as a documentary film maker; later he became a war correspondent for the French Motion Picture Service. He was voluntarily engaged as a photographer in Alsace until the end of the hostilities.

After the war, Tabard continued to do fashion photography. In 1948, Alexey Brodovitch, editor of *Harper's Bazaar*, brought him to the United States. There he met Irving Penn and Richard Avedon. Tabard began teaching at the Winona Lake School of Photography in Winona Lake, Indiana, and in 1948, he was honored for his services by the Photographer's Association of America. Between 1950 and 1955, he delivered a series of lectures in the United States on the structural composition of images, derived from his book, *La Géométrie est la fondation des arts*, published in 1948. At the same time, he continued working for a number of French fashion magazines, work that he maintained until his retirement in 1966, his astonishing contributions to avant-garde photography of the earlier era little known, as much of this material had been lost in the war. In 1975, his work was included in the exhibition, *Paris 1925–1939, capitale de la photographie*, at the Salon de la Photographie. In 1983, he received the Grand Prix National de la Photographie in Paris. After his death in 1984, he was honored with a number of exhibitions in Europe, including a retrospective exhibition at the Fondation Nationale de la Photographie in Lyon.

KIRSTEN A. HOVING

*See also:* **Fashion Photography; History of Photography; Interwar Years; Levy, Julien; Manipulation; Man Ray; Miller, Lee; Multiple Exposures and Printing; Portraiture; Solarization; Surrealism**

### Biography

Born in Lyon, France, 1879. Attended the Institute of Photography and studied with Emile Brunel in New York. Pursued a career in commercial portrait and fashion photography, while also earning a reputation as an important avant-garde photographer in Paris in the 1920s and 1930s. Grand Prix National de la Photographie, Paris, 1983. Died in Nice, France, 1984.

### Individual Exhibitions

- 1933 *Maurice Tabard*; Galerie de la Pléiades, Paris, France  
 1981 *Hommage à Tabard*; Salon de la Photographie, Paris, France  
 1985 *Maurice Tabard*; Fondation Nationale de la Photographie, Lyon, France

### Group Exhibitions

- 1929 *Film und Foto*; Stuttgart, Germany  
 1932 *Modern European Photographers*; Julien Levy Gallery, New York, New York  
 1975 *Paris 1925–1939, Capitale de la photographie*; Salon de la Photographie, Paris, France  
 1976 *Photographs from the Julien Levy Collection, Starting with Atget*; Art Institute of Chicago, Chicago, Illinois  
 1985 *L'Amour fou: Photography and Surrealism*; Corcoran Gallery of Art, Washington, D.C.

### Selected Works

- Composition (surimpression)*, c. 1928  
*Untitled*, 1929  
*Montage Superimpression (Mary Glory)*, 1932  
*Untitled*, 1932  
 "Eye-Sea": *Hommage à Magritte*, 1938

### Further Reading

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*Maurice Tabard*. Paris: Contrejour, 1987.



Maurice Tabard, *Untitled*, 1929, Photo: Bertrand Prévost.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

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# KAREL TEIGE

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## Czech

The Prager group of artists of Devětsil, founded by Karel Teige in 1920, wanted to oppose academism by viewing reality poetically, by breaking with the old forms, and by globally spreading art. The contemporary generation of artists regarded art from the time before the First World War as reactionary—its values were destroyed in the trenches of Verdun. This specifically Czech variant of Dadaism also changed photography. It connected different art domains with it: dance, music, collage, and print graphics. Another important field was books, into which photographs were integrated.

Between 1924 and 1926, Karel Teige assembled his first photos; these served mainly as book covers (*The departure to Cythera, Typographic Poetry*). Under the influence of the new developments of Soviet art he saw the possibility of a “*renouveau*” of the art in the achievements of constructionalism and in artistic pragmatism: The “aura” of the original, the exclusivity of vintage prints, precious presentation of works of art—these were things that Teige wanted to see exterminated from the art repertoire in the 1920s. Everyone should be an artist, everyone should have the possibility of seizing a camera. Anti-bourgeois art served a function, by making the transformation of society visible as information and documentation and as a means of education.

The “would-be artist” Karel Teige (he recognized very early he lacked talent)—who had written articles already during his art studies for German newspapers and had directly promoted himself to one of the most important art theoreticians of the young Prager avant-garde—recognized very early the possibility of using photography and photo assembly (photo-collage) in advertising. During the 1920s in particular, he moved photography in his theoretical studies into the proximity of film—photo-assembly and photo-collage replaced the canvas of the painter. Thus the poetic anthology *Život II (Life II)*, which was co-edited by him, is the first Czech example of the use of the photo-assembly in shaping the book cover.

At the end of the 1920s, Teige was one of the most important proponents of the Soviet art of photo-

assembly (from Rodchenko to Klucis to El Lissitzki), whom he regarded as exemplary. In his 1931 published article, *The Tasks of the Modern Photography*, he blamed the aesthetic view of photography as “pleasant and sentimental patterns for the pastime rich Ms, who kill the time with Kodaks and Leicas.” For him photography was a service: as an aid to science, journalism, industry, civilization, and the culture. Photo assembly resembled a poster, a handbill that agitates, recruits, communicates. In practical application as a producer of cover Teige looked for more clarity “in the whole modern visual culture” that was shaped by the cinema, advertisement, and poster art.

Only one year later, 1932, he accepted also “free photo assembly”: On one hand book illustrations with photographs—Teige particularly was fascinated by the typography of John Heartfield for Kurt Tucholsky’s, *Deutschland, Deutschland über alles (Germany, Germany over Everything)* and by the photo-illustrations for André Breton’s *Nadja*—on the other hand designs with photography (as for instance of Max Ernst, Willy Baumeister, and László Moholy-Nagy).

From 1927 to 1931 he led the magazine *Red*, held lectures on architecture at the Bauhaus in Dessau, and became editor-in-chief of the magazine *Země sovětů (The Country of the Soviet)*, which he published for six years until 1937. By 1933 he already understood the wrong way: “What happens there (in Moscow) within the range of architecture and the art, (is) a mess driving to despair...”

After several years of persistent opposition to André Breton and his Surrealist manifestos, Teige joined the Surrealist movement in 1934. The emphasis of the “*écriture automatique*,” the interpretation of dreams, the study of unconscious were to Teige as well known as the psychoanalysis of Sigmund Freud and Otto Rank. In his own literary texts Teige tested different techniques of these “*écriture automatique*.” However the painter Jindřich Štyrský (1899–1942) had a decisive influence on him, and, who as editor of the *Erotic revue* and of the *Edition 69*, published in 1933 the first Surrealist photo-collage in his book *Emilie přichází ke mně ve snu (Emilie Comes in the Dream to Me)* as well as in his vast cycle *Stěhovací kabinet (Removal Cabinet)*,

which he began in 1934. Starting in 1935, Teige himself used the same collage technique as Štyrský: He cut reproductions out of different magazines, which he coloured and occasionally also supplemented with original photographs. Unlike Štyrský, Teige experimented with different techniques but did not stress the two-dimensionality of the picture.

The photo-collage was for Teige a kind of “relaxation” after his intensive art and theoretical, editorial, and organizational work. Without doubt, practice of the study of the unconscious also supplemented his artistic horizon: Although he did not regard—as did Štyrský for instance—the dream as the only source of the pictorial and photographic activity, the “poetic” function became (as for example Roman Jakobson formulated it) after a longer technical-constructionist phase a firm component of his theoretical and practical artistic work. Teige returned to figures, which he had completely ignored over the years during his typographic book cover creation period. The book cover to Vítězslav Nezval *Pantomima* (1935) corresponds with his *Collage Nr. 1* from the same year, above all which concerns the topic choice: Torsi and fragments of the female body—breasts, feet, and arms, observing eyes, often behind a mask, hints of the passing of time—form a constant in these works. First influenced by Max Ernst, Teige played in numerous variants to the works of art of the Surrealists as well as—fragmentarily—to the great works of the history of art, reproductions of which he cut out and worked at: Magritte and Dürer, Dalí and Rembrandt, De Chirico and Goya, Bellmer and David.

This relatively unsystematic choice in the differently processed motives and forms in his photo-collages is directly connected with art-theoretical activities of Teige. It is impossible to enumerate all the influences and to point out an evolution in these 374 works. It is also not clear if Teige seized the camera in order to shoot certain photographs that he wanted to use. It seems rather that he availed himself of an existing body of photographs and let himself be inspired by momentary mood and fantasy.

The largest part of all his photo-collages, about 60%, were developed during the war between 1939 and 1942, when it was increasingly difficult to publish his theoretical work. Teige did not intend to publish these collages. The publication of some works in 1948 in the magazine *Zvěrokruh* (*Zodiac*), did not change the fact that one of the most important photocollagists of Surrealism remained completely unknown. Although Teige—mainly in his nude fragments—succeeded to reach by simplifica-

tion a nearly sculptural dimension of photo-collage, his art was hardly perceived.

In 1972 an assembly of 96 designs, water color paintings, and graphic sheets from the years 1915 to 1923 as well as 312 collages were donated to the literary archives of the National Museum for Literature in Prague. But only after the “peaceful revolution” in 1989 did the extraordinary position Karel Teige held in the domain of the Surrealist photo-collage become apparent in numerous exhibitions: Beside those of Ernst, Bellmer, Hugnet, Mallet Štyrský and Bayer, who worked only occasionally with photo-collage, the work of Karel Teige is the most extensive. It corresponds with the postulate of the Surrealists, who searched after the “unconsciousness of an internal model.”

MILAN CHLUMSKY

### Biography

Born on December 13, 1900 in Prague. Studied art history at Charles University in Prague. 1920 joint founder of the group of artists of *Devětsil* (1920–1932), he was the speaker of the group and an influential theoretician. 1929 to 1935 chairman of the artist and intellectual movement *Levá Fronta* (*Left front*). 1934 entry into the Prague Surrealist group, that maintained relations with the Paris Surrealists and André Breton. In the same year, after more than 10 years of typographic practice, he began to orient himself first with cubism, later on with constructionalism, with photo-collages and photo-assemblies. Teige remained speaker of the Prague Surrealists until 1947. 1948, after the communist *putsch* in Prague, this artist movement was forbidden. He was one of the most important art theoreticians of the avant-garde in Czechoslovakia between 1925 and 1951. Died on January 10, 1951, of heart failure in Prague.

### Selected Publications

- Jan Zrzavý, Monographie* (*The Painter Jan Zrzavý, Monography*), 1923
- Moderní česká architektura*, (*Modern Czech Architecture*), 1924
- Film*, 1925
- Stavba a báseň* (*Construction and Poetry*), 1927
- Manifest poetismu* (*The Manifesto of the Poetism*, together with the poet Vítězslav Nezval), 1928
- Svět, který se směje* (*The World, which Laughs*), 1928
- Úlohy moderní fotografie* (*The Tasks of the Modern Photography*), 1931
- Nejmenší byt* (*The Smallest Dwelling*), 1932
- O fotomontáži* (*On the Photo-assembly*), 1932
- Jarmark umění* (*The Fair of the Art*), 1936
- Štyrský a Toyen* (*The painters Štyrský and Toyen, Monography*), 1938
- The modern photo in Czechoslovakia*, Ed. Orbis, Prague, 1947
- Svět stavby a básně* (*The World of the Construction and the Poem*), Studies from the 1920s, Prague, 1966
- Vývojové proměny v umění* (*The Development Tendencies in the Art*), Prague, 1967

## TEIGE, KAREL

*Boje o smysl moderního umění (Fights for the Sense of the Modern Art*, edition was destroyed except a few galley-proofs), Prague, 1969

### Exhibitions

(Note: Karel Teige had no photo-collage exhibitions during his lifetime.)

1966 *Karel Teige, Surrealistické koláže*; (Surrealist Photo-collages, selection of 91 photo-assemblies from the years 1935–1951), gallery Vincenc Kramář, Prague, Czechoslovakia

1966 *Karel Teige Photocollages 1935–1951*; Museum Folkwang, Essen, Germany

1975 *The 20's in Eastern Europe*; Cologne, Germany

1985 *The Photographic Nude*; Munich, Germany

1988 *Czech Modernism*; Houston, Texas

1994 *Karel Teige 1900–1951*; Galerie Hlavního Města Prahy (The gallery of the capital Prague), Prague, Czech Republic

1996 *Český surrealismus 1929–1935*; (Czech Surrealismus 1929–1935), Prague, Czech Republic

### Further Readings

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Effenberger Vratislav. *Realita a poezie (Reality and Poetry)*. Ed. Mladá Fronta. Prague: 1966.

Primus, Zdeněk. *Czech avant-garde 1922–1940*. Hamburg: 1990.

Štyrský, Jindřich. *Emilie comes in the dream to me*. Frankfurt/M: New Criticism, 1994.

Štyrský, Jindřich. *Emilie comes in the dream to me*. New York: Ubu Gallery, 1997.

Teige, Karel. *Arte e idologia 1922–1933*. Torino: Edition Einaudi, 1982.

Teige, Karel. *L'Enfant Terrible of the Czech Modernist Avant-Garde 1900–1951*. Edited by Eric Dluhosch and Rostislav Svacha. Intro. by Kenneth Frampton. Cambridge: 1999.

Teige, Karel. *Surrealistické koláže (Surrealist Collages, 1935–1951)*. Edition Detail. Prague: 1994.

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# EDMUND TESKE

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### American

Edmund Teske was a romantic who perceived, interpreted, and lived life through emotion and intuition. Although he valued the intellect, he believed that the intellect interfered with direct experience and sensation. In the romantic tradition, he described his purpose in life as "being and becoming on earth through my art." Although well recognized in the realm of photography, Teske had an eclectic approach to the arts and used any means to communicate his ideas.

Teske was born in Chicago, Illinois on March 7, 1911, and was the eldest of three children in a German Lutheran family who had emigrated from Poland. The father was a self-employed businessman. The mother was a devout Lutheran. However, it was his elementary school teacher, Mabel A. Morehouse, who was especially influential by proclaiming that art, music, and painting were natural acts. She evoked the creative spirit in young Teske and encouraged his interest in photography. While growing up in Chicago, Teske attended classes in drawing and painting at the Huttle Art Studio and assisted the portrait photographer Ferdinand De Gelder, but was essentially a self-taught photographer. He took saxophone lessons and played piano,

becoming a protégé of the concert pianist Ida Lustgarten. Teske was also a resident in theatre at Jane Adams Hull House. This early multidisciplinary introduction to the arts was reflected in his later interdisciplinary approach.

Teske's initial inspiration in photography came from the vision of Edward Weston and the writings of Ansel Adams. He also became familiar with the photographs of László Moholy-Nagy, Gyorgy Kepes, Man Ray, and the paintings of Salvador Dali. However, much of his photographic education was informal and derived from reading *Vanity Fair* and *Vogue* magazines.

Throughout his life Teske supported himself in commercial, studio, and industrial photography and by teaching photography. During the 1930s, he taught at Frank Lloyd Wright's Taliesin, Spring Green, Wisconsin, the Institute of Design (New Bauhaus) in Chicago, and the Federal Arts Project. After moving to Los Angeles in 1943, Teske taught at Chouinard Art Institute, the University of California at Los Angeles (at the invitation of Robert Heineken, an admirer who pursued some of the same techniques that Teske pioneered), California State University at Los Angeles, and Immaculate Heart College, Los Angeles. Although he had dreams of working as a cinematographer or an actor in Holly-

wood, they never materialized. However, he knew many Hollywood film actors and in 1956 landed a brief role in the film *Lust for Life*.

His first efforts at serious photography were documents of Chicago during the years of the Great Depression, for example, *Street Car, Chicago* (1934–1940). While riding the street car with a Rolleiflex camera, he photographed a lone passenger lost in thought. As was common during this period, his photographs are darkly printed and somber in mood. In these photographs Teske predates Walker Evans subway portraits by several years. His social conscience and personal outrage were expressed in *Steel Workers' Organizing Committee* (1937) in which he combined his verse on four panels depicting the mill, police beating the strikers, and portraits of the victims who were killed during the Memorial Day Massacre in South Chicago.

While working in a documentary style, Teske also challenged the parameters of photography. During the 1940s, using the opposing sides of a *Vogue* magazine page as a negative, he printed the images onto photographic paper. During this time Teske also began combining negatives and for his “key images” varied his themes—Jane Lawrence Smith, Mono Lake, and later Jeffery Harris. Many of these photographs have become some of his best known photographs, for example, *Jane Lawrence, Composite, Los Angeles* (1947).

Teske's *tour de force* was his accidental discovery in the late 1940s of a variation of the solarization process. In the solarization process a print or negative is flashed with light during the process of development. The result is often an abstracted, otherworldly appearing image. However, Teske experimented even further and achieved spontaneous and unpredictable color effects, originating a duotone solarization process. Using high contrast paper, he placed an exposed print in full strength developer for three to thirty seconds, followed by placement of the print in the stop bath and fixer for one second. Next, he laid out the print and exposed it to light, which exposed the partially fixed print. The remaining traces of developer then continued to develop. The interaction of light and chemicals created beautiful warm and cool tones in what originally was a black and white print. When he achieved the desired effects, the print was again fixed. His striking *Mother and Child, South Chicago 1938 (Republic Steel Mill Strike and Massacre)* of this time demonstrates both this technique and his use of previously shot material.

Teske was also a pioneer in the area of homoerotic imagery in photography. Inspired by the

photographs of Edwin Boland, a Chicago photographer, Teske photographed the male nude as early as the 1930s, but then destroyed the photographs. In 1945, when he was introduced to the philosophy of Vedanta, a branch of Hinduism, he openly began to create images of the nude male. Already familiar with the writings of the founders of psychiatry, Sigmund Freud, Carl Jung, and Richard von Krafft-Ebing, the numerous graphic forms and ideas of Vedanta appealed to him, especially the Shiva-Shakti principle. Teske often used the image of the mother dancing upon the nude, prostrate form of Shiva and modernized it in his photographs, for example, his numerous combined negatives of Jeffrey Harris with various landscapes.

Always pushing the limits of photography, in 1954 Teske photographed experimental filmmaker Kenneth Anger on a bluff in Topanga Canyon in the Los Angeles area and overlaid it with an appropriated Gustave Dore engraving for Milton's *Paradise Lost*. Teske then created solarized and negative print variations further abstracting the image and suggesting an other-worldly experience. Teske collaborated with Anger on his film, the *Inauguration of the Pleasure Dome* (1954). He also photographed experimental Los Angeles-based artist George Hermes and his wife Shirley.

In *Greetings from San Francisco* (1971) Teske projected a strong light through a postcard so that the image on one side and the writing on the opposite side of the card are seen simultaneously when printed as a photograph. It served as both a document and an art object.

Edmund Teske's technical and conceptual contributions to American photography are significant; he challenged the parameters of photography during the late 1930s through the 1960s at a time when purism dominated photography. His interest in experimentation, Surrealism, and homoerotic imagery, however, made him virtually *persona non grata* within the photographic establishment, with recognition for his achievements coming only at the end of the twentieth century.

DARWIN MARABLE

***See Also:* Erotic Photography; Manipulation; Multiple Exposures and Printing; Print Processes; Solarization; Surrealism**

### Biography

Born in Chicago, Illinois, March 7, 1911. Died Los Angeles, California, November, 22, 1996. Educated in Chicago's public schools, 1916–1929. Self-taught photographer working since 1928. Designer, actor, and photographer,



Edmund Teske, *Three Children Composite with Mono Lake*, 1970, Silver Gelatin, 13 × 9", 1970.  
[Copyright: *Edmund Teske Archives, Laurence Bump/Nils Vidstrand, courtesy of the Stephen Cohen Gallery*]

Theater of the Jane Adams Hull House, 1933–1934. Received a fellowship for and taught at Frank Lloyd Wright's Taliesin, Spring Green, Wisconsin, 1936–1937; taught at the Institute of Design, Chicago, under László Moholy-Nagy, and assistant at Katharine Kuh Gallery, 1937–1938; employed by Federal Arts Project, Chicago, 1939–1940; taught Chouinard Art Institute, Los Angeles, 1962–1964; University of California at Los Angeles, 1965–1970; California State University at Los Angeles, 1979; and Immaculate Heart College, Los Angeles, 1974. Worked as a commercial photographer in Chicago, 1934–1936, and as a portrait and industrial photographer in Los Angeles, 1944–50. Involved in aerial mapping while employed by U.S. Engineers, Rock Island Arsenal, Rock Island, Illinois, 1941–1943; Moved to Los Angeles, 1943. Introduced to Vedanta, a branch of Hinduism, 1945. Actor in film, *Lust for Life*, 1956. Received Certificate of Recognition from the Photographic Society of America, 1969; National Endowment for the Arts Photographer's Fellowship, 1975.

### Individual Exhibitions

1961 Pasadena Art Museum; Pasadena, California  
 1963 San Francisco Museum of Art; San Francisco, California  
 1970 Art Institute of Chicago; Chicago, Illinois  
 1971 International Museum of Photography, George Eastman House; Rochester, New York  
     Witkin Gallery; New York, New York  
 1974 Focus Gallery; San Francisco, California  
 1975 Friends of Photography; Carmel, California  
 1976 Susan Spiritus Gallery; Newport Beach, California  
 1977 Visual Studies Workshop; Rochester, New York  
 1986 *50 Year Retrospective Exhibition*; Vision Gallery, San Francisco, California  
 2003 Barry Singer Gallery; Petaluma, California

### Group Exhibitions

1960 *Sense of Abstraction*; Museum of Modern Art, New York, New York  
 1962 *Contemporary Photographs*; University of California at Los Angeles, Los Angeles, California  
 1973 *Light and Substance*; University of New Mexico, Albuquerque, New Mexico

1975 *24 From L.A.*; San Francisco Museum of Modern Art, San Francisco, California  
 1979 *A Survey of the Nude in Photography*; Witkin Gallery, New York, New York  
 1981 *Photographer as Printmaker*; Ferens Art Gallery, Hull, Yorkshire, England, and traveling  
 1984 *Photography in California, 1945–1980*; San Francisco Museum of Modern Art, San Francisco, California, and traveling  
 1987 *Photography and Art 1946–1986*; Los Angeles County Museum of Art, Los Angeles, California

### Selected Works

*Street Car, Chicago*, c. 1938  
*Model with Potted Plant, New York City* (solarization), 1939  
*Photo Studio, South State Street, Chicago*, 1940  
*Mother and Child, South Chicago 1938 (Republic Steel Mill Strike and Massacre)* (duotone solarization), c. mid-late 1940s  
*Woman of Flame* (solarization), 1941  
*Untitled (Emulsion Drawing of Head)*, 1943  
*Jane Lawrence*, 1945  
*Kenneth Anger Overlaid with Gustave Dore*, 1952  
*Kenneth Anger, Topanga Canyon*, 1954  
*Jeffrey Harris-Shiva (Brooklyn Bridge)*, mid-1970s  
*Jeffrey Harris Composite with Mono Lake*, 1975  
*Duotone Solarization*, 1980

### Further Reading

Coleman, A.D. "Edmund Teske." *Contemporary Photographers*. Edited by C. Naylor. Chicago: St. James, 1988.  
 Cox, Julian. "Edmund Teske Memory and Synthesis." *History of Photography* vol. 19, no. 1, (Spring 1995).  
 Larsen, Susan. *The Oral History Collections of the Archives of American Art: Interview with Edmund Teske*. 1981, Microfilm No. 3199.  
 Marable, Darwin. "Introduction and Interview with Edmund Teske." *Photo Metro* 6:59 (May 1988).  
*Untitled 22: Images From Within, The Photographs of Edmund Teske*. Carmel: Friends of Photography, 1980.  
 Witkin, Lee D., and Barbara London. *The Photograph Collector's Guide*. Boston: New York Graphic Society, 1979.

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## GEORGE TICE

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### American

George A. Tice finds the monumental in the commonplace. Primarily self-taught as a photographer, his career spans more than 50 years, and his inter-

ests in documenting the American landscape have led him to numerous towns and cities across the United States. Whether he is documenting the suburbs of New Jersey, the Amish and Mennonite communities in rural Pennsylvania, or the natural

landscapes in Maine, it is apparent that although he is a traveler at heart, he remains so deeply understanding of, and connected to a sense of place. Using a large format 8 × 10-inch camera capable of capturing fine details and a range of tonal values, he approaches his subject matter in a straight-forward manner and with a sensitivity to the ever-changing landscape of small-town America. In an interview with John Paul Caponigro for the July/August 1996 issue of *View Camera*, Tice said of the landscapes he photographs:

You can't always go back, a lot of it has been erased. The photograph is a record of it having existed. One of the things I like about the photographs I do is that they represent the history of this area...I think the photograph becomes more important in time when the reality has passed.

Most of Tice's childhood was spent in a trailer with his mother traveling from New Jersey to Florida and back up the East Coast looking for work. Though most of his early years were spent on the road, he has called New Jersey home for more than three decades and discovered the Garden State is ripe with subject matter, which not only has engaged him in an endless dialogue with the land since 1967, but also has gained him a national reputation for his treatment of the everyday, from diners to gas stations, storefront windows to parking lots. One of his most iconic photographs, *Petit's Mobil Station, Cherry Hill, NJ*, 1974 from his *Urban Landscapes* series (1976), made while on both a National Endowment for the Arts fellowship and Guggenheim fellowship, is a striking representation of the gas station located on Kresson Road, a highly trafficked street in the suburbs of Cherry Hill. Yet, he has recorded the location in the evening hours devoid of people. One is struck, not only by the stillness and solitude of the image, but by the water tower looming in the background. Tice, an observer who is sensitive to the places he photographs, records the tower in a manner that reveals its profound gravity. It is a structure that he would return to but in different towns, such as in his photograph *Water Tower, Rahway, NJ*, December 1994.

Tice remembers it was the visits to his father's house that influenced his own desire to pick up a camera. His father had albums of photographs that he had taken and would also photograph the young Tice during those visits. Tice became fascinated by this method of documentation and at the age of 14 he purchased an inexpensive Kodak Baby Brownie camera, joined the Cataret, New Jersey Camera Club, and began to focus his energies on photography. For a brief period, he studied commercial

photography at the Newark Vocational and Technical High School, but left to become a darkroom assistant. When he was 17, Tice joined the U.S. Navy and the following year was assigned to the photography department. He worked in this capacity, taking publicity photographs, until 1959. When a photograph he took of an explosion on the *U.S.S. Wasp* was published in the *New York Times*, he received significant recognition. Edward Steichen, then director of the photography department at the Museum of Modern Art (MoMA), New York, saw the photograph and acquired it for MoMA's permanent collection. Tice eventually became Steichen's master printer and continued to print for him until Steichen's death in 1973. He had gained a reputation for his technical skill in the darkroom, which led him to be hired as the printer of limited-edition portfolios for not only Steichen, but also for several other photographers, among them Francis Bruguière, Frederick H. Evans, and Edward Weston.

For some time in the early 1960s, while married and raising his children, Tice supported his family as a home portrait photographer. During this period he began to develop a strong interest in his own projects, one of the first being a documentation of the Amish and Mennonites in Lancaster, Pennsylvania. This project, which would become one of his most significant photo-essays, took more than nine years to complete. In *Two Amish Boys, Lancaster, Pennsylvania*, 1962, Tice almost effortlessly follows two young boys, their backs turned away from the camera, as they walk barefoot up a road in the farmlands of their town. A large white barn-like house sits in the distance and these boys casually make their way down a road that appears to go on forever. He published this work in 1968 as *Amish Portfolio: Twelve Original Photographs*, but later produced a complete version as a book titled *Fields of Peace: A Pennsylvania German Album*, 1970. Since publishing this first book, Tice has embraced the photography book as a medium for his ideas and has published 13 books to date. They include *Paterson* (1972); *Seacoast Maine: People and Places* (1973); *Urban Landscapes: A New Jersey Portrait* (1975); *Urban Romantic: The Photographs of George Tice* (1982); *Lincoln* (1984); *Hometowns: An American Pilgrimage* (1988); and *George Tice: Selected Photographs, 1953–1999* (2001).

In 1972, the Metropolitan Museum of Art, New York gave Tice a solo show of his work *Paterson, NJ*, a project for which he was awarded the Grand Prix du Festival d'Arles in 1973. Tice said of this work in his introduction to *Urban Romantic*, "In Paterson, 'the cradle of American industry,' I saw a

vision of America gone wrong. Her beauty was altered, her waters were poisoned.”

Tice's latest photographic project, *Ticetown*, traces the history of his Dutch ancestors who came to the United States in 1663 and eventually settled in New Jersey. A project that has consumed his energies for almost a decade, this may be one of Tice's most personal. As he traces the generations of his family's history, he discovers the long-established roots in the place he has photographed with such intensity and sensitivity for years.

Not only does Tice spend a majority of his time as a photographer and in the darkroom, but he has also taught numerous workshops, including a master class at New York's New School for Social Research and a fine print workshop at the International Center of Photography in New York. His photographs are included in many prominent collections, including the Amon Carter Museum, Fort Worth, Texas; Museum of Fine Arts, Houston, Texas; Victoria and Albert Museum, London; Whitney Museum of American Art, New York.

MARISA C. SÁNCHEZ

See also: **Steichen, Edward**

## Biography

Born in Newark, New Jersey, 13 October 1938. Joined the Cateret, New Jersey Camera Club, 1952. Became a darkroom assistant for a portrait studio in Newark, NJ, 1954. Briefly studied commercial photography at Newark Vocational and Technical High School, 1955. Served as a photographer's mate in the U.S. Navy, 1955–1960; Served as a home portrait photographer, Americana Portraits Inc., West Orange, NJ, 1960–1969; First exhibit at the Underground Gallery, New York, 1965; Helped to establish the Lee Witkin Gallery in New York, 1968; Instructor in Photography, New School for Social Research, NY, beginning in 1970; First, major solo exhibition, *Paterson, New Jersey*, the Metropolitan Museum of Art, 1972. Received National Endowment for the Arts Photography Fellowship, 1973; John Simon Guggenheim Memorial Fellowship, 1973; Grand Prix du Festival d'Arles, France 1973; Commissioned to photograph Saplo Island by the Field Museum of Natural History, Chicago, 1974; Commissioned to photograph Liberty Park for the Museum of Modern Art, New York, 1979. Commissioned by the Museum of Fine Arts, Houston, and the Parnassus Foundation to photograph North American bank architecture for the exhibition and book *Money Matters: A Critical Look at Bank Architecture*, 1987; and *Hometowns: An American Pilgrimage*, 1988. Received Joint Fellowship in Photography at The National Museum of Photography, Film and Television, Bradford, England and Ilkley Community College, 1990–1991. Awarded the New Jersey Council for the Humanities Book Awards for *Urban Landscapes*, 2003; Granted an Honorary Doctorate from William Paterson University, 2003. Lives in Atlantic Highlands, New Jersey.

## Selected Individual Exhibitions

- 1966 *Recent Photographs*; Gallery 216, New York, New York
- 1969 *The Amish Portfolio*; E. Weyhe Gallery, New York, New York
- 1970 *Fields of Peace*; Witkin Gallery, New York, New York
- 1971 *Paterson*; New Jersey Historical Museum, Newark, New Jersey
- 1972 *Paterson, New Jersey*; Metropolitan Museum of Art, New York, New York
- 1973 *Seacoast Maine*; Witkin Gallery, New York, New York
- 1975 *Urban Landscapes*; Rutgers University Art Gallery, New Brunswick, New Jersey
- 1975 *Photographs: 1953–1973*; Witkin Gallery, New York, New York
- 1976 *George A. Tice*; New Jersey State Museum, Trenton, New Jersey
- 1979 *Liberty State Park: The Master Plan*; Museum of Modern Art, New York, New York
- 1981 *Photographs 1953–1981*; Witkin Gallery, New York, New York
- 1984 *Lincoln*; Witkin Gallery, New York, New York
- 1985 *George A. Tice*; Finlands fotografiska museum, Helsinki, Finland
- 1988 *Hometowns*; Chrysler Museum, Norfolk, Virginia
- 1988 *Hometowns*; Witkin Gallery, New York, New York
- 1991 *Stone Walls, Grey Skies, and A Retrospective*; National Museum of Photography, Film & Television, Bradford, England
- 1992 *Stone Walls, Grey Skies*; Photo Gallery International, Tokyo, Japan
- 1992 *The Photographs of George Tice*; Houk Gallery, Chicago, Illinois
- 1995 *Stone Walls, Grey Skies*; Afterimage Gallery, Dallas, Texas
- 1997 *George Tice: An American Master*; Point Light Gallery, Glebe, New South Wales, Australia
- 2000 *Fields of Peace*; Robert Klein Gallery, Boston, Massachusetts
- 2002 *George Tice: Urban Landscapes*; International Center of Photography, New York, New York

## Selected Group Exhibitions

- 1965 *Art and Science*; Albany Institute of History and Art, Albany, New York
- 1967 *Photographs for Collectors*; Museum of Modern Art, New York, New York
- 1968 *Photography in the U.S.A.*; DeCordova Museum and Sculpture Park, Lincoln, Massachusetts
- 1969 *19<sup>th</sup> and 20<sup>th</sup> Century Photography*; Nelson-Atkins Museum, Kansas City, Missouri
- 1971 *Obsolete Processes/Contemporary Practitioners*; Art Institute of Chicago, Chicago, Illinois
- 1973 *New Images 1839–1973*; Smithsonian Institution, Washington, D.C.
- 1973 *Newly Re-created*; Fogg Art Museum, Harvard University, Cambridge, Massachusetts
- 1973 *Landscape/Cityscape*; Metropolitan Museum of Art, New York, New York
- 1973 *Historic Processes by Contemporary Photographers*; Baltimore Museum of Art, Baltimore, Maryland
- 1974 *Photography in America*; Whitney Museum of American Art, New York, New York
- 1977 *Concerning Photography*; The Photographers' Gallery, London, England
- 1979 *Seven Photographers: The Delaware Valley*; New Jersey State Museum, Trenton, New Jersey

## TICE, GEORGE

*Mirrors and Windows: American Photography Since 1960*; Museum of Modern Art, New York, New York  
1980 *Platinum: Eight Contemporary Photographers*; Museum of Fine Arts, Springfield, Massachusetts  
1981 *Views over America*; Museum of Modern Art, New York, New York  
1983 *Phototypes*; Whitney Museum of American Art, New York, New York  
1985 *Tribute to Lee Witkin*; New York University, New York, New York  
1990 *Money Matters: A Critical Look at Bank Architecture*; Museum of Fine Arts, Houston, Texas  
1993 *Seeing the Forest Through the Trees*; Contemporary Arts Museum, Houston, Texas  
2001 *Others Among Us*; Catherine Edelman Gallery, Chicago, Illinois

### Selected Works

*U.S.S. Wasp*, 1959  
*Two Amish Boys, Lancaster, PA*, 1962  
*Car For Sale, Paterson, New Jersey*, 1969  
*Evening Fog, Jonesport, Maine*, 1971

*White Castle, Route #1, Rahway, New Jersey*, 1973  
*Petit's Mobil Station, Cherry Hill, New Jersey*, 1974  
*Self-Portrait, Carteret, New Jersey*, 1975  
*Water Tower, Rahway, NJ*, December 1994

### Books by George Tice

*Fields of Peace: A Pennsylvania German Album*. Text by Millen Brand. New York: Doubleday, 1970.  
*Goodbye, River, Goodbye*. Text by George Mendoza. New York: Doubleday, 1971.  
*Paterson*. New Brunswick, NJ: Rutgers University Press, 1972.  
*Seacoast Maine: People and Places*. Text by Martin Dibner. New York: Doubleday, 1973.  
*George A. Tice: Photographs, 1953–1973*. Introduction by Lee D. Witkin. New Brunswick, NJ: Rutgers University Press, 1975.  
*Urban Landscapes: A New Jersey Portrait*. New Brunswick, NJ: Rutgers University Press, 1975.  
*Artie Van Blarcum: An Extended Portrait*. Danbury, NH: Addison House, 1977.  
*Urban Romantic: The Photographs of George Tice*. Boston, MA: David R. Godine, 1982.  
*Lincoln*. New Brunswick, NJ: Rutgers University Press, 1984.



George Tice, *Petit's Mobil Station, Cherry Hill, New Jersey*, 1974, from *Urban Landscapes*.  
[Courtesy of the artist]

*Hometowns: An American Pilgrimage*. Boston, MA: Little Brown, 1988.

*Stone Walls, Grey Skies: A Vision of Yorkshire*. Afterward by Juliet R.V. Barker. Bradford, England: National Museum of Photography, Film & Television, 1992.

*Fields of Peace: A Pennsylvania German Album*. Text by Millen Brand. Boston, MA: David R. Godine, 1998.

*George Tice: Selected Photographs, 1953–1999*. Foreword by David R. Godine. Boston, MA: David R. Godine, 2001.

*George Tice: Urban Landscapes*. Introduction by Brian Wallis. New York, NY: W.W. Norton & Company, 2002.

### Further Reading

Barthes, Roland. "People." *Zoom* (Italy), no. 98 (March 1990): 35–50.

Caponigro, John Paul. "A Conversation with George Tice." *View Camera* (July–August 1996): 38–45.

Cavin, Andrew I. "George Tice, Photographer." *Current Biography* 64, no. 11 (November 2003): 83–87.

Holland, Robin. "Masters of the Darkroom: An Interview with George Tice." *Darkroom Photography* 2, no. 4 (July–August 1980): 31–35.

Lobron, Barbara. "Review of Urban Romantic: The Photographs of George Tice by George Tice." *Camera Arts* (June 1983): 6–12, 87, 90.

Schaub, Grace. "Interview: George Tice." *Photographer's Forum* 11, no. 4 (September 1989): 24–31.

Scully, Ed. "George Tice: Craft and Vision." *Modern Photography* 37, no. 2 (February 1975): 108–17.

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## WOLFGANG TILLMANS

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### German

Wolfgang Tillmans is a contemporary artist who uses photography as a technical means to an aesthetic end. He has been hailed within the 1990s as one of the most important artists/photographers of his time; a "chronicler of a generation." Yet with much acclaim he is still often misunderstood in his intent.

Born in 1968 in Remscheid, Germany, Tillmans moved to Hamburg in 1987 where he first began photographing local youth culture. His images were well received when displayed in his first solo exhibition, also in Hamburg. Around this time, Tillmans was working as a commercial photographer, photographing for popular American and European magazines such as *I-D*, *Interview*, *Spex*, and *The Face*. In 1990 he moved to Bournemouth, England, to study photography in a two-year program at the Bournemouth and Poole College of Art and Design, now called the Arts Institute of Bournemouth. Afterwards, Tillmans lived and worked in New York for a brief time, eventually returning to the United Kingdom in 1996 where he continues to live in London.

Tillmans's early photographs may be among his best known. At the least, they were the catalysts for his discovery as a significant contemporary artist. He began by photographing friends and other members of his generation in various locations including night-

clubs and raves. Many of his friends would reappear as subject matter for Tillmans within these early years. The color photographs were reminiscent of rather spontaneous snapshots but were actually very well planed scenarios only giving the illusion of impulsiveness. The subjects appear casually within the space and are also very comfortable in front of the camera, a testament to Tillmans's skill as a photographer. Along with these portraits of his youth, Tillmans also explored many genres, photographing landscapes, cityscapes, and still lifes. His focus was on the ordinary, the mundane, and often, the overlooked: for example, the way a pair of jeans hangs from a hook is in his estimation enough to inspire a photograph. However, Tillmans's work presented a contradiction: the structure and discipline in the making of the image was sharply contrasted with the indifferent way the images are often presented. They have been taped and pinned to museum and gallery walls, presented in varying shapes and sizes. Often pages torn from magazines or newspapers intermingle with the color photographs. At times the images have been hung in a seemingly haphazard way, appearing more like a collage of images on a teenager's bedroom wall than an art installation. In 1995 a selection of these photographs was released in Wolfgang Tillmans's first monograph. The book was conceived and created by Tillmans for the German publishing company Taschen. The book received much praise yet encouraged Tillmans

to move away from informal images of the young generation to more formal portraiture and still life.

In 1998, 60 of Tillmans's photographs were published by *Parkett*, an international art journal out of Zurich. The book was comprised of color prints that were either accidentally spoiled in the dark-room by error or manipulated intentionally by Tillmans. The photographs contain traces of a much neater, cleaner print but are marred by streaks of light, or miscalculations in color and exposure. Many of the images had been collected by Tillmans since he first began printing in color in the early 1990s. What interested him most was the abstracted nature of the photograph, eventually forcing his interest to a less literal image. In the early part of the new millennium, Tillmans's energy was spent on these abstractions, made by manipulating light onto photographic paper. The photographs are much more painterly in quality as colors of light streak across the paper. While some of these images do include use of a negative, many are made without the camera at all.

In 2000, Tillmans was awarded the prestigious British Turner Prize, an annual award given to an outstanding British artist under the age of 50. What made the awarding of the prize to Tillmans notable was that he was the first non-British artist as well as the first photographer to be awarded the prize. Many people felt that this was a welcome change from the values normally expressed by the Turner Prize committee and by British art circles.

In 2002, Wolfgang Tillmans shifted gears again, working on his first video installation, *Lights (body)* 2002. His video piece stemmed from a collaboration and chronicles several Saturday nights at a busy nightclub. Rather than focusing on the dancers, the piece concentrates on the vivid lights in the club that flicker on and off to the pulsing electronic club music.

In this photographic work, Tillmans has been reverting back to a more literal use of the medium. One series of images came from a photo essay for the magazine *Purple*, and another series involved trips to Berlin. In both cases, the photographs recall the classic Tillmans simplicity. However, he has begun a new approach to his presentation. The images are now of the same small postcard size rather than a mix of sizes and are arranged into a large grid. It is a much more refined method, yet it adds a new complexity to the work.

Though some argue over whether Tillmans is an innovator or a documenter, there can be no question that he is one of the most prolific photographers of his time. Despite his many shifts in methods, the focus of his photographs is always

on the beauty of the mundane in the everyday and articulating a new aesthetic.

KELLY MARON

### Biography

Born in Remscheid, Germany in 1968. First solo exhibition in Hamburg, Germany in 1988 prior to any formal photography training. Commercial photographer for *I-D*, *Spex*, *Interview*, and *The Face* magazines, late 1980s. Attended the Bournemouth and Poole College of Art and Design under a two year photography program from 1990–1992. In 1994 created his first monograph, published by Taschen. Began association with Daniel Buchholz Gallery, Cologne, Germany, and Andrea Rosen Gallery, New York, New York, late 1990s. Moved to London, 1996. Turner Prize, 2000. Currently lives and works in London.

### Individual Exhibitions

- 1993 *Approaches*; Cafe Gnosa, Hamburg, Germany
- 1993 Buchholz + Buchholz Gallery; Cologne, Germany  
Interim Art; London, England  
Galerie Thaddaeus Ropac; Paris, France
- 1995 Kunsthalle Zurich; Zurich, Switzerland  
Portkius; Frankfurt, Germany
- 1996 Kunstmuseum; Wolfsburg, Germany  
Daniel Buchholz Gallery; Cologne, Germany  
ars Futura Gallery; Zurich, Switzerland
- 1997 Andrea Rosen Gallery; New York, New York  
Chisenhale Gallery; London, England
- 1998 *Fruiciones*; Museu Reina Sofia, Madrid, Spain
- 1999 Neugeriemschneider Gallery; Berlin, Germany  
Daniel Buchholz Gallery; Cologne, Germany  
*Soldiers-The Nineties*; Interim Art, London, England
- 2000 Galerie Rüdiger Schöttle; München, Germany  
Galerie Meyer Kainer (mit Jochen Klein); Wien, Austria
- 2001 Wako Works of Art; Tokyo, Japan  
Andrea Rosen Gallery; New York, New York  
Galerie Daniel Buchholz; Cologne, Germany  
*Aufsicht*; Deichtorhallen; Hamburg, Germany
- 2002 Museion—Museo d'Arte Moderna e Contemporanea; Bolzano, Italy  
Palais de Tokyo; Paris, France  
Louisiana Museum of Modern Art; Humlebaek, Denmark  
Castello di Rivoli, Museo d'Arte Contemporanea; Turin, Italy  
Maureen Paley Interim Art; London, England  
*Still Life Redefined: Wolfgang Tillmans*; Bush-Reisinger Museum, Cambridge, Massachusetts
- 2003 *Wolfgang Tillmans—if one thing matters, everything matters*; Tate Britain, London, England

### Selected Group Exhibitions

- 1994 Tolksdorf & Friebe Gallery; Cologne, Germany
- 1995 The Swedish Contemporary Art Foundation; Stockholm, Sweden

- 1997 Haarlemmermeer Gallery; Amsterdam, The Netherlands
- 1998 APEX Art; New York, New York
- 2000 Akademie der Künste; Berlin, Germany  
 Rüdiger Schöttle Gallery; Munich, Germany  
 Contemporary Art Center; Vilnius, Lithuania,  
*Turner Prize*; Tate Britain, London, England  
*Apocalypse, Beauty and Horror in Contemporary Art*;  
 Royal Academy of Arts, London, England  
*Vanishing Points*; Groupe Premiere Heure, Saint-Cloud, Paris, France  
*Protest and Survive*; Whitechapel Art Gallery, London, England  
*Complicity*; Australian Centre for Photography, Sydney, Australia  
*The Sea & The Sky*; The Royal Hibernian Academy, Philadelphia, Pennsylvania  
*Dire AIDS: Art in the Age of Aids*; Promotrice della Bella Arte, Turin, Italy  
*90 60 90*; Museo Jacobo Borges, Caracas, Venezuela  
*The British Art Show 5*; Edinburgh, Southampton, Cardiff and Birmingham, United Kingdom  
*The Oldest Possible Memory*; Kokremise St. Gallen Joitakin Osia maailmasta/*Some Parts of this World*; Helsinki Photography Festival, Helsinki, Finland  
*Lost*; Ikon Gallery, Birmingham, England  
*Everyday in 20th Century Art*; Castello die Rivoli—Museo d'Arte Contemporanea, Rivoli, Turin, Italy  
*Landscape*; Weimar, Germany; Moscow, St. Petersburg, Russia; Rome, Italy; Madrid, Spain; Rio de Janeiro and Sao Paulo, Brazil AutoWerke—Europäische und Amerikanische Fotografie
- 2001 *Uniforms, Order and Disorder*; Pitti Immagine, Florence, Italy; P.S.1 Contemporary Art Center, New York, New York; Century City, Tate Modern, London, England; Neue Welt, Frankfurter Kunstverein, Frankfurt am Main, Germany; AC-Saal, Museum Ludwig, Köln, Germany *Zero Gravity*; Kunsthalle, Düsseldorf, Germany

- Contemporary Utopia*; Arzemju Mākslas Muzejs (Museum of Foreign Art), Riga, Latvia  
*The Contemporary Face*; Deichtorhallen, Hamburg, Germany  
*Open City—Street Photographs 1950–2000*; Museum of Modern Art, Oxford, England
- 2003 *M\_ARS—Art and War*; Neue Galerie am Landesmuseum Joanneum, Graz, Austria  
 Inaugural Exhibition; Regen Projects, Los Angeles, California  
*Fast Forward*; ZKM|Museum für Neue Kunst, Karlsruhe, Germany  
*Heiliger Sebastian—A Splendid Readiness For Death*; Kunsthalle Wien, Vienna, Austria

### Selected Works

- Susanne and Lutz Londres*, 1992  
*Sportflecken*, 1996  
*Blushes*, 2000  
*Picadilly Line*, 2000  
*Icestorm*, 2001  
*Lights (body) video*, 2002

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## TIME EXPOSURE

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Exposure is the amount of light that hits the film in a conventional camera, or the digital mechanism on a digital camera. A camera's built-in meter suggests the correct exposure to capture the image in the viewfinder. Handheld light meters can also be utilized to test the scene for the correct exposure. In seeking normal exposure, by setting the camera to the manual (M) mode, the photographer meters the shadows and the highlights, then averages the two for the correct exposure.

Time exposure is a technique to extend or circumvent the pre-set limitations of the modern camera, specifically, keeping the shutter of the camera open longer than the longest shutter speed of the instrument. It also describes any exposure longer than one second, which is generally the longest exposure built into modern cameras. Most large-format or view cameras allow for several second exposures to unlimited periods of time. Many 35 mm cameras feature a bulb (B or T) setting for

selecting an extended exposure time. While the shutter release is manually triggered, light enters the camera as long as the release is held down.

Most often time exposure is utilized in scientific applications, particularly in astrophotography, where exposure time can be measured in hours rather than the normal fraction of a second. As well, photographers experiment with time exposure both to capture images in less than optimal conditions (such as dim light) or for its artistic value. A tripod can be used to steady the camera, unless the desired effect includes the “shakiness” that will inevitably result from holding the camera by hand.

Controlling the shutter speed allows the photographer to manage the scene’s outcome on the film. A quick shutter speed will freeze a moment in time; a slow shutter speed drags and blurs the moment’s action. Blurred motion is often used to create an artistic effect. For example, landscape photographers often use a slow shutter speed to create mood, such as when shooting a waterfall. Instead of snapping a shot that essentially freezes the tumbling water, the slow shutter speeds turns it into a smooth flow demonstrating the poetic aesthetics of nature and time.

The handheld time exposure shakes the entire frame, creating a recognizable effect. Mounting the camera on the tripod with a time exposure creates the “dragging” effect to light and movement, resulting in a blurred effect. For example, a camera mounted on a tripod with an open shutter will blur city traffic into streams of light while the rest of the environment remains motionless. The night sky is another popular destination to photograph and experiment with time exposure. The camera, with

the shutter left open for hours, records a motionless horizon while it captures a semicircular star trail.

Photographers also play with shutter speed and the artificial lighting of a strobe. Sports photographers often use a slow shutter speed in conjunction with flash while panning across their subject, often an athlete in motion. The result is that the subject is kept in focus while the surrounding environment becomes blurred, creating a dynamic photograph that shows motion and energy.

Time exposure is just one of many techniques to capture on film images that cannot be normally seen with the human eye.

TRICIA LOUVAR

*See also: Astrophotography; Camera: An Overview; Camera: 35 mm; Camera: Digital; Edgerton, Harold E.; Exposure; Manipulation*

### Further Reading

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# TOKYO METROPOLITAN MUSEUM OF PHOTOGRAPHY

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The first municipal art museum in Japan specializing in photography and optical imagery, including videos and films, Japanese or non-Japanese, opened in June 1990, pursuant to the Ordinance of the Tokyo Metropolitan Museum of Photography. It moved to its current facilities at the Yebisu Gar-

den Place in the Yebisu section of downtown Tokyo in January 1995. Its financier, the Tokyo Municipal Government, announced the establishment of the museum as early as November 1986, as part of the government’s Second Long-Term Plan. As a museum specializing in photography and opti-

cal imagery, its purposes and activities include: (1) to collect, exhibit, study, research, and promote photography and optical imagery; (2) to organize workshops, symposiums and film/video screenings; (3) to assist in research activities in photography and optical imagery through the museum's library, information system, and print viewing program; and (4) to conduct research on the preservation and restoration of photography and its related fields.

The museum consists of four floors and a basement floor, amounting to a total of approximately 7,500 square meters, including two photography galleries and a gallery exclusively dedicated to technology-related media called "Image & Technology Gallery," an auditorium (with approximately 200 seats), a research library, a photography print study room, a preservation and restoration laboratory, a museum shop, and a café. The museum was modeled, perhaps, after Western precedents such as New York's International Center of Photography.

The museum's fourth director, Yoshiharu Fukuhara, appointed by Governor Ishihara, is also Honorary President of the Japanese cosmetics giant Shiseido Co. Ltd. Yoshiharu is a nephew of the photographers Shinzo (1883–1948) and Roso Fukuhara (1892–1946), the sons of the company's founder Arinobu Fukuhara. The brothers established *Shashin-Geijyutsu-Sha* (Association of Photographic Art) in 1921 and later the Japan Photographic Society, significantly contributing to the development of Japanese pictorial photography while assuming management responsibilities of the company.

The museum's collection consists of 18,529 photographs, 2,156 other visual works, and 50,001 books (as of March 31, 2002). The photography collection includes William Henry Fox Talbot's early calotype print *The Open Door* (1843) from *The Pencil of Nature* series; a noted early Japanese anbrotype *Portrait of Samurai* by Hikoma Ueno (c. 1860s); *Omaha Beach, near Colleville-sur-Mer, Normandy Coast, June 6, 1944* by Robert Capa (1944); *Tokyo after Fire Bombings, September 1945* by Koji Morooka (1945); *Sentimental Journey* by Nobuyoshi Araki (1971); and Robert Mapplethorpe's *Self-Portrait (with Gun and Star)*. The museum is also known as one of the largest depositories of the photographs of W. Eugene Smith.

Since its establishment, the museum has been directly subject to the drastic shift of the cultural policies of the Tokyo Municipal Government. Upon the arrival of Shintaro Ishihara as governor in 1999, the museum became in danger of closing. The museum budget decreased steadily after the

move to the current facilities: the budget for 2003 was approximately one quarter of the budget for 1995, amounting to approximately 533 million yen. Beginning in 2000, the museum was allocated no budget to expand its photography collection and has had an extremely limited budget to organize exhibitions. As a result, the museum has focused on showing photographs from its existing collection rather than staging comprehensive exhibitions that require borrowing images. In addition, the museum curators have been forced to raise funds for their exhibitions, which is rather unusual for a public museum in Japan. The budget restraints have also made a significant impact on the museum's curatorial direction and integrity; it has rented its gallery space to such an extent that approximately half of the exhibitions at the museum began being organized by other institutions, including Japan's Agency for Cultural Affairs, the Association of Advertising Photographers, and Nikon Corporation. This shift decreased the number of well-researched scholarly exhibitions that the museum was known for earlier in its existence. Instead, the museum began consciously organizing and hosting "blockbuster" exhibitions with commercial and popular appeal. As a result, despite the drastic decrease in its financial support and other resources and the changes in its curatorial direction, the museum has doubled the number of its visitors since 1999, to more than 413,000 in 2003. This increase in traffic has overwhelmed the current facilities, which were not designed to accommodate these numbers.

The museum has organized numerous retrospectives, historical and contemporary, and thematic exhibitions, including Japanese and non-Japanese photographers, but its strength lies in exhibitions of historical Japanese photography. In particular, the exhibitions organized by the museum during its first few years are worth mentioning. The museum's inaugural exhibition *Tokyo—A City Perspective* (1990) was organized by Japan's renowned historian of photography and curator of the museum Ryuichi Kaneko, which dealt with the formation of post World War II Japanese photography through images of Tokyo risen from the ashes of the devastating war, followed by *The Rise of Japanese Photography* (1991) that dealt with early Japanese photography from the late Edo to Meiji periods, with a focus on photographs by Matsusaburo Yokoyama (1838–1884). Exhibitions such as *Shift in Japanese Photography: Expressions in the 1960s* (1991) and *Japanese Photography in the 1970s* (1991) contributed to a reevaluation of Japanese photography from these two decades. The 2000 exhibition,

titled *Documentary Age*, surveyed the history of Japanese documentary photography for 50 years beginning in the 1930s, focusing on four renowned Japanese photographers: Yonosuke Natori, Ihee Kimura, Ken Domon, and Jun Miki. The 2003 exhibition, titled *Early Photography and Pictorial Art—Samurai: Dandyism in Japan*, organized in celebration of 400 years of Tokyo (Edo) having been the nation's capital, examined images of the samurai in early photographs and traditional pictorial art. Photographers whose one-person exhibitions were organized at the museum include Ihee Kimura, Shomei Tomatsu, Jun Miki, Ikko Narahara, Shigeichi Nagano, and Nobuyoshi Araki as well as André Kertész, Fosco Maraini, Robert Capa, and W. Eugene Smith. Among them, *Traces—50 Years of Shomei Tomatsu's Works* (1999) and *Japan Through the Eyes of W. Eugene Smith* (1996) are, perhaps, some of the most comprehensive retrospectives of these photographers. In particular, the latter focused on

the three bodies of photographs Smith made in Japan between World War II and the early 1970s, in Okinawa, Hitachi, and Minamata, respectively, making a significant contribution to the scholarship on Smith. The exhibitions organized by the museum in efforts to promote contemporary photography include *Asian View—Asia in Transition* (1996), *Gender beyond Memory: The Works of Contemporary Women Artists* (1996), *Kiss in the Dark: Contemporary Japanese Photography* (2001), and *On Happiness—Contemporary Japanese Photography* (2003). The museum started the Tokyo International Photography Biennial in 1995, but it ended in 1999 due to the museum's budget constraints.

YASUFUMI NAKAMORI

See also: **Photography in Japan**

Tokyo Metropolitan Museum of Photography. [www.syabi.com](http://www.syabi.com) (accessed May 31, 2005).

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## TONING

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The toning of black and white photographic prints is a chemical method of either applying a colour or intensity change to the image, or it can sometimes be used to increase the print's archival qualities. A variety of toning solutions can be applied to replace the print's conventional colour with various shades of sepia, or with tones such as red, blue, yellow, or green. Some toners, such as those using gold and selenium salts can slightly change the intensity and contrast of a print often without a marked colour change, but by coating the silver within the emulsion with a more stable metal, it will in turn provide the print with longer archival permanence.

The use of toners has been common practise practically since the advent of photography. Gold chloride was used in the nineteenth century on albumen prints, to change the colour (or tone) of the print from a warm, reddish brown to a colder, purple brown. This resulting, distinctive tone was seen as preferable (as well as being more permanent), thus toning became a normal part of the photographic process. When gelatin silver papers were introduced in the 1890s toning offered a me-

thod of simulating the colours of the papers that photographers had grown accustomed to. While today it is considered normal for a monochromatic image to be seen only in black and white, in the nineteenth century, browns, reds, and even blues were all customary colours available from the photographer's palette.

The contemporary use of toning, especially the warm browns of the sepia tone, are often perceived as bringing a feeling of nostalgia towards the image. Historically this has been used by numerous photographers with intent to convey a sense of times past. Edward S. Curtis, from 1900 spent 30 years recording the lives, customs, and traditions of the remaining tribes of native North Americans. He used a variety of processes in the volumes of prints he published, especially platinum and photogravure, the latter photo-mechanically reproduced with sepia inks. His silver prints were toned to replicate the warmth of these earlier processes and to complement and dignify his subjects. Though his work was intended for editioned volumes and portfolios, Curtis sold indivi-

dual prints ornately framed, printed, and toned using the Orotone process. This very decorative process consisted of the photographic image being printed first onto glass plates, the silver then toned to a rich brown/gold tone. The glass was then backed with a dusting of fine gold pigment. Once framed, the images almost shone with warmth from the layers of gold within the photograph. The romanticism conveyed in this work had similarities to the Photo-Secessionists and Pictorialists of the turn of the century. Alfred Stieglitz, Alvin Langdon Coburn, F. Holland Day, and Edward Steichen amongst others used various processes including gum bichromate, platinum, oil pigment and photogravure to enhance the sense of artifice and craft within their work. Though some photographers eventually reacted to the idealistic Impressionism offered by Pictorialism by concentrating purely on “straight” photography, others were influenced enough to use toners on their prints throughout the 1920s and 1930s. The work of Edward Steichen encompasses the evolution of these techniques. Throughout his early years, around 1900, his desire to be a painter was reflected in the craft and heavy brush strokes of his gum bichromates. By 1930 his acceptance of photography over painting had moved his style to classical, straight, photographic portraiture. Between these two opposing methods of work, Steichen had used toning almost transitionally to give the colourful impressions of his earlier style but on photographs dominant with the purity of his later work.

Photographic technical books throughout the twentieth century listed methods of using different toners, which have changed very little since their discovery. There are two basic methods of toning a print. Either by the direct action of a toner; the print colour is changed by its immersion in one chemical solution (or toning bath), or indirectly when the print is bleached to remove the silver content prior to toning. The direct toners all contain formulae based on metal salts and act to change the print colour (or sometimes just its density) by accumulating the new metal onto, (or plating), the silver image. Gold, selenium, and potassium sulphide are the best known; however, uranium, nickel, iron, platinum, and tin are all metals that have in the past been used. Bleaching the image, or removing the silver content and replacing it with another chemical, is the normal method used for sepia toning. Sodium sulphide and thiocarbamide are the two main chemicals used, the former less

so today due to its unpleasant, sulphurous smell. The archival qualities of this process can be explained by considering what causes prints usually to fade, otherwise the content of sulphide within the emulsion due to inadequate fixing and washing, as well as the sulphuric content of environmental pollution. If a photographic emulsion is converted to silver sulphide, it will then not be affected (to a lesser degree at least) by the action of sulphur as it has already been converted to a sulphide compound.

Two direct toners that combine metals with a bleach in a single solution are copper and blue (which uses ferric iron salts). The red and blue tones provided by these two chemicals have been used extensively; however, due to the inclusion of bleach (potassium ferricyanide) within their content they have never been considered as offering prints of any great permanence. Toners containing coloured dyes have also been used with some success though never gaining the same popularity as the traditional metal based solutions. The process of multiple toning—using one toner after another—provides a wider range of colours such as various reds offered by gold toning a sepia toned print. However it is probably the archival use of toners such as gold and selenium that have been their biggest contribution to twentieth century photography. Popularised by photographers such as Edward Weston and Ansel Adams the practise of toning black and white photographs purely to increase the lifespan of the photographic print has enabled their work to live on and continue to be appreciated.

MIKE CRAWFORD

*See also:* **Adams, Ansel; Coburn, Alvin Langdon; Conservation; Hand-Coloring and Hand-toning; Impressionism; Photo-Secessionists; Pictorialism; Steichen, Edward; Stieglitz, Alfred; Weston, Edward**

#### Further Reading

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 Hudson, Tim. *The Master Photographer's Toning Course: A Definitive Guide to Creative Toning Techniques*. London: Argentum, 2002.

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# PATRICK TOSANI

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## French

Patrick Tosani is one of France's leading photographers. His career has been founded on a serial practice that abolishes borders between photography, painting, and sculpture, and since the early 1980s, Tosani has developed numerous series of large-scale color photographs. Each of these series is made up of precisely cropped, slightly varying close-ups of interesting yet mundane objects. Items including fingernails, spoons, scalps, drum skins, levels, shoe heels, circuits, and the soles of feet have served Tosani as subjects, and he documents these objects on a scale and with a typological exactitude that renders them extraordinary.

Tosani was born in 1954 at Boissy-l'Aillier. After studying architecture, and following the advice of his art teacher, Tosani took up photography, which seemed an ideal medium for his interest in investigating how to represent space. His first series reflects this concern as well as the problems of how to manipulate and create a fictional narrative by means of common, well-described objects. In an early work Tosani conceives blow-ups of ice cubes that feature small figures of sportsmen. Most often, these sportsmen seem stopped in mid-movement, inferring that the body does not move within an urban architecture but depends on an uncertain organic architecture. This idea will be used again by Tosani in his next series entitled *Palais, Forum, Arènes*. It is no longer about the body per se, but images of architecture and architectural environments cut from newspapers. These cut-outs are also encased in ice cubes, however, an essential if not existential variation occurs. Behind the ice cube, a candle flame appears, creating a dramatic and appealing image as the photographs fix the ice's melting while the architecture seems to burn from the inside. Referring to a temporal fiction and a narration about image loss, Tosani captures simultaneous acts of destruction to create his photographs.

Tosani's 1984–1985 *Portraits* emphasize the inherent paradoxes of photographic image (opacity and visibility, subject and object, the freezing of the instant within movement, and so on). They were obtained through projecting a blurred image of a

head on a surface upon which Braille characters are superimposed. The photographed signs thus lose their usefulness, and refer to an inability to read or to describe the photographed man, made all the more frustrating by the fact the work is identified as a portrait.

In his work in general Tosani weaves together reflections about appearance and surfaces. The ice cube lets us briefly see a face, but this face is blurred by the melting of ice; so-called portraits offer but a blurred vision of a face and a further impossibility of presenting Braille, which cannot be touched, as it is merely an image of Braille. Tosani elaborates his assertion about specificity of the photographic medium in comparison with painting and sculpture. In one of his first series, *Pluie (Rain)*, he focused on drops falling from a fountain, creating an equivalence with rain, not as a climatological element but as a sculpture. Photography becomes the tool that permits one to modulate forms of "rain."

The series entitled *Niveaux* and *Cuillères*, both from 1988, *Talons de chaussures*, from 1987 and *Circuits*, from 1989 respond to the same modes: accumulation, change of level, and a diversion of objects through their representation. For instance, the spoon is metamorphosed, for in the picture, the handle is not shown. Thus from a kitchen tool, the spoon is transformed into a mirror, a surface on which the light is reflected. In the series *Niveaux*, also photographed on neutral background, only a bubble can be made out. These pictures suggest the borderline between form and frame of the picture.

In the late 1980s Tosani began to focus on the human body or metaphors for the body. The series featuring drum skins, *Géographie* (1988), suggests a parallel between two kinds of skins: the skin of the instrument and the human skin. The 1990 series entitled *Ongles* gives a restricted and fragmented vision of a body through the use of close-up shots and cropped framing. Tosani raised the specter of the body as food with the very close-up works of the *Vues* series, which represent pieces of meat, or in the series *Millefeuilles* and *Bouchées* in 1992.

The 1992 series called *Têtes* depersonalizes his models through extreme angle shots that show only the hair and scalps of the subjects. Tosani then develops a parallel between his images and

titles, which consist of the subjects' initials, because they likewise reveal only a part of the model's identity (such as *P.G.*, 1992). In the 1996–1997 series *Corps et Vêtements*, the body is represented by a single position, such as sitting cross-legged (*CDD I*, 1996) or even by a pile of clothes dated with a day of the week (*Lundi* and *Jeudi*, 1997). Tosani always shoots against a white background to further enhance the distance relationships and allow the shift of the object or the body from its daily environment to Tosani's own space and imagination. Tosani's body pictures refer to a fragmentation that seems linked to the inability to establish identity. In his series *Les masques (Masks)*, 1999–2004, he twisted articles of clothing such as bermuda shorts and pants and stiffened them with glue in order to transform them into masks: the clothes are photographed from the inside, laid down on the ground or on a base, with the crotch of the pants delimiting the space for the nose, legs represent eyes, and so on. Featuring patterns of color, these

masks seem to be ready to be used in a *Commedia dell'Arte* play.

THOMAS CYRIL

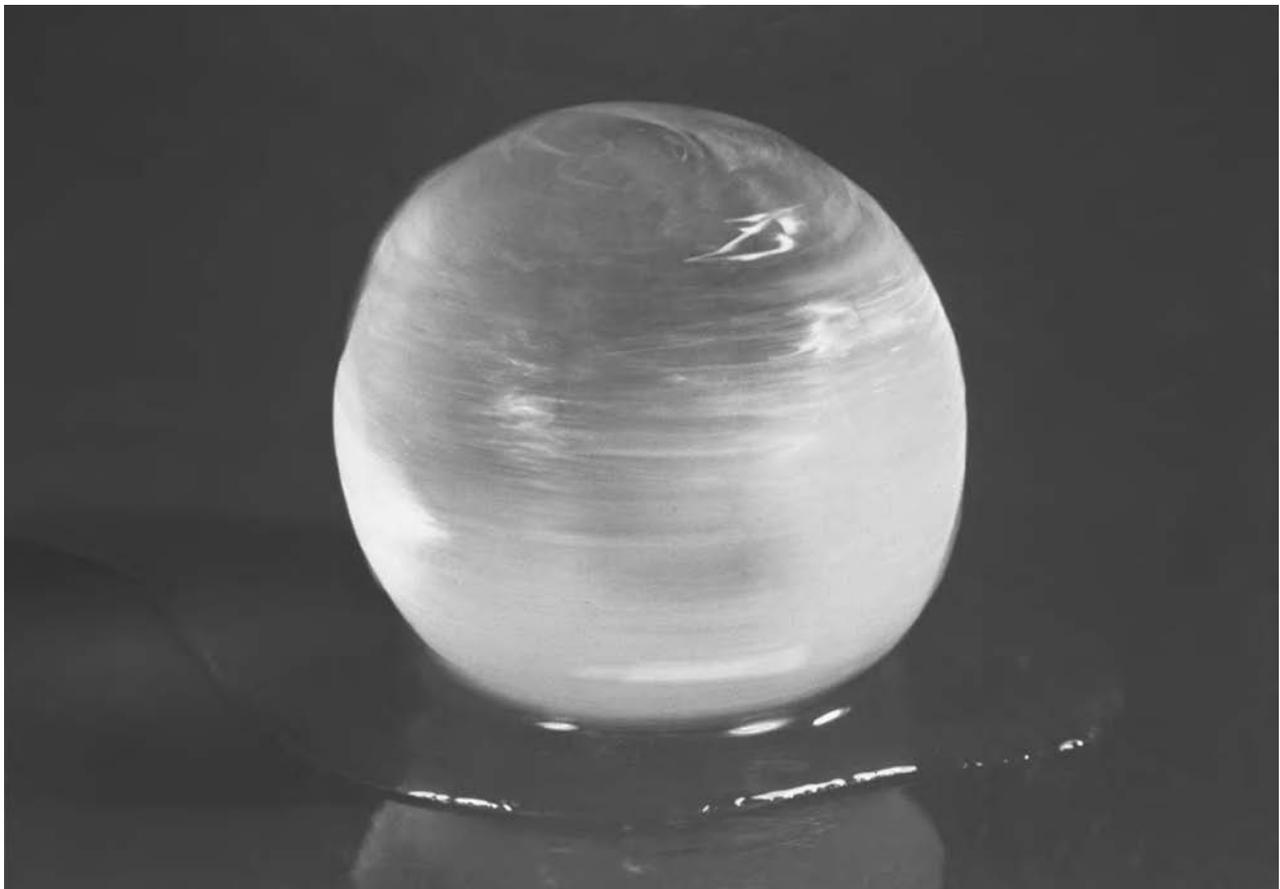
*See also:* **Conceptual Photography; Photography in France**

### Biography

Patrick Tosani was born in 1954 at Boissy-l'Aillier. Between 1973 and 1979, he studied architecture in Paris. He resides and works in Paris.

### Individual Exhibitions

- 1985 *Patrick Tosani, Portrait*; Galerie Liliane et Michel Durand-Dessert, Paris, France
- 1986 *Patrick Tosani*; Takagi Gallery, Nagoya, Japan
- 1987 *Patrick Tosani*; Institute of Contemporary Arts, London, England
- 1988 *Patrick Tosani*; Musée départemental d'art contemporain, Rochechouart, France
- 1990 *Patrick Tosani*; Galerie Reckermann, Cologne, Germany



Patrick Tosani, *Le Marcheur*, 1982–1983, Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux Art Resource, New York. Reproduced with permission of the artist]

## TOSANI, PATRICK

- 1991 *Patrick Tosani*; Magasin-Centre National d'Art Contemporain, Grenoble, France  
*Patrick Tosani*; Kunsthalle St. Gallen, St. Gallen, Switzerland  
1992 *Patrick Tosani Photographer*; Art Institute of Chicago, Chicago, Illinois  
1997 *Patrick Tosani*; Museum Folkwang, Essen, Germany  
1998 *Patrick Tosani*; Le centre national de la photographie, Paris, France  
2000 *Patrick Tosani*; Galerie Zabriskie, New York, New York  
2001 *Patrick Tosani*, Galerie Emmanuel Perrotin, Paris, France  
2002 *Patrick Tosani Parcours urbain*; Musée Nicéphore Niepce, Chalon-sur-Saône, France  
*Patrick Tosani Les paradoxes de l'image*; Centre d'Art Contemporain, Château des Adhémar, Montélimar, France

### Group Exhibitions

- 1983 *Images fabriquées*; Musée national d'art Moderne, Centre Georges Pompidou, Paris, France  
1985 *Photographies contemporaines en France*; Musée national d'art Moderne, Centre Georges Pompidou, Paris, France  
1986 *Angles of Vision: French Art Today*; Solomon R. Guggenheim Museum, New York, New York  
1988 *Another Objectivity*; Institute of Contemporary Arts, London, England  
1989 *Vanishing Presence*; Walker Art Center, Minneapolis, Minnesota  
1990 *XLIV Venice Biennale*; Mostra Aperto '90, Venice, Italy  
*To Be and Not To Be*; Centro de Arte Santa Monica, Barcelona, Spain  
*Images in Transition*; National Museums of Modern Art, Kyoto and Tokyo, Japan  
1991 *Vom Verschwinden der Dinge aus der Fotografie*; Museum Moderner Kunst, Palais Liechtenstein, Vienna, Austria  
*A Dialogue about Recent American and European Photography*; Museum of Contemporary Art, Los Angeles, California  
1992 *Sculpturen-Fragmente Internationale Fotoarbeiten der 90er Jahre*; Wiener Secession, Vienna, Austria  
1997 *2ème Biennale Internationale de Photographie*; Metropolitan Museum of Photography, Tokyo, Japan

- 2000 *French Collection: Photographs from the Maison Européenne, Paris 80-00*; Barbican Center, London, England  
2001 *Accrochage*; Galerie Emmanuel Perrotin, Paris, France  
*Things to come*; Galerie Erna Hécey, Luxembourg  
2002 *Parole de peau*; Musée de la civilisation, Québec City, Quebec, Canada 4 e *Photobiennale 2002*; Moscow House of Photography, Moscow, Russia  
*Objets de réflexion*; Le Plateau, Paris, France  
2003 *Le Grand Tour*; Musée Nicéphore Niepce, Chalon-sur-Saône, France

### Selected Works

- Le plongeur*, 1982  
*Portraits 15r*, 1985  
*Talon, réf. 408/38*, 1987  
*H* (série : cuillères), 1988  
*Géographie II*, 1988  
*Circuit No. 9*, 1989  
*Ongles no. 10*, 1990  
*C.T.* (série : Têtes), 1992  
*CDD 1 (Série Corps et vêtements)*, 1996  
*Masque no16*, 2000

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Chevrier, Jean François, Jean de Loisy, and Guy Tosatto. *Patrick Tosani*. Rochechouart, France: Musée départementale d'art contemporain de Rochechouard, 1988.  
Chevrier, Jean François, Patrick Tosani, and Adelina Von Furstenberg. *Patrick Tosani*. Grenoble, France: Centre national d'art contemporain, 1991.  
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# OLIVIERO TOSCANI

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### Italian

An Italian photographer connected to the world of fashion, Oliviero Toscani achieved a world-wide reputation in the 1980s and 1990s through his

advertising campaigns (many of them highly controversial) created for Benetton, an Italian clothing company. His photographic images have a strong impact, relying on a spare presentation of only the elements that are essential for the message being

conveyed. Toscani's photographs are usually created inside a studio; most of them are portraits, shot frontally, against a neutral background.

Toscani was one of the first photographers to use modern advertising to send ethical messages. Favored topics were racism and social prejudice, the fight against AIDS, the injustice of war, and capital punishment in the United States. The incursion of ethical messages in his Benetton ads have drawn opposite reactions: some accused Benetton of commercial exploitation, while some believed he was increasing public awareness of critical social issues.

Oliviero Toscani was born 28 February 1942 in Milan. His father, Fedele Toscani, was a photojournalist at the daily newspaper *Corriere della Sera*. At the age of 19, Toscani enrolled in the Kunstgewerbeschule in Zurich, where he studied photography. His education in the medium was not limited to technical matters, however, as one of his teachers was Serge Stauffer, a colleague of the French avant-garde master Marcel Duchamp.

From the end of the 1960s to the beginning of the 1980s, he worked as a fashion photographer for most of the leading international magazines in the field: *Elle*, *Vogue*, *Lei*, *G.Q.*, and *Harper's Bazaar*. He quickly became known for provocative advertisements for fashion clients such as Jesus Jeans, Prenatal, Valentino, Esprit, and Fiorucci.

In 1982 he began his collaboration with Benetton as the creative director of this worldwide clothing company, which had stores in more than 100 countries. The advertising campaign he conceived, known as "United Colors of Benetton," was meant to evoke the idea of a new tribe of young people spread all over the world, of different races or from different traditions, but equal under a Benetton sweater. The Benetton advertising campaign relied heavily on portraits. A predilection for the human subject came to Toscani via the work of August Sander and his famous *Antlitz der Zeit* project of 1929. Like Sander, who used clothing, accoutrements, and props to transmit the social status or profession of his subjects, Toscani created the meaning of his models through the use of symbols and identifying objects.

His first series portrayed groups of teenagers or children of various races and origins, embracing and kissing each other. The positive and high-spirited nature of this campaign was well received, as its message of understanding and peace was not inherently controversial and only those filled with prejudice would find it distasteful. From 1985 on

Toscani began to inject more political meaning into his message, using portraits of couples, often a man and a woman, shot in half-length, with flags in the photograph that supposedly identified their origins. Again most of these advertisements were overt in their desire for understanding, unity, and peace, such as the photograph in which a couple wearing a single sweater embraces, although one is identified through the use of flags as being from the USSR and the other from the USA. Made during the Cold War, the message was hard to argue with unless one took the position it was saccharine because of its unrealistic nature. In 1986, in order to identify his models, Toscani began to use stereotypes: in the series *Enemies* he costumes an Israeli and a Palestinian in traditional dress. They are joined by Toscani in a pacific embrace. While such depictions aroused ire in their use of confrontational images about volatile topics, they were generally well accepted.

Since 1989, the flags disappeared and the messages became more subtle, though richer with controversy, such as the campaign *Contrasts in Black & White*. For one 1990 ad he shot a detail of two wrists, a white man's and a black man's joined together by one handcuffs. No fashion is anywhere on view, and the universal messages of the earlier work are absent. The viewer is immediately challenged to identify his or her own prejudices: Which is the policeman and which the criminal? But perhaps more disturbing to many was the ad which showed a black woman suckling a white baby, as the straightforward depiction of breasts in advertising was still a taboo. His imagery became increasingly confrontational and even scandalous, especially when displayed in public on billboards. Some magazines refused to publish them, in particular the photo of a newborn child, still dirty with blood and placenta and attached to the umbilical cord. Sometimes campaigns found innocuous in certain countries and cultures were found pornographic in others, such as a picture of children sticking out their tongues, considered an obscene gesture in Arab cultures.

In 1992, Toscani took a new approach: he chose agency images from Magnum and Sygma, and transformed them into advertisements merely by applying the Benetton label to them. The most shocking image in this series was the one which portrayed David Kirby, a young American sick with AIDS, shot in the moment of death. In 1994, one of his images was used like a symbol in occasion of a series of celebrations in South Africa. The

culture of tolerance was represented with the particular of the passage of a witness: a white man passes it to a black one.

Perhaps the most disturbing campaign appeared in January 2000, dealing with the topic of capital punishment in the United States. Thirty American death row inmates were featured in Benetton's commercial catalogue with the tag over their heads: *Sentenced to Death*. This was the last advertisement Toscani created for the Benetton Company.

The real novelty in the advertising strategy of Toscani-Benetton was to publicize a brand without speaking about the product, which has become increasingly common and is often called "lifestyle advertising." In Benetton's case, however, the lifestyle they portrayed was one not so much of form, that which would be achieved by wearing the right clothes, but content: only those with the proper attitude were fashionable people.

The photographs of Toscani did not need exhibitions or museums in order to become known, as they have been hanging worldwide on the walls, so to speak, of cities for years. In 1993 Toscani was invited to the 45th Biennale of Venice, the premier international exhibition of contemporary art. In 1995, Chantal Michetti organized an exhibition of Toscani's most famous ads at the Musée d'art Contemporain in Lausanne. In the same year, an exhibition, *Toscani al muro*, that covered the most important Benetton campaigns, made a world tour, appearing in Brussels, Belgium; Salamanca, Spain; Mexico City, Mexico; Sao Paulo, Brazil; and Santiago, Chile.

The Benetton campaigns won Toscani many awards, including the "Grand Prix d'Affichage," the UNESCO Grand Prix, and the Art Directors Club of New York's Management Medal. He won four "Lion d'Or" at the Cannes Festival for television spots.

With the continuing support of Benetton, Toscani has been directing, since 1992, the internationally distributed magazine *Colors*, a monthly review of social topics from all over the world. Each issue deals with a single topic, developed through the different voices and opinions of the people photographed and interviewed in the streets.

Since the end of his partnership with Benetton, from 1993 to 2000, Toscani directed *Fabrica*, an international center for research in the arts of modern communication, realizing a new center of research for modern communication, which included the creation of a web site. From his home in Tuscany, Italy, he collaborates with *Elle* magazine

and works as a creative consultant at Talk Miramax in New York.

ROBERTA RUSSO

*See also:* **Fashion Photography; Ethics and Photography**

### Biography

Born in Milan, Italy, 28 February 1942. Attended photography and graphic courses at Kunstgewerbeschule in Zurich. Fashion photographer for the international fashion magazines *Elle*, *Vogue*, *Lei*, *G.Q.*, and *Harpers's Bazaar*. Inventor of famous advertising campaigns for the fashion industry: Jesus Jeans, Prenatal, Valentino, Esprit, and Fiorucci. Creative force for the Benetton advertising campaigns, 1982–2000. Creative director of the magazine *Colors*, 1991–2000. Director of the center of research on visual communication "Fabrica," 1993–2000. Creative consultant at Talk Miramax in New York, fashion photographer for *Elle*. Grand Prix Unesco, 1986; Lion d'or at Cannes Festival, 1989; Lion d'or at Cannes Festival, 1991; Art Directors Club of Berlin, 1991; Art Directors Club of Italy, 1991; Grand Prix d'Affichage, 1992; Tokyo Art Director's Club, 1994; Art Directors Club Award U.S.A.; Lion d'or at Cannes Festival, 1996. Living in Tuscany, Italy.

### Individual Exhibitions

- Advertising & Social Issues: United Colors of Benetton*; Museum of Contemporary Photography, Columbia College, Chicago, Illinois  
 Profile Gallery, Dublin, Ireland  
 1993 Museum of Modern Art; Tel Aviv, Israel  
 Rote Fabrick-Shedhalle; Zurich, Switzerland  
 City Art Center; Oklahoma  
 Irish Museum of Modern Art; Dublin, Ireland  
 1994 Joseph D. Carrier Art Gallery; Columbus Centre, Toronto, Canada Tokyo Corporate Art Museum; Tokyo, Japan  
 HDLU Museum; Zagreb, Croatia Galerie Graff; Montreal, Quebec, Canada  
 1995 *Benetton par Toscani*; Musée d'Art Contemporain; Lausanne, Switzerland  
*Toscani al muro*; Palacio de San Boal, University of Salamanca, Spain, and traveled to Museo de Arte Moderno, Mexico City, Mexico; Centro Cultural Estación Mapocho, Santiago, Chile; Bienal de São Paulo, Brazil-Feriye Katabas; Istanbul, Turkey  
*Oliviero Toscani Billboards: 15 Years of Communication for United Colors of Benetton*; Kunstmuseet Tra-pholt, Kolding, Denmark  
 1997 Stazione Leopolda; Florence, Italy  
 1998 *Oliviero Toscani: 15 Years of Images for United Colors of Benetton*; Queensland Arts Council, Brisbane, Australia, and traveling  
 Oksnehallen; Copenhagen, Denmark  
 Centro Cultural Recoleta; Buenos Aires, Argentina  
 Bonnefantenmuseum; Maastricht, Netherlands  
 Le Meridien Grand Pacific; Tokyo, Japan  
 Nagaragawa Convention Center; Gifu, Japan

1999 *Oliviero Toscani al muro*; Museo Nazionale delle Arti e tradizioni Popolari, Rome, Italy

### Group Exhibitions

1989 *Images of Desire: Portrayals in Recent Advertising Photography*; Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, Pennsylvania  
1993 *Spazio aperto*; Biennale, Venice, Italy

### Selected Works

*Witness (Testimone)*, 1990  
*Ciao mamma*, 1995  
*La pub est une charogne qui nous sourit*, 1995  
*Non sono obiettivo*, 2001

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Lee, Andrea. *Io e i miei fratelli*. Milan: Sperling & Kupfler, 1999.  
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Massari, Stefania, Alberto Abruzzese, Ludovico Pratesi, and Salvatore Gregoriotti. *Oliviero Toscani al muro, Visual Art in United Colors of Benetton Communication*. Milano/Rome: Leonardo Arte, 1999.  
Michetti, Chantal. *Benetton par Toscani*. Lausanne: FAE Musée d'Art Contemporain, 1995.  
Semprini, Andrea. *La marque*. Paris: PUF, 1995.  
———. *Analyser la communication*. Paris: L'Harmattan, 1996.  
Tinic, Serra A. "United Colors and United Meanings: Benetton and the Commodification of Social Issues." *Journal of Communication* 47(3) (1997): 3-23.



Oliviero Toscani, *Witness*, 1990. Original in color.  
[Photo Oliviero Toscani]

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## CHARLES TRAUB

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In addition to a distinguished career as a photographer, Charles H. Traub has made numerous contributions to the field of photography through his critical writings, curatorial endeavors, and as an editor of several noted volumes on photography. He is also a respected fine arts educator, most recently as Chair of the Graduate MFA Program in Photography, Video and Related Media at the School of Visual Arts in New York City. Traub is best known for his close-up portraits of street people, and for less obtrusive observations of the subtleties of casual human behavior, both domestic and foreign. Traub's camera catches unique flashes of happenstance—life's interesting and idiosyncratic moments. His creative acknowledgement of these chance encounters and evocative surfaces lend impression and meaning to what otherwise would remain ephemeral.

Traub was born in 1945 into a professional family in Louisville, Kentucky. After receiving a Leica camera from his father, Traub decided to enroll in a photography course at the University of Illinois. There, in a hallway, hung an Illinois horizon by landscape photographer Art Sinsabaugh. The encounter with the image had a profound effect on Traub. Sinsabaugh, along with Aaron Siskind would become Traub's teachers at the renowned Institute for Design in Chicago (ID)—a place also noted for the presence and influence of László Moholy-Nagy, Harry Callahan, and Arthur Siegel. Traub, years later, edited *The New Vision: Forty Years of Photography at the Institute of Design*, which pays tribute to the brilliant work that emanated from ID, including works by the main mentors and illustrious graduates of the school.

Aaron Siskind's tutelage is most evident in Traub's early oeuvre, particularly in a body of images titled, *Early Works, 1965–1970*. In these photographs can be seen the influence of Siskind's penchant for abstraction, particularly as it highlights forms and details in nature and architecture. Representative of this period is an image of a small but brilliant triangular beam of light illuminating an otherwise tenebrous wooden interior space. And, in this same series, a wilting head of iceberg lettuce sits in the interior of a windowsill behind which is visible the exterior of a nearby window

dusted with snow. Traub also adopted Siskind's Modernist understanding of the photographic subject, namely, that each photograph acts as an object that confronts you, rather than as an aesthetic article meant for passive viewing. Whereas Siskind most often applied these notions to his abstracted views of rocks, aging graffiti, and peeling paint, Traub adopted this approach in depicting the encounters of the human subject. An equally key early influence on Traub was the artistry and personal mentorship of photographer Ralph Eugene Meatyard. The small but legendary gallery in Meatyard's optometrist shop in Kentucky housed Traub's first solo show in the late 1960s—an event that Traub credits as having catapulted him into the art world.

By the time of his *Beach* photographs in 1978, we begin to see the main thematic concerns and stylistic elements that would become emblematic of Traub's photographic practice—his interest in documenting the habits and travails of modern life, and his creative attraction to the manner in which people inhabit urban and rural spaces. The beach, a place of display, offers a particularly good opportunity for exploring the contours and details of all manner of human form—a representational preoccupation that reoccurs throughout his work. We see in this series another quality that characterizes Traub's work, the intrusion of the camera into the subject's personal space, so much so that the images provoke a sense of trespassing. This is particularly true of his *Street Portraits* series, shot between 1976–1980, in which some portraits exude a mug shot-like countenance, and in *Street Work*, 1972–1977, where subjects' limbs are often severed by the photographic frame, leaving only torsos as indicators of expression. In a more explicit group of work from 1984, *Charles Traub: The Artist and His Models*, the voyeuristic implications of the medium and intrusive qualities of the camera are even more heightened by the picturing of mostly gaunt nudes in various states of undress. The raw, visceral quality evident in this series is a recurrent trait in Traub's work; honest, rather than flattering representations are given more artistic weight. In his wide-ranging oeuvre, Traub is not solely preoccupied with intimacy and physicality. With a

nod to Sinsabaugh, he also uses panoramas to document the intersection of place and form. This is perhaps most evident in, *On the Edge, New York Waterfront*, 1988, where arrays of city denizens inhabit the same frame as New York cityscapes.

Traub has also shown significant interest in photographic composition, especially the sometimes ambiguous space between creative intent and accident—artistry, according to Traub. On view in a collection of his work titled, *In the Still Life*, is the “fly on the wall” quality apparent in many of Traub’s images. Traub seizes upon seemingly random happenings and improbable juxtapositions. Through Traub’s photographs, the viewer re-encounters the often-missed absurdities of everyday life and the surreal aspects sometimes contained within the ordinary. In this series are pictured, for example: a sleeping baby whose blanket lies on a swatch of astroturf and whose cover is provided by an appropriately sized American flag; and three women dressed head to toe in black clothing passing by a window display of three mannequins dressed in white garb.

Another salient feature in a number of Traub’s photographic projects is his interest in the artful juxtaposition of photographic image and text. In two volumes that Traub co-edited, *Italy Observed In Photography and Literature*, and *An Angler’s Album*, Traub explores the synergism that results from the pairings of quotations and photographs that are not necessarily illustrative of one another. In *Italy Observed*, images chosen by Traub (including five of his own), which alternate between gritty realism and neo-pictorialist romanticism are combined with Luigi Ballerini’s selection of textual excerpts from American and Italian writers. This original pairing of words and images and their unexpected synthesis of meaning is used to mine the accumulated mythologies of encounter surrounding Italy. Transformed by time and new associations, these photographs also comment on the ever-changing nature of what constitutes place. What Umberto Eco, in the introduction to the book, pegs as “verbal-visual poetry,” forces “the reader to think, to imagine, to recreate his or her image of the country—which could well be different for everyone” (Eco 1988, 6). One such iconoclastic image of Traub’s, *Marriage on the Rocks*, Naples, 1981, displays an awkward assemblage of disinterested and partially off frame characters, including a bride, and a groom with his back to the camera, perched on boulders.

Traub’s interest in and approach to uses of technology stem from the formative time at ID, where Moholy-Nagy’s pedagogical vision embraced new media and emergent technologies. Through his prodigious writings on the subject, Traub has intimately explored the relationship of art to technological innovation. In pieces such as, *Creative Interlocutor and Multimedia Dialog* (2000) and *In The Realm Of The Circuit* (2003), Traub situates technological innovations within a long chain of historical precedents. Traub posits that technology has always been integrally connected to human expression and that “technology has always aided, rather than hindered, human expression and creativity” (Traub 2001). Traub’s technology-based writings act as primers for creative contributors in the digital world, suggesting innovative ways to connect technological practice to bodies of knowledge. Traub coined the term “creative interlocutor,” to describe an individual able to integrate seemingly disparate elements of knowledge and bring them together in previously unimagined ways. In *Metabolism of Photographic Truth in the Digital Age*, Traub examines how notions of photographic verity are challenged by the uses of digital technology.

One of Traub’s most enduring legacies is his contribution to the curatorial project, *Here is New York: A Democracy of Photographs*, 2001. Traub, along with writer Michael Shulan, photographer Gilles Peress, and editor Alice George, founded the project, which tells the story of September 11, 2001, through photographs. *Here is New York* started one day after the attacks, with a single photograph taped to the window of a downtown Manhattan storefront; the project grew to include thousands of images taken on that day by professional photographers, emergency workers, and ordinary bystanders. Each photograph was displayed anonymously, without labels or captions, thus removing any distinctions between professional and amateur contributors, and underscoring the egalitarian response to the tragedy, while also making the point that it was the content of the images rather than their makers that mattered. The photographs convey an array of different responses to the tragedy, while bearing witness to the almost unimaginable events and honoring the people who perished. *Here is New York* has traveled both across the United States and internationally and, in 2002, hundreds of the exhibition photographs were published as a book with the same name.

## TRAUB, CHARLES

Traub's photographs have also appeared in a variety of magazines and journals including: *Connoisseur*, *Fortune*, *Newsweek*, *U.S. News & World Report*, *American Photographer*, *Popular Photography*, *Aperture*, and *Afterimage*.

CARLA ROSE SHAPIRO

See also: **Institute of Design (New Bauhaus); Moholy-Nagy, László; Peress, Gilles**

### Biography

Born in Louisville, Kentucky, 6 April 1945. Received his BA in English at the University of Illinois; MS from the Institute for Design (ID) at the Illinois Institute of Technology. At ID studied with Art Sinsabaugh and Aaron Siskind. Founding director of the Chicago Center for Contemporary Photography, (now the Museum of Contemporary Photography); Chairperson of the Photography Department at Columbia College (Chicago, Illinois); Former director of the Light Gallery in New York City from 1977–1980; Chair of the Graduate MFA Program in Photography, Video and Related Media at the School of Visual Arts in New York City; President of the Aaron Siskind Foundation for support of creative photography; principal of Charles H. Traub Photography, a photographic consulting firm; Co-founder of the exhibition, *Here is New York: A Democracy of Photographs*, which received the Brendan Gill Award and the International Center of Photography (ICP) Cornell Capa Infinity Award. Other Awards and Honors: New York State Council on the Arts; Hendricks Foundation Award; Illinois Art Council; Manda Grant; Brendan Gill Award; Distinguished Service Award, Children's Aid Society. Living in New York, NY. Represented by the Gitterman Gallery, New York.

### Individual Exhibitions

1975 *Photographs by Charles Traub*; Art Institute of Chicago, Chicago, Illinois  
1977 *Beach*; Light Gallery, New York, New York  
1978 *Landscapes*; J.B. Speed Art Museum, Louisville, Kentucky  
1979 *Faces*; Alan Frumkin Gallery, New York, New York  
1979 *Chicago Works*; Chicago Center for Contemporary Photography, Chicago, Illinois  
1980 *Street Portraits*; Padiglione D'Arte Contemporanea, Milan, Italy  
1982 *Recent Works*; Light Gallery, New York, New York  
1982 *Recognitions: Faces and Places*; Hudson River Museum, Yonkers, New York  
1984 *Charles Traub: The Artist and His Models*; Marcuse Pfeiffer Gallery, New York, New York  
1988 *New York on the Edge*; Municipal Art Society, New York, New York

### Selected Group Exhibitions

1977 *The Photographer and the City*; Museum of Contemporary Art, Chicago, Illinois

1983 *Città Sul Mare Con Porto*; Museum Nazionale Napoli, Naples, Italy  
1985 *10 Photographers: The Olympics*; Museum of Contemporary Art, Los Angeles, California  
1987 *57th Street*; Pace/MacGill Gallery, New York, New York  
2002 *Overnight to Many Cities*; The Photographers' Gallery, London, England  
2002 *Taken by Design: Photographs from the Institute of Design, 1937–1971*; Art Institute of Chicago, Chicago, Illinois; (traveled to San Francisco Museum of Art, San Francisco, California)

### Selected Works

*Beach*, 1978  
*Marriage on the Rocks*, Naples, 1981  
*On the Edge, New York Waterfront*, 1988

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Traub, Charles, and Jerry Gordon. *New York City Youth: An Intimate Portrait, Summer Jobs '87*. New York: New York City Partnership Inc., 1987.  
Traub, Charles H., and Jonathan Lipkin. *In the Realm of the Circuit: Computers, Art, and Culture*. New York: Prentice Hall, 2003.  
Traub, Charles, and Jonathan Lipkin. "Digital Humanism." *The Education of an E-Designer*. Edited by Steven Heller. New York: Allworth Press, 2001.  
Traub, Charles, and Jonathan Lipkin. "Creative Interlocutor and Multimedia Dialog." *Design Issues* vol. 16, no. 2 (Summer 2000): 25–35.  
Traub, Charles, and Jonathan Lipkin. "If We Are Digital." In Special Issue "The Sixth Annual New York Digital Salon." *Leonardo* 31, no. 5 (1998): 363–366.

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# TSENG KWONG CHI

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## American

Tseng Kwong Chi gained fame with his remarkable series of photographs *East Meets West* produced during the 1980s. Part self-portraiture, part landscape and tourist photography, Tseng's decade-long project investigated notions of cultural identity with its paradoxical mix of transcendent and ironic observation.

Born in 1950 in Hong Kong, Joseph Tseng was the oldest of three children in a traditional Chinese family. His father, Ronald Tseng, bought a Rolleiflex camera while he was in the Nationalist Army, and passed on a love of the photographic medium, as well as the camera, to his son. Early art classes at the St. Joseph's Art School in Hong Kong consisted primarily of painting and drawing, and Tseng was quickly identified as a young man of artistic talent. In 1966, the Tseng family left Hong Kong and settled in Vancouver, British Columbia, Canada. After a few years of high school and college in Vancouver and Montreal, Tseng moved to Paris for formal art training at L'École Supérieure d'Arts Graphiques of L'Académie Julien. Studying first painting and then photography, Tseng completed his degree with honors in 1975.

In 1978, Tseng moved to New York City where he befriended visual and performance artists in the East Village including Keith Haring, Kenny Scharf, Ann Magnuson, and John Sex. This collaborative group staged exhibitions and events outside of the traditional gallery structure at places such as Club 57 on St. Mark's Place and the Mudd Club. Tseng contributed his photographs to exhibitions as well as documented the vibrant scene around him.

Tseng's mature artistic identity first emerged in 1979 when, invited to dinner at a fancy Manhattan restaurant, he put on the only suit he owned—a Chinese Communist worker's uniform he had purchased in Montreal. The restaurant staff mistook Joseph Tseng for a visiting dignitary and proffered VIP accommodations. From that day forth, Tseng adopted his Chinese name, Kwong Chi, and the traditional form in which the given name follows the family name, and wore the Maoist suit whenever performing as an artist. Tseng added a military haircut and a small photographic identification

badge to his uniform and in 1980, crashed a reception at the Metropolitan Museum to celebrate an exhibition of Ch'ing Dynasty costumes. Tseng was again mistaken for an official representative of the Chinese government and welcomed into the event where he invited celebrities and actual dignitaries to be photographed with him. Both Henry Kissinger and Yves Saint Laurent posed with Tseng that night, and the artist discovered a way to investigate cultural knowledge and self-identity through the exploitation of a stereotype.

*East Meets West* consists of approximately 150 black and white photographs produced during the 1980s, initially with his Rolleiflex camera, and after 1987, with a Hasselblad camera. In his earliest work from the series Tseng visited tourist destinations in the United States such as Disneyland, the Statue of Liberty, and Mount Rushmore. In each of these works he wears his uniform, and dark sunglasses mask his eyes with a reflective surface. His photo-ID badge is clearly visible in most images, but its description of him as "SLUTFORART" in small typeface is a humorous detail known only to those familiar with his ironic strategies. Standing before postcard-perfect views of his destinations, Tseng took on the role of an anonymous foreign tourist "visiting" from a Communist nation on delicate footing with the United States in the midst of the Cold War. In 1984, he described his constructed identity as "an inquisitive traveler, a witness of my time...an ambiguous ambassador" (Houston Center for Photography, 1992, p. 22). In works such as *Disneyland, California*, 1979, Tseng poses with a cheerfully waving Mickey Mouse against a close backdrop of hedge and amusement park rides. Tseng's stiff posture, tight jaw, and left hand clenched around the shutter release cable present an ominous contrast to the diminutive stature of the wide-eyed cartoon character. The order and control of Tseng's character as he looks off into the distance seems to imply a dismissal of the chaos and frivolity of capitalist entertainment.

By 1983, Tseng was traveling internationally for his project and sites such as Notre Dame Cathedral in Paris and the Tower Bridge in London were also included in his *East Meets West* series. During these years, Tseng remained active in the

East Village art scene, and as a close friend of the artist Keith Haring, he became an important collaborator in documenting Haring's chalk drawings on empty black advertising panels in the New York subways. As Haring's drawings were considered "graffiti" by the New York police, both artists had to work quickly to avoid arrest and Tseng's photographs continue to stand in many cases as the only record of Haring's ephemeral work. In 1984, Tseng's photographs of Haring's subway drawings were published in a book, *Art in Transit*, with an accompanying essay by curator Henry Geldzhaler. After Haring ceased making drawings in the subway, Tseng continued to collaborate with him to document his work, and traveled with Haring internationally to record his projects including Haring's painting on the Berlin wall in 1986 and his painting on the body of dancer Bill T. Jones in 1983.

Tseng continued to develop his *East Meets West* series and in 1985 his work was included in the Whitney Biennial at the Whitney Museum of American Art. With the acquisition of a Hasselblad camera in 1987 and the employment of an assistant, Tseng was able to distance himself from the shutter release and move deeper into the landscape. His subject matter turned to the spectacular Western landscapes that had inspired painters such as Albert Bierstadt and photographers such as Timothy O'Sullivan and Ansel Adams. Somewhere during these years the title of his project became *The Expeditionary Series*, making explicit the shift away from the confrontational nature of the earlier photographs. Exploring the American wilderness, Tseng's later work is much less informed by capitalist tourism, and instead considers the quest for a transcendent sublime that has informed much of our national identity. As Tseng takes on contemplative postures, standing in some images with his back to the viewer as in a Caspar David Friedrich painting, the socio-political implications of his uniform diminish greatly. *Grand Canyon, Arizona*, 1987 captures an enormous view of the Colorado River winding its way through the landscape. The viewer must strain to discover the tiny figure of Tseng standing on some distant rocks in the foreground. Although Tseng still clearly wears his Maoist uniform, if one knows to look for it, its role as a signifier of the artist's identity as "foreigner" has clearly been subsumed by the grandeur of the natural world in which Tseng now stands simply as one communing with Nature.

Like so many of his generation in New York that emerged in the 1980s, Tseng died of AIDS in March 1990.

RACHAEL ARAUZ

*See also: History of Photography: the 1980s*

### Biography

Born Joseph Tseng in Hong Kong, 6 September 1950. Attended St. Joseph's Boys Catholic School in Hong Kong. Moved with family to Vancouver, British Columbia, Canada in 1966. Attended Prince of Wales High School, Vancouver; one year at the University of British Columbia; one year at Sir George Williams University, Montréal. Studied painting, then photography at L'École Supérieure d'Arts Graphiques of L'Académie Julien in Paris and graduated with honors in 1975. Moved to New York City in 1978. Takes on Chinese name, Tseng Kwong Chi, and Maoist costume, and begins *East Meets West* series in 1979. Documents East Village arts scene and work by Keith Haring 1979–1989. Publishes *Art in Transit*, 1984. Received Yale/Brachman Award for Distinguished Cultural Contribution, Timothy Dwight College, Yale University, 1987. Received Award for Distinguished Work, Asian American Arts Institute, New York, 1990. Died in New York, New York, 10 March 1990.

### Individual Exhibitions

- 1981 *East Meets West*; The Mudd Club, New York, New York
- 1983 *East Meets West: American Series*; Beulah Land, New York, New York
- 1984 *Art in Transit*, collaboration with Keith Haring; Semaphore East Gallery, New York, New York
  - East Meets West: American Monuments Series*; C.E.P.A. Gallery, Buffalo, New York
  - East Meets West: New Photographs*; Semaphore Gallery, New York, New York
- 1987 *Tseng Kwong Chi*; Ripon College Art Gallery, Ripon, Wisconsin
  - Tseng Kwong Chi: Canadian Rockies Series*; Gallery Casas Toledo Oosterom, New York, New York
- 1997 *Tseng Kwong Chi: Citizen of the World*; Center for Creative Photography, Tucson, Arizona

### Selected Group Exhibitions

- 1980 First Invitational; Club 57, New York, New York
- 1983 *Intoxication*; Monique Knowlton Gallery, New York, New York
- 1984 *New Attitudes: Paris/New York*; Pittsburgh Center for the Arts, Pittsburgh, Pennsylvania
  - 5/5 Figuration Libre France/USA*; Musée d'Art Moderne de La Ville de Paris, Paris, France
- 1985 *1985 Whitney Biennial*; Whitney Museum of American Art, New York, New York
- 1986 *Television's Impact on Contemporary Art*; The Queens Museum, Queens, New York

*The East Village*; The Galleries at The Fashion Institute of Technology, New York, New York  
1987 *Portrayals*; International Center of Photography, New York, New York  
*This Is Not a Photograph: Twenty Years of Large Scale Photography, 1966–1986*; The John and Mable Ringling Museum of Art, Sarasota, Florida  
1991 *Site Seeing: Travel and Tourism in Contemporary Art*; Whitney Museum of American Art, New York, New York  
1995 *Longing and Belonging: From the Faraway Nearby*; Museum of Fine Arts, Santa Fe, Santa Fe, New Mexico

*The Cultured Tourist*; Center for Photography, Woodstock, New York  
1994 *An American Century of Photography: From Dry-Plate to Digital The Hallmark Photographic Collection*; Nelson-Atkins Museum of Art, Kansas City, Missouri  
*Old Glory: The American Flag in Contemporary Art*; Cleveland Center for Contemporary Art, Cleveland, Ohio  
*Asia|America: Identities in Contemporary Asian American Art*; Asia Society Galleries, New York, New York



Tseng Kwong Chi, Lake Moraine, Northwest Territories, 1986.  
[Photo © Muna Tseng Dance Projects, Inc. New York. All Rights Reserved]

## TSENG KWONG CHI

1996 *Publishing Image Paradigms: Conceptual Maneuvers in Recent Photography*; Portland Institute for Contemporary Art, Portland, Oregon  
*Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*; San Francisco Museum of Modern Art, San Francisco, California

### Selected Works

*Disneyland, California*, 1979  
*Provincetown, Massachusetts*, 1979  
*San Francisco, California*, 1979  
*New York, New York*, 1979  
*Washington, D.C.*, 1982  
*Paris, France*, 1983  
*Niagara Falls, New York*, 1984  
*Mount Rushmore, South Dakota*, 1986

*Lake Moraine, Canada*, 1986  
*Banff National Park, Canadian Rockies*, 1986  
*Grand Canyon, Arizona*, 1987

### Further Reading

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Martin, Richard. "East Meets West Meets North By Northwest: Tseng Kwong Chi in the Badlands and at Mount Rushmore." *Arts Magazine* 61, no. 2 (October 1986): 72–73.  
Martin, Richard. *Tseng Kwong Chi*. Kyoto, Japan: Kyoto Shoin International Co., Ltd., 1989.

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# DEBORAH TURBEVILLE

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### American

Deborah Turbeville is known for her compelling and controversial fashion images, many of which, along with personal work, have entered the fine arts market and been exhibited internationally. She was born and raised in New England and moved to New York City when she was 19, planning a career on the stage. Needing work, she began her fashion career as a model and assistant to designer Claire McCardell, who proved to be an important influence. With the experience and contacts she gained at that job she moved on to editorial positions at several magazines, including *Ladies' Home Journal*, *Harper's Bazaar*, and *Mademoiselle*. In 1972, she switched roles to that of photographer and became one of a small group of image-makers (including Helmut Newton and Guy Bourdin) who profoundly changed the aesthetics of fashion photography in the 1970s.

In Turbeville's work, the clothes were secondary to the mood, which was created by taking soft-focused, grainy images of women in empty or derelict settings. "In what kind of mood would a woman be, wearing whatever? I go into a woman's private world, where you never go. It's a moment frozen in time. I like to hear a clock ticking in my pictures" (Taylor). Eerily ambiguous situations

invited the viewer to project his or her own story onto the scenario, leading to some controversy. For instance, one series of models in swimwear, which was set in a bath-house and featured in *Vogue* in 1975, was seen by critic Gene Thornton as featuring "...ladies...writhing in agony on the floor or moping about in catatonic trances....," while Hilton Kramer felt that "its 'Marat/Sade' imagery leaves one wondering if we have not moved beyond the boundaries of fashion photography into something more pathological."

Turbeville was not the first fashion photographer to create unsettling photographs: Cecil Beaton placed a model in front of a bombed out building in 1945, and Diane Arbus perched startled-looking twin boys on the lap of their hirsute father in 1969, among other examples. However, Turbeville's degree of artistic experimentation was part of a movement away from a focus on the clothes and towards a more ambiguous, inventive, and often narrative way of engaging the fashion viewer.

Turbeville's unique approach came in part from her paucity of formal photographic training. In 1966, she took her first photographs in Yugoslavia: the images were out of focus, but compelling. She then took a six-month seminar with Richard Avedon and painter and art editor Marvin Israel, and spent time watching films for narrative inspiration

(some of her photographs have been compared to the work of filmmaker Alain Resnais), but otherwise she was an inexperienced photographer. However, her initial difficulties with focus and exposure were seen as a fresh approach to fashion imagery. Her choices of a 35-mm camera and frequent use of natural lighting were also a departure from the status quo. As she gained experience Turbeville continued to break rules, sometimes presenting scratched, taped-over and ripped prints as finished work. Her initial efforts were in color, because she lacked darkroom skills, although she has subsequently worked in both black and white and color. The color palette she chooses is typically soft and fairly monotone, resembling gentle hand coloring. Her black and white prints are toned or hand colored at times. When using Polaroid film, she may leave the prints to discolor, another way to achieve her offbeat look.

In addition to advertising and editorial fashion work, Turbeville has published a number of books, some overlapping with her fashion photography and some featuring independent projects. *Maquillage* (1975), printed as the catalogue for an early exhibition at the Rizzoli Gallery in New York, featured what would normally be the discarded Polaroid images taken to check lighting on a fashion set, combined with handwritten bits of letters to her from models. *Wallflower* (1978) featured images previously seen in Condé Nast publications along with contact sheets. *Unseen Versailles* (1981) was a personal project facilitated by her Doubleday editor, Jacqueline Onassis, in which she captured the closed rooms, back stairs, and empty gardens of the French palace. Models were used at times, but the emphasis was on the place. She used a similar approach with Rhode Island mansions in *Newport Remembered*, in which she wrote, "I like dinosaurs...whether we're speaking of the palaces of the Czars, the Venetian palaces of the Doges, or Versailles...I see lives played out against these backdrops, these now vacant halls. That's what I'm after. Their past." In Claus von Bulow's review of that book he wrote: "Ms. Turbeville's photographs are beautifully shot through fog and cheesecloth, creating partly an aura of an old family album, and partly an atmosphere of decomposition and decay."

The commercial and personal work of Deborah Turbeville flow smoothly together, and both have been embraced by the fine art establishment, as typified by a solo show at the Centre Georges Pompidou in 1986. Her photographs have been shown frequently in galleries in New York as well as in cities around the world, including Paris, Tokyo, Milan, and Mexico City. Exhibitions of

her work have been unorthodox at times. In New York in 1981, *Unseen Versailles* was presented in the form of torn prints that appeared to be randomly pinned to brown paper on the gallery walls. This approach was seen by some as distracting, while Deborah Phillips felt that the decay of Versailles "was effectively echoed in the fragmented nature of this imaginative installation." Ten years later, pictures from Latin America were presented in a similar fashion.

Deborah Turbeville has lived in New York and Paris. In the 1980s she bought a house in Mexico, and started a series of work in Mexico and Guatemala that was exhibited in 1991–1992 in the United States and in Europe. She has also been attracted to Russia. Over recent years she has photographed a number of Russian palaces, and in 2003 she taught photography in St. Petersburg through a Fulbright scholarship. She lives in New York and continues to pursue personal and commercial photographic projects.

NANCY A. BRESLIN

*See also:* **Arbus, Diane; Beaton, Cecil; Condé Nast; Fashion Photography; Newton, Helmut**

### Biography

Born in Medford, Massachusetts, 1937. Attended photography seminar with Richard Avedon and Marvin Israel, 1966. Design assistant to Claire McCardell, New York, 1956–1958; Editorial Assistant, *Ladies' Home Journal*, New York, 1960–1963; Fashion Editor, *Harper's Bazaar*, New York, 1963–1965; *Diplomat Magazine*, 1966; Associate Fashion Editor, *Mademoiselle*, New York, 1967–1971. Freelance fashion photographer since 1972, with editorial clients including *Harper's Bazaar*, *Mademoiselle*, *Vogue*, *Nova*, *Zoom*, *W*, and others, and commercial clients including Valentino, Ralph Lauren, Nike, Macy's, Bruno Magli, and others. Grammy Award, best album cover: *The Boys in the Trees* (Carly Simon), 1979; Clio Award, De Beers Campaign (N.W. Ayer), 1980–1981; American Book Award (Graphic Awards: Illustration, Photographs) for *Unseen Versailles*, 1982; Fashion Group Lifetime Award for Fashion Photography, 1989; Honorary Doctorate of Fine Arts, The Art Institute of Boston, 1993; Alfred Eisenstaedt Photography Award (Best image depicting the industry of personal style), 1999; Fulbright Scholarship (Art, Russia), 2002. Living in New York, New York.

### Individual Exhibitions

1976 Cameraworks; Los Angeles, California  
 1977 Sonnabend Gallery; New York, New York  
     Kölnischer Kunstverein; Cologne, Germany  
     Art '45; Montreal, Canada  
 1978 Newport Museum; Newport, Rhode Island  
     *Wallflower*; Sonnabend Gallery, New York, New York  
     Galerie Wilde; Cologne, France  
 1979 Sonnabend Gallery; New York, New York

## TURBEVILLE, DEBORAH

- 1980 *Collages*; Paul Cava Gallery; Philadelphia, Pennsylvania, and traveled to Stephen Wirtz Gallery, San Francisco, California
- 1981 *Unseen Versailles*; Sonnabend Gallery, New York, New York  
*L'heure entre chien et loup*; Clock Tower Gallery, New York, New York
- 1982 Delahunty Gallery; Dallas, Texas  
La Remise du Parc; Paris, France
- 1985 *The Hidden Versailles*; Parco Gallery, Tokyo, Japan
- 1986 Centre Georges Pompidou; Paris, France
- 1989 Allen Street Gallery; Dallas, Texas
- 1990 Seibu Gallery; Tokyo, Japan
- 1991 *Guatemala*; Galerie Rohwedder, Paris, France, and traveled to Staley-Wise, New York, New York; Museo Contemporaneo, Mexico City, Mexico; Bellas Artes, San Miguel de Allende, Mexico; Parco Gallery, Tokyo, Japan
- 1997 *Studio St. Petersburg*; Hasselblad Museum; Goteborg, Sweden, and traveled to Carla Sozzani Gallery, Milan, Italy; Annina Nosei Gallery, New York, New York; Kunstmuseum, Joensuu, Finland
- 2003 *Elements of Style*; Staley-Wise, New York, New York
- 2004 Galerie Françoise Paviot; Paris, France

### Group Exhibitions

- 1975 *Fashion as Fantasy*; Rizzoli Gallery, New York, New York
- 1977 *Documenta VI*; Kassel, West Germany  
*The History of Fashion Photography*; International Museum of Photography at the George Eastman House, Rochester, New York, and traveled to Brooklyn Museum of Art, Brooklyn, New York; San Francisco Museum of Modern Art, San Francisco, California; Cincinnati Art Institute, Cincinnati, Ohio; Museum of Fine Arts, St. Petersburg, Florida
- 1980 *Surrealism*; Cleveland Museum of Art, Cleveland, Ohio
- 1983 *Versailles – 19th Century to the Present*; Le Grand Palais, Paris, France
- 1986 *Fashion Retrospective*; Victoria and Albert Museum, London, England
- 1988 *The Art of Commercial Photography*; Musée de la Mode, Paris, France
- 1991 *Appearances*; Victoria and Albert Museum, London, England
- 1994 *Vanités*; Centre National de la Photographie, Paris, France
- 1996 *A History of Women Photographers*; New York Public Library, New York, New York

- 1999 *Addressing the Century*; Howard Gallery, London, England, and traveled to Kunstmuseum Wolfsburg, Wolfsburg, Germany
- 2001 *Dressing Up: Photographs of Style and Fashion*; Worcester Art Museum, Worcester, Massachusetts
- 2003 *Invito alla Fotografia*; Galleria Carla Sozzani, Milan, Italy

### Selected Works

- Maquillage*, 1975  
*Wallflower*, 1978  
*Unseen Versailles: Photographs by Deborah Turbeville*, 1981  
*Les Amoureuses du Temps Passé*, 1985  
*Photographes Contemporains I*, 1986  
*Newport Remembered*, 1994  
*The Voyage of the Virgin Maria Candelaria*, 1996  
*Studio St. Petersburg*, 1997

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- Hickox, Fayette. "Maquillage." *Paris Review* no. 70, (1977).
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- Petkanas, Christopher. "Deborah Turbeville in Russia." *Architectural Digest* 61, no. 1 (2004).
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- Porter, Allan. "Deborah Turbeville." *Camera* 55, no. 11 (1976).
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- Thornton, Gene. "Turbeville Gives Fashion a Torture Treatment." *The New York Times*, (May 29, 1977).
- Von Bulow, Claus. "Robber Baronesses at Leisure." *The New York Times* (December 4, 1994).

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# TYOLOGY

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A typology is an analytical study or classification system based on types. It is a concept often associated with theology, Jungian psychology, personality assessment, linguistics, architecture, and criminology.

The premise behind typology is that a set of similar objects can be identified by their external appearance, and that things manifesting that outer appearance will have other characteristics in com-

mon with other things that resemble it. That is, things may be grouped together by how they look, and their behavior may adhere to certain established precedents.

The use of the term typology within photography has come to refer to a methodical image-making approach that expands on the general description outlined above. The term can be used both descriptively, summarizing a group of images in retrospect, and predictably, anticipating the style a given artist will employ to record a particular subject. Furthermore, it can, by extrapolating from earlier photographs, signal a type of subject matter that a given artist would be likely to portray. Broadly speaking, typological photographs are identified by an empirical, straight-forward appearance, with great detail and clarity in the prints. They are often displayed or reproduced in series; one important element of a typological project is its open-ended quality of comparative investigation. A given image in a typology implies that there will always be another example of what you have seen, and that juxtaposing the new and the old will reveal meanings inherent in each individual image, and in the series overall.

### Origins and Precedents

The Germans Bernd and Hilla Becher introduced the term “typology” to the vocabulary of photography in the subtitle of their first monograph, *Anonyme Skulpturen: Eine Typologie technischer Bauten*; the Bechers’ images of blast furnaces, water towers, frame houses, coal mine heads, and other industrial structures, begun in 1957 and usually presented in sequences or grids, are the most widely recognized examples of typological photography. But there is evidence of typological photography dating back to the beginning of the twentieth century and before. An important, often-cited model is the work of Eugène Atget, who brought the patient, passionate thoroughness of an historical cataloguer to his systematic documentation of Parisian architecture. August Sander provides what may be the definitive model for typology; his open-ended attempt in the 1910s and 1920s to record of “the face of our time”—that is, a collective portrait of all types of people inhabiting Weimar Germany—carries all the methodology, the serial, open-ended nature of the working system, and the compelling semblance of objectivity that characterize the contemporary standard-bearers of type photography. Sander was a typologist in all but the name. Also serving as typological antecedents from Germany are the photographers who worked under the *Neue Sachlichkeit*

(usually translated as “new objectivity”) banner, including Karl Blossfeldt and Albert Renger-Patzsch. Renger-Patzsch, who presented his spare, frontal esthetic in his influential book *Die Welt ist schön (The World is Beautiful)* (1928), Blossfeldt (see *Urformen der Kunst* [1925], published in the United States as *Art Forms in Nature* [1929]), and Sander are united in their apparent insistence on the predominance of subject matter as the principle cause for making a photograph, and the creation of straight, unmanipulated photographs to record and convey their impressions. The work of the American Walker Evans, specifically its apparent transparency or authorlessness, is also cited as a model for contemporary typologists.

### Examples and Parallels

Younger artists, born in the 1940s and 1950s following the Bechers (and in many cases instructed by them in courses at the *Staatliche Kunstakademie* in Düsseldorf beginning in 1976), have carried out typological investigations into a variety of subjects. California-based painter Ed Ruscha’s 1960s book-works, collections of photographs almost completely described by their titles—*Twenty-six Gasoline Stations* (1962), *Thirty-four Parking Lots* (1967), *Every Building on the Sunset Strip* (1966), for example—are clearly in line with the goals of typology. American photographer Roger Mertin recorded extensive series of trees (in both orchards and as featured players in Christmas activities), basketball backboards, and libraries, especially those funded in the United States and Canada by Andrew Carnegie. Lynne Cohen has documented interior spaces designed for scientific observation and for firearms testing. Bechers’ protégé Candida Höfer has used a hand-held camera to record impressions of large meeting halls, empty of people but full of chairs that often provide an anachronistic contrast to their surroundings. Fellow Bechers’ student Thomas Ruff’s enormous portraits of classmates at the Düsseldorf *Kunstakademie* pay homage to August Sander’s catalogue of types, while paring down his environmentally descriptive scenes to wall size approximations of passport photographs. These five artists, plus Judy Fiskin, Thomas Struth, and the Bechers, are presented by the exhibition and catalogue *Typologies* (1991), to date the most probing and definitive consideration of this mode of photographic practice. Essays by curator Marc Freidus, James Lingwood, and Rod Slemmons provide a range of perspectives on the history, meaning, and implications of typological photography.



Bernd and Hilla Becher, Blast Furnace, Hainer Hütte, Siegen Westfalia, Germany, from the portfolio "Industrial Buildings," 1975, Gelatin silver print.  
[Bernd and Hilla Becher]

Other contemporary photographers whose work reflects typological inclinations include Andreas Gursky, Catherine Wagner, and Michael Schmidt. Also manifesting comparable concerns were the photographers included in the 1975 exhibition *New Topographics: Photographs of a Man-altered Landscape*, organized by the International Museum of Photography and Film at George Eastman House, Rochester, New York. The Bechers were the only non-Americans in the exhibition, which also featured work by Robert Adams, Lewis Baltz, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel, Jr. The *New Topographics* approach was distinguished from typology in several ways, primarily in the formal execution of individual prints. Although many of the *New Topographics* photographers worked on projects that constituted extended series and made photographs with an ostensibly objective appearance, their concerns were largely social, esthetic, and humanistic, in contrast to the more austere, cataloging approach of the typologists. Typology could be considered a more postmodern approach, in contrast to the more traditionally estheticized images in *New Topographics*.

As Jonathan Green writes:

Consciousness of light is perhaps the quintessential characteristic of American photography. It is precisely the lack of luminosity that sets apart the work of the German photographers Hilla and Bernd Becher in *New Topographics*. Their work stems from a European, Teutonic demand for cataloging, and their world is seen in terms of constructions rather than illuminated objects within a luminescent landscape. Their obsessive concern with the typology of representation stands in marked contrast to the American delight in modeling sunlight. The Bechers use the medium merely to obtain a uniform sizing of disparate objects. Ironically, their work is the only work in *New Topographics* that literally records topography. For the American photographers, as Robert Adams said, 'Light still works an alchemy.'

(Green 1984, 170)

While typological photographs are not devoid of visual pleasures, they are characterized by equani-

mity of means and ends, and an interdependence with other pictures of their type. Form and content receive equal weight in these sequential pictures that imply and derive meaning from both past and future works; "The archive, not the picture, is an appropriate frame for understanding this work" (Freidus 1991, 12).

GEORGE SLADE

*See also:* **Adams, Robert; Artists' Books; Atget, Eugène; Baltz, Lewis; Becher, Bernd and Hilla; Blossfeldt, Karl; Cohen, Lynne; Composition; Evans, Walker; Gohlke, Frank; Nixon, Nicolas; Renger-Patzsch, Albert; Ruff, Thomas; Sander, August; Shore, Stephen; Struth, Thomas**

### Further Reading

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- Freidus, Marc. *Typologies: Nine Contemporary Photographers*. Newport Beach, CA: Newport Harbor Art Museum, 1991.
- Green, Jonathan. *American Photography: A Critical History 1945 to the Present*. New York: Harry N. Abrams, 1984.
- Jenkins, William. *New Topographics: Photographs of a Man-altered Landscape*. Rochester, NY: International Museum of Photography at George Eastman House, 1975.
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## RAOUL UBAC

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### Belgian

Raoul Ubac is one of the leading figures in the Surrealist movement of the 1930s. His highly manipulated works testify to his innovative, experimental style that expanded the boundaries of what a photograph could be during a period of complex aesthetic and political turmoil. Rudolf Ubac was born in 1910 in Malmédy, Belgium, of a German father and a Belgian mother. The family's move to Cologne and Frankfurt-am-Main marked the rhythm of his childhood. He returned to Malmédy, however, to receive his secondary education from 1920 to 1928. The young man alleviated the boredom of living in this township of 6000 by taking frequent, lengthy walks through the Fagnes highlands. Ubac's affection for this region made him think of becoming a forestry engineer, but rebellion against the dominating middle class, and in particular against his own family, led him to nourish other projects, starting with several walking trips around Europe, notably in France.

After choosing French naturalization and gallicizing his name to Raoul Ubac in 1926, a first stay in Paris, in 1929, proved decisive. He met there the poet Jean Gacon, and reading the *Surrealist Manifesto* strongly impressed him. The same year,

he enrolled at the Sorbonne to study literature. A fellow student, Raymond Michelet, introduced him to poet and writer André Breton. Frequent visits to the Montparnasse Studios, then meeting the German painter Otto Freundlich, induced Ubac to forsake his literature studies and turn his attention to the visual arts. As a member of the Group of Progressive Artists in Cologne, Freundlich invited Ubac to stay in the German city, where Ubac first practiced photography in 1930, initially making a living from it. That enabled him to carry on with his frequent travels. Ubac enrolled at the Cologne Werkschule in 1932, where he received professional instruction, along with training in other artistic techniques.

Ubac produced his first significant series of works during a trip to Dalmacy. On Hvar island (part of present-day Croatia), inspired by the landscape of the shores, he assembled eroded stones that he photographed, drew, and painted. Evoking strange human silhouettes, these *Stones of Dalmacy* photographs expressed the artist's interest not only in the rendering of materials, but also in the imaginary association between the animate and the inanimate that became hallmarks of his work.

Ubac met Man Ray in 1933, who gave him confidence in his choice of photography as a medium and

encouraged him to experiment with various techniques, including the recently rediscovered technique of solarization. Ubac's wife, Agathe Schmidt ("Agui"), whom he had met two years before in Cologne, posed for numerous portraits and nude studies that seem to be irradiated from within by light. Using superimposition, Ubac made a portrait titled *Agui dans le miroir au tain endommagé* (*Agui with the Damaged Mirror Silvering*), which was reproduced in the surrealist review, *Minotaure*, in 1938.

By 1934, Ubac was permanently established in Paris. That year, Ubac took part in the illustration of painter and sculptor Camille Bryen's book of poems, *Actuation poétique*. At the same time, both artists joined in a billboard campaign: *Affichez vos poèmes, affichez vos images!* (*Post up your poems, post up your images!*). One of Ubac's pictures, showing a slice of liver escaping from the open mouth of a young woman, echoes French philosopher Georges Bataille's famous notion of "unformed." Refusing the conventional formal categories considered proper to each object, the photographer transgressed them, as a sort of manifesto.

But it is essentially between 1936 and 1939 that Ubac's work fully fits in Surrealism, for instance, with visual quotations of the surrealist painters like René Magritte (*La Chambre* (*The Sleeping Room*, 1936), or Giorgio de Chirico (*La rue derrière la gare/Hommage à Chirico*, (*The Street behind the Station/Hommage to Chirico*, 1936). In these pictures, photomontage tends to create strangeness by opening a bedroom door onto the sky or by crowding a desert street with antique sculptures. But it is mainly from the creation of his major series, *Penthesilea*, that Ubac was associated with the surrealist movement. Produced between 1937 and 1939, this series, inspired by Heinrich von Kleist's eponymous play, re-examines the mythic story of Penthesilea, queen of the Amazons. It is present in a series of collages that show fighting women, made of nude photographs Ubac had taken of Agui in the 1930s. Transformed by several techniques like superimposition, solarization, and montage, these pictures form virtual frescoes.

Other techniques explored by Ubac also allowed him to introduce a distancing, which is essential to "surreality." One technique, explored in 1938, is *paraglyphe*, wherein the illusion of low relief is created by using the negative image to mask the positive image. This process gave rise to what Ubac called "fossils," images giving the impression that what they show has been petrified. In 1939, he created what he dubbed "*brûlages*" (burnings), obtained by progressively melting a negative that is then printed out by placing it under a heat source.

In both cases, the photographic image essentially becomes a material manipulated by the artist to its own limits.

By its nature, Ubac's work was strongly related to the Surrealists, in particular to Hans Bellmer, poet Benjamin Péret, and painter Victor Brauner, and Ubac became officially affiliated to this movement with the publication of his works in the seminal Surrealist magazine *Minotaure* between 1937 and 1939.

With the outbreak of World War II, the Surrealists were scattered; Ubac initially took refuge in Carcassonne in southern France with Magritte and his wife, in 1940. After the Nazi occupation, Ubac and Magritte were repatriated to Brussels, where they published together two editions of *L'invention collective*. In the second edition, Ubac published the text *Les pièges à lumière* (*The Light Traps*), in which he insisted on the transformation of visual perception by photography. His importance as one of the Belgian Surrealists is made clear in Paul Nougé's preface for Ubac's 1941 exhibition catalogue. In Paris again in 1942, Ubac associated with the "Messages" group, led by Jean Lescuré, as well as with the "Main à la plume" association, which both manifested Surrealist tendencies. Ubac illustrated Lescuré's text, *L'exercice de la pureté* (*The Exercise of Purity*). Although he continued his own research on spatiality and relations between objects as in the series *Objets reliés* (*Related Objects*) of 1942, Ubac began to turn away from photography, abandoning it completely in 1945. Although he continued to create paintings, sculptures, etchings, and drawings, his photographic work largely sank into oblivion until a resurgence of interest in Surrealism in general and Surrealist photography in particular brought renewed attention to his accomplishments as a photographer at the end of the 1970s. Raoul Ubac died in Dieudonné, France on March 22, 1985.

DANIELLE LEENAERTS

*See also:* **Bellmer, Hans; History of Photography: Interwar Years; Man Ray; Manipulation; Photography in France; Solarization; Surrealism**

### Biography

Born in Malmédy, Belgium, August 31, 1910. First stay in Paris, meets the poet Jean Gacon, 1929; Student in Literature at the Sorbonne, meets the Montparnasse artists 1929–1931; Student at the Werkschule, Cologne, 1932. First series of photographs on the Hvar Island (modern Croatia), 1932; Meets Man Ray, 1933; Definitely established in Paris where he opens a bookstore, illustrates Camille Bryen's poems (*Actuation poétique*), 1934; Takes part in the Surrealist meetings, experiments with different photographic techniques, 1935–1939; Photographs



Raoul Ubac, The chamber, attributed title "L'atelier."  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]

published in *Minotaure*, 1937–1939; Goes to Carcassonne into exile, with the Magrittes, 1940; Publishes *L'Invention collective* with Magritte in Brussels, 1940–1941; Back in Paris, takes part in the *Messages* Group and *Main à la plume*, 1942; Forsakes photography, 1945. Dies in Dieudonné, France, March 22, 1985.

### Individual Exhibitions

- 1934 *Raoul Ubac. Collages photographiques (Raoul Ubac. Photographic Collages)*; Galerie Louis Cattiaux, Paris, France  
 1935 *Raoul Ubac. Photographies*; Gravitations Gallery, Paris, France  
 1941 *Raoul Ubac*; Dietrich Gallery, Brussels, Belgium  
 1943 *Raoul Ubac*; Francis Dasté Bookstore, Paris, France  
 1983 *Raoul Ubac. Photographies des années trente (Raoul Ubac. Photographs of the 1930s)*; Galerie Adrien Maeght, Paris, France  
 1987 *Raoul Ubac. Photographies, peintures, sculptures, dessins et gravures (Raoul Ubac. Photographs, Paintings, Sculptures, Drawings and Etchings)*; Le Botanique, Brussels, Belgium  
 1988 *Raoul Ubac. The Photographic Work, 1932–1942*; Prapakas Gallery, New York, New York  
 1992 *Raoul Ubac. Rétrospective*; Musée Jenish à Vevey, Vevey, Switzerland

- 1995 *Raoul Ubac. Photographies 1932–1939*; Artothèque, Nantes, France  
 1995 *Raoul Ubac*; Galerie Bouqueret + Lebon, Paris, France  
 1996 *Raoul Ubac 1910–1985. Sculptures, peintures, dessins, photographies (Raoul Ubac 1910–1985. Sculptures, Paintings, Drawings, Photographs)*; Suemondt-Ludwig Museum, Aachen, Germany  
 1996 *Raoul Ubac. Travaux photographiques, 1929–1945 (Raoul Ubac. Photographic Works, 1929–1945)*; Espace photographique Contretype, Brussels, Belgium

### Selected Group Exhibitions

- 1937 *Les Surindépendants*; Porte de Versailles, Paris  
 1940 *Espocicion fotofragias del surrealismo: Aparicion de la gran esfinge nocturna (Exhibition of Surrealist Photographs: the Apparition of the Great Nocturnal Sphynge)*; Galeria de Arte Mexicano, Mexico  
 1945 *Surréalisme*; La Boétie Gallery, Brussels, Belgium  
 1975 *Von Dadamax bis zum Grüngürtel, Köln in der 20er Jahren (From Dadamax to the Green Zone, Cologne in the 1920s)*; Kunstverein, Cologne, Germany  
 1979 *L'Art dans les années trente en France (Art in France in the 1930s)*; Museum of Art and Industry, Saint-Etienne, France

## UBAC, RAOUL

- 1979 *Malerei und Photographie im Dialog (Painting and Photography in Dialogue)*; Kunsthaus, Zurich, Switzerland  
1979 *Photographic Surrealism*; The New Gallery of Contemporary Art, Cleveland, Ohio  
1980 *Art et photographie*; Palais des Beaux-Arts, Brussels, Belgium  
1983 *The Surrealist Spirit in Belgian Photography*; Prakapas Gallery, New York, New York  
1985 *L'Amour fou: Photography & Surrealism*; Corcoran Gallery of Art, Washington, D.C., and traveling  
1987 *L'œil du Minotaure. Ubac, Brassai, Alvarez Bravo, Bellmer (The Eye of the Minotaure. Ubac, Brassai, Alvarez Bravo, Bellmer)* Man Ray; Galerie Sonia Zannettacci, Genève, Switzerland  
1989 *Das innere der Sicht. Surrealistische Fotografie der 30er und 40er Jahre (The Inside of the Vision. Surrealist Photography in the 1930s and the 1940s)*; Museum Moderner Kunst, Vienna, Austria  
1996 *L'informe, mode d'emploi (The Unformed, Directions for Use)*; Centre Georges Pompidou, Paris, France  
1998 *Les maîtres du surréalisme. Explorateurs de l'inconscient (Masters of Surrealism. Explorers of the Unconscious)*; Kinteshu Museum of Art, Osaka, Japan  
1999 *Une passion française. Photographies de la collection Roger Thérond (A French Passion. Photographs from the Roger Thérond Collection)*; Maison Européenne de la Photographie, Paris, France

### Selected Works

- Agui with the Damaged Mirror Silvering*, 1932–1933  
*Dalmatic Stones* (series), 1932–1933  
*The Street Behind the Station/Homage to Chirico*, 1936  
*Penthesilea's Fight* (series), 1938–1939

- The Sleeping Room/The Studio*, 1938  
*Fossile*, 1938  
*The Nebulous*, 1939  
*The Alphabetical Order*, 1941  
*Tied Objects/Polygonal Network*, 1942

### Further Reading

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Bazaine, Jean, Yves Bonnefoy, and Paul Eluard. *Ubac*. Paris: Maeght, 1970.  
Bouqueret, Christian. *Raoul Ubac. Photographie*. Paris: Léon Scheer, 2001.  
Coke, Van Deren, and Diana C. Du Pont. *Photography: A Facet of Modernism*. New York: Hudson Hills Press, 1986.  
Dewolf, Philippe. "Raoul Ubac. Photographie et surréalisme." In *Contretype*. (Brussels), no. 50 (March-April 1996): 2–3.  
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Juliet, Charles. *Entretien avec Raoul Ubac (A Talk with Raoul Ubac)*. Paris: L'Echoppe, 1994.  
*Le mouvement surréaliste à Bruxelles et en Wallonie (1924–1947)*. Paris: Centre culturel Wallonie-Bruxelles, 1988.  
*Raoul Ubac. Photographies, peintures, sculptures, dessins et gravures (Raoul Ubac. Photographs, paintings, sculptures, drawings and etchings)*. Brussels: Editions du Botanique, 1987.  
*Rétrospective Raoul Ubac*. Brussels/Paris: Palais des Beaux-Arts/Musée national d'Art moderne, 1968.  
Sayag, Alain. *Collection de photographies du Musée national d'Art moderne 1905–1948*. Paris: Centre Georges Pompidou, 1996.

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# JERRY UELSMANN

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### American

Influenced by Surrealist ideology about dreams and the subconscious, Jerry Uelsmann is considered a master of the photomontage creating his private metaphoric statements in universes of his imagination. Initially experimenting with combination printing as early as 1959, in the 1990s Uelsmann mastered working with the digital computer to continue producing photographs in which reality and fantasy seamlessly merge into complex visual poetry. Process and idea remained simultaneously integral to the success of the final image, as he always stressed.

Born in Detroit, Uelsmann developed an interest in photography at the age of 14, with the encouragement of his father. He later went on to study photography under Minor White and Ralph Hattersley at the Rochester Institute of Technology, New York, where he received his BFA in 1957. While the purist or straight approach dominated the aesthetics of image making at the time, both White and Hattersley suggested to their students the possibility of creating work as metaphors for ideas and feelings. Uelsmann's fascination with "those dark and evocative images that emerge from just beyond the threshold of conscious understanding" began during an assignment for White's

class for which students were to photograph doorways of “ominous portent.” Taking a cue from White’s theory about the camera as a metamorphosing machine, Uelsmann began creating images meant to be metaphors of expression. His first published photographs appeared in the 1957 annual edition of *Popular Photography*. At the University of Indiana in Bloomington, he received an MS in Audio-Visual Communications in 1958 and then, after studying with Henry Holmes Smith, an MFA in photography in 1960. As Uelsmann’s mentor and an advocate of the experimental potential of the photographic process, Smith reinforced Uelsmann’s understanding of the expressive qualities of the medium rather than the technical aspects. Later that same year, with the help of Van Deren Coke, he became an instructor in the Department of Art at the University of Florida, Gainesville. Uelsmann was appointed Assistant Professor in 1964 and became Associate Professor in 1966. As an artist/educator in the 1960s and 1970s, he was among a select group who developed photographic education within the college level curriculum. Concerned with providing a support system for teachers of photography, Uelsmann was also a founding member of the Society for Photographic Education in 1962 and later served on the Board of Directors.

Producing multiple imagery through combination printing since 1959, Uelsmann refined the process by 1963, employing it as an integral element in his art making, using as many as eight enlargers to produce one combination print. Uelsmann’s use of the combination printing method was derived from the process once employed in the nineteenth century by Oscar Gustav Rejlander and Henry Peach Robinson. In homage to his predecessors is Uelsmann’s *Self-Portrait as Robinson & Rejlander*. His early photographs, influenced by Surrealist art, contained figures in illogical landscapes and settings in images with suggestive titles. Symbolism of the pictorial elements was further emphasized by placement within the surreal photo-montaged compositions. A common motif was the hand, symbolizing creativity. Themes centered around the forces of birth, rebirth, renewal, and self discovery. As his working process developed, Uelsmann once stated that the seeds of his images were within his contact sheets, enabling him to free associate and to see the possibilities between seemingly quite different images. His poetic allusions shared the same inspired mindset of earlier Surrealists, most notably painter René Magritte. The Guggenheim Fellowship he received in 1967 enabled him to continue his exploration of multiple printing techniques and to further explore what he began to

refer to as post-visualizations. Psychological emphasis, blended with Uelsmann’s private visions, enhanced the synthetic universes. One of his most renowned images, *Small Woods Where I Met Myself*, was made in 1967 employing positive/negative combinations and signifying the psychic intersection of spirit and self. Ghostly figures move above, below, and across the landscape of the mind as if in a waking dream.

In 1969, Uelsmann was appointed a Professor of Art and, in 1974, as the Graduate Research Professor at the University of Florida-Gainesville. He was awarded a National Endowment for the Arts fellowship in 1972. The University of Florida recognized his teaching abilities in 1975 by naming him the Teacher Scholar of the Year. That same year Uelsmann became a trustee for the Friends of Photography in Carmel, California.

It was during the 1970s when his technique expanded to include color processes. Imbued with subtle colors, simple elements metamorphosed into powerful, magical icons of intuition. Then, in the late 1970s and early 1980s, the subject matter of his work moved to include juxtapositions of nature to geometrical and architectural elements. Recurring elements were hands, eyes, the nude, rocks, mirrors, trees, and water, as seen in one of his best-known images, *Floating Tree*, 1969, weaving into the enigmatic, impossible spaces and places. Works were finished as “untitled,” thereby reinforcing the open-endedness of the mythical images. Disquieting ambivalence was sought. Amazement and revelation were sought, redefining the possibilities of the process to synthetically fuse reality and fantasy, such as cracked, parched ground seen below sun reflected waters. The familiar and unfamiliar together became the uncanny. Each work was a unique visual representation of inner dreams, even with “reprints,” which were essentially original recreations and not copies.

As his photographic works and his teaching style earned him the respect of his peers beyond the United States, Uelsmann became a Fellow of the Royal Photographic Society of Great Britain in 1973. Between 1975 and 2000, more than 10 books were published of Uelsmann’s work. In 1997, Uelsmann retired from his faculty position at The University of Florida. With more time at his disposal and with the encouragement of his wife, Maggie Taylor, who was proficient in manipulating imagery digitally, Uelsmann pursued his interest in learning the subtle capabilities of the digital process.

Even so, Uelsmann found proficiency with digital tools also required an adeptness that precluded technical overkill and yet permitted him to con-

## UELSMANN, JERRY

tinue to create his seamless enigmatic spaces. Balancing a schedule of lectures and workshops from his home in Gainesville, Florida, Uelsmann continued to produce books and exhibit new work around the world.

SUSAN TODD-RAQUE

**See also:** *Coke, Van Deren; Manipulation; Multiple Exposures and Printing; Photography in the United States: the South; Sandwiched Negatives; Surrealism; White, Minor*

### Biography

Born Jerry Norman Uelsmann in Detroit, Michigan, 11 June 1934. Studied under Minor White and Ralph Hattersley and received B.F.A. in photography from Rochester Institute of Technology, Rochester, New York, 1957; M.S. in audiovisual communications from University of Indiana–Bloomington, 1958; M.F.A. in photography, under Henry Holmes Smith, from University of Indiana–Bloomington, 1960. Instructor in Department of Art, University of Florida–Gainesville from 1960–1969, became Professor of Art, 1969–1974, then Graduate Research Professor from 1974 until 1997 when he retired. Founding member of the Society for Photographic Education, 1962; Visiting Professor, Nihon University College of Art, Tokyo, October 1979. John Simon Guggenheim Memorial Fellowship, 1967; National Endowment for the Arts, Photography, 1973; Selected as a Fellow of the Royal Photographic Society of Great Britain, 1973; Teacher/Scholar of the Year Award, 1975, University of Florida; Photographer of the Year with Friends of Photography, 1984; Photographer Award for Outstanding Achievement by the Photographic Society of Japan in 1989; Distinguished Teaching of Art Award from College Art Association, 2000. Lives with his wife, photographer Maggie Taylor, in Gainesville, Florida.

### Individual Exhibitions

1960 Indiana University; Bloomington, Indiana  
1961 University of Florida; Gainesville, Florida Illinois Institute of Technology; Chicago, Illinois  
1962 School of the Art Institute of Chicago; Chicago, Illinois  
Indiana University; Bloomington, Indiana  
1963 Kalamazoo Art Institute; Kalamazoo, Michigan  
Jacksonville Art Museum; Jacksonville, Florida  
*3 Photographers*; George Eastman House, Rochester, New York  
1964 Arizona State University; Tempe, Arizona  
1965 University of South Florida; Tampa, Florida  
1966 Pratt Institute; Brooklyn, New York  
Lowe Art Gallery; University of Miami, Miami, Florida  
1967 Museum of Modern Art; New York, New York, and traveling  
1968 Minneapolis Institute of Arts; Minneapolis, Minnesota  
John and Mable Ringling Museum of Art; Sarasota, Florida, and traveling  
*Refocus*; University of Iowa, Iowa City, Iowa

Creative Photography Gallery; Massachusetts Institute of Technology, Cambridge, Massachusetts  
1969 Friends of Photography; Carmel, California  
1970 Philadelphia Museum of Art; Philadelphia, Pennsylvania, and traveling  
George Eastman House; Rochester, New York, and traveling  
1972 *Photographs by Jerry N. Uelsmann*; Art Institute of Chicago, Chicago, Illinois  
1974 Centre Culturel Americain; Paris, France, and traveling  
1976 Center for Creative Photography; University of Arizona, Tucson, Arizona  
1977 *Jerry N. Uelsmann, Retrospective*; San Francisco Museum of Modern Art, San Francisco, California  
1978 Photographers Gallery; South Yarra, Victoria, Australia  
1979 Nihon University Gallery; Tokyo, Japan  
1982 Center for Creative Photography; University of Arizona, Tucson, Arizona  
1983 Des Moines Art Center; Des Moines, Iowa  
Center for Creative Photography; University of Arizona, Tucson, Arizona  
1984 International Museum of Photography and Film; George Eastman House, Rochester, New York, and traveling  
1988 Southeastern Center for Contemporary Art; Winston-Salem, North Carolina  
Rochester Institute of Technology; Rochester, New York  
1992 Joslyn Art Museum; Omaha, Nebraska  
1995 United States Information Services; Calcutta, India, and traveling  
1999 *InVisible Sight: The Art of Jerry Uelsmann*; University Gallery, University of North Florida, Jacksonville, Florida

### Group Exhibitions

1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York  
1964 *Jerry Uelsmann and Wynn Bullock*; Heliography Gallery, New York, New York  
1967 *Photography in the Twentieth Century*; George Eastman House, Rochester, New York, with the National Gallery of Canada, Ottawa, Canada, and traveling  
*The Persistence of Vision*; George Eastman House, Rochester, New York  
1969 *The Photograph as Object 1843–1969*; National Gallery of Canada, Ottawa, Canada, and traveling  
1970 *Into the Seventies*; Akron Art Institute, Akron, Ohio  
1972 *4 Directions in Modern Photography: Paul Caponigro, John T. Hill, Jerry Uelsmann, Bruce Davidson*; Yale University Art Gallery, New Haven, Connecticut  
1974 *Photography in America*; Whitney Museum of American Art, New York, New York  
1975 *The Land: 20<sup>th</sup> Century Landscape Photographs Selected by Bill Brandt*; Victoria and Albert Museum, London, England, and traveling  
1978 *Mirrors and Windows: American Photography since 1960*; Museum of Modern Art, New York, New York, and traveling  
1981 *Counterpoints: Form and Emotion in Photographs*; Metropolitan Museum of Art, New York, New York, and traveling  
1985 *American Images 1945–1980*; Barbican Art Gallery, London, England, and traveling



Jerry Uelsmann, Untitled, silver gelatin print, n.d.  
[© 1996 Jerry N. Uelsmann]

## UELSMANN, JERRY

1986 *J. Splichal, I. Ben-Arieh and J. Uelsmann*; Fotografie Forum, Frankfurt, Germany  
*The Animal in Photography 1843–1985*; The Photographers' Gallery, London, England

### Further Reading

- Carlisle, Steve. "Jerry Uelsmann & Maggie Taylor: Partners in Art." *Digital Fine Art* (Fall 1999): 26–33.
- Enyeart, James L. *Jerry N. Uelsmann Twenty-five Years: A Retrospective*. Boston: New York Graphic Society, 1982.
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- Uelsmann, Jerry. *Jerry Uelsmann*. Intro. by Peter Bunnell. Fables by Russell Edson. Millerton, NY: Aperture, Inc., 1970. Rev. ed., 1973.
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- . *Uelsmann: Process & Perception*. Ames, John. Gainesville, FL: University Press of Florida, 1985.
- . *Photo Synthesis*. Gainesville, FL: University Press of Florida, 1992.
- . *Uelsmann/Yosemite*. Gainesville, FL: University Press of Florida, 1996.
- . *Approaching the Shadow*. Essay by Bill Jay. Tucson, AZ: Nazraeli Press, 2000.
- Ward, John. *The Criticism of Photography as Art: The Photographs of Jerry Uelsmann*. Gainesville, FL: University of Florida Press, 1970.

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# DORIS ULMANN

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### American

Although her own background was one of upper-class privilege, Doris Ulmann used her photographs to record the vanishing customs, trades, and traditions in some of the poorest regions in the United States. Yet poverty was not the primary subject of her photographs. Ulmann was instead attempting to document a way of life and a culture that was slowly disappearing. Her portraits of people of the rural South are Ulmann's primary legacy to the history of photography.

Born Doris May Ulmann to Gertrude Maas and Bernhard Ulmann on May 29, 1882 in New York City, her father was originally from Germany and the owner of a successful textile company. Her mother, an American, died while Ulmann and her younger sister Edna were still children. A delicate child who suffered stomach problems, she spent some of her childhood traveling in Europe with her family. For her secondary education, Ulmann attended the teacher training program at the progressive Ethical Culture (Fieldston) School where her botany professor was the photographer Lewis Hine. From 1907 to 1910 Ulmann attended Columbia University where she studied law and psychology. It was at this time that she also began taking courses in photography with the photographer, Clarence White. For several

years White taught courses on photographic portraiture and Ulmann, along with other students (including Margaret Bourke-White and Laura Gilpin) learned to combine a Pictorialist technique of soft focus and extended tonal ranges with a modernist use of form and composition.

While at the Clarence White school she met and married a fellow student, Dr. Charles H. Jaeger. Ulmann and her husband would often take trips to picturesque places such as Quebec City, Canada, or Gloucester Bay, Massachusetts, in order to photograph the landscapes and the people until their divorce in 1925. In the early part of her career Ulmann toted her large, 5 × 7-inch view camera around New York, photographing various tradespeople at work. It was this body of work that first established her reputation as a photographer. The workers are usually posed with a tool or other object that indicated their trade—a street vendor, for example, leans over a truck full of garlic or a cooper is shown surrounded by barrels.

Ulmann became one of the first members of the Pictorial Photographers of America when it was founded in 1917. In 1919, her first photographic portfolio, 24 portraits of the Faculty of the College of Physicians and Surgeons of Columbian University, was published. One year later her photograph *Portrait of a Child* was published in the first issue of

*Pictorial Photography in America* and in the journal *Photo-Era*.

A lover of the theater and an avid reader, Ulmann often sought out actors and writers and other personalities whose work impressed her and invited them back to her Park Avenue apartment in order to make their portraits. Thus she is also known for her portraits of celebrities, especially writers and poets, including Sinclair Lewis, Robert Frost, and Edna St. Vincent Millay and actors Lillian Gish and Paul Robeson.

In 1925, Ulmann began a series of photographs of Shaker and Mennonite communities in Virginia. It was around this time that she first met John Jacob Niles, a musician and folklorist from Kentucky. Ulmann eventually hired Niles to work as her assistant when she began the project of documenting the social and religious customs of people of the backwoods of the Appalachian Highlands. In the summers of 1933 and 1934, the year of her premature death, she shot thousands of negatives of people, crafts, and landscapes to illustrate Allen Eaton's landmark book on crafts of the southern highlands.

Besides her Appalachian photographs, Ulmann is perhaps best known for her work documenting the descendents of slaves, who isolated on South Carolina's coastal islands, had developed a unique culture, called Gullah. In 1929, Ulmann met the writer Julia Peterkin, who invited Ulmann to come to her family plantation in South Carolina with the idea of making photographs for her book about the Gullah culture titled *Roll, Jordan, Roll*. This work became a classic of ethnographic documentary photography.

Ulmann usually contact-printed her negatives and made platinum prints, which provided the rich shadows and soft, graduated tonalities that are typical features of her work. At the time of her death in 1934, however, thousands of negatives were left unprinted, but the Doris Ulmann Foundation, established through her estate, hired a photographer, S.H. Lifshy, to make proof prints in order that her work be preserved for future generations. Her work is now housed at Berea College in Kentucky.

Major holdings of Ulmann's photographs can be found in numerous institutions including: The New York Historical Society, The University of Oregon Library (Eugene), The Los Angeles County Museum of Art, The Art Institute of Chicago, The University of Kentucky Library (Lexington), the Historic New Orleans Collection, The Museum of Fine Arts (Boston), The Schomburg Center for Research in Black Culture of the New York Public Library, Duke University Library (Durham, North

Carolina), the North Carolina Division of Archives and History, and the International Museum of Photography at the George Eastman House (Rochester, New York).

LORI PAULI

*See also: Photography in the United States: the South; Pictorialism; Portraiture; White, Clarence*

### Biography

Born in New York, 29 May, 1882. Attended Ethical Culture School, Columbia University, and the Clarence White School of Photography. Portfolio of photographs titled *The Faculty of the College of Physicians and Surgeons, Columbia University* published 1919. *A Book of Portraits of the Medical Faculty of the Johns Hopkins University* published 1922. *A Portrait Gallery of American Editors*, published 1925. Annual trips to photograph Appalachian Highlands, 1928–1934. *Roll, Jordan, Roll*, a book about African-American life and primarily the Gullah people of South Carolina, made in collaboration with the writer Julia Peterkin, published 1933. Died in New York City, 28 August, 1934.

### Individual Exhibitions

- 1929 Delphic Studios; New York, New York
- 1933 Delphic Studios; New York, New York
- 1934 Berea College; Berea, Kentucky
- 1934 Library of Congress; Washington, D.C.
- 1974 Witkin Gallery; New York, New York
- 1974 Museum of Art, University of Oregon; Eugene, Oregon
- 1976 Western Carolina University; Cullowhee, North Carolina
- 1976 G. Ray Hawkins Gallery; Los Angeles, California
- 1977 *Doris Ulmann 1884–1934, A Survey of Her Life's Work in Photography*; Marcuse Pfeifer Gallery, New York, New York
- 1983 *Doris Ulmann: Cultural Documents 1917–1934*; San Francisco Museum of Modern Art, San Francisco, California
- 1985 *American Portraits*; Friends of Photography, Carmel, California
- 1986 *Doris Ulmann*; International Museum of Photography, George Eastman House; Rochester, New York
- 1996 *Doris Ulmann: Photography and Folklore*; J. Paul Getty Museum; Los Angeles, California
- 2001 *Doris Ulmann's Passionate Portraits of America*; Howell Museum; Paris, Kentucky
- 2002 *Doris Ulmann and the Crafters of Northwestern Carolina*; Asheville Art Museum; Asheville, North Carolina
- 2003 *Movers and Makers: Doris Ulmann's Portrait of the Craft Revival in Appalachia*; History Museum of Western Virginia; Charleston, West Virginia

### Group Exhibitions

- 1917 *An Exhibition of Pictorial Photography by American Artists, Pictorial Photographers of America*; Minneapolis Institute of Arts, Minneapolis, Minnesota
- 1919 *Sixth Annual Pittsburgh Salon of Photography*; Pittsburgh Academy of Science and Art, Photographic Section, Carnegie Institute, Pittsburgh, Pennsylvania (also 1920, 1922, 1923, 1925)



Doris Ulmann, South Carolina, 1929–1930, platinum print, 21.5 × 16.3 cm, Gift of 3M Company: ex-collection Louis Walton Shiple. *[Photograph courtesy of George Eastman House. Reprinted with permission from Special Collections and University Archives, University of Oregon libraries]*

- 1920 *Third International Photographic Salon*; Gallery of Fine and Applied Arts, Museum of History, Science; Los Angeles, California
- 1924 *Eighth Annual Salon of Photography*; Los Angeles Museum, Los Angeles, California
- 1929 *Third International Salon of The Pictorial Photographers of America*; New York Art Center; New York, New York
- 1930 *Photography 1930*; Harvard Society for Contemporary Art; Cambridge, Massachusetts
- 1931 *International Photographers*; Brooklyn Museum; Brooklyn, New York
- 1932 *Modern Photography at Home and Abroad*; Albright Art Gallery; Buffalo, New York
- 1955 *The Family of Man*; Museum of Modern Art; New York, New York and traveling
- 1973 *Historic Mission: Documentary Photography by Timothy O'Sullivan, Lewis Hine, Edward S. Curtis, Doris Ulmann and Martin Schneider*; Art Institute of Chicago; Chicago, Illinois
- 1975 *Women of Photography*; San Francisco Museum of Art; San Francisco, California
- 1977 *Photographs: Sheldon Memorial Art Gallery Collection*; Sheldon Memorial Art Gallery; University of Nebraska, Lincoln, Nebraska
- 1978 *Photographs from the Sam Wagstaff Collection*; Corcoran Gallery of Art; Washington, D.C.
- 1979 *Photography Rediscovered: American Photographs 1900–1930*; Whitney Museum of American Art; New York, New York
- 1979 *Fleeting Gestures: Dance Photographs*; International Center of Photography; New York, New York
- 1980 *Amerika Fotografie 1920–1940*; Kunsthhaus, Zurich, Switzerland
- 1983 *Counterparts: Form and Emotion in Photographs*; Metropolitan Museum of Art; New York, New York
- 1985 *A Collective Vision: Clarence H. White and His Students*; University Art Museum, California State University; Long Beach, California
- 1988 *After the Manner of Women: Photographs by Käsebier, Cunningham and Ulmann*; J. Paul Getty Museum; Los Angeles, California

- 1993 *A Second Look: Women Photographers from the Collections of the Harry Ransom Humanities Research Center*, Harry Ransom Research Center; University of Texas, Austin
- 1996 *Pictorialism into Modernism: The Clarence H. White School of Photography*; Detroit Institute of Arts; Detroit, Michigan
- Sitting Pretty: Photographs from the Marianne Moore Archive*; Rosenbach Museum and Library; Philadelphia, Pennsylvania

### Selected Works

- Gloucester Massachusetts*, early 1920s
- Ruth St. Denis*, date unknown
- Portrait of a Girl, South Carolina*, c. 1929
- South Carolina, 1929–1930*
- Mrs. Hyden Hensley and Child, Brasstown, North Carolina*, c. 1933

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## UMBO (OTTO UMBEHR)

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### German

The career path of Umbo, one of the most influential photo journalists of the Weimarer Republik (German Republic from 1918–1933)—besides Erich Salomon and Felix H. Man—did not progress in a straight line. Even his stay at the Bauhaus in Weimar from 1921–1923 was unexpectedly shortened. Umbo took general courses “*Vorkurs*” from Johannes Itten

in 1921 and 1922. Thereafter he switched to the metal workshop, but was already expelled from further studies in December 1922, on the official grounds of “a lack of interest.” Umbo entered photography as a self-taught person. His work for films and his designs for billboards probably played a key roll in the development of his photographic style, and included concrete contracts such as his work with Sasha Stone on the completion of photo montages

for the theater promotions of the film, *Berlin, Symphonie einer Großstadt* (Berlin, Symphony of a Big City) by Walther Ruttmann, 1926.

From 1926 on, Umbo was supported significantly by his friend, Paul Citroen, who encouraged him to devote himself entirely to photography. Umbo proved to be an important promoter of the ideas of the *Neues Sehen* (New Vision) in Germany. Through his reportages and solitary shots he became a pioneer for modern photojournalism and the prevalence of the new “photo-language.” Together with Simon Buttman he founded the photo agency Dephot (*Deutscher Photodienst GmbH*) in 1928. It was here that the first combined text and photo reportages appeared—to include Umbo’s famous “photo-typographies” (a combination of photography and typography). Until a state enforced closure in 1933, Dephot was responsible for studio photography and reportage photography. Its specialties included dance, vaudeville, theater, and movie theater. The pictures were published in numerous German magazines such as *Berliner Illustrierte Zeitung*, *Münchener Illustrierte Presse*, *Kölnerische Illustrierte Zeitung*, *Das Illustrierte Blatt* (Frankfurt), *Uhu*, *Dame*, *Neue Linie*, *Scherl’s Magazin*, and *Koralle*. Umbo combined experimental and artistic trends of the avant-garde with an established documentary reportage as well as unusual portraits.

Not only in contract work, but also with personal shots during the 1920s and 1930s, Umbo used lighting to demonstrate two different principles of formation: as appropriate he used either strong contrast between light and shadow or well-balanced lighting. Above all he understood how to playfully employ perspectives, photo clippings, and shadows to cause optical confusion for the viewer through the use of simple motives. One of the best examples is the photograph from the bird’s-eye perspective, *Die unruhige Straße* (The Restless Street), 1928, with its “uncanny shadows,” which also catches one of the substantial design elements of expressionistic films in Germany. This photo’s special charm is that it sways the viewer to concentrate on the long, life-like shadows, rather than on the objects that make the shadows. The effect of combining real elements with fantasy abstractions is occasionally suggestive of surrealist techniques, such as those in Salvador Dalí’s paintings.

In 1935, Umbo was still experimenting with perspectives when he used a fisheye lens with a 180° field of vision—originally developed for meteorological purposes—for his series: *Die Wolkenkamera sieht sich auf der Erde um* (The camera in the clouds takes a look around the earth). The art of visual

deception can also be found in a completely different manner in Umbo’s photo report about the unheeded life of store-window mannequins. A selection appeared in the Frankfurt magazine, *Das Illustrierte Blatt*, 1929. The mainly unclothed figures—see *Drei Mannekins* (Three Mannequins) or *Schaufensterpuppen* (Store-window Dolls), all from 1928/1929—are stored in a semi-private area of a warehouse and appear life-like despite their doll-like positions. Umbo continued his project of “Life in Dead Things” in further photographs of store-window mannequins, such as *Träumende* (Dreamers) or *Pantoffeln* (Slippers) as well as in the line-up of male heads in *Menjou en gros* (Menjou in large scale) (all from 1928/1929).

This concept of visually staging spontaneously found objects also continues in object photography such as *Kragen* (Collar), 1930, and nude photography such as *Akt*, 1930, where Umbo uses brief clips to show the partial profile of an object-like upper torso of a female. The photo, which technically is suggestive of Imogen Cunningham’s well-known photograph, *Triangles*, 1928, reduces the human body to a largely abstract composition of parts. The combination of realism and abstraction is also applied in the startling female portraits of around 1927. Typical for these is the close-up-effect and an often used harsh light-dark contrast such as in the portrait *Ruth*, 1927, which comes from a series of images of the actress, Ruth Landshoff; as well as film-inspired overlapping forms that were produced by multiple lightings as in *Simultanporträt Gaby Meyer* (Simultaneous Portrait of Gaby Meyer), 1927. The beauty of the countenance is reduced to the essential elements. The results are technically constructed pictures of the extolled “modern woman” as determined by contemporaries of the 1920s. His photograms, simultaneous shots, work with X-ray film (to subdue half-tones), as well as experiments with negatives, photo montages, and collages shaped further development of abstractionism.

The magnitude of Umbo’s impact on the development of contemporary photography at the end of the 1920s and beginning of the 1930s is clear from the extensive presentation platform that was granted him at the famous international exhibition *Film und Foto* in Stuttgart, Germany, 1929. However Umbo’s significance as one of the pioneers of modern photography remained long unappreciated, because all his archives (50,000–60,000 negatives) were lost during World War II. It was not until the 1970s that he was rediscovered.

FRANZ-XAVER SCHLEGEL

*See also: History of Photography: Interwar Years; Manipulation; Photogram; Photography in Germany and Austria; Surrealism*

## Biography

Born Otto Umbehr, in Dusseldorf, Germany on 18 January, 1902. Attended school in Saarland, Stuttgart, Duisburg, Aachen, and Dusseldorf (Germany), 1908–1916. Active in the “Wandervogel” youth movement, 1916–1917. Worked as a miner in Essen, Germany; worked in a pottery belonging to Kuno Jaschinsky in Goslar, Germany, 1920; actor during a German tour of Maria Heide’s *Mysterienspiel*; took sculpture courses from Muck Lamberty in Naumburg, Germany, 1921. Higher education at the *Bauhaus* in Weimar under Johannes Itten, Walter Gropius, Wassily Kandinsky, Paul Klee, etc. October 1921–February 1923. Studied with Friedel Dicker and Franz Singer in the *Werkstätten Bildender Kunst* (art workshops), Berlin, for the theater of Berthold Viertel, 1923–1924, where responsibilities included stage design. Assumed the pseudonym, Umbo, 1924. Worked as a building painter, movie theater placard painter, a clown, and a production and camera assistant on films under Kurt Bernhardt and Walter Ruttmann, 1923–1926. As a self-educated photographer he acquired photography and dark-room equipment, 1926. Under Paul Citroën’s support, worked as an independent portrait photographer, 1926–1928. Co-founder of and photographer for the photography agency, Dephot, 1928–1933. Thereafter, independent photo journalist. Photography work for the Ullstein publishing house in Berlin, 1938–1943. Special reporter at “Signal,” 1940. Photography contracts for Ullstein in North Africa (1941) and Italy (1942). Soldier, 1943–1945. Married Irmgard Hirz, 1943 (divorced, 1950); one daughter, Phyllis. Lost all archives in WWII. Moved to Hannover, Germany, 1945. Advertisement and industrial photographer; press photographer for the *Hannoverschen Presse*. Employed at the magazines *Der Spiegel* and *Picture Post*, 1947–1951. House photographer for the Kestner-Gesellschaft (Kestner Society) in Hannover, 1948–1949. USA trip, 1952. Instructor of photography at the *Landesversehrtenberufsschule* (State vocational college) in Bad Pyrmont, Germany, 1957–1972 and at schools of applied art in Hildesheim and Hannover (Germany), 1965–1974. Member of the “Gilde Deutscher Lichtbildner” (GDL) (Guild of German Photographers), 1977–1980. Died in poverty in Hannover, Germany, on 13 May, 1980.

## Individual Exhibitions

1927 *Umbo*; (pub) “Die Lunte,” Berlin  
 1928 *Umbo*; (political cabaret) “Im Toppkeller,” Berlin  
 1976 *Umbo*; Kestner-Gesellschaft, Hannover, Germany  
 1979 *Umbo-Fotografien von 1925 bis 1933*; Galerie Spectrum, Hannover, Germany  
 1979 *Umbo*; Galerie Rudolf Kicken, Köln, (mit Paul Citroën)  
 1981 *Umbo*; Centre Georges Pompidou, Paris, (wik Herbert Bayer)  
 1987 *Umbo (Otto Umbehr)*; Galerie Fotohof, Salzburg, Germany  
 1995 *Umbo—Vom Bauhaus zum Bildjournalismus*; Bauhaus-Archiv, Berlin  
 2000 *Umbo*; Galerie Rudolf Kicken, Berlin

## Group Exhibitions

1928 *Neue Wege der Photographie*; Kunstverein Jena, Germany  
 1929 *Film und Foto*; Einzelpräsentation: *Umbo*; Deutscher Werkbund, Stuttgart, Germany  
 1929 *Photographie der Gegenwart*; Folkwang Museum Essen  
 1930 *Das Lichtbild*; Münchner Bund, Munich, Germany  
 1932 *Modern European Photography*; Julien Levy Gallery, New York, New York  
 1969 *10 Photographen in Hannover*; Galerie im Kubus, Hannover, Germany  
 1978 *Das experimentelle Photo in Deutschland 1918–1940*; Galleria del Levante, Munich, Germany  
 1979 *Dada-Fotografie und Fotocollage*; Kestner-Gesellschaft, Hannover, Germany  
 1979 *Photographic Surrealism*; New Gallery of Contemporary Art, Cleveland, Ohio, and traveling  
 1980 *Avant-Garde Photography in Germany 1919–1939*; San Francisco Museum of Modern Art, San Francisco, California, and traveling  
 1981 *Germany: The New Vision*; Fraenkel Gallery, San Francisco, California  
 1982 *Lichtbildnisse: Das Portrait in der Fotografie*; Rheinisches Landesmuseum, Bonn, Germany  
 1983 *Bauhausfotografie*; Institut für Auslandsbeziehungen, Stuttgart, and traveling  
 1986 *Photographie und Bauhaus*; Kester-Gesellschaft Hannover, Germany  
 1987 *Fotografie in der Weimarer Republik*; Institut für Auslandsbeziehungen, Stuttgart, Germany  
 1990 *Fotografie am Bauhaus*; Bauhaus-Archiv, Berlin, and traveling  
 1992 *Photo-Sequenzen. Reportagen, Bildgeschichten und Serien aus dem Ullstein Bilderdienst von 1925 bis 1944*; Haus am Waldsee, Berlin, and traveling  
 1994 *Künstler mit der Kamera. Photographie als Experiment*; Kunstverein Ludwigshafen am Rhein, Ludwigshafen, Germany  
 1998 *Signaturen des Sichtbaren—Ein Jahrhundert der Fotografie in Deutschland*; Galerie am Fischmarkt, Erfurt, Germany and traveling

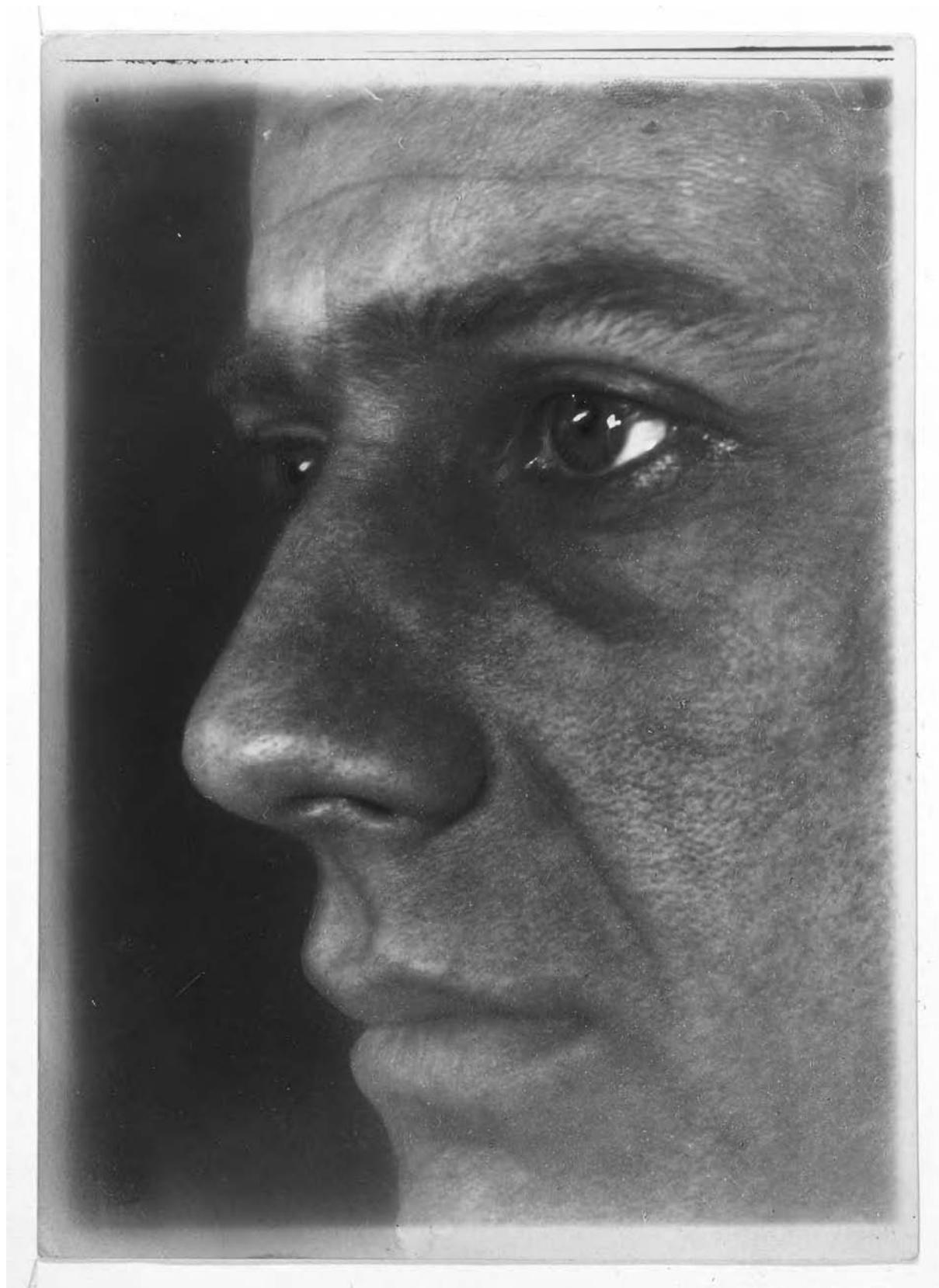
## Selected Works

*Paul Citroën*, um 1927  
*Simultanportrait Gaby Meyer*, 1927  
*Ruth*, 1927  
*Drei Mannequins*, 1928/1929  
*Schaulensterpuppen*, 1928/1929  
*Träumende*, 1928/1929  
*Pantoffeln*, 1928/1929  
*Menjou en gros*, 1928/1929  
*Unheimliche Straße* (series), 1929  
*Kragen*, 1930  
*Akt*, 1930  
*Junge Mädchen ohne Stellung. Gesichter aus einem Arbeitstager* (series), 1933  
*Die Wolkenkamera sieht sich auf der Erde um* (series), 1935

## Further Reading

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 Auer, Michèle, and Michel Auer. *Encyclopédie Internationale des Photographes de 1839 à nos jours/Photographers*

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Otto Umbehr (Umbo), Paul Citroen, 1926, Photo: Philippe Migeat.  
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## UNDERWATER PHOTOGRAPHY

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Since the 1950s, underwater photography has grown increasingly popular. Yet, the history of underwater photography actually began 100 years earlier when, in 1856, the British engineer William Thompson attempted to photograph the submerged structure of a bridge spanning the Wey River. To protect the camera from the surging water, he constructed a watertight box with one plate glass side covered by a wooden string-operated shutter. Once the apparatus was lowered from a row boat down to the river bed, Thompson opened the shutter. While the box itself flooded, Thompson did manage to capture a vague image of the weed-covered river bottom. Additional experiments in underwater photography occurred in the 1860s and 1870s when the French photographer Ernest Bazin attempted without success to take photographs from the porthole of a diving

bell. Meanwhile, in the United States, the British photographer Eadweard Muybridge, responsible for the first series of fast motion photographs, conducted his own trials in underwater photography with a camera in a watertight casing lowered into the San Francisco Bay. However, the French scientist Louis Boutan is credited with producing the first true underwater photograph in 1893. To assist his study of aquatic creatures off the coast of southern France, Boutan set out to photographically record his subjects. Like his predecessors, Boutan recognized the need to construct a watertight container for the camera to counteract the corrosive effects of water and amplified atmospheric pressure. Boutan's preferred housing weighed several hundred pounds and, despite the buoying tendencies of water, required an attached floatation device for underwater maneuvering. During the

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course of his investigations, Boutan quickly realized that successful underwater photography would depend not only on the encasing of the camera, but also on the photographer's ability to overcome the scarcity of light encountered just a few feet below the surface. With this in mind, Boutan engaged the assistance of an electrical engineer to create submersible lights, inventing a "flash" dependent on magnesium powder. In the late 1920s, using a similar but more advanced lighting system, the American ichthyologist Dr. William H. Longley and the photographer Charles Martin took the first color underwater photographs. While the magnesium-charged lighting system was prone to unexpected explosions, almost proving fatal for Longley, the duo's underwater images, captured on Autochrome film, were published in 1927 in the magazine *National Geographic*. Throughout the 1930s, such pictures of the underwater world continued to appear in various publications, increasing interest in both the oceanic realm and its photographic representation.

This trend continued with the publications, films, and lectures of the Austrian diving pioneer and oceanographer Hans Hass. Some assert that modern underwater photography began with Haas when, in 1938, he devised an underwater camera housing to create a photographic record of his adventures. Hass continued his aquatic documentation and, by the early 1950s, he had gained worldwide recognition, in large part due to his photographically illustrated text, *Diving to Adventure* (published in German in 1947, English in 1951, and French in 1956).

Another world-famous diver, the French Naval officer Jacques-Yves Cousteau, also played a formative role in the development of underwater photography, along with the technical innovator Harold E. Edgerton. In 1942–1943, along with the engineer Emile Gagnan, Cousteau devised what would be patented and marketed as the Aqua-Lung, the first self-contained underwater breathing apparatus to be commercially available to the public. With the appearance of the Aqua-Lung, recreational scuba diving became a viable sport and quickly grew in popularity, due in part to various publications lauding underwater adventures and the appeal of the aquatic world. *The Silent Sea* (1952), Cousteau's account of his diving activities in the Indian Ocean and the Red Sea, was particularly influential. The book and the subsequent movie (1956) depicted fantastic underwater images that intrigued and enthralled a wide audience.

Meanwhile, a generation of underwater photographers were coming into their own, designing and

crafting camera housings and flashes to be used in their underwater exploits. In terms of equipment, underwater photographers were initially limited to a housing system based on principles similar to those employed by Louis Boutan. Even today, an underwater camera housing is basically an aluminum or plastic water-tight box that encloses a top-side camera, securing the camera against the intrusion of water and the crushing effects of increased atmospheric pressure. The front of the housing is equipped with a port, a transparent glass, or acrylic screen through which the lens peers. Typically, the housing allows the photographer to manipulate the camera settings, for example, adjusting aperture and focus, while more advanced systems allow for the synchronization of an electric light source with the camera shutter. With a properly fitted housing, almost any camera outfitted with any number of lenses may be used underwater. Thus, an obvious advantage of housing systems is the photographer's ability to use his or her favorite camera and a variety of lenses underwater. Yet, camera housings present a number of problems, as well. First, housing systems are often bulky and cumbersome both during surface transport and underwater. In addition, they can be quite complex to operate. Finally, quality housing systems can be prohibitively expensive. These drawbacks make underwater camera housing systems rather impractical for recreational use.

In 1961, an alternative to the housing system appeared. A joint venture between the Japanese camera manufacturer Nikon and Jacques Cousteau produced the world's first self-contained underwater camera, marketed in France as the Calypso-phot (or Calypso). In 1963, Nikon purchased the rights to the amphibious camera, changing its name to Nikonos I. Small and compact, the Nikonos presented an attractive option to large and ungainly underwater housing systems. Less expensive, easier to operate, and able to be used with a number of different lenses, the Nikonos I (as well as its four subsequent incarnations) has made underwater photography feasible for the amateur photographer. Yet, a potential drawback is that, as a range finder camera, the Nikonos requires an accessory viewfinder to compose the picture. This is not a concern when using a housed single lens reflex camera, which uses a mirror to allow the photographer to see exactly what the lens sees. With a range finder camera, the photographer looks through a small window *adjacent* to the lens, not through the lens itself. For photographs taken at a distance of several feet or more, this does not cause a major problem. Yet, as the subject gets

closer to the camera, parallax—the difference in the views seen by the photographer and the lens—can easily lead to the improper framing of the picture. The use of a viewfinder or a framer can help prevent these errors by literally framing the view as seen by the lens. Another way to avoid the effects of parallax with a range-finder camera is to use a wide-angle lens. This is most effective when photographing large subjects, and allows the inclusion of a wider field of vision. In the past decade, Nikon introduced the first auto-focusing SLR underwater camera, the Nikonos RS, illuminating the need for an accessory viewfinder. Cost factors and personal preference lead many to still opt for the range finder camera, Nikonos V.

Each photographer, professional or recreational, has an individual predilection for underwater camera systems. Amphibious Nikonos-type cameras are often the choice of the fledgling aquatic photographer, due to their ease of use and lower cost. Alongside competing cameras, such as the Sea & See Motormarine, the Nikonos continues today to be a favorite camera for many underwater photographers, as well as adventurers or others in need of a rugged, weather-proof camera. Amphibious cameras are utilized by amateurs and professionals alike, sometimes in combination with a housed camera system. Frequently, experienced underwater photographers take two cameras on a dive, each prepared for different sized subjects; after all, one never knows when a whale shark will glide by, or a tiny cleaner shrimp will pose for the perfect portrait. And with the use of a digital camera in an underwater housing, the photographer can now view the images captured without the delay of processing time. Mistakes can be caught and corrected during the next dive.

Despite the importance of reliable and suitable equipment, a good camera system alone does not guarantee quality pictures. The successful underwater photographer recognizes that the rules of topside photography do not necessarily hold during submersion. Of utmost importance for the underwater photographer is the behavior of light in the medium of water, as well as certain properties of water itself. Light rays travel differently through water than through air, and a certain percentage of the natural light present at any given time will reflect off the surface of the water. The amount of light that penetrates the surface is dependent upon the angle at which light hits the water, and the surface conditions of the water; in general, a maximum amount of light will derive from light striking a calm surface at a 90 degree angle. Yet, even in an ideal situation with minimum reflection, two other phenomena must be taken into account: refraction

and scattering. Light rays that do enter the water refract, or bend, as they travel from the air into the denser medium of water. Because water is 800 times denser, the light rays do not travel as far as they would in air. Thus, the strength of the light quickly decreases as depth increases. In addition, as a result of refraction, objects underwater appear 33 percent larger and 25 percent closer than on land. In terms of photography, this leads to a reduced angle of coverage by a given lens (a topside 35 mm lens behaves as a 28 mm lens underwater). Light quality is further compromised by minute suspended particles in the water. Even the clearest of water contains particulate matter that scatters the penetrating light, weakening its intensity. Greater concentrations of suspended particles decrease the clarity of the water and increase the instances of scattering. In the presence of a flash bulb or strobe light, suspended particles can capture and reflect the artificial light; this phenomenon, called backscattering, leads to an image obscured by white or bright specks, as though the picture were taken in the midst of a snowstorm.

Color is also greatly affected by the medium of water, which in effect acts as a blue filter. The component rays of the white light spectrum are absorbed by the water at varying depths: red loses its intensity at a depth of 15 feet; orange vanishes at 30 feet; yellow fades around 60 feet; and green disappears by 80 feet. Everything below 90 feet appears blue, and, depending on surface light conditions and water clarity, begins fading to black soon thereafter. To counter loss of color, photographers must work in very shallow depths on bright sunny days, or use an artificial light source. In the days of the Calypsophot, magnesium based flash bulbs were most commonly used to provide artificial lighting. Yet, flash bulbs were quite unreliable and even dangerous; they often misfired and sometimes exploded. In addition, a bulb was good for only one flash and had to be changed before each picture was taken. These factors combined to make the battery-run electronic flashgun, or strobe light, a welcome improvement and the artificial light source of choice. A strobe light, connected via a cord to the camera or the housing, can be synchronized with the camera shutter. As the picture is taken, the strobe emits a bright flash and illuminates the subject. In addition to artificial light, colored filters may be layered over the lens or employed during the developing process to counteract the color distortion. Thus, with the proper use of lighting equipment and corrective filters, color can be restored to objects photographed at any recreational diving depth.

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While a photographer need not be a scuba diver to take underwater pictures, diving appears to be the preferred method of accessing the underwater environment. The self-contained nature of scuba equipment allows the photographer a vast amount of freedom to maneuver underwater. Unlike those dependent on a snorkel or air from the surface, the diving photographer can remain underwater for extended periods of time, depending on the depth reached. Depths beyond 140 feet require special training and particular mixes of compressed gases; as such, they are out of the reach of recreational divers. Nevertheless, a wealth of photographic material exists within the range of recreational depths. It is crucial, however, that the diver be completely comfortable underwater *before* occupying him or herself with aquatic photography. Once the mechanics of diving become second nature, the diver is free to concentrate on the development of photographic skills. Only an experienced diver will be able to safely and successfully produce masterful underwater photographs. Such images, like their predecessors, will

continue to enchant and captivate a willing audience for years to come.

A. KRISTA SYKES

*See also:* **Camera: An Overview; Camera: 35 mm; Edgerton, Harold E.; National Geographic**

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# PHOTOGRAPHY IN THE UNITED STATES: THE MIDWEST

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Although the broad outlines of photography in the Midwest conform to the larger trends and developments that shaped twentieth century photography in the United States, during the past 100 years photographers have discovered that the ever changing landscape of the American Midwest offered a unique and verdant place to document. Inspired by its characteristically flat topography, stoic and hearty people, and continually modernizing urban spaces, these photographers captured the spirit, events, and identity of America's heartland.

Whether recording the built environment—ranging from the most humble dwellings to landmark architectural structures and industrial complexes, as did many documentary and architectural photographers, or seeking inspiration in the faces of its people during hard times, in celebration, or at rest, as registered by portrait photographers, and others,

photographers working in the Midwestern region found ever fruitful subjects for their camera. Two photographic genres, however, can be said to have developed or made significant aesthetic advances in the Midwest: the so-called "Chicago School" featuring the street works of Harry Callahan and those associated with the Institute of Design, and architectural photography.

### 1910s

The first major figure in photography to work in the Midwest was Clarence H. White. Although associated with New York and the Photo-Secession, it was White's founding of the Newark, Ohio Camera Club that launched his career and spread the prevailing Pictorialist style throughout that state and eventually, through the production of a catalogue, across

the United States and abroad. White was active in Ohio in the late years of the nineteenth century until he relocated to New York in 1906.

The 1904 World's Fair held in St. Louis, Missouri, served as a magnet for photojournalists and amateur photographers alike. Many, including Frances Benjamin Johnston and Jessie Tarbox Beals, had honed their photographic skills just a decade earlier at the 1893 World's Columbian Exposition in Chicago. Like the fair in Chicago, the St. Louis Fair was another opportunity for the city and the country to showcase U.S. technological advancements and triumphs of imperialistic power. America's recent conquest of the Philippines in the war with Spain was highlighted in the reconstructed Philippines reservation with 1,200 inhabitants. Likewise to satiate fairgoers curiosity of mysterious foreign peoples, the Fair's organizers recreated ethnic villages in a world bazaar.

The Anthropology Department organized the ethnological displays showing the cultural-graded progress from the most primitive types to the "enlightened and civilized peoples." The Gerhard sisters—Emme and Mamie Gerhard—photographers who lived in St. Louis, had made arrangements with the Fair administrators to make and sell photographs of the lower "culture grades" of people on exhibition. Their work operated to support the ideology of the fair to construct racial differences between white Americans and "other" peoples.

A veteran of the Chicago Fair, and renowned in her own right by then, Frances Benjamin Johnston was active as a photographer and an official judge for the photography awards at the St. Louis Fair. Johnston concentrated on trade exhibitions and on ceremonial openings, such as the dedication of the Siam pavilion. Johnston also took a number of photographs of the official performances put on in the ethnic villages. These "staged ceremonies" objectified the native peoples and exonerated the United States' imperialistic aims, showing how uncivilized their lives had been before colonization and democratization.

Although Jessie Tarbox Beals arrived in St. Louis with credentials as a staff photographer with the *Buffalo Courier*, she still found it impossible to gain comparable access to photograph the fair as had the Gerhard Sisters and Johnston. Undaunted by the regulations, Beals acquired a "pre-exhibition permit," which allowed her to make photographs prior to the opening of the fair but prevented her from selling her photographs. Wandering the fairgrounds, Beals was drawn to little-known peoples in their native habitats, docu-

menting their daily lives and unofficial occurrences. She photographed the Igorots, the Bogobos, the Zulus, the Hottentots, the Eskimos, the Filipinos, and other exotic cultures. Her big break came when she happened on a scene of a "Patagonian Giant" of South America standing next to a "Pygmy" and got the exclusive image. The comparison picture of the "evolutionary model" was lauded by the Fair officials and secured Beals the license she originally sought to photograph officially at the fair.

### 1920s

In 1927, Precisionist artist and photographer Charles Sheeler was hired to document the new Ford Motor Company manufacturing facility southwest of Dearborn, Michigan, about ten miles from Detroit. The plant lay near the River Rouge giving it access to the Great Lakes and the Atlantic via the St. Lawrence seaways. Often referred to as River Rouge or "the Rouge," the plant, designed to produce the new Model A, was at the time the largest industrial complex in the world.

As Ford Motor Company had recently lost market share with the decline of sales of the Model T, consumer acceptance of the new Model A was vital. Ford hired Vaughn Flannery, head of the advertising firm N. W. Ayer & Son, to promote the new automobile. Sheeler's commission to photograph the River Rouge plant was a small part of a huge promotional and advertising campaign that Flannery and his firm organized during 1927. Sheeler's mandate was to photograph "details of the plants and portraits of machinery," which he did with an objectifying eye.

Orienting his pictures along a vertical axis, Sheeler applied strong formal qualities to exterior and interior shots and the details of the plants and the portraits of machines. Industrial and architectonic forms coalesce in bold abstract compositions to represent the might and genius of Ford. Sheeler made two trips to Dearborn, presenting Ford with a collection of 32 Rouge photographs.

In his exterior views, Sheeler concentrated on the early stages of the auto-making process, all of which had to do with steel making—the transformation of raw material, crisscrossing conveyors of coke and coal, into industrial goods. Other exterior shots showed huge cranes near the boat slips or the salvage ships before being broken up for their steel. Inside he followed a similar strategy concentrating on the heavy machinery and blast furnaces, the more sublime aspects of industry and ending with an image of abstract beauty. The close-up "portraits" of machinery objectified the simplicity and

strength of their magnificent form. Evidence of the dense crowded assembly lines was noticeably missing from his project. Most of Sheeler's images were void of human presence.

Sheeler's new vision of the Ford plant at River Rouge—the exquisite balance of palpable structure, complex machinery, and high contrast of lights and darks—gave profound meaning to the machine age and subsequently influenced the way photographers and painters represented American industry for the next two generations.

### 1930s

The desire to unite the mind of the architect and the mind of the photographer to capture a real life building as it has been brought to completion in the spirit that gave rise to its creation was what motivated the photography firm of Hedrich-Blessing. In a city like Chicago, known since the late nineteenth century for its innovative architecture, photographers wishing to document its structures had to be equally creative in recording it. The Hedrich-Blessing Architectural Photographers firm, founded in 1929, has maintained a continuous position as preeminent photographers for architects in Chicago and elsewhere in the country. In over 70 years the firm has taken 500,000 photographs by 19 photographers, mostly members of the Hedrich family.

Begun by Ken Hedrich, a 21-year old photographer who opened his own commercial studio in downtown Chicago with managing partner Henry Blessing, the firm always maintained the name Hedrich-Blessing despite the fact that Blessing left in 1931. At the time, they did not want to change the name on the stationary. Ken Hedrich was joined by his brothers Bill and Ed, who took over as managing partners in 1931. Their recognition by Chicago architects came when they received commissions to record structures at Chicago's A Century of Progress Exposition International Exposition, 1933–1934. At the fair, Ken Hedrich shot on speculation and offered potential clients creative interpretations and technically proficient images.

Their photographs revolutionized the way buildings are represented, raising the commercial and documentary nature of architectural photography to a high art form. Not satisfied with a straight-documentary style made to show every element and detail, the Hedrich-Blessing images highlighted dramatic shadows, bold juxtapositions, and handsome detailing revealing more than the whole. Work at the fair kept the firm busy and solvent during the middle of the depression.

Hedrich's early motto was "Don't make photographs, think them." An early client was John Wellborn Root, Jr. whose architectural firm built the Chicago Board of Trade, Palmolive Building, and other progressive structures. Hedrich-Blessing's success in capturing the dramatic space, form, and light of these buildings soon led to other commissions including the post of official photographer to the prestigious journal *Architectural Forum*.

Throughout the years, Hedrich-Blessing has documented a wide range of styles and building types created by famous architects. Their list of clients include: Frank Lloyd Wright, Mies van der Rohe, Albert Kahn, Eliel Saarinen, Skidmore Owings and Merrill, Holabird & Root, and Gensler & Associates, to list just a few. Each photographer works with an assistant as a team in the creation of the photographs. Hedrich-Blessing Architectural Photographers' blending of art and commerce became a model for budding photographers; the firm supported upcoming Chicago photographers by staging exhibits in their headquarters as early as 1935. A lesser known aspect of the firm's business is the non-architectural commercial work, primarily advertising photography.

The Hedrich-Blessing photography collection, prints, negatives, and transparencies from 1929–1979, is owned and preserved by the Chicago Historical Society.

From 1935–1943, photographers working for the Historical Section of the Farm Securities Administration (FSA) under the direction of Roy Stryker documented Depression-era conditions in the Midwest, as in other U.S. regions. Midwestern born and raised Russell Lee had a natural affiliation with the rural life and was able to move comfortably among its people. The Lee family owned farm land outside of Ottawa, Illinois; as a consequence Lee understood the plight of farmers whose lands were subjugated to drought, tornadoes, and insect plagues. Beginning in the fall of 1936, Lee traveled in the Midwest, living in hotels and boarding houses, moving from one small town to another as dictated by the agency. Most of his early works documented the problems of the rural farmers in Iowa, but Lee found similar stories to record in Illinois, Wisconsin, and Minnesota as well as parts of Michigan. His photographs had a "family album" quality that expressed his acceptance as a member of the community.

The FSA survey team's saturated coverage of Ohio featured in an exhibition and catalogue titled *Ohio: A Photographic Portrait 1935–1941: Farm Security Administration Photographs* reveal a di-

verse narrative. Stryker gave each photographer a specific assignment. Carl Mydans photographed Cincinnati slums; Theodor Jung, the rural hill people in Jackson and Ross counties; John Vachon documented Cincinnati urban and suburban street life; Arthur Rothstein, the changing seasons; Ben Shahn, the harvest in central Ohio; Russell Lee, construction views of Greenhills, a planned community; and Marion Post Wolcott, farms surrounding Dayton. Although sent to document the rural problems, what these images confirmed was that people living in Ohio industrial towns—were harder hit by the Great Depression than its rural people. The pictures of tired and strained faces underscore the resigned yet shared suffering.

Pete Wettach in Iowa was a hobby photographer who also just happened to work for the FSA. From the Great Depression through World War II and into the post-war years, Arthur Melville “Pete” Wettach recorded the everyday lives of Midwestern farmers and their families, documenting the profession of farming during a period of great change. Born on the east coast, Wettach was always fascinated with rural life. In 1919, he was drawn to Iowa as a student of agriculture at Iowa State University in Ames. Wettach married his college sweetheart, the daughter of a farmer, and after a period of teaching vocational agriculture, tried his hand at farming but failed. By mid-1935 Wettach took a position with the Resettlement Administration soon to be renamed the Farm Securities Administration. During the 1930s and 1940s he worked as a county supervisor for the FSA attempting to help struggling farm families. He also happened to be a self-taught photographer.

Using a Graflex 5 × 7 camera that produced large-format negatives and images with great detail and quality, Wettach’s pictures examine subjects he knew well: friends, neighbors, family members, and clients. His images document farming in Iowa, showing how diversified Midwestern farms once were and how it was a very social and community-oriented way of life—every member of the family participated in the work. Initially, he photographed the southeast corner of Iowa but eventually included the whole state and other Midwestern states.

Wettach’s images reveal how people helped each other—for example, after the Rural Electrification Act was passed in 1936, the all-volunteer cooperative enabled rural communities to have electricity. Wettach showed how the shift to electric power transformed farm life.

Many of his photographs underscore the complementary partnership and responsibility of women and men for existence. He shows women participa-

tion in soapmaking, grape harvest, canning, making clothes, and collecting rainwater as well as feeding the workers. The subject of the harvest and activities surrounding the harvest emphasize how it was a group effort (and how new agricultural technology changed this process).

By 1949, Wettach was established as a freelance photographer producing stock photographs for agricultural magazines such as *Wallace’s Farmer*, *Farm Journal*, and the *Country Gentleman* to name a few, and general-interest publications *Look* and *U.S. News & World Report* among others. His works invoke the idea of community and the importance of place and how these influence our values and the way we see ourselves.

### *1940s onward*

Founded in Chicago in 1937 under the direction of László Moholy-Nagy, the New Bauhaus and its later incarnations as the School of Design in Chicago (1939–1944) and ultimately as the Institute of Design (1944–present; in 1949 it joined the Illinois Institute of Design) offered the most important photography program in the United States and distinguished Chicago as the place for education for the modern artist-photographer from 1937 through the 1960s. From its beginnings in the former mansion of Marshall Field on Chicago’s South Side, Moholy promoted teaching based upon objective, abstract seeing and technical experimentation.

A former instructor at the German Bauhaus in Dessau where his principle responsibilities had been to integrate disciplines in his Foundations Program, Moholy-Nagy intended to operate the Chicago design school in much the same pattern. The first-year program for all students consisted of the obligatory Foundation Course, design workshops investigating the properties of various materials. Photography was envisioned as one of six specialized workshops. The students were expected to learn to work in as many mediums as possible. Moholy-Nagy nurtured an environment of collaboration rather than competition.

Initially, photography was not offered as a separate discipline but as part of an integrated design program. Moholy-Nagy had intended for Georgy Kepes to teach the first photography class but as Kepes had not arrived in Chicago when the semester opened, Moholy-Nagy hired Henry Holmes Smith, a practicing commercial photographer to take over. The first day, Smith had the students make an assemblage of objects available in the studio and the instructor took a picture of their work. The exercise was one of the preparatory steps for

making photograms. As the dark rooms weren't ready at the beginning of the semester, it also gave Smith an opportunity to show the students how to make a camera-less image using only bright light sources and printing-out-paper without the use of developers.

Under Moholy-Nagy's tutelage, photography was taught as a basic property of the manipulation of light. It was integrated into an art and design curriculum and was taught experimentally. Most importantly, it was considered central to a vocabulary of modernism. In Moholy-Nagy's New Bauhaus foundation courses on the subject of light, students not only learned to make photograms, but also experimented with solarization, a halo effect obtained by interrupting development and giving the film a second but short exposure; and light-modulator exercises. Introduced by Kepes, head of the Light Workshop, these experimentations required students to design objects from a single piece of white paper and to apply a single light source; the resulting light play may be translated by photography into a series of tonal ranges.

The Department of Photography at the Institute of Design was established when the school was reorganized just prior to Moholy-Nagy's death in 1946. Over the years, the instructors in this department, which include Harry Callahan (head of the Department of Photography 1949–1961), Arthur Siegel (program head 1946–1949, part-time instructor in the 1950s and 1960s, and chairman Department of Photography from 1971–1978), and Aaron Siskind (faculty 1951–1971; program head in 1961) shared with their students a concern with photographic process and craftsmanship, an approach that determined a particular style of photography that is both expressive and rigorously formal. The images produced at the school—whether they are Moholy's photograms, Callahan's high-contrast landscapes, or Siskind's wall abstractions—set new standards for photographic experimentation.

Graduates from the ID had many options; some found successful careers in commercial fields, journalism, and social reform. Others went on to teach at colleges and universities throughout the country: Harold Allen, Barbara Crane, and Kenneth Josephson have had distinguished teaching careers at the School of the Art Institute of Chicago. One of the 33 initial students in 1937, Nathan Lerner graduated in 1941 and went on to head the school's photography department and eventually became the head of production design. Upon graduation in 1949, Art Sinsabaugh remained for a decade to head the ID's evening photography program until 1959 when he was appointed the director of the photography and cinematography department at the University of

Illinois Urbana-Champaign. After Callahan's departure in 1961, Joseph Jachna taught alongside Siskind at the ID until 1969 when he joined the faculty at the University of Illinois at Chicago.

The city of Chicago and surrounding countryside provided abundant subject matter for ID students intending to document the form, figures, or built environment of the urban spaces. In their graduate thesis projects, many students chose to emphasize social commentary over formalism. A model for some of the documentary work of the ID was the impressive record compiled by the photographers who worked for the Farm Security Administration (FSA) and its successor, the Office of War Information (OWI). In the late 1930s and early 1940s, the FSA/OWI sent several of its staff, in particular, Jack Delano, Russell Lee, and John Vachon to photograph the Chicago area, during the years when the ID was establishing itself. These images were available in academic studies and the popular press. Adopting a documentary stance, during 1935–1940, Nathan Lerner availed himself of opportunities to photograph around Chicago's Maxwell Street recording the inhabitants and rundown storefronts. Yasuhiro Ishimoto and Marvin Newman followed the Maxwell traditions in the late 1940s and early 1950s.

Photographing the city's architecture was a natural outcome of the school's involvement with architecture design. Arthur Siegel made a contribution to documenting Chicago architecture when he challenged his students with an assignment to produce Chicago's *Famous Buildings* (1965). Some students, in particular Richard Nickel, who made Louis Sullivan the subject of his senior thesis, continued to photograph architecture in Chicago and elsewhere around the country for years.

Nickel's unpublished master's thesis of 1957, *A Photographic Documentation of the Architecture of Adler and Sullivan*, explains his search for Adler and Sullivan buildings. Assiduously recording every detail of the buildings in photographs and in written notes, Nickel's documentary search evolved into an obsession to save Adler and Sullivan buildings from being torn down. He found himself enmeshed with preservationists in efforts to obtain landmark status for among others the Garrick Theater and the Chicago Stock Exchange Building. When these preservation goals failed, Nickels attempted to save architectural remnants of the buildings that were destined to be torn down. Nickels saved hundreds of pieces of Adler and Sullivan ornament from the first fretwork at the Albert Sullivan house during the 1950s to the Stock Exchange column he saved in 1972, the day before his acci-

dental death among the wreckage of the Exchange. The Stock Exchange room was reconstructed five years later within The Art Institute of Chicago relying on Nickels photographs.

Chicago-based photographer Victor Skrebneski is known for his highly dramatic and glamorous advertising photography, for sensuous and sculptural nude studies, and for casually elegant portraits of friends and celebrities. His images have been replicated many times and have motivated luxury goods, cosmetics, jewelry, furs, automobiles, and high fashion apparel. The son of a Polish steelworker, Skrebneski attended The School of the Art Institute of Chicago as a student of painting and sculpture in 1943, and took up photography at the Institute of Design, from 1947–1949. Moholy and the other instructors at the ID—Callahan, Siegel, and Siskind promoted the idea of commercial work and worked in the business themselves at least part-time. Inspired by the example of his instructors, by 1952 Skrebneski had opened his own studio specializing in the fashion photography. In the 1950s, the largest employers of commercial photographers were the studios that catered to the needs of Chicago's retail stores and mail-order catalog giants like Sears Roebuck, Montgomery Wards, Aldens, and Spiegel's. Skrebneski's commercial images widely published in both fashion and general magazine advertisements helped to define a Chicago fashion photography style.

In 1963, the cosmetic firm Estée Lauder selected Skrebneski to launch its first national advertising campaign, which marked the beginning of a long productive client-photographer relationship. In addition to his commercial work for Estée Lauder, Skrebneski has also photographed for *Town & Country* and *Fitness* magazines, and for Chanel, Kohler, Northwestern Mutual Life Insurance, and Saks Fifth Avenue, among many other clients. A master of studio lighting, Skrebneski's light and dark contrasts render his nude studies, male or female, a sculpted appearance like Roman or Greek gods and goddesses. Images of singular or multiple models in contorted poses against the most minimalist background function to further confirm his obsessive interest in the human figure. Skrebneski's portraiture, often of public people examines the persona of celebrity with the likes of Orson Welles, Vanessa Redgrave, Andy Warhol, and Raquel Welch. In 1999 a major 50-year retrospective of his work was held at The Museum of Contemporary Photography in Chicago.

### *1960s and 1970s*

Tom Arndt in Chicago is best known for his images of "everyman," taken in bars, on sidewalks and

prairies, in parades, and at state fairs. Arndt has spent the last several decades navigating the Midwest terrain in his over 30-year quest to document its people and places. There is a timelessness quality to the people in his photographs, and a sense of American community that is both sentimental and cynical. Arndt manages to capture the human condition with subtle visual metaphors for un-named emotions, like the feeling of being alone in a crowd.

Arndt's career has been sustained by his roots in the community—the working-class values and politics he inherited from his parents, and his love of the Midwest, particularly his native Minnesota. This sense of community values is shared in his 1995 book *Men in America* and video production *The Documentary Urge: Tom Arndt* narrated by Garrison Keillor. The award-winning documentary shows Arndt in action: tracking down his subjects at the Minnesota State Fair, printing his film in the quiet of his warehouse darkroom, and preparing for a retrospective of his work. Arndt professes to be a common man who photographs common people. But there is nothing common about Arndt's compelling black-and-white images. As a photographer of the American scene, Arndt follows in the tradition of Walker Evans and Robert Frank, his acknowledged heroes. But as the video documentary intimately reveals, he is also an artist of deep compassion and humility, whose powerfully simple and direct photographs seek to record both the confidence and vulnerability of the American people.

### *1980s onward*

Established in 1982, the Midwest Photographers Project organized by The Museum of Contemporary Photography at Columbia College in Chicago is the premier repository for photographic works and biographical materials on contemporary Midwest photographers. The project is designed to introduce students, educators, collectors, curators, scholars, research specialists, and the general public to current work by both prominent and emerging area artists. The archive operates as a rotating collection of works by photographers from Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. The artists are represented in the museum's Print Study Room by a body of work from a current project loaned to the institute for a two-year period. Included with these photographers are extensive artists' files with slides of other projects and biographical material. The project allows the museum opportunities to highlight works by selected Midwest photographers in their thematic exhibitions.

Such recent exhibitions have highlighted works by Andrew Borowiec of Akron, Ohio in which the photographer formalizes in black and white panoramic studies the industrial landscape—showing the ever-increasing proliferation of American refineries and their mass production of power and consumer goods. Borowiec's abstract yet complex compositions bring to mind the antecedent works by Sheeler at the Ford River Rouge plant.

In his photographs of institutional spaces, Chicago police officer and photographer Scott Fortino investigates the psychological concept of confinement and protection. Observed with an almost scientific formality, Fortino's saturated colored images of Chicago public school classrooms and police stations' holding cells are formally beautiful, suggestive of their methodical precision yet absent of human narrative.

Equally compelling are the images exhibited together by Midwest landscape photographers, Tom Bamberger, Paul J. Clark, and Terry Evans. Milwaukee-based Tom Bamberger's digitally manipulated work challenges the viewer to reconsider the natural and man-made alternations that occur in many familiar landscapes. Bamberger's digitally created panoramas obsessively accentuate the horizontality of the Midwestern prairie. His process involved extending and repeating the information from a single negative to create a new landscape reality.

Initially, the elongated images appear to be an exercise to see how far the horizon line can be convincingly extended. Attracted to inherently repetitious scenery—housing developments, farmland, highways, vineyards—Bamberger creates a virtual landscape by scanning information from 35 mm negatives and assembling it according to his own system of erasure and replication. Each view is, in fact, a compilation of images, some repeated, some not.

Bamberger likens the process to cultivating a virus, explaining that, "in either a computer or a Petri dish, something reproduces itself until it reaches a critical mass where you can see it with greater clarity" (Brochure from the Museum of Contemporary Photography). As the landscapes grow and the repetition becomes more easily identifiable, his process becomes more complex. How natural or artificial are these images when repetition is intrinsic to these subjects to begin with? By blurring the line between his digital alterations and the existing shape of the landscape, Bamberger questions the nature of repetition, arguing that there is little difference between, for example, DNA's reproductive process

in a forest or field and the computer cloning that his work depends on.

Paul J. Clark takes a much closer look at nature in his images of urban and suburban community gardens. Revisiting the same places and capturing the changing connection between nature and man, Clark draws attention to the patterns and rhythms that naturally occur in these spaces. Terry Evans distances herself from her subject in order to explore it more deeply.

Since 1978, the subject of the Midwest prairie has engaged photographer Terry Evans, a former resident of Salina, Kansas. Evans turned to the prairie when some friends asked her to photograph some survey work they were doing on a prairie near Salina. Initially, she began taking "portraits" of the different forms of prairie grasses and flowers, photographing the complex patterns of the different prairie specimens from a waist-high distance from the ground. Evans found it impossible to discern any visual order or pattern of organization as she observed the ground, but she was convinced that a pattern must be there.

After eight years of photographing fragmentary but still extant unspoiled prairie, Evans felt she had exhausted the limits of her vision. It was not until she saw some aerial photographs of abandoned bomb test sites, that she realized with the aid of aeronautics she could expand her vision to include the rest of the prairie. Since then, Evans has photographed the Midwest prairie from its northern most boundaries south to Texas, capturing spectacular views of the pristine prairie and likewise—the "inhabited prairie" that which showed man's mark on the land.

Evans' engagement with the "inhabited" Midwest prairie lands constitutes a 1995 collaboration with the U.S. Forest Service and Openlands Project. She documented the land surrounding the Joliet Arsenal, southwest of Chicago, land formerly occupied by the world's largest munitions plant before its restoration into a national prairie park, the centerpiece of a 40,000 acres ecosystem that links other nearby wildlife refuges. Evans' photographic records culminated in her 1998 book, *Disarming the Prairie*. A second photographic book project, *The Inhabited Prairie*, illustrates specific places and the way man lives on the prairie. Shown are multiple uses of the prairie land in a 25-mile radius around Salina, Kansas, including the National Guard's Smoky Hill Weapons Range. Evans' aerial photographs document responsible land use and maintenance, such as terraced plowing and cattle rotation

as well as the willful neglect of industrial pollution and over-farming.

Exploring and recording the Midwest prairie lands while appearing to dominate Evans' oeuvre is an adjunct to her earliest work, intimate portrait photographs made of residents of her native Kansas. Evans was exposed at an early age to the world of portrait photography as she helped process film at her parents' portrait studio. Her early documentary works featuring family and friends of Salina, Kansas, appear in a book titled *Kansas Album*. Her personal images reveal a glimpse into the lifestyles, emotions, and attitudes of very individual people. Originator and director of the 1976 project aimed at apprehending the spirit of the state as well as recording its exterior image, Evans selected eight photographers—Terry Alinder, Mark Goodman, Robert Grier, Earl Iversen, Lawrence McFarland, Jim Richardson, Larry Schwarm, and Garry Winogrand—to document the people of Kansas in a five-month period during the United State's bicentennial year. *Kansas Album* features an equitable representation of the people of Kansas through the wide variety of documentary styles from close-up portraiture to urban street views to landscape void of the evidence of man.

Each photographer worked alone and chose his or her subjects according to personal insights and empathy. As their photographs attest, these documentary studies reflect the attitude of the photographer towards Kansas ranging from deep emotional attachments to formal aesthetic assessments.

MARGARET DENNY

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## PHOTOGRAPHY IN THE UNITED STATES: THE SOUTH

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Southern photography has been, by its own desire, rooted in the past. Photographers have endeavored to capture a sense of the Southern experience and primacy of place, whether familiar or strange, and a consciousness of time. A rich, strong narrative voice emanates from all of the Southern arts, most profoundly from the reality of the photographic medium. In the twentieth century, photography in

the South went from being largely confined to early small town portrait and commercial studios to the influx of educated Southerners and outsiders seeking to redefine and rethink what the Southern identity was in the camera's eye.

In the early 1900s, there were several ways in the South in which a photographer could make a living: portraiture, commercial documentary, or

industrial work. Fine art photography was practiced as a hobby. Due to proximity to well-established trade routes and ports, a few Southern cities were able to provide enough activity to support the business of photography, particularly in Alabama, Louisiana, and Georgia. Oscar V. Hunt (1881–1962) in Birmingham, Alabama, documented the city's building spurts, while also experimenting with aerial photography. The Russell Brothers (William and Samuel) operated a portrait business in Anniston from 1883 to 1940, creating some of the most telling images of life at that time. Supporting themselves with business from the wealthier clientele, the brothers were able to also provide portraiture for the middle and working classes. In Mobile, Erik Overbey (1882–1977), apart from his portrait business, did panoramic views of quietly composed landscapes. An amateur photographer, Robert Hudson (1885–1973) used his skills to make views of his town, Demopolis, and the community events. Having studied the light upon subject matter and modernist compositions in photographs by the “masters” featured in mail order magazines, Draffus Lamar Hightower (1899–1993) practiced what he learned by photographing life in Clayton, Alabama, and the surrounding Barbour County.

A growing national curiosity in the regional character of the South led Rudolph Eickemeyer, Jr. (1862–1932) to travel from Pennsylvania to Montgomery County to photograph rural life in Alabama, 40 of which were published in 1900 in the book, *Down South*.

Working as a commercial photographer in New Orleans, Louisiana, from about 1895 to 1940, E. J. Bellocq (1873–1949) spent his free time creating compelling portraits of the prostitutes in the red light district, Storeyville. Not much is known about Bellocq nor why he did this work. He was also rumored to have made photographs of the inhabitants of the opium dens in the city's Chinatown, of which there are no known prints. Eighty-nine gelatin dry-plate glass negatives of the prostitutes were found in an antique desk in the 1960s and purchased by photographer Lee Friedlander. Friedlander preserved the badly damaged negatives, created platinum palladium prints from them, and in 1970, produced a book of Bellocq's images.

Another of the early fine art photographers was Edgerton Garvin, working in Georgia between 1910–1940. His soft-focus, pictorially influenced platinum prints showed the untouched beauty of the nature and landscape in the coastal areas of Savannah, Georgia, and northern Florida.

For African Americans living in the South where there was no written history, after the Civil War

photography emerged as an important supplement to oral traditions. And because obtaining equality in educational opportunities was still a struggle, mentorship for African Americans became a way to help each other. As the century progressed, the Tuskegee Institute's photography division in Alabama played a significant part in the early photographic identity of the South. Following in the steps of his mentor, photographer Cornelius M. Battey (1873–1927), Prentice H. Polk (1898–1985) photographed in and around Tuskegee Institute for over 60 years. He began as a student in painting, left briefly, and then returned to open his studio nearby. The following year he joined the Institute's faculty and from 1939 until his death in 1985 served as the Tuskegee Institute's official photographer. His photographs, portraits of both his professional colleagues including his famous images of George Washington Carver and what constituted the black rural community around the Institute, documented the emerging black middle class with respect and sensitivity.

Other African American photographers, like Richard S. Roberts (1881–1936) in Columbia, South Carolina, quietly worked in isolation, documenting a life of segregation and leaving evidence of the failures of Reconstruction and Progressive reforms.

For reasons other than fine art photographic practice, photographers came to the South to photograph, particularly on behalf of Progressive reforms, in the early 1900s. In 1903 and in 1906, the president of Tuskegee, Booker T. Washington, invited Frances Benjamin Johnston (1864–1952) in Washington, D.C. to document the school's progress and exhibitions. From 1911–1914, on behalf of the National Child Labor Committee, Lewis Hine (1874–1940) visited and photographed the working children in Alabama's factories and cotton fields.

Still recovering from the trauma of the Civil War, the Southern arts culture, once called the “Sahara of the Beaux Arts” by H.L. Mencken, did not really begin to thrive until the Southern literary renaissance in the 1920s, producing what was probably the most significant body of literature in American history. The influential tie-in is strong between the works of writers, such as Flannery O'Connor, William Faulkner, Carson McCullers, and Eudora Welty, and the photographic arts. Written descriptions of Southern life and social customs were rooted in the past. Literary themes of loss, nostalgia, ruin, and remembrance have since been translated and constructed into the visual photographic perception of the South.

Interest in Southern life grew after the literary renaissance. After 1927 and in the early 1930s,

Doris Ulmann (1884–1934) traveled with singer and traditional folksong collector John Jacob Niles from New York to Kentucky, Tennessee, and North Carolina to photograph the people living in the Appalachian Mountains. She then went on to the South Carolina coast to photograph the Gullah people living on Pulitzer Prize-winning author Julia Peterkin's Lang Syne Plantation. Combining the platinum process of the Pictorial style with an honest documentary approach, Ulmann sought to photographically preserve the culture, originally from Liberia, whose world was fast vanishing with growing urbanization. In 1933, a year before Ulmann's death, a collection of these images was included in Peterkin's book *Roll, Jordan, Roll*.

A romanticized view of the South was also seen in the work of Bayard Morgan Wooten (1875–1959). Wooten ventured into the Appalachian Mountains in North Carolina, choosing to focus on the mountain people, log cabins, their handicrafts, and idyllic way of life. Two of the six books published with Wooten's images are *Backwoods America* (1934) and *Cabins in the Laurel* (1935, reprint 1991). *Backwoods America* contains photographs taken in North Carolina with the text written by Charles Morrow Wilson about Arkansas and Missouri. Muriel Sheppard's words in *Cabins in the Laurel* more directly correlate to Wooten's North Carolina images.

Images of the South made in the 1930s, primarily the vernacular representations of the region in books such as Erskine Caldwell's book, *Tobacco Road* (1932) and Margaret Mitchell's (and movie), *Gone With the Wind*, became what shaped the national perception of the South in the twentieth century. The South of popular imagination as a place of abandoned homes, neglected homesteads, and rural poverty shaped a lasting impression of Southern life. Contributing to these common perceptions as well were the visual constructs of the published documentary photographs made by the United States government's Farm Security Administration (FSA) and Works Progress Administration (WPA) in the 1930s. The classic work of Walker Evans, Dorothea Lange, Marion Post Wolcott, Ben Shahn, Russell Lee, Carl Mydans, and Jack Delano visually reinforced the popular Southern literary themes. From 1935–1938 under the FSA, Evans recorded the effect of the Great Depression on Southern farms and on industrial towns in West Virginia. His best known images were produced in James Agee's *Let Us Now Praise Famous Men* (1941), a study of three sharecropper families in Hale County, the heart of Alabama's

rich cotton land. Wolcott, also working under the FSA (1938–1941), sought to use photography in a more socially influential way by focusing upon rural life, the migrant labor conditions, such as overcrowding and the children, and contrasts between the affluent and the poor. Mydans, assigned to photograph the Alabama cotton fields (1935–1936), documented the rural agrarian poverty. Working with sociologist Arthur Raper in 1941, Jack Delano's telling photographs of the black people in Green County, Georgia, were published in *Tenants of the Allmighty*.

Throughout this time a few Southern photographers were working for the government in the South. For the WPA, Eudora Welty traveled her home state of Mississippi (1935–1936) as a publicity agent, discovering the poverty she had not seen before. Calling her visual work "snapshots," Welty saw her subjects with a simple, gentle eye, recording the moment or emotion in a manner similar to her Pulitzer Prize-winning fiction. In the late 1930s on behalf of the Federal Writers' Project, Robert McNeil (b. 1918) spent time documenting the lives of African Americans in Virginia.

The government's photographs of the South during the 1930s became, for most Americans, how the South "looked." It has been proposed that the underlying reason for the success of these Depression Era views is the reassurance felt by those outside the South during a difficult and uncertain time. Nostalgic images of a simpler time in an agrarian culture provided refuge from economic disparity.

There were, however, other projects outside of the government programs, which also left lasting cultural assumptions about the South. Independent of any government controlled projects, Margaret Bourke-White together with her future husband, writer Erskine Caldwell, created a pioneer study into rural poverty in the southern United States. Her images and his words culminated in the book, *You Have Seen Their Faces* (1937).

During the Depression, commercial and portrait studios did not fare well. Barely able to support himself, Michael Disfarmer (1884–1959) set up a makeshift studio in Heber Springs, Arkansas, doing full length simple portraits of the local small town people.

After the Great Depression and World War II, photographers began to see the region as both a place to make their art and to document. Working in New Orleans since 1936, and after World War II supporting himself as a freelance architectural photographer, native Louisianan Clarence John Laughlin dwelt upon the history and mythology of the South for nearly 50 years in his personal work.

Influenced by the writings of poet-critic Charles Baudelaire, the French Symbolists, and the art of Surrealism, Laughlin manipulated the photographic process and created dramatic tableaux set against cemetery statues, antebellum plantations, mansions, and other “lost in time” Southern places. His work went largely unrecognized outside of the South until after his death in 1985.

In the 1940s, black life in the South was becoming of interest to photographers. Rosalie Gwathmey (1909–2001) came back to Charlotte, North Carolina, after studying in New York to photograph the people in her hometown and in nearby Rocky Mount. Her graceful, unaffected images were straightforward documentations, rather than art. Another photographer working in the South was Reverend Lonzie Odie Taylor, whose work centered on the realities of black life in Memphis, Tennessee.

With the growth of photographic education at the college and university level in the 1940s and 1950s in the United States, thus began an exchange of artists and ideas. While many Southerners traveled outside of the region to learn the technical skills from well-known photographers and artists, other artists came to the South after attending school, most notably was Ralph Eugene Meatyard. Originally from Illinois, Ralph Eugene Meatyard settled in Lexington, Kentucky, after studying under Van Deren Coke, Henry Holmes Smith, and Minor White. Working outside of the known art circles, Meatyard began staging pictures of his family and friends in tableaux of masked people in seemingly normal situations. The mask became a potent, disquieting symbol within ambiguous and bizarre imagery interpreted as the dark Southern Gothic tradition. The idea and name for his character Lucybelle Crater, featured in his posthumous book, *The Family Album of Lucybelle Crater* (1974), was derived from the literature of Flannery O’Connor.

During the two years of his photographic sojourn (1955–1957) around the United States, Robert Frank went to various Southern cities, such as Miami, Savannah, Memphis, Charleston, New Orleans, and Nashville. His sharply insightful observations documented the disquieting realities of race, class, and income, later published in his book, *The Americans* (1959).

In 1957, a short ten years before he became known as a “social landscape” photographer, Lee Friedlander came from New York to the South to pursue his personal interest in jazz and to do what became his first major body of work, a series of portraits of New Orleans jazz musicians. During this same time, Fonville Winans began his 20 year

project of documenting the Cajun culture in Baton Rouge, Louisiana.

The increasing volatile social events of the Civil Rights Era in the 1950s and 1960s drew many photographers to the South on behalf of various news agencies and publications. Shooting for *Life* magazine, Flip Schulke (b. 1931) was dedicated to the ideal of a just society. Schulke’s friendship with Martin Luther King enabled him to closely record the plight of Southern blacks. Working for the black picture magazines, one of the few black photojournalists present was former Kentuckian Moneta Sleet, Jr. Sleet, whose earlier photo essays in the 1950s centered on the people and family life in black America, came south to document the humanism as well as the social and political issues. His 1968 portrait of Mrs. Coretta Scott King and her daughter Bernice at the funeral of Martin Luther King, Jr. won the Pulitzer Prize in 1969. Another black photojournalist, Charles Moore (b. 1931), photographed for *Life* the turbulence and violent demonstrations in Birmingham and Montgomery. Moore, like Sleet, realized the power of photography to the black cause.

In Memphis, the center of the Civil Rights Movement, Ernest C. Withers (b. 1922) used his camera to document the day-to-day struggles and newsworthy activities, including Martin Luther King’s last march, “I Am A Man,” and the aftermath of King’s assassination. Calling his Beal Street studio, “Pictures Tell The Story,” Withers shot over five million pictures between the 1940s and the 1970s of African American life in and around him, producing rare images of The Negro National Baseball League and the birth of blues, jazz, and rock ‘n roll.

Up until this period, there had been many talented black artists emerging from the South. Some stayed. Many left. Some came back to revisit and document. Others used their memories in their work. In the late 1960s, Chester Higgins, Jr. (b. 1947) came back to his home state of Alabama to document its character and life. A former student of Prentice H. Polk at Tuskegee Institute, Higgins endeavored to sensitively handle the self-respect and unification of people of African descent. The project evolved into what became a lifelong vision expanding beyond the American borders into the African diaspora.

There were, in addition, a growing number of Southern photographers learning the medium and working in isolation. Self taught in photography, Paul Kwilecki (b. 1928) decided to begin documenting what he knew best—Bainbridge, Georgia and the surrounding Decatur County—where he lived. Devoid of any pretentiousness, Kwilecki’s

photographs, published in *Understandings* (1981) are about the middle class, those whom Flannery O'Connor described as "having ordinary lives." Each of Kwilecki's series was the result of six months to a year spent visually noting the characteristics of a specific function, group, or place.

The 1960s was a time of transition for Southern artists. A growing awareness, through magazines and journals, of the value of upper education pushed many Southerners to leave the region to study under known masters of photography. While earning his M.F.A. at the Rhode Island School of Design under the guidance of Harry Callahan and Aaron Siskind, Emmet Gowin often returned to his birthplace in Danville, West Virginia. Looking inward toward his own personal iconography, Gowin's extended portraits of his wife, Edith, and later of their children, have been positioned within the tradition of Southern domestic irony.

The printmaking tradition was thriving in Florida in the work of Evon Streetman (b. 1932) and Jerry Uelsmann. Uelsmann, after having studied with Minor White, Ralph Hattersley, and Henry Holmes Smith, returned to the South to teach at the University of Florida—Gainesville. Fusing reality and fantasy by combination printing, later through the computer, Uelsmann's images display the same Surrealistic tendencies seen in the work of Clarence John Laughlin, one of the influences on Uelsmann's work.

Born in Tuscaloosa, Alabama, William Christenberry did not discover until 1960—nearly two years after he first picked up a camera—that in 1936, Walker Evans had photographed some of his most famous images in nearby Hale County. Christenberry began re-photographing those same buildings and sites, using Agee's words as descriptive guides. As William Faulkner once proposed about seeking one's own "little postage stamp of nature soil," Christenberry's images captured the unique character and passage of time, the strange and the beautiful, of a small specific Southern place, whether it be an old mailbox, an abandoned house nearly submerged in kudzu, a peculiar handmade grave marker, or the continued presence of Confederate icons.

During the time of the 1970s when photography was becoming acknowledged as an art form, and simultaneously more collectible, the attention of the world was drawn to an exhibition of William Eggleston's color work at the Museum of Modern Art in New York in 1976. Not only was this work at the forefront of color photography as being aesthetically acceptable, his images of the South portrayed an ordinariness with richness and depth beyond the predominant mythology about the

South. The realness of the South came through Eggleston's lens, with everyday life in the Mississippi Delta, Memphis, and other commonplace areas held together with history, memory, and romance. The fact that he was a Southerner by birth and chose to continue to live in Memphis was irrelevant to the acclaim due him. Eggleston's cool, descriptive color combined with the un-extraordinary subject matter influenced generations of new photographers, inside and outside the South. His approach segued aesthetic discussions about color, rather than about the subject matter, the South. New attention was given to the potential of photography created by those working in the South and to the place.

With the entrance of color photography into the visual vocabulary of artists, young photographers, like Stephen Shore, now looked with new eyes at places in the South. Shore, inspired by the postcard genre, in 1971 went to Amarillo, Texas, choosing principal places of interest to become his *Tall in Texas* project.

While interest in the Southern landscape grew, some of the newly educated photographers sought out the New South; others sought out the Old South. Danny Lyon documented the social marginalization and wasted lives of the male prisoners in Texas prisons. In Tulsa, Larry Clark used his camera to tell the stories of his friends whose lives were caught up in the mindless destruction of drugs. Shelby Lee Adams (b. 1950), a native of Howard, Kentucky, during his summer breaks from teaching, wandered the mountains of Appalachia to document the isolated communities living in poverty. In the late 1970s, Ron Ambrey discovered and began documenting the rural mountain culture of Madison County, North Carolina, noting its way of life and the impact of rapidly built superhighways.

Throughout the South, small groups of photographers formed support systems. Encouraged by the growing acquisition of photography by regional museums, in 1973 a non-profit photographic gallery, Nexus, was formed in Atlanta by a group of local student photographers (Bill Brown, Jim Frazer, Jack Frost, Deidre Murphy, and Michael Reagan), under the tutelage of their instructor at Georgia State University, John McWilliams. The following year Nexus organized *The Southern Ethic Show*, a juried exhibition designed to present the "Southern School" photographic visions of those living and working in the Southern states, accompanied by a catalogue written by A.D. Coleman, who at that time was the art critic for the *The New York Times* and *Village Voice*. The cooperative then created Nexus Press, an artmaking tool for the organization.

A former student of Harry Callahan, John McWilliams (b. 1941), had accepted a position to teach in Atlanta at Georgia State University. Several years earlier McWilliams happened upon McClellanville, South Carolina, the site of one of the places Robert Frank portrayed in *The Americans*. McWilliams' fascination with the nearby marshes, the Santee River, and the hidden beauties of the Southern environment was mixed with his awareness of the gradual abuse and destruction of the same land. Man's omnipresence creeps into each of his moody, romantic views published in *Land of Deepest Shape* (1989).

Another Nexus member, Lucinda Bunnan (b. 1930), originally from New York, documented prominent Georgians in a sociological manner in her book *Movers and Shakers in Georgia* (1978). Power and influence fell under the scrutiny of her camera lens as she moved through the same social circles. With Virginia Warren Smith (1945–1999), from Atlanta, the two collaborated to produce a survey project of Sunbelt graves, what people make or buy to place on graves. Covering 26,000 miles and 677 cemeteries while living out of a van, Smith and Bunnan discovered the deep, often quirky and eccentric private connections between the living and the dead. Underlying the physicality of each grave was the subtext of death and loss. Their photographs, many hand painted, were published in *Scoring in Heaven: Gravestones and Cemetery Art of the American Sunbelt States* (1980).

In the 1980s there was a burst of artistic energy coming from within the South, separate from any other contemporaneous artistic pulse outside the region. Native-born artists working in the South found greater appreciation of the authenticity of the Southern indigenous experience, both urban and rural. Known as "The Picture Man," Oraien Catledge began photographing the forgotten people in Cabbagetown, an area around a once successful, later abandoned flourmill in Atlanta. It was there also where Ray Herbert ("Panorama Ray") created his numerous, scrapbook-like panoramic views of the community activities.

Birney Imes (b. 1951) photographed the Mississippi Delta region where he was born and lived. Called a folklorist, Imes conveyed the Delta's rapidly vanishing way of life in several quite different books: *Partial to Home* (1990), *Juke Joints* (1990), and *Whispering Pines* (1994). Tightly framed images in *Partial to Home* tell about the people in the rural black communities. The photographs of the bright exotic colors, hand-printed signs and battered furniture of the interiors of *Juke Joints* are without drama, allowing the viewer to have a sense of place. In a compelling, revealing manner, *Whispering*

*Pines* expresses the life of the late Blume Triplett, a restaurant proprietor during the years the South moved from segregation to integration.

Roaming the back roads of his native East Texas, Keith Carter (b. 1948) sees himself as a photographer working in equal parts of "storytelling, poetry and spirituality." Mojo music soundlessly permeates his images as does the descriptive writing of Flannery O'Connor and Eudora Welty. His lush, naturally lit photographs are meant to be figurative, with scenes that seem as if extracted from one's memories. Beginning with *From Uncertain to Blue* in 1988, his work has been widely published, including *Keith Carter Photographs: Twenty Five Years* in 1997.

After attending Rice University and the San Francisco Art Institute, Debbie Fleming Caffery (b. 1950) returned to New Iberia, Louisiana, to continue her image making there. Recalling a South of an earlier era, Debbie Fleming Caffery's images of the workers on her family's sugarcane plantation are moody and shadowy. The soft focus style echoes with a nostalgic, romanticized yearning for the past. The 20-year project was published in *Carry Me Home: Louisiana Sugar Country Photographs* (1990).

Influenced by Emmet Gowin's aesthetic approach and E. J. Bellocq's sensitive portraiture treatment, Sally Mann (b. 1951) also engaged her family as the subject of her images, set against the dark, ambiguous landscape of her home in Lexington, Virginia. Her large format pictures were carefully planned, with written notes and preliminary shots. Each title reads like a short story title, inviting narrative interpretation. The photographic, often intimate, fragments of her children's languid summer days in the misty, lush countryside became the subject of heated debate about sexual imagery, child pornography, and artistic expression. And while Mann has frequently returned to the first subject of her camera lens, the Southern landscape, the published images, *Immediate Family* (1992), *Second Sight* (1994), and *Still Time* (1994), of her family continued to draw attention.

As the Southern art communities continued to thrive, more photographers came to experience the uniqueness of the Southern culture. In 1983 Harry Callahan, retired from teaching at RISD, moved to Atlanta, where his daughter and her family as well as several of his former students resided. Callahan's position as an acknowledged master in photography and his proximity to photographers working in the South was encouraging to the legitimacy of their art. Additionally, there was recognition of the increasing contributions made by photogra-

phers working in the South by *Aperture* magazine in their issue, *New Southern Photography: Between Myth and Reality* in 1989.

By this time, the region moved from being referred to as the New South to becoming the Contemporary South. There were artists coming from the outside whose work addressed the passionate issues around race relations and how the shadow of racism was still cast over the region. Christian Walker (b. 1954) moved to Atlanta in 1983 after studying at the School of the Museum of Fine Arts, Boston. Very articulate and vocal about the issues of racism, segregation, and power, Walker set out to visually address the half truths found in the Southern social and cultural environment through incorporation of W.E.B. DuBois' color separation theory and post-modernist hybrid techniques. Carrie Mae Weems traveled south to create a personal and visual reinterpretation of the history of the landscape, slavery, and the inhabitants of Sea Islands, off the coast of Georgia. Digging into oral and written traditions, Weems then synthesized what she learned with archival images to bring forth the internal meanings and limitations of historical records.

Weaving her own private narratives and creating fictional stories into her work, Lynn Marshall-Linnemeier is known for her "illuminated photographs," handpainted black and white images. Originally from Southern Pines, North Carolina, Linnemeier (b. 1955) uses her art and her knowledge of rich oral traditions to create magical visions of people who have risen above the hardships of their lives. A fellowship in 1994 enabled her to spiritually link the residents of Reynoldstown, a historic neighborhood in east Atlanta where freed slaves first settled, to the aboriginal community in Point Pearce in South Australia, a project entitled *A Rendezvous With Time*.

The 1990s became a time to showcase the work of photographers in the South. As their work was published and received critical attention, photographers were encouraged to continue their exploration of their surroundings with renewed interest, finding new ways to view the land, its people, history, and mythology. For many, photography became a medium to express the diversification of the New Contemporary South, with a distinctly Southern narrative impulse. Blending present observations and individuals, new work became about going beyond the contemporary clichés of rednecks, stock car racing, and Confederate flag bumper stickers. The changing state of mind became represented by race, religion, and politics. Urban and suburban development went side by side with rural enclaves. Irony, fantasy, and satire reigned.

Where one came from became less relevant. What mattered was the ability to "see."

Support for the photographic arts expanded to encompass community and regional organized events. Founded in 1983 by Wendy Watriss and Fred Baldwin, FotoFest in Houston, Texas, was thriving as a biennial, month-long comprehensive site for exhibitions and educational programs each March. A nonprofit organization whose goals are to educate and to support the arts, the event had become internationally known and drew portfolio reviewers from around the world. A similar support organization was started in Del Ray Beach, Florida in 1994. FotoFusion, established by Art and Fatima NeJame, became an annual three-to-four day conference of lectures, portfolio reviews, workshops, and exhibitions, usually taking place the third weekend in January. Atlanta Celebrates Photography, another nonprofit organization with community-wide educational objectives, began in 1999 in Atlanta, Georgia. Held annually each fall, programming was dedicated to providing an environment for educating, networking, and promotion of the photographic arts in the community.

The first museum in the South to be devoted to photography, The Southeast Museum of Photography, opened in 1992 as part of the Daytona Beach Community College in Florida. Alison Devine Nordstrom, a professor in interdisciplinary cultural studies, became its director and senior curator.

A highpoint in the 1990s in the South was the occasion of the 1996 Olympics in Atlanta. The High Museum of Art presented the expansive exhibition, *Picturing the South: 1860 to the Present*. Curated by Ellen Dugan, *Picturing the South* brought forth to the global forum a discussion of how the South has been interpreted and understood through photography. The following year, the Southeast Museum of Photography continued the dialogue about photographic work in the South in its exhibit, *(Re)Presenting the South: Six Contemporary Photography*, organized by Nordstrom. Both exhibitions succeeded in stimulating an open discussion about what Southern photography once was and what it was becoming. Where in the past its art was determined as a regional style, the South was becoming a region with many distinctive, simultaneous styles.

There were photographers who continued to seek the hidden back roads of the Southern landscape, to find the remote places where the Old South still thrived. Nostalgic memories about the land and its people remained a source of interpretation and inspiration. The reasons why varied from curiosity to a yearning to go back to one's

roots or for a simpler time and place. Employing nineteenth century photographic processes, Willie Ann Wright recontextualized the historical South into the present by looking at the increasing phenomena of those seeking to recreate an ideal past in Civil War reenactments. Discovering forgotten or abandoned landscapes, Nancy Marshall enhanced the mystery of each place through the platinum-palladium process. Set against the indigenous vegetation of her garden in coastal South Carolina, Elizabeth Turk's portraits investigate the transformative aspect of time upon her family and friends. Nic Nicosia's balanced portrait commissions in Dallas and Houston manifest the middle ground between the old and new South. Studying a group of ladies at a Baptist church in Birmingham, Julie Moos discovered the paradoxical beauty of their passion for large decorative hats. Karekin Goekjian has looked deeply into the spiritual aspects of Southern "outsider" artists to visually translate his findings in their portraits. Inspired by contemporary Southern literature and the tintype process, Deborah Luster lends a timeless quality to the portraits of inmates at three Louisiana prisons.

Planning and developing visual projects, photographers such as William Greiner (*Homefront* series, 1994), Mark Steinmetz (*At the Edge of the City* series, 1992), Eric Breitenbach (*Photographs from Florida* series, 1989–1994), Thomas Tulis (*Construction of, Suburbia and Aspects of New Roads Chattanooga* series, 1991–1995), Ruth Dusseault (*The Atlantic Steel Project*, ongoing series), Benita Carr (*Gretch*, 1999), and Mitch Epstein (*Vietnam in Versailles* series, 1992–1995) have looked closely at the culture of the Contemporary South. In a similar documentary style, Melissa Springer has realistically depicted the difficult lives of mothers in a prison in Alabama. Ken Hassell, in North Carolina, photographed the diminishing use of human labor as the industrial South rapidly moved toward the electronic and service-oriented age. David Najjab, an Arab Muslim born in Dallas, has photographed a dimension of the South's changing ethnicity. Through his documentary books on children with cancer, people with AIDS, and those who are physically challenged, Billy Howard wants to be a visual voice for those without a voice.

Focusing on the sociological implications, photographer and writer, Alex Harris, worked with Robert Coles on several books. Together in 1995, Harris and Coles founded DoubleTake, a photographic and literary journal, with the support of the Center for Documentary Studies at Duke University, Chapel Hill, North Carolina. More academic in approach, the periodical used image/text

combinations, alongside literature, to look at the deeper significance of the visuals.

There have been those who have followed in the aesthetic footsteps of earlier Southern photographers. Richard Sexton, an architectural photographer in New Orleans, has studied the design elements in Clarence John Laughlin's antebellum world. In Tennessee, Mike Smith photographed with a comparable poetic vision to the beauty within William Christenberry's Hale County work.

For others, life in states, such as Mississippi, Alabama, and Louisiana, exemplify the true richness of the Southern landscape. In and around Charleston has been the subject of Bill Weems's works. John D. Lawrence's photographic book on William Faulkner's home, Rowan Oak, transcended time and takes the viewer back. Likewise, Tom Rankin saw himself as a folklorist/ethnographer as he traveled the Mississippi Delta and visually explored the religious sacred spaces from the past. The connection between his native soil in the Delta region and its people continued to fascinate photographers such as Jack Spencer. Concentrating on the larger spiritual truths about life and death, Conne Thalken has documented alligator harvesting in the remote coastal areas of southwestern Louisiana.

Sites of leisure permit the photographer and viewer to take refuge from the fast pace of contemporary times. Sentimentality and the game of baseball as it prides itself on past events was the subject of Charlie McCuller's work. Spending her nights in jazz clubs, Atlantan Shelia Turner documented the smoky, dark spaces where the music moves until the early morning hours.

Working as freelance photographers, many dedicated themselves to the discourse on environmental issues in the South, centering upon the dichotomy inherent in a culture where the land is seen as both cherished and expendable. Kathryn Kolb devotes her personal work to help two environmental groups devoted to halting the deforestation of Georgia. Concerned also with our treatment of the land, Tom Meyer in Atlanta sees his work as a record of the sorrow in places once worthy of being a postcard. Commissioned by the High Museum of Art in 1996, Richard Misrach risked his health while documenting the toxic effects of the industry along the Mississippi River in the series *Cancer Alley*.

New to the Southern art scene has been the influx of Hispanic artists, many of them Cuban exiles, living and working in the region. Seeing with new eyes a land they now call home, many noted the artistic influences as well as the fast pace



William Eggleston, *Untitled [Memphis]*, 1970, Vintage Dye Transfer Print, 16 × 20", 40.6 × 50.8 cm, Ed. 20. Original in color.  
 [Courtesy Cheim & Read, New York]

of the Contemporary South. Maria Martinez-Canas employed post-modernist methods to incorporate photography into her abstractions. Rogelio Lopez Marin, better known as Gory, was simultaneously a painter and photographer. Manuel Llaneras, in his *MARTA* series (1994–1995), conveyed the sense of isolation among the lone passengers of urban mass transit. Using her “theatre of memory,” Silvia Lizama documented the building of Interstate 95 in southern Florida.

Connecting on a broader artistic level to a global aesthetic, without alignment to any particular regional influence, non-traditional artists were using photography in new and different ways. *MANUAL*, the husband and wife team of Suzanne Bloom and Ed Hill at the University of Houston, were among the first to see and use the potential of the computer. Utilizing digital printmaking capabilities, Maggie Taylor created and built up stages out of her own paintings, working in photography in new, surreal assemblages. Jamie Cook completely discarded having a large studio and instead his computer became

the studio within which he transformed landscape views into dreamscapes. Painting on her own photographs, Corinne Adams used photography to explore the subconscious and the shadow concepts of Carl Jung. Cecelia Kane became the subject of her work, a combination of performance, film, and photography. Mapping and how space is delineated in different cultures describes the conceptual installation work of Gregor Turk.

Since the onset of feminist issues, there has been a growing strong contingent of women photographers dealing specifically with women’s issues. Jeanne Collins visually examined her own experience with breast cancer in *Chemo Savvy or Where is Tonto When You Really Need Her*. In her large scale assemblage *Heavy* series, Jenny Clifton represented the cultural commodification of the body and the other side of the diet/weight controversy. Engaged in an ongoing collaboration with Melanie Pavich-Lindsay, Lisa Tuttle created installations of old photographs, text, and illustrations about race and women, the past and the present. Nancy Floyd

continued her portrait studies of women gun owners, looking at the social, cultural, and personal implications. Pinky/MM Bass used the pinhole process to look at herself and the life around her.

Public art in the 1990s became an important arena for photographers working in the South. Understanding the need for visible integration of art and public spaces, cities such as Atlanta and Miami regularly funded public projects including the photographic arts. They spotlighted the mixed media constructions of Maria Martinez-Canas, Radcliffe Bailey, Amalia Amaki, Gregor Turk, Deborah Whitehouse, Vicki Ragan, and Lynn Linnemeier.

At the end of the twentieth century, photographic artists working in the South saw themselves as a diverse group of artists, with various ethnicities and influences. The visual canons of the South as a place of ruin and remembrance, once prominent in and outside of the South, were being displaced. Yet, underlying Southern determinants remain, even as the region moves into a new artistic identity within globalization and into the twenty-first century.

SUSAN TODD-RAQUE

*See also:* **Architectural Photography; Bourke-White, Margaret; Christenberry, William; Clark, Larry; Delano, Jack; Eggleston, William; Evans, Walker; Farm Security Administration; Gowin, Emmet; Lange, Dorothea; Laughlin, Clarence John; Lee, Russell; Meatyard, Ralph Eugene; Misrach, Richard; Portraiture; Public Art Photography; Weems, Carrie Mae; Works Progress Administration; Ullmann, Doris**

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## BURT UZZLE

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### American

Burt Uzzle, self-taught American photographer, photographs the ordinary and makes it special, always striving to catch the moment when the ordinary reveals itself to be epic. To Uzzle, to be

alive and to use his camera helps him to truly see. Concentrating on pictures of everyday Americans going about their lives, his work is both contradictory and harmonious, recording and interpreting every detail, and is always searching to express meaning, order, and beauty.

As Martha Charoudi, curator at the Philadelphia Museum of Art has noted:

The subjects of Uzzle's photographs range from joggers in Central Park, New York, to a family dressed in Mickey Mouse sweatshirts shopping in a department store in Daytona Beach, Florida, to students recreating a Civil War battle in Annapolis, Maryland. For many years he has photographed the Mummer's Parade on New Year's Day in Philadelphia and the Daytona Beach Motorcycle week. He interprets these annual events not only as public displays of audacious behavior and appearance, but as a kind of unrecognized folk art. The Mummer's with their elaborate costumes and make up and the bikers with their equally elaborate tattoos and custom-made motorcycles both perform in skilled rituals of freedom. Uzzle's photographs celebrate the amusing quirkiness and exaggerated eccentricities of American life; but like all great works of art, they grapple with the paradoxes of the human situation.

Born in Raleigh, North Carolina in 1938, Uzzle in his early teen years taught himself photography while attending high school. His first job in photography was as a staff photographer for the *Raleigh News and Observer* from 1955–1956 at age 17. From 1957 until 1962, he was a contract photographer in Atlanta, Houston, and Chicago for the Black Star Agency of New York. In 1962 through 1968, Uzzle became *Life* magazine's youngest contract photographer, in Chicago and New York. Enjoying the freedom that came with these contract relationships, Uzzle developed his preference for wandering freely and "blowing in the wind," traveling across the United States at will. When a subject caught his interest, however, he stopped, became very involved with the subject and photographed tenaciously, sometimes for days and weeks, as he did with Wyoming sheep ranchers. It is during this period that Uzzle developed his aversion to photographing celebrities (because they are not "real"), even though he did complete a well-known photograph of *Playboy* magazine founder Hugh Hefner.

Beginning in 1967, Uzzle spent 15 years as a full member of Magnum Photos, a photography collective and cooperative, with offices in New York and Paris. During this period, he served two terms as Magnum president in New York. Uzzle described this job as "wild and wacky, keeping members happy, striving to provide a measure of equilibrium and leadership" (author interview). To Uzzle this service was an extreme honor and was a great pleasure. In 1970, Uzzle received the Page One Award from the Newspaper Guild of New York and in 1975, the National Endowment for the Arts Photography Fellowship. He also photographed the *Newsweek* cover documenting the assassination of civil

rights leader Martin Luther King. After his involvement with Magnum, Uzzle remained in New York, and worked independently from 1984 until 1997.

Magnum published Uzzle's first book in 1973, titled *Landscapes*. Two other books were produced by other publishers: one in 1984 named *All American* (often used as a catch-phrase to describe Uzzle's life), and *Progress Report on Civilization*, published by The Chrysler Museum in 1992. These books demonstrate the eclectic bent of his photography, where reality is often depicted through bizarre juxtapositions of common items.

As an avid motorcyclist, Uzzle has participated in and photographed Florida's Daytona Bike Week, a large motorcycle rally, for over 25 years. A large group of his photographs were recorded during this annual event, portraying the people and machines they have "decorated" to express themselves. Uzzle's urge is to capture this uniqueness and aid in expressing his subjects' individuality, and more specifically, their "Americanness," through his photographs. One technique he uses is to position his subjects in relation to the ordinary (a wall, a tree, etc.), which further emphasizes their unusual appearance. His ability to capture this subculture is assisted by his own interest in motorcycling, which includes competing in various enduro (long dirt-bike races) at Bike Week and across the country.

Uzzle has traveled throughout Europe and Southeast Asia (where he photographed the surrender of the Khmer Rouge), parts of South America and Africa, and has said: "America is the most exotic country in the world. It is also the loneliest." These trips caused Uzzle to better define and concentrate on the unique American experience, usually from his quirky and idiosyncratic Southern perspective. Uzzle's portraits do not attempt to document where people came from or cultural activities unique to their country of origin. To Uzzle, they are only American—an "Americanism," which obscures their specific origins. Many of his photographs focus on individuals looking vulnerable while in large crowds. These individuals appear disconnected, self absorbed, and isolated. Yet Uzzle rejoices when he observes people breaking free from routine and openly seeking their own paths and expressing what makes them different. In these photographs his subjects are often framed with icons like the American flag.

Uzzle's many major solo exhibitions have included two shows at the International Center of Photography, New York, the Philadelphia Museum of Art, the Art Institute of Chicago, Gallerie Agathe Gaillard in Paris, the opening exhibition at the Witkin Gallery in New York, and The Chrysler

## UZZLE, BURT

Museum in Norfolk, Virginia. Uzzle has often collaborated at various venues with Leslie Fry, multimedia artist sculpture, to exhibit his photographs and her sculpture, including at the Allyn Gallup Gallery in Sarasota, Florida. Uzzle described Fry as a wonderful friend and great artist, who has helped him shape his photographic aesthetic (author interview).

From 1997 until the present, Uzzle worked as an independent photographer based in St. Petersburg, Florida, and has produced work for *The New York Times Magazine*, *Fast Company*, *Fortune*, *Sports Illustrated*, *Newsweek*, and *US News & World Report*.

In 2004, Art Chicago presented the world premiere of Uzzle's large, nearly abstract panoramic typologies of shredded papers from the waste baskets of various professionals, including an accountant, a pornographer, a sculptor, and a dentist. Uzzle continued to actively create and produce photographs and prepare for upcoming exhibitions and says, "Some who have seen what I am doing lately say this is some of my best work ever" (author interview).

Outspoken, with a lively sense of humor and straightforward opinions, Uzzle has written to the director of photography of *Newsweek*, expressing discontent over *Newsweek's* standard day rate for photographers, a rate he considered unfairly low and which has not changed for over three decades.

Perhaps Uzzle can express his photographs, his "visual music" best:

America is my home; it's what formed me, and it's those values I take every place I go. My life is a swirl of parts that are both accidental/circumstantial and personally controlled. I use them all: I put them together. They are me, they are my pictures. My work is my visible love.

GRANT WARREN

See also: **Black Star; Life Magazine; Magnum Photos**

### Biography

Born Raleigh, North Carolina, 4 August 1938; self taught in photography; photojournalist for the *Raleigh News and Observer*, 1955–1956; commercial photographer for Jay Leviton of Leviton-Atlanta, Georgia; associated with Black Star Agency of New York, 1957–1962; contracted to *Life* magazine, 1962–1968; member of Magnum Photos, 1967–1983; President, Magnum Photos 1979, 1980; independent photographer, 1984–present day. Workshops: The Atlanta Photojournalism Seminar, 1974; Page One Award, Newspaper Guild of New York, 1970; National Endowment for the Arts Photography Fellowship, 1975; Living in St. Petersburg, Florida.

### Selected Solo Exhibitions

- 1970 *Typically American*; International Center of Photography, New York, New York
- 1971 *Photographs by Burk Uzzle*; Art Institute of Chicago, Chicago, Illinois
- 1973 *Burk Uzzle*; Witkin Gallery, New York, New York
- 1974 *Burk Uzzle*; Dayton Art Institute, Dayton, Ohio
- Burk Uzzle*; 831 Gallery, Birmingham, Michigan
- 1977 *Burk Uzzle*; Aperion Workshop, Millerton, New York, traveling exhibition
- Burk Uzzle*; Columbia College, Chicago, Illinois
- 1979 *Burk Uzzle*; Gallerie Agathe Gaillard, Paris, France
- Burk Uzzle*; Gallerie Fiolet, Amsterdam, Holland
- 1980 *News from Cambodia*; International Center of Photography, New York, New York
- 1984 *All American*; Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1985 *Burk Uzzle*; The Ffoto Gallery, Cardiff, Wales
- Burk Uzzle*; Open Eye Gallery, Liverpool, England
- Burk Uzzle*; 253 Gallery, Norfolk, Virginia
- 1992 *A Progress Report On Civilization: Burk Uzzle*; The Chrysler Museum of Art, Norfolk, Virginia
- 1994 *Burk Uzzle, Three Decades of Photography*; Inaugural Exhibition, The Leica Gallery, New York, New York
- Burk Uzzle, Recent Work*; The Photography Gallery at Drew University, Madison, New Jersey
- 1996 *Correspondence Between Islands*; Danforth Gallery, Portland, Maine
- 1998 *Bike Week*; Leica Gallery, New York, New York
- Bike Week*; Gallery Contempo, St. Augustine, Florida
- 2001 *America in the Seventies*; Bodo Nieman Gallery, Berlin, Germany
- 2004 *Burk Uzzle*; Laurence Miller Gallery, New York, New York

### Selected Group Exhibitions

- 1968 *Photography 68*; George Eastman House, Rochester, New York
- Recent Acquisitions*; Museum of Modern Art, New York, New York
- 1969 *Spectrum One*; Inaugural Exhibition, Witkin Gallery, New York, New York
- Recent Acquisitions*; Museum of Modern Art, New York, New York
- 1971 *Contemporary Photographers*; Fogg Art Museum, Harvard University, Cambridge, Massachusetts
- 1975 *Impact of Design*; Nikon House, New York, New York
- 1976 *Festival d'Automne a Paris*; Musee Galliera, Paris, France
- 1977 *Burk Uzzle-Mary Ellen Mark*; Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts
- Through Other Eyes*; Arts Council of Great Britain, London, England
- 1978 *Contemporary Photographers*; Stedelijk Museum, Amsterdam, The Netherlands
- 1979 *Contemporary Photographers*; Santa Barbara Museum of Art, Santa Barbara, California
- 2002 *Where We Live*; The Selby Gallery, The Ringling School of Art and Design, Sarasota, Florida
- 2003 *Leslie Fry, Sculptor – Burk Uzzle, Photographer*; Mira Mar Gallery, Sarasota, Florida
- Sacred Space: Angkor Wat in 19th and 20th Century Photography*; Museum of Fine Arts, St. Petersburg, Florida

2004 *The Faceless Figure*; The Philadelphia Museum of Art,  
Philadelphia, Pennsylvania

### **Selected Works**

*Washington, D.C. Man With Loudspeaker In His 1/2 Car*, 1962  
*Washington Peace March*, 1968  
*Romance of Chrome, Daytona Florida*, 1967  
*Danbury State Fair*, 1972  
*Fine Boots in Daytona Beach*, 1982  
*Bike Week, Daytona Beach Florida*, 1998  
*Garage, South Carolina*, 1999  
*2000 Shrub Car*, 2000  
*Wow Cows*, 2003

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## CARL VAN VECHTEN

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### American

Carl Van Vechten was in his fifties when he began his career as a photographer. His photographic work consists almost entirely of black-and-white portraits, mostly of celebrities and prominent African-Americans. His previous careers as an art critic and novelist brought him into contact with the creative people who would become the subjects of his photographs. He was a major force in bringing recognition to the Harlem Renaissance. Although he rarely showed his work and never accepted a fee for a sitting, his many gifts to various libraries have become a valuable pictorial record of twentieth-century culture.

Van Vechten was born in Cedar Rapids, Iowa in 1880. He grew up in an upper-middle-class family that valued education, the arts, and social reform. His father helped found the Piney Woods School, a primary and secondary school for African-American children in rural Mississippi. Van Vechten himself would later support the school. In his youth, he experimented with a box camera, but his artistic interests gravitated more towards music and theater. He pursued these interests as a student at the University of Chicago, where he published fiction, produced plays, and volunteered as an extra for traveling opera companies. He also frequented the Chicago

Symphony Orchestra, whose conductor, Theodore Thomas, performed contemporary orchestral music long before most other American conductors.

After graduation, Van Vechten remained in Chicago for three years as a beat reporter for William Randolph Hearst's *Chicago American*. Among his duties there was to collect photographs for the newspaper; his professional career before age 50 offers no other hint of his future occupation. In 1906, he moved to New York, where *The New York Times* soon hired him as an assistant to music critic Richard Aldrich. Van Vechten's background in contemporary music and theater nicely complemented the interests of Aldrich, whose tastes were quite traditional and conservative. Aldrich happily relegated to Van Vechten all reviews of performances that did not interest him; as a result, Van Vechten soon met most of the important figures in avant-garde opera and music. During his seven years at *The New York Times*, Van Vechten gradually expanded his critical range. He renewed his interest in theater, and became the first dance critic writing for an American newspaper. He also served a year (1908–1909) as the *Times's* Paris correspondent, a position which required him to cover all beats and exposed him to post-impressionist painting.

Van Vechten's career changed course in 1913. That February, the Armory Show introduced avant-garde European painting to America. It also introduced Van Vechten to another quarter of the New York arts community. At this time, he became aware of Alfred Stieglitz's Photo-Secessionists, who urged the acceptance of photography as an art form. Soon thereafter, he resigned from the *Times* and returned to Paris, where that May he met Gertrude Stein. His intimate friendship with Stein brought him in contact with the work of photographers like Man Ray, Cecil Beaton, and Alvin Langdon Curn. Stein's writing and her symbiotic relationships with artists provided Van Vechten with a model for his career as a writer and photographer.

Over the next several years, Van Vechten continued to write for various publications, expanding into literary criticism and even collecting his essays in several volumes. From 1922 to 1930, he published seven novels, most of which were quite successful. His novels, like his photographs, sought to capture the personalities of New York. His best-known book, *Nigger Heaven*, was the first exploration by a White author of Harlem cultural life. Although many black intellectuals bridled at the book's title and its primitivism, even Van Vechten's detractors acknowledge his vital promotion and support of the Harlem Renaissance.

In 1928, Van Vechten's older brother Ralph died, leaving him a sizeable fortune. Shortly thereafter, the caricaturist Miguel Covarrubias introduced him to the Leica, the first successful 35 mm camera. Freed from the need to support himself by writing fiction and intrigued by the possibilities of the Leica, Van Vechten soon abandoned literature and devoted the rest of his life to photography. Starting in 1932, at age 52, Van Vechten invited acquaintances in the arts to pose for him. For the rest of his life he chose his own subjects and never worked for hire.

As Van Vechten was himself a well-known writer and critic, he approached his subjects as a peer and an insider. His friendships with his subjects afforded him an understanding of their personalities, an intimacy rarely seen in celebrity photographs. He preserved this intimacy by keeping his portraits simple, avoiding elaborate costumes and special effects. Occasionally he would incorporate an elaborate backdrop or a prop; sometimes he would use raking light, but little more. Sometimes he would draw out his subjects by having them narrate their life stories

as he photographed them; Billie Holiday's story moved him to tears. Elsewhere, he tried to return them to happier times in their lives, as he did—with only partial success—with Bessie Smith.

From very early in his career as a photographer, Van Vechten realized the value of his work to historians and scholars. A large percentage of his work depicts prominent African-Americans; some of these portraits, like those of Nella Larsen and Zora Neale Hurston, are among the only extant images of these important writers. He conferred on African-American artists and intellectuals a formal dignity that others reserved for political and commercial leaders. By preserving the personalities of African-American culture, he sought to encourage the future study and appreciation of their deeds. To this end, he established many large collections of photographs, literature, and art at Yale University, Fisk University, the New York Public Library, and several other institutions across the United States.

From beginning to end, Van Vechten's career is remarkable for its consistency: almost all of his photographs were black-and-white portraits of celebrities. He was not known for technical or artistic innovations, nor was he the first photographer to specialize in celebrities. Within his narrow range, though, Van Vechten produced remarkable images that memorialized his subjects and evoked their personalities.

JUSTIN PITTAS-GIROUX

*See also:* **Portraiture**

### Biography

Born in Cedar Rapids, Iowa, 17 June 1880. Attended the University of Chicago, 1899–1903; earned bachelor of philosophy degree. Reporter for *Chicago American*, 1903–1906; music, theater, and dance critic for *The New York Times*, 1906–1913; essayist and novelist, 1915–1932; amateur photographer, 1932–1964. Honorary Doctorate, Fisk University, 1955. Died in New York City, 21 December 1964.

### Individual Exhibitions

1980 *Carl Van Vechten: 17 June 1880–17 June 1980: A Centenary Exhibition of Some of His Gifts to Yale*; Yale University, New Haven, Connecticut

1981 *Portraits by Carl Van Vechten: A Photographic Exhibition*; The Carl Van Vechten Museum of Fine Arts, Fisk University, Nashville, Tennessee

1995 *The Passionate Observer: Photographs by Carl Van Vechten*; traveling exhibition sponsored by Hallmark

1999 'O, Write My Name': *American Portraits—Harlem Heroes*; Walsh Library Gallery, Seton Hall University, South Orange, New Jersey

**Group Exhibitions**

1994 *Exhibition of Caricatures by Covarrubias, Portraits by Van Vechten*; Oval Gallery, Library of Congress, Washington, D.C.  
 2000 *Paul Robeson: Portrait of an Artist*; Mercer County Community College, West Windsor, New Jersey

**Selected Works**

*Cab Callaway, January 12, 1933, 1933*  
*James Stewart, October 15, 1934, 1934*  
*Anna May Wong, September 22, 1935, 1935*  
*Zora Neale Hurston, April 1938, 1938*  
*Marian Anderson, January 14, 1940, 1940*

*Josephine Baker, October 20, 1949, 1949*  
*Harry Belafonte, February 18, 1954, 1954*

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Carl Van Vechten, Langston Hughes, poet, Photograph, gelatin silver print, by Carl Van Vechten, 1932, 14.1 × 21.4 cm, Gift of Prentiss Taylor.  
 [National Portrait Gallery, Smithsonian Institution/Art Resource, New York]

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# JAMES VANDERZEE

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## American

James VanDerZee was one of the great portraitists of the twentieth century. Born in 1886 in Lenox, Massachusetts, he came of age as the photographic medium gained credibility as an art form, and he used the camera to imbue representations of his New York Harlem community with elegance and dignity.

VanDerZee first acquired a camera as a teenager and quickly built his own darkroom to pursue the photographic process. He married Kate Brown in 1907 and soon had two young children. After several years with his family in Massachusetts and Virginia, VanDerZee moved his family to New York to join his siblings as well as to explore his interest in music. Although he performed with the Harlem Orchestra and often sat in with the Fletcher Henderson Orchestra, VanDerZee's youthful hobby of photography recaptured his attention. He first worked as a darkroom technician at a photographic studio in Newark, New Jersey, and then opened a portrait studio at his sister's Toussaint Conservatory of Art and Music in 1912. A few years later in 1917, VanDerZee opened the Guarantee Photo Studio on West 135th Street in Harlem, which would eventually be known as the G.G.G. Studio. Over the next two decades, VanDerZee rose to become the preeminent portraitist of his Harlem neighborhood, and contributed an important range of images to the intellectual and artistic development during the years that have come to be known as the Harlem Renaissance.

VanDerZee is best known for his portraits of both large groups and single sitters. In the studio he used a variety of painted backdrops to locate his subjects in an atmosphere of domestic elegance or contemplative nature. *Wedding Portrait: 'Future Expectations'* (1926) features a young couple in fashionable wedding attire seated before a *trompe l'oeil* fireplace. The groom looks gently at his bride, and she holds a lush bouquet of flowers and looks out at the viewer. In this photograph VanDerZee also added a narrative component through the use of a second negative—a “ghost” image of a young child playing with a doll at the feet of the newlyweds implies the couple's hope for a family. Without sacrificing the formality of a standard wedding portrait, VanDerZee introduced creative elements in the staging and print-

ing of his studio portraits to generate unique and personal commemorative images for his sitters.

During the 1920s, VanDerZee also became the official photographer for the activities of the United Negro Improvement Association (UNIA) in New York. He produced a number of images that document the pageantry and power of UNIA's military-style events, as well as strong portraits of the movement's leader, Marcus Garvey. Perhaps VanDerZee's best-known image is *Couple in Raccoon Coats* (1932), which depicts a man and a woman in luxurious raccoon coats before a shiny Cadillac stretched across the horizontal composition. The man sits inside the car and both figures gaze back at the camera with ease. The open car door and the rising stairs of the residential buildings behind the car contribute to an overall sense of growing socio-economic power and possibility among young African Americans during this era.

With their overtly contrived settings and darkroom tricks, and their modern, confident sitters, VanDerZee's photographs look simultaneously old fashioned and contemporary. They seem to suggest the possibility of creating a visual history for African Americans that refers to the nineteenth century—a time when the few photographic portraits of African Americans would have been made largely to document slaves as property—even as they assertively claim a modern identity for a growing middle class of African Americans in the twentieth century. Through his portraits VanDerZee generated both a visual past and future for his African American community.

VanDerZee continued his studio practice for many decades, but by mid-century his portraits had become increasingly outdated and his clientele diminished. G.G.G. Studio finally closed its doors in 1969 and at age 82, VanDerZee and his second wife, Gaynella, found themselves living in poverty. That same year, however, VanDerZee's earlier work was featured in the controversial exhibition *Harlem on My Mind* at the Metropolitan Museum of Art, New York, and his career experienced a rediscovery as many museums, eager to develop their attention to photography as a fine art, sought out VanDerZee as an exemplar of artistic portrait photography in the early twentieth century. More-

over, in the midst of the Civil Rights era, scholars were investigating the significant contributions of Harlem Renaissance artists and writers, and VanDerZee's images were held up as both documents of the people and social scene of that earlier time, as well as artistic contributions in their own right.

VanDerZee enjoyed his first solo retrospective in 1970, traveling exhibition, and throughout the 1970s and into the 1980s he enjoyed renewed attention to his career with a variety of awards, honorary doctorates, exhibitions, and new publications on his work. Perhaps most important, his role as a portraitist was reinvigorated as celebrities, artists, and athletes sought him out for sittings. Boxer Muhammed Ali, actor Bill Cosby, artist Romare Bearden, and singer Lou Rawls all had their portraits taken by VanDerZee during these final years. These late portraits feature a reduced, but not absent, use of the painted backdrops, and bring to the forefront the dynamic power of his well-known sitters. The existence of these late portraits confirms the range and continuity of VanDerZee's talent as an optimistic observer of African-American identity throughout the twentieth century.

After a career in photography that spanned 80 years, VanDerZee died at age 97 in Washington, D.C.

RACHEL ARAUZ

*See also:* **History of Photography: Twentieth-Century Developments; Portraiture; Representation and Race**

### Biography

Born in Lenox, Massachusetts, 29 June 1886. Works with father at Knickerbocker Trust Dining Rooms, New York City in 1905. Marries Kate Brown in 1907 and moves to Virginia. Moves back to Lenox in 1908. Moves to New York City in 1910 and begins work as darkroom technician at Charles Gertz Studio in a department store in Newark, New Jersey. Opens portrait studio in conjunction with his sister's Toussaint Conservatory of Art and Music in 1912. Divorces Kate Brown in 1914. Opens Guarantee Photo Studio in New York in 1917. Marries Gaynella Greenlee in 1918. Featured in *Harlem on My Mind* exhibition at the Metropolitan Museum of Art in 1969, and closes his declining studio. James VanDerZee Institute founded in New York in 1970, and he receives his first solo exhibition at the Lenox Public Library in Massachusetts. Documentary film *Uncommon Images* features VanDerZee as its subject in 1975. Wife Gaynella dies in 1976 and VanDerZee receives honorary doctorate from Seton Hall University, South Orange, New Jersey. Marries Donna Mussenden in 1978 and receives Living Legacy Award from President Jimmy Carter; also awarded first annual Pierre Toussaint Award in New York City and is subject of "Black Heritage Covers" postage stamp. Receives New York City Mayor's Award of Honor for Arts and Cul-

ture and honorary doctorate from Columbia College, Chicago. Awarded honorary doctorate by Howard University, Washington, D.C., and dies 15 May 1983 in Washington, DC.

### Individual Exhibitions

- 1970 Lenox Public Library; Lenox, Massachusetts
- 1979 *The Legacy of James VanDerZee: A Portrait of Black Americans*; Alternative Center for the Arts, New York, New York
- 1989 *Roots in Harlem: Photographs by James VanDerZee from the Collection of Regina A. Perry*; Memphis Memorial Art Gallery, Memphis, Tennessee
- 1993 *VanDerZee: Photographer, 1886–1983*; National Portrait Gallery, Smithsonian Institution, Washington, D.C.
- 2002 *James VanDerZee: Harlem Guaranteed*; Michael Rosenfeld Gallery, New York, New York
- 2004 *The James VanDerZee Studio*; Art Institute of Chicago, Chicago, Illinois

### Selected Group Exhibitions

- 1969 *Harlem on My Mind: Cultural Capital of Black America 1900–1968*; The Metropolitan Museum of Art, New York, New York
- 1983 *A Century of Black Photographers: 1840–1960*; Museum of Art, Rhode Island School of Design, Providence, Rhode Island
- 1991 *Eclectic Lens: Photographs from The Paul Jones Collection*; Beach Institute, Savannah, Georgia
- 1994 *Empowerment: The Art of African American Artists*; Krasdale Gallery, White Plains, New York
- 1997 *Rhapsodies in Black: Art of the Harlem Renaissance*; Hayward Gallery, London, England, and traveled to Mead Gallery, University of Warwick, England; M.H. de Young Memorial Museum, San Francisco, California; The Corcoran Gallery of Art, Washington, D.C.
- Centurions: 101 Visions*; Savannah College of Art and Design, Savannah, Georgia
- 1998 *Tradition & Conflict: A Visual History of African-Americans in Art, 19th and Early 20th Centuries*; Ledbetter Lusk Gallery, Memphis, Tennessee

### Selected Works

- Self-portrait*, 1918
- Nude by Fireplace*, 1923
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## VERNACULAR PHOTOGRAPHY

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At the close of the twentieth century, the definition of vernacular photography was hotly contested. The term suggests a common and casual visual rhetoric, the everyday speech of the photographic image. And by definition, it seems vernacular photographs would most often be made by ordinary people—unskilled amateurs instead of professional photographers—and serve primarily utilitarian, social, or communicative functions. And yet when it comes to deciding which images, even which genres, fall into this category, the issue becomes thornier than it initially appears. Many have taken the approach of defining vernacular photography in terms of what it is not. At its broadest point, for example, vernacular photography is an art historical term that sets vernacular photography in opposition to art photography, as comprising any photographic image that does not qualify as art. This distinction is complicated, however, when vernacular photography is refashioned as a form of outsider art and is exhibited in museums or sold in galleries on the basis of its vernacular quality. One of the premiere scholars on the subject, Geoffrey Batchen, has tried to further define vernacular photography as a perceived absence of such traditional markers of photographic value as aesthetic merit, creditable authorship, intellectual weight, clarity of meaning, and good taste regardless of the status of its maker. This negative construction then raises questions about the limiting and arbitrary nature of assumedly positive distinctions like “aesthetic value” or “good taste,” perhaps leading toward a more vernacular-oriented history of photography rather than tracing this history through a canon of master professionals. Yet constructing vernacular photography as an absence leaves the distinction of what the term actually signifies frustratingly open ended.

Part of the confusion surrounding the term stems from a difference of opinion as to what actually determines a photograph’s vernacular status. Some place emphasis on the photographer. If the photograph is made by an amateur, it may claim vernacu-

lar status. This distinction would rule out a wide variety of non-aesthetic genres, including scientific imaging, photojournalism, and fashion photography, but include the artistically-inclined work of many skilled hobbyists. Others read the aesthetic of the photograph as the determining factor; vernacular photography is signified by a particularly naïve visual style. But this distinction is highly subjective and the wealth of visually arresting vernacular photographs that have been canonized in private art collections and museum exhibitions make a clear distinction difficult to maintain. Perhaps the most useful approach, and that taken by scholars like Batchen and Elizabeth Hutchinson is to focus on the ways that photographs are used, the codes of practice that surround them, and their clusters of meanings within quotidian contexts. This practical approach is not without its complexities; it allows for the inclusion of images being used “against the grain” or against the genre codes and, as we will see, encounters particular problems when used to analyze vernacular photographs in high art contexts. But it also places valuable emphasis on the practice of everyday life and the way that photography has become a vital part of that practice since its very invention. By drawing attention to the depth and breadth of photographic practice outside of the institution of art (or for that matter science, advertising, journalism, fashion, etc.) this practically-oriented approach points to the dramatic absence of vernacular studies within the history of photography while at the same time affirming the positive qualities of photographic culture in vernacular modes.

How, then, might one define vernacular photographic practice? The origin of the term “vernacular” is linguistic, referring to a local or regional dialect or idiom. The first systemic use of the term in relation to the visual arts emerges in the mid-twentieth century to describe regional architectural styles born out of practical sensibilities rather than aesthetic traditions. In his seminal text *Arts in Mod-*

*ern American Civilization* (1948), John A. Kouwenhoven offers this succinct definition of the vernacular style: “the unself-conscious efforts of common people...to create satisfying patterns out of the elements of a new and culturally unassimilated environment” (Kouwenhoven 1948, 13). Kouwenhoven’s vernacular is democratic, utilitarian, and quotidian. It resists tradition, looking instead to the practical conditions of the modern world, and yet it creates new habits that fall neatly into daily routines and establish resonant cultural meanings. Thus, the term vernacular itself emphasizes the lessons of practical experience as a defining characteristic over the more superficial concerns of style and authorship. Within the context of photographic production and consumption, the vernacular suggests the organic formation of a practical, utilitarian culture around new visual technologies. The scope of this practical engagement with photography is vast. Comprising images as diverse as picture postcards, snapshots, daguerreotype portraits, and scrap-booked newspaper clippings, the category of vernacular photography draws from a variety of photographic images and objects, made by both professionals and amateurs, in a variety of different styles and genres. But it also unites these disparate elements in their function to negotiate individual needs and desires within the private (often domestic) sphere.

Because vernacular photography is comprised almost exclusively of photographs in private contexts, once defined, this large body of photographic material proves resistant to comprehensive analysis. Within the academy, vernacular photography has historically been dismissed as heterogeneous, individual, and sentimental, at once difficult to define properly and too incidental to merit real scrutiny. What has been written on the subject employs a variety of different strategies to understand various facets of this ubiquitous but somewhat impenetrable genre. Richard Chalfen’s *Snapshot Versions of Life* (1987), for example, takes an anthropological tack, using field research and statistics to describe photographic practices “in the home mode.” Nancy Martha West’s *Kodak and the Lens of Nostalgia* (2000) takes a Marxist cultural studies approach, reading photography through the commodity culture of Kodak and exploring the ways that commerce has shaped our everyday relations to photography and nostalgia. Marianne Hirsch’s *Family Frames: Photography, Narrative, and Postmemory* (1997) and the essays compiled in Jo Spence and Patricia Holland’s anthology *Family Snaps: The Meaning of Domestic Photography* (1991) stitch together art history, social history, critical theory, and autobiographical accounts of the authors’ own

personal relationships to photography to suggest broader cultural currents in our psychological attachment to vernacular images. But each of these authors also acknowledges the inherently difficult nature of their project. At once highly individualistic and thoroughly homogeneous, deeply personal and culturally constructed, vernacular photography is inherently paradoxical. And because of its slippery public/private nature, it eludes any single methodological approach.

Of the two competing halves of vernacular photography’s paradoxical nature the more overt centers on the democratic nature of vernacular practice. Vernacular photography is coded as the instinctual and untrained photographic actions of everyday people. Available to anyone who would pick up a camera and free from complex and ossified cultural traditions, the vernacular is seen to be a truly egalitarian form of visual culture, springing fully formed from vital, experiential concerns with contemporary life. To be truly democratic, vernacular photography requires that both the means of technological production and the visual rhetoric of the image be universally accessible. On this first point, as discussed below, Kodak has, since 1900, marketed cameras so simple and inexpensive that even a child could operate them. As to the egalitarian visual rhetoric of the vernacular image, vernacular photography seems to elude visual hierarchies of taste and aesthetic quality by operating on the guiding principle of an emotional over an intellectual response to the image. As numerous theorists of vernacular photography have noted, the personal photograph seems to tap into some essential desire for and affective attachment to the image of another human being. This sentimental weight of the vernacular photograph is at once the reason for its marginalized presence within scholarly histories, and its most fascinating and under-analyzed feature. The highly subjective and illogical nature of photographic affect is difficult to codify (and to many scholars, not worth the effort), yet affective forces are central to the way vernacular photographs are created and consumed. Within the quotidian framework, photography is often simple and straightforward, placing legibility over style, aesthetic, or precision. Vernacular photography is the ideal example of what Roland Barthes described in *Camera Lucida* (1982) as the invisible or tautological nature of the photograph. The vernacular photograph provides a literal conduit to the referent and as such, carries with it the sentimental specificity of that referent. This naïve relationship to the photographic image imprints documentary visual histories, family portraits, and photographic souvenirs and mementos with the arresting presence of a distant

memory or a far away loved one. Without a real interpersonal connection between viewer and subject, the vernacular photograph holds little visual interest for the casual observer and is easily dismissed as banal cliché. But within its discrete frame of personal reference, the vernacular photograph is charged with mysterious but potent sentimental meaning.

But characterizations of the vernacular as the sentimental degree zero of photographic representation are only half the story. As fueled as vernacular photography may be by emotion and an instinctual approach to image making, the vernacular is also undoubtedly influenced by cultural constructions of photographic meaning. As Hirsch and West recognize, while vernacular photography, or more specifically, snapshot photography (on which, more below), trades on notions of innocence and essential humanity, this emphasis on photographic naïveté is itself a cultural construction. Indeed, as Pierre Bourdieu suggests in *Photography: A Middle-Brow Art*:

...taking the effect for the cause, photographic practice, subject to social rules, invested with social functions, and therefore experienced as a 'need', is explained with reference to something that is actually its consequence, namely the psychological satisfaction it produces.

(Bourdieu 1990, 15)

The production and consumption of vernacular photographs has been driven since its origin by an increasingly vast commercial and cultural industry. In the marketing of film, cameras, albums, frames, and a host of other photographic paraphernalia, commercial interests have defined and honed the ways in which photography fits into daily practice. And in the symbolic use of vernacular-style images in film, television, and print media, the culture industry forges links between individual photographic practice and public morality. While we may embrace photography as a spontaneous and essential element of our relations to the world and the people we love, Hirsch and others have provocatively suggested that the visual codes of vernacular photography are ultimately hegemonic. And the homogeneity of vernacular photographic production and consumption has as much to do with commercial and cultural models of photographic practice as it does with any essential human relation to camera or image. Does this photographic hegemony cancel out the visceral response that so many individuals have come to associate with vernacular photography? Not entirely, but it does provide an important caveat to the elemental rhetoric that casts vernacular photography as instinctual, innocent, and pure. For this reason, most comprehensive analyses of vernacular photography wrestle

with this paradox in an attempt to reconcile the Barthesian fascination of the photograph to the individual, and the rigid influence of cultural coding.

### The Snapshot

Of the wide variety of photographic genres that might qualify as vernacular, the most paradigmatic example is probably the snapshot. While the origins of the term “snapshot”—a style of hunting where shots are taken with no particular aim—suggests spontaneity, the snapshot photograph has since come to signify a far more complex form of photographic practice. And in its various nuances, the snapshot genre provides insight into the larger category of vernacular photography as a whole. Whether of friends or family, archived in albums, displayed in frames, or tucked away in shoeboxes under the bed, snapshots are powerful personal mementos: nostalgic traces of people or moments past and testaments to personal intimacy or familial accord. Snapshots are generally made not by professional photographers, but by friends, family members, or anonymous bystanders drafted into the task, and as such, the images are often technically uninteresting and simply composed. Yet since the visual pleasure of the image depends more on sentimental, subjective concerns rather than aesthetic ones, the straightforward visual style, as long as it is legible, does not hamper the image's affective power. Indeed, despite the uniformity and visual banality of the snapshot, the image, within a particular context of personal interaction, possesses a deep emotional significance.

Central to the affective quality of the snapshot is the complexity of meanings present in a single image. The snapshot is far more than just a personal record of things past. Rather the snapshot is a key tool in the establishment of memory and identity. Drawing on the essential truth claim of photography or what Barthes has called the trace of “that-has-been,” the snapshot establishes its subject, no matter how posed or contrived, as “real.” By depicting a child at its most adorable, a vacation vista at its most spectacular, or a family group at its most connected and harmonious, snapshot images preserve an idealized facet of experience while letting other, less pleasurable aspects of that experience slip away. This intense visual power has made the snapshot a vital part of daily life. And like all vernacular modes, the snapshot has developed its own cultural routines. Certain events today would be incomplete without photographic documentation. The act of taking a photograph (or smiling for the camera when a

photograph is taken of you) has become essential to the celebration of holidays, birthdays, weddings, and vacations. And the snapshot that marked a significant event and a bond among its participants in the moment of its production, later circulated through a defined network of friends or family, further emphasizes the intimacy between those individuals. As an image that derives meaning from the quotidian cultural rituals that surround its production and consumption, the snapshot is not only the largest single vernacular genre, but it also epitomizes the nature of the photograph in vernacular modes.

While the desire to produce likenesses of family members and loved ones predates the invention of photography, the origin of the snapshot is generally agreed to have occurred in 1888, when George Eastman first introduced his Kodak No. 1 camera. And while vernacular photographic traditions go back to early daguerreotype, the Kodak camera revolutionized the relation of the general public to photography. This small box camera was easy to use, requiring no photographic expertise. It was also lightweight and the fast lens and high film speed did not require the use of a tripod, making the camera highly portable. And Eastman made the camera inexpensive enough to tempt a general user-ship far broader than the customary demographic of professionals, camera hobbyists, and skilled amateurs. But perhaps the most important selling point for the Kodak No. 1 is epitomized in the famous slogan "You press the button, we do the rest." Each Kodak No. 1 came preloaded with a roll of paper film containing 100 exposures. Once the roll was exposed, the entire camera was sent to the factory for processing and was returned loaded with a fresh roll of film and 100 two-and-a-half-inch circular prints. By separating the act of taking a picture from the more complicated chemical processes of developing and printing film, Eastman made possible a truly vernacular form of photographic production. Over the next 12 years, Eastman's refinements on the Kodak camera design, from the introduction of celluloid roll film and daylight loading film cartridges, to larger prints and smaller camera sizes, helped to popularize vernacular photographic practices in the United States and Great Britain.

But perhaps no camera better epitomized the transformation in attitudes towards photographic practice in the early days of this emerging genre than the Brownie camera, first introduced in 1900. With a cost of one dollar and a design so simple a child could use it, the Brownie is often hailed as the camera that made photography a truly democratic medium. The childlike simplicity of the camera mechanism seemed to reflect a new degree of honesty

and purity in photographic expression (and played a formative role in the association of the snapshot with a form of photographic innocence as discussed above). In its first year alone, over 100,000 Brownie cameras were sold, adding to the estimated 1.5 million roll film cameras already in use at that time. With inexpensive cameras available to practically any man, woman, or child who might want one, photography found a new role in the domain of the everyday. Early snapshot cameras allowed a new breed of photographers to experiment with their own individual approaches to photography, capturing scenes of daily life for no other reason than personal significance or whim. No longer limited to the confines and formalities of the portrait studio, these early technologies put cameras into the hands of wholly unskilled photographers and provided them with the agency to create exploratory, spontaneous, and frivolous photographic images. Thus while the history of image making from the earliest portrait points to desire as a contributing factor in the generation of vernacular photographic culture, it would be difficult to imagine the existence of vernacular photography today without the influence of Kodak's technological innovations. So often defined by its carefree, intimate, and impulsive nature, the snapshot would have been impossible if the photographer had not been freed from the cumbersome camera and tripod, the lengthy exposure, and the technical and chemical complexity of developing and printing film.

Kodak's influence in the formative years of the snapshot genre extends beyond the production of camera equipment and the processing of film. As West argues, Kodak advertising played an important role in defining how snapshot cameras could and should be used. By tying the activity of "Kodaking" into popular industries such as leisure, toys, and fashion, the company made the Kodak camera an essential appliance for every home. But beyond increasing the popularity of their products, West argues, Kodak revised basic cultural perceptions of photographic meaning by injecting the cachet of nostalgia into the personal photographic image. In marked contrast to the longstanding tradition of postmortem photography and even to earlier Kodak marketing campaigns that billed the snapshot camera as a necessary accessory to outdoor leisure activities, Kodak's marketing breakthrough recast the photograph as a vital, sentimental record of the past. This new photographic ideal encouraged the erasure of anything negative (death, sorrow) and the affirmation of the positive through representation and reproduction. Thus, Kodak is largely responsible for the present culture of snapshot photography that

values the idealized image of posed and performed familial harmony within the domestic sphere over the documentary reality of people “in the world” favored in earlier vernacular styles. And, West suggests, by resituating the photograph from an activity of the present to a trace of the past, Kodak established photography as a form of historical narrative. Through print advertising, the marketing of family albums, and ingenious technological innovations like the Autographic Kodak—which allowed the photographer to caption the negative while still in the camera—Kodak pitched amateur photography as *the* form of personal and familial record keeping. By defining vernacular photography as a narrative mode, Kodak ensured the perpetuation of photographic consumption over time, and West suggests, fundamentally altered the cultural perception of personal photographs.

### Other Vernacular Forms

With the growing accessibility of easy-to-use cameras and the preponderance of snapshot oriented accessories (like albums and frames), the photograph has become a ubiquitous feature in most homes in the developed world, and an essential household item even in the less-developed nations. But the vernacular consumption of photographs is not limited to those produced by amateur, everyday photographers. Professional portraits taken at weddings, for holiday greeting cards, and on school picture day routinely stand alongside snapshots in family albums and frames on the mantelpiece. Photo-postcards inscribed with personal missives make their way from far away places and onto refrigerator doors or bulletin boards. Novelty photographic technologies like photobooths and neoprint photo-sticker machines provide photographic souvenirs of a day out with friends to be pasted into scrapbooks, tucked into the corners of mirrors, or stuck on the back of cell phones. Thus, just as the taking of a snapshot defines vernacular photography through everyday photographic production, so the use and display of photographs in quotidian modes, regardless of their author, define vernacular photographic consumption. In this vein, scholars of vernacular photography have also been drawn attention to the long history of incorporating personally significant (if not personally authored) photographs into everyday objects. As evidenced by Geoffrey Batchen’s work on the morphology of vernacular photography and photographic jewelry, and the recent *Pop Photographica* exhibition at the Art Gallery of Ontario (2003), the totemic nature of the personal photograph as a physical trace of the

past has lent itself to the creation of objects that incorporate photographs into their design. The origin of this practice may lie in the custom of keeping early daguerreotype portraits in ornate cases to preserve the fragile, mirror-like surface of the image. These ornamented, portable daguerreotypes were part image and part treasured keepsake, at home either on a mantelpiece or tucked into a breast pocket and carried around like a lucky charm. Over time, the desire for photographic mementos and the increasing availability of inexpensive photographic processes (in the form of tintypes, ambrotypes, and cartes-des-visites) gave birth to the Victorian obsession with photograph-adorned domestic objects. Chess sets, pillows, furniture, china, sewing kits, jewelry, and handbags (to name only a few examples) became vehicles for further integrating the photograph into the everyday life of the home. And while they may not have the same vintage aesthetic as Victorian era photo-objects, more contemporary examples, like the mantelpiece shrine comprising framed photo and bronzed booties and the mug or T-shirt custom-emblazoned with a family photo at the mall keep this photo-object tradition alive and well even today.

While such vernacular photo-objects more often than not use professionally made photographs, they carry with them many of the same qualities associated with the snapshot. Photo-objects represent a bond between the viewer and the subject. They are implicated in the creation and preservation of memory, personal history, and identity. The images incorporated into these objects are iconic and idealizing, rarely concerned with documentary realism. Perhaps more dramatically than in the case of snapshots, photo-objects also emphasize the quotidian presence of photography in domestic spaces and emotional lives. The images framed, decoupage, silkscreened, or stitched into everyday objects make photography a literal part of everyday actions like eating, sleeping, and playing. The insistent presence of the image in these objects is such that the owner need not really look at it, so much as use the object, touch it or have it nearby. This construction of the photograph-as-object—a souvenir, a memento, or a touchstone for memory—goes hand in hand with the lack of concern for visual aesthetics so common to vernacular photography. The presence of the image in the private sphere, either in a frame or as a photo-object, functions first and foremost to make the photographic subject present within the everyday life of the home. Amateurish or professional, formal portrait or casual snapshot, Polaroid or silver gelatin print, as long as the image can be incorporated into

the quotidian space and practice of the home, the vernacular photograph produces depth of meaning. Thus, the aesthetic quality of the image, its formal characteristics and its visual style, are secondary if not superfluous to its critical function.

### Collecting Vernacular Photographs

But this does not mean that vernacular photography is without aesthetic merit. As an increasingly popular item for collectors, vernacular photography has taken on a whole new, and somewhat more complicated, raft of characteristics. What was once the pastime of a few individuals, sifting through boxes of papers and old albums at garage and estate sales is fast becoming a major collecting industry. Flea markets dedicated to old photographs, vintage photography experts on the American public television program *Antiques Roadshow*, and major museum exhibitions such as the San Francisco Museum of Modern Art's *Snapshots: The Photography of Everyday Life, 1888 to the Present* (1998) and the Metropolitan Museum of Art's *Other Pictures: Anonymous Pictures from the Thomas Walther Collection* (2000), suggest that the search for aesthetic content within the vernacular photographic tradition is on the rise. As aesthetic objects these photographs combine the intimacy of the personal snapshot, the conceptual challenge of found object art, and the cultivated mystery of the museum artifact detached from its original context. But whether or not these images still qualify as vernacular photography once they are aestheticized in a museum context is again a subject for debate. Almost always divested of any reference to the photographer, the subject, or the specific time and place in which the image was taken, the vernacular photograph in these aesthetic contexts is stripped bare of the practical origin from which it gained its vernacular meaning. Furthermore, the qualities that signify value in vernacular contexts are quite distinct from those that provide aesthetic intrigue (and value) to the collector or curator. Pricked by what she defines as the "successful failures [and] fortuitous misfires" of vernacular photography, Mia Fineman champions precisely those photographic mistakes that are edited out of the domestic photographic narrative (Fineman, 2000, not paginated). While such curators' and scholars' efforts direct new attention to a vast and understudied area of photography, the canonization of vernacular photography as art or aesthetic artifact also undercuts the focus on everyday practice that is so lacking within histories of photography in the first place. This issue has prompted Batchen to question

the very underpinnings of the photographic canon: "Why not...insist on the vernacularity of the art photograph (its specificity to a particular regional culture) and include it in our historical discussions as but one type of vernacular photograph among many?" (Batchen, 2001, 76). As a valuable and growing commercial industry however, the intellectual conflicts surrounding the aestheticization of the vernacular photograph are not likely to be resolved any time soon.

### Vernacular Photography as Fine Art

The vernacular photograph plays another, albeit less controversial, role in the realm of the aesthetic as a cultural artifact in the work of a number of postmodern artists. The prototypical example of this subgenre (of sorts) is Andy Warhol's use of a wide variety of vernacular photographs as maquettes for his silkscreen paintings. Notorious for his slippery and often indistinct separation of art and life, Warhol surrounded himself with images of all kinds. In addition to being an avid collector of newspaper clippings, mug shots, and Hollywood publicity stills, Warhol was also an obsessive snapshooter. Many of his photographs of friends and celebrities collected with other vernacular images in his monthly "time capsules" (now in the archives at the Andy Warhol Museum) illustrate Warhol's fascination with photography in truly vernacular modes. In contrast to the vintage beauty of the vernacular images in the *Snapshots* and *Other Pictures* exhibitions, Warhol's engagement with photography seems defiantly anti-aesthetic, raising questions about how far one can or should push the boundary between art and the vernacular. Other leading contemporary artists who commonly use photographs from vernacular sources include German painter Gerhardt Richter, Christian Boltanski, and Hans-Peter Feldmann.

More recently, Korean-American photographer Nikki S. Lee has made a career of questioning and often parodying the cultural constructions of snapshot photography. Her early "projects" are snapshot-style images of herself performing as part of various communities (lesbians, yuppies, school-girls, tourists). Indistinguishable from the most mundane snapshots but for the reappearance of Lee in every image, these images call attention to the sameness of images in the vernacular mode despite the cultural difference of these groups. And by shifting so dramatically from one identity to the next, she raises questions about the authenticity of the snapshot image. In her later "parts" series, the artist again poses for her own camera in

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different guises alongside a series of men who are abruptly cut out of the final prints. The “parts” series again exposes the tacit cultural assumptions that undergird snapshot meaning, citing not only the unifying function of vernacular photography as a form of interpersonal intimacy, but also the disconnect that often occurs between photographic representation and reality and the ominous subtext of that which is edited out, unseen in the chronicles of contemporary snapshots.

Finally, and building on the growing cultural fascination with the anonymous, vintage snapshot, Lorie Novak uses vernacular photography as the basis for her ongoing web project *Collected Visions* (<http://cvisions.cat.nyu.edu/mantle>). Novak’s web project is an archive of vernacular images and accompanying narratives. Visitors may submit an image, they may search the archive for certain types of images, or they may add a story (real or fictional) to an image (either their own or someone else’s). By using the internet as a forum for people to display their own photographs and narrate their reactions to others’ photographs, Novak wrestles with the problem of making private photographs public. By refusing both private specificity and aesthetic detachment, Novak uses the culture of vernacular photography in both its uniformity and its singularity to create a communal, virtual photographic experience. And by exhibiting both the individual anomaly of real snapshots and the cultural currents that guide their production, she invites the viewer to recognize the paradoxical nature of vernacular photography as a whole.

CATHERINE ZUROMSKIS

*See also:* Barthes, Roland; Boltanski, Christian; Brownie; Camera: Disposable; Family Photography; Feldmann, Hans-Peter; Novak, Lorie; Photographic “Truth”; Portraiture; Representation; Social Representation; Spence, Jo; Wedding Photography

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# VICTORIA AND ALBERT MUSEUM

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The Word & Image Department, Photographs Section at the Victoria and Albert Museum (V&A) in London is one of the museum’s 14 areas of collecting

and holds the national collection of the United Kingdom of the art of photography. A changing selection of nineteenth and twentieth century and contempor-

ary photographs, drawn from the Collection, forms special exhibitions and illustrates a history of photography in the Photography Gallery. The Photography Collection is one of the largest and most important in the world. It is international and ranges from the beginnings of photography in 1839 to the present. The V&A's collection began in 1856, in the museum's library, later the National Art Library. The first acquisitions of photographic art were made by Sir Henry Cole, the founding director, from the annual exhibition of the Photographic Society of London. Two years later, an international exhibition of photography was held—the first at any museum.

In the 1850s, acquisitions were made direct from major creative photographers, and the collection grew into one of the richest in the world. By 1859 the Library had acquired over 8,000 prints including work by Roger Fenton and Edouard Baldus. The V&A was the first to buy and exhibit the then-radical photographs of Julia Margaret Cameron in 1865, and in 1868 received by bequest one of the finest early private collections of photography, the Townshend collection, which includes an outstanding collection of photographs by Gustave Le Gray. To solidify the nineteenth century collection, the V&A retrospectively began collecting classic early photography in the 1930s. In-depth collecting of contemporary photographic art was undertaken in the 1960s.

The collection was transferred from the Library to the Department of Prints and Drawings in 1977 to become the nucleus of the “national collection of the art of photography in the United Kingdom.” Since that date it has rapidly expanded to represent classic photography of the nineteenth century and the twentieth century, and to take a leading role in the collection of contemporary photography, holding, at the end of the twentieth century, over 300,000 prints. Genre concentrations include photojournalism and fashion photography. Photographers represented in-depth include Henri Cartier-Bresson, Bill Brandt, Isle Bing, Guy Bourdin, and many others. An index to the photographers represented is in the Print Room.

A major reference collection of publications on photography is available in the National Art Library, including William Henry Fox Talbot's *The Pencil of Nature* (1844–1846) and Peter Henry Emerson's *Life and Landscape on the Norfolk Broads* (1886). Since 1977 the Library has acquired substantially in the field of photography publications, including key journals, monographs, early texts, exhibition catalogues, and experimental publica-

tions. These are supplemented by ‘Information Files’ on photographers and institutions, containing such materials as press cuttings, exhibition announcements, and sometimes correspondence. The Victoria and Albert's Theatre Museum, and the Indian and South East Asian department also hold photographic archives. The Photography Collection is distinct from the Victoria and Albert Picture Library where reproductions of works of art in the museum are available. Most photographs in the Photography Collection within the Department of Prints, Drawings, Paintings, and Photographs that are not currently on display are available to visitors through the Print Room.

From the very beginning the V&A has recognized the importance of the museum as a research institution, and through their activities, the knowledge in the field of the history of photography is enriched. The photography collections of the V&A recognize that one of the most fascinating aspects of photography is its multi-faceted nature, which renders difficult an attempt to fit it into an organized system of human knowledge. If the founders of the Universal Decimal Classification are to be followed, photography is related to music, art, arts and crafts, and sports, since all of these particular domains belong to “Class Seven.” This classification dilemma would be less disturbing if a definitive answer could be given to the question “what is photography?” Photography can exist as an immaterial idea or in a material form. As an idea, photography expresses itself as information, as communication, as art, or as a scientific thought collective with an academic tradition of its own.

As a material expression, photography is a record of the physical world, a technique, or a system composed of a light sensitive element, a registering device, and a processing cycle. A study of the photographs held by the Victoria and Albert reminds us that photography is also an industry. The recent successor of the long-time curator Mark Haworth-Booth, Martin Barnes as new Head of Photography and Curator, Word & Image Department provides the best proof of this statement.

JOHAN SWINNEN

*See also:* **Museums: Europe**

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# PAUL VIRILIO

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## French

Paul Virilio is one of the most influential theorists working today in terms of his writings on aesthetics, politics, technology, and war. A highly unconventional and idiosyncratic thinker, his background lies in the interrelated fields of architecture and urban planning, but his work often involves a panoramic sweep, displaying references to cinema, literature, history, philosophy, and photography.

Born in Paris in 1932 to a French mother and Italian father, Virilio was raised in the port city of Nantes. In 1939 he witnessed the German *Blitzkrieg* firsthand and the traumatic effects of war have become an insistent theme throughout his work. His first major book, *Bunker Archeology* (1975/1994), was a lengthy photo-essay (published to accompany an exhibition) that documented the imposing fortified structures left behind after the war along the northern coast of France. Virilio took these photos between 1958 and 1965, and the text combines aspects of military history, poetic description, and critical treatise.

Virilio dreamt of becoming a painter when he was young, and in the aftermath of the Second World War he attended the renowned art studios of Montparnasse, and befriended many artists during this period. In addition, Virilio assisted in transforming the works of several Modern artists—including those of Henri Matisse—into stained glass after a period of studies at L'Ecole des métiers d'art. Toward the end of the 1950s Virilio also undertook studies at the Sorbonne under the philosopher Maurice Merleau-Ponty, and thus became influenced by phenomenology. In 1950 Virilio became a Christian convert, and influenced by such priests such as the Abbé Pierre, who spoke up for the poor he began working on behalf of the homeless, a cause to which he still devotes much of his time.

Virilio went on to study architecture, and in 1963 formed the group (with Claude Parent) called Architecture Principe, and became president and editor of their journal. Virilio's architectural proposals involved the unconventional premise of the "oblique function," or to quote the author, "the end of the vertical as an axis of elevation, the end of the horizontal as permanent plane, in favor of the oblique axis and the

inclined plane." The sole structure which in its realization corresponded to these notions was the church of Sainte-Bernadette in Nevers (1963–1966). Following the events of May 1968 in Paris, Virilio became Professor at the École Speciale d'Architecture, and later its Director (1975) and President (1990).

Virilio records his ideas in a highly evocative and deceptively straightforward manner, often camouflaging the depth and intensity of his thought. Particularly in recent writings, Virilio tends as much toward the poetic as the analytical. He has commented, "My books are very visual...if I can't see it, I can't write about it." A self-described "art critic of technology," Virilio frequently envisions a future nearly overwhelmed by the mediated image, and his is a much darker, dystopian vision than that of say, the influential media theorist Marshall McLuhan.

In a 1987 interview Virilio remarked "images have become munitions. Their delivery and their impact have the same speeds as the impact of a bullet. The arms of the future will resemble a TV more than a mortar." Much of Virilio's work retains an apocalyptic tone, and certain aspects more closely resemble that of literary iconoclasts such as William S. Burroughs or J.G. Ballard. Moreover, in marked contrast to the post-structural thinkers of his generation with whom he is often too easily associated, Virilio's work is generally more concerned with visual imagery than linguistic phenomena.

One of Virilio's primary interests is in "dromology," or the study of speed, addressed in his *Speed and Politics* (1977/1986). In this text Virilio presents a compelling historical narrative of how military strategies became shaped by the development of transportable weaponry, eroding the significance of fortified cities. He comments "the violence of speed has become both the location and the law, the world's destiny and its destination." Virilio's ongoing explorations of the conditions of violence, destruction, and militarism characteristic of the twentieth century have recently gained renewed currency as the events of September 11, 2001, have made many of the discussions in his previous works seem eerily prescient.

In the *Aesthetics of Disappearance* (1980/1991) Virilio writes of the significance of developments in chronophotography and the cinema in shaping mod-

ern perception. In an unusual and engaging turn, however, Virilio not only compellingly conjures Etienne Jules Marey's nineteenth century experiments: "The whiteness of birds or that of horses, the brilliant strips pasted on the clothes of experimental subjects, make the body disappear in favor of an instantaneous blend of givens under the indirect light of motors and other propagators of the real," but also spends much time discussing the reclusive twentieth century billionaire Howard Hughes: "Suppressing all uncertainty, Hughes could believe himself everywhere and nowhere, yesterday and tomorrow, since all points of reference to astronomical space and time were eliminated."

Although his ideas have made influential and intriguing reading for many artists, in recent years Virilio has been increasingly critical of contemporary art. This becomes apparent in the stark polemic *Art and Fear* (2000/2003). It contains two short but intricately tangled essays lamenting the decline of art in the last decades as conformist, nihilistic, and profane in its character. Perhaps Virilio is also indulging his nostalgia for the possibilities he once envisioned for modern art, but his more recent thoughts are colored by his writings on the horrors of wars and the ethical questions raised by contemporary technology such as genetic research.

Virilio's particular mixture of fascination with the current state of things and apprehension for the future was recorded in the exhibition entitled *Unknown Quantity* (2003), which he curated for the Fondation Cartier in Paris. In the catalogue to accompany the exhibition, which featured a lavish assortment of photographs of disastrous accidents: plane crashes, bombings, earthquakes, and floods, Virilio characterizes differing varieties of accident, and states that "Daily life is becoming a kaleidoscope of incidents and accidents, catastrophes and cataclysms, in which we are endlessly running up against the unexpected." His interest (and ours) lies

then in examining and learning from these accidents to better understand our present moment.

MARTIN PATRICK

*See also: Ethics and Photography; Postmodernism*

### Biography

Born in Paris, France, 1932. Currently Professor Emeritus at the École Spéciale d'Architecture, Paris, of which he was Director, 1968–1998. Trained at the Ecole des Metiers d'Art, Paris. Conscripted into the Colonial army during Algerian war of independence. Founding member of *Architecture principe* group, 1963–1968. Editor of *Espace Critique*, Editions Galilée, 1973. Awarded National Grand Prize for Architectural Criticism, 1987. Program Director, College International de Philosophie, 1990. Has served as a member of the High Committee for the Housing of the Disadvantaged in France since 1992. He has written for the journals *Esprit*, *Cause commune*, *Critique*, *Traverses*, and *Urbanisme*. Lives in La Rochelle, France.

### Selected Works

*Bunker Archeology*, 1975/1994  
*Speed and Politics*, 1977/1986  
*Aesthetics of Disappearance*, 1980/1991  
*The Vision Machine*, 1988/1994  
*War and Cinema: The Logistics of Perception*, 1989/1992  
*Desert Screen: War at the Speed of Light*, 1991/2002  
*The Art of the Motor*, 1993/1995  
*Strategy of Deception*, 1999/2000  
*Art and Fear*, 2000/2003  
*Unknown Quantity*, 2003

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# VIRTUAL REALITY

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Virtual Reality (VR) is anything pretending to be real while not existing by proof. The pretext can relate to a person, an animal, a place, a time, or any situation one can think of. Although the term VR became commonplace at the end of the twentieth century by its usage within computer imaging, and is generally defined as the creation of “realities” by digital means, it also denominates an old practice in all forms of imaging. In principle, each visual image presents a reality of itself, which is not congruent with any given reality that can be perceived by human eyes. But within technical media as photography and computer imagery, VR shows realities that are relatively easily proven not to be existing in spaces accessible by human bodies.

The word virtual is drawn from the Latin *vir* meaning man. Erasmus of Rotterdam introduced *virtus* in 1531 as man’s honour to be acquired by learning. Later, the French *virtue* simply meant the pretention of being an honourable man and thus the word gained its connotation of fraudulence. Early art historians started to use virtual as a description of spaces not to be entered, i.e., the depth of a painting. VR in this sense is a pleonasm, doubly coding both the method of transforming visible space as well as the result in its metaphorical meaning. Thus VR refers to the fabrication of any staged technology in images, be they photographic or made by computers.

VR in photography as well as in computer imagery contains three discernable elements, and normally two out of these three are combined in any one picture: staging, alteration, and montage. Staging means the preparation of an image by setting the scene, putting actors into costumes, and placing lights in specific ways. Altering images is any effort taken after exposure, including darkroom techniques and software effects. Mounting part of different images into one picture is a method well known to photographic history from the start and has attained its own history as artistic method from the 1920s onwards.

Staging surely is the oldest method of achieving VR effects in theater, art, and photography. Used well from the start of the medium, it reached its height around 1900 in vernacular photography: painted backgrounds, columns and balustrades

made of *papier maché*, and costumes for the sitters were a common treatment in studio portrait photography, which gradually fell out of practice after World War I. The often self-ironic game with what could be one’s social role and what is not was pursued in countries with great social differences and traditional rites, particularly in Latin America, Africa, and South East Asia. Painted backgrounds with efficacious lighting were still present at the end of the twentieth century in all studio portraiture, although their use is diminishing.

Staging, of course, is the basis of film. From Georges Méliès’ *Voyage Dans La Lune* to Fritz Lang’s *Metropolis* to Merian C. Cooper and Ernest B. Schoedsack’s *King Kong* runs a long line of movies more famous for their staging and effects than for their direction or screenplay. These films directly influenced advertising photography. Advertising is not only product presentation but VR as well, thus the vicinity of film staging to setting the scene for photographs is given quasi naturally. Fashion photography is directly linked to film as the worlds and lifestyles presented have to be a dream for the majority of those looking at the pictures. Edward Steichen and Baron Adolph de Meyer plied this trade for *Vanity Fair* and *Harper’s Bazaar* but their work only laid the ground for more complicated arrangements like in the work of Lejaren à Hiller and George Hoyningen-Huene. A continuation of this line in the late twentieth century is marked by Cindy Sherman as she switches the roles of stage and reality: the artist no longer plays a role but is presented in acquired identities.

The method of altering images after exposure is more subtle but has a powerful impact on the suspension of disbelief that can dictate how a viewer perceives what is real in a photograph and what is not. Fine art photographers, as exemplified by the Pictorialists at the turn of the nineteenth century, wanted to give their pictures the feeling and metaphorical qualities of paintings or classical prints as part of their struggle towards acceptance for their art. In a similar attempt, the exponents of Straight Photography expected their prints to be fine art in themselves—and put enormous emphasis on details of light and shadow as well as on a glossy surface. Ansel Adams’ Zone System can

be described as a method of setting up for alterations that are to be made in printing when determining the exposure. In other words, the photographer plans for an outcome by deep immersion in the technical realities of the black-and-white photographic process at the expense of adhering to a more organic and subjective sense of the creative process, which had long characterized the fine arts in general.

Altering images helped establish photography in art throughout the 1930s and 1960s. In the 1930s, artists like Man Ray introduced solarization as a method of darkroom alteration to create one-of-a-kind images, especially in a number of his portraits of painters, sculptors, and writers of the Surrealist movement. Methods of altering photographs and thus the results of this manipulation changed completely in the 1960s: whether Pop artists like Richard Hamilton, Robert Rauschenberg, and Andy Warhol utilized photographs by means of silk screen prints, or whether painters like Jasper Johns, Gerhard Richter, Sigmar Polke, and others began to paint after photographic images in free stylistic interpretations, whether other painters like Richard Estes, Malcolm Morley, or Franz Gertsch projected slides onto screens to paint the results by airbrush and other techniques, all started with a photograph or a photographic reproduction and altered it by changing its medium of appearance.

The third method of practising VR in photography is photomontage. The word was first used to describe the practice of cutting out photographic fragments and re-arranging them on a given or drawn surface, as in the work of John Heartfield, El Lissitzky, Kurt Schwitters, Mieczeslaw Berman, and a number of others who were not only active in applying this method to art but to political expression as well. Another form of photomontage has created the paradigmata for VR. That is the melting of images into each other, often named by its manner *negative montage*. It was practiced in the preliminary courses of photography at nearly any art school of the 1920s.

The collage of photographic and graphic fragments had been a common practice with the Dadaists and Surrealists of the 1920s, especially in the work of Hannah Höch and Raoul Hausmann, and painters Max Ernst, Salvador Dalí, and René Magritte. The negative montage—under Man Ray's influence—came into wide use in the 1930s among these artists. Pablo Picasso mixed the nineteenth century practice of the *cliché verre* (creating an image on glass that is then used like a photographic negative) with the montage of images and texts into pictures, and his friend Dora Maar worked on a series of photomon-

tages with melted columns, deep tunnels, and hard to discern elements that create an overall feeling of fear. An interesting development was taken by the Czech Surrealist movement with Karel Teige, Jindřich Štyrský, and others. They began to melt all three elements of VR by staging small table-top arrangements that were used in combination with texts and collages or combined by printing.

With the strong influence of the 1930s, Surrealism on American advertising, staged realities found their way into everyday life. Lejaren Hiller and Edward Steichen composed pictures from large groups of people by both staging them and mounting smaller groups into one larger image. The American influence quickly returned to Europe and even determined advertising in the Third Reich: Herbert Bayer's work for the (Germanized) Dorland agency included mixtures of table-top photography, drawings, typographic elements, and all sorts of grids. The same can be said about modern advertising in Italy as can be seen in the work of Xanti Schawinsky, or in Switzerland in the work of Herbert Matter or Josef Müller-Brockmann. All of these works created spaces that obviously did not exist, and they played with the perspective—large faces or objects in the foreground, no middle ground in the image, and a prominent background for presenting the written message.

These stagings and montages often resulted in posters and magazine ads, which were extremely popular and well accepted by the public. Thus one consequence was that similar forms of VR were used for military propaganda during World War II. The zenith of VR in photography was reached, however, in the 1950s, mainly in advertising and fashion photography. The Americans Richard Avedon and Irving Penn and the Britons Cecil Beaton and Angus McBean decorated their elegant models and beautiful women with VR, mostly by combining elaborated constructed sets and montage techniques. And VR returned to fine art photography in the 1950s and 1960s in the form of combination printing, as seen in the German fotoform group as well as in Japanese photography, as in the work of Shoji Ueda or Ei-Q. French photographers like Daniel Masclet did not follow the call for abstraction and set about creating spaces that were conceivable but not real. Similar impulses were followed by Americans like Wynn Bullock, Clarence John Laughlin, and Minor White.

The influence of Bullock, Laughlin, and White formed a movement in the 1960s closely related to VR, the vision of private realities as a successful exhibition named it in 1974. Chief among the proponents of this type of expression are Jerry Uelsmann and Ralph Meatyard, who were later followed by Linda Connor, Ralph Gibson, Les Krims, Duane

Michals, Arthur Tress, and Joel-Peter Witkin. A similar development can be traced in Japan, with photographic artists like Hatsutarō Horiuchi, Yoichi Midorikawa, Akira Sato, and Shisui Tanahashi who in their VR work pay tribute to the prints of the late seventeenth century master Katsushika Hokusai. German and Austrian artists like Bernhard and Anna Blume, Sigmar Polke, and Arnulf Rainer introduced parapsychological effects into VR through their work. William Wegman transferred human behavior to his Weimaraner dogs, and Cindy Sherman depicted herself in roles conventionalized by movie stills and female stereotypes, both utilizing a good deal of VR to make real their imaginations.

The late 1970s saw a specific Dutch tradition evolving from the works of Paul de Nooijer who had begun with hand-coloured photomontages of overstretched rooms taken with extreme wide-angle lenses. Rommert Boonstra, Teun Hocks, Gerald van der Kaap, and Henk Tas were exhibited under the brand *fotografia buffa*, which perfectly describes their witty scenes. All of them were intrigued by the commercial photography of that era with its use of projected background screens, as in wedding photography or in portraiture. Also in the 1970s, baby boomers seemed to remember their childhood pleasures in creating model railroad landscapes or doll houses, and table-top photography began to form a new base of VR. Mac Adams, Jo Ann Callis, James Casebere, Benno Friedman, Barbara Kasten, Frank Majore, Laurie Simmons, and others mixed all forms of VR constructions to re-integrate their private memories and obsessions in their artistic practice. Their fabrications were successful transformations of the routines of everyday life into virtual, inaccessible spaces. A final example of this tradition is the work of the German artist Thomas Demand who takes images from television shows or newspapers and reconstructs the spaces in full-scale models made of wood and paper, has them photographed, and exhibits these photographs in 1:1 print size.

The 1980s saw the use of computers to create or alter photographic imagery and explode the myth of the medium's ability to capture the "truth" once and for all. Nancy Burson melted portraits of politicians into each other, thus dissolving their differences. Lynn Hershman had her head changed into a camera, Matthias Wähner copied himself into famous newspaper photographs, and Alba d'Urbano had her skin transferred onto a suit. Most of these artists came from video backgrounds and used still photography in combination with computer imagery for a movie-like VR that set the framework in the 1990s for manipulation of the human body: Inez van Lamsweerde exchanged front and rear parts of the

body whereas Anthony Aziz and Sammy Cucher closed all bodily orifices, thus explaining the new media universe within humans. Parallel to the theories of Marvin Minsky and Hans Moravec that postulate sending the human species into retirement by having extremely intelligent robots do all the work, these artists transmute the human body into god-like entities that no longer need to communicate. Foreshadowing the cloning of human beings, Keith Cottingham had his beautiful, identical boys fixed photographically in his series *Fictitious Portraits*.

The works shown in the seminal 1996 exhibition of VR in photography such as Cottingham's, *Photography After Photography*, relied heavily on a development that had been parallel to the fabrication and the human transformation as well. With the advent of the personal computer, the worlds of movies and games began to merge and form a continuum. Special effects were used in film production, and any successful movie was accompanied by a computer game. In the 1990s, this development reversed itself by having movies made after successful games. This development spread rapidly with the increasing use of the internet from the mid-1990s on, creating new forms of VR and thus influencing the arts—photography among them. Semi-robotic figures with mythical or superheroic character attributes were dubbed Avatars after the Indian goddesses, and their physical appearance reflected fantasies that had been promulgated by Pop Art and Pop music alike.

The spaces of VR games and settings had their own genealogies in either science fiction literature or film and advertising photography. Be it arcade or computer games, the backgrounds of rallies and races, of combat scenes, or jump-and-run joys always refer to reality by dint of a certain amount of photographic realism. Simulation games like SimCity or 1602 rely on aerial views as captured in military photography, and mystery games use the effects of landscape photography. Best-selling games of the 1990s like *Myst*, *The 7th Guest*, or *The 11th Hour* would not be possible without American landscape photography and its VR use as seen in the work of Jerry Uelsmann or Emmet Gowin. Performance and music groups like The Residents create a complete virtual world in their work by a mixture of characters, stages, musical pieces, and dramatic effects; when the listener is in the midst of their CD-ROM appearances he has nearly no trace back to reality except for pinching his own arm.

VR has become a realm of the internet by the creation of digital cities, interactive online games, and similar activities. Meanwhile, these developments have returned to everyday life in form of architectural designs and object shapes; little is

industrially produced without Computer Aided Design (CAD), which leads directly to Computer Aided Manufacturing. This evolution has had an impact on photographic fine art as well. In the early 1990s, Thomas Ruff began to change the look of the dreary buildings that he photographed by retouching them heavily on the computer: adding another axis of windows to give a facade a classical proportion, melting two frontal views of a very long industrial park into one image, and so on. Andreas Gursky did the same with the Shanghai stock exchange and a huge Parisian edifice; Josef Schulz with long roads in the French *banlieue*. The importance of these works does not lie in their use of a computerized photomontage but in the diminishing difference between VR and sensual experience. Photography can no longer guarantee the latter within the act of exposure as all means of VR crawl into even the most common and mundane productions of digital imagery. Thus photography finally refers to its origin in the fine arts as all art is virtual.

ROLF SACHSSE

*See Also:* **Adams, Ansel; Agitprop; Bayer, Herbert; Beaton, Cecil; Burson, Nancy; Connor, Linda; Dada; Digital Photography; Discursive Spaces; Fashion Photography; Gibson, Ralph; Gowin, Emmett;**

**Gursky, Andreas; Hausmann, Raoul; Hoch, Hannah; Hoyningen-Huene, George; Laughlin, Clarence John; Maar, Dora; Man Ray; Manipulation; McBean, Angus; Meatyard, Ralph; Michals, Duane; Montage; Photographic "Truth"; Propaganda; Rainer, Arnulf; Rauschenberg, Robert; Ruff, Thomas; Sherman, Cindy; Solarization; Surrealism; Teige, Karel; Uelsman, Jerry; Wegman, William; Witkin, Joel-Peter**

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## ROMAN VISHNIAC

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### Russian

Roman Vishniac, a modern Renaissance Man who was described by historian Cornell Capa as the ultimate "concerned" photographer, was concerned with all dimensions of life from the most evil qualities of man's inhumanity to man to what he considered the beautiful, nigh-invisible details in the world of nature. Remembered mainly for works that compassionately recorded Eastern European Jewish ghettos before the Holocaust obliterated them, works that Edward Steichen called "among photography's finest documents of a time and place," Vishniac also achieved extraordinary color microphotographic images of life forms unseen by the unaided human eye.

Born on August 19, 1897 in Pavlask near St. Petersburg, Russia at the dacha or country house of his mother's parents, Vishniac's father Solomon was son of one of the first Jews to be granted the legal right to live and work in Moscow, and was a leading manufacturer of umbrellas and parasols. His family's comfortable life contrasted with that of most Russian Jews, who were routinely denied access to cities and rights under the law. Solomon Vishniac often aided fugitive Jews, whose singular circumstances haunted Vishniac throughout his life. "They were like hunted animals—a terrible thing to be. I can never forget them," he remembered.

Vishniac's lifelong fascination with nature began as a boy summering in the Russian countryside. Fascinated by the microscope, at the tender age of

seven, he photographed the leg of a cockroach magnified 150 times. In 1914, Vishniac entered Shanyavsky University in Moscow where he specialized in biology and earned his doctorate in zoology. He became an assistant professor of biology there and did graduate work in endocrinology but soon enrolled in a three-year medical course that the Russian government sponsored to relieve the shortage of doctors as a result of World War I. During that time, he joined political protests and was arrested and sentenced to death for treason. In what Vishniac always called a miracle, his life was spared by the climactic events of the Russian Revolution in 1917. However, after the Bolsheviks overthrew the government, the Vishniac family suffered. By 1918 his parents and sister headed for Constantinople. In what would foreshadow later bravery in Nazi Berlin and throughout Eastern Europe, Vishniac, disguised as a Bolshevik, gained safe passage for his family. In 1920 he finished his medical studies and was awarded the M.D. degree. His family meanwhile had traveled from Constantinople through Italy to Berlin where, making the trip by way of newly-independent Latvia, he joined them. There he obtained a Latvian passport, which he held until 1946 when he became an American citizen.

Vishniac spent 19 years in Berlin where he married in 1921 and had two children, a son, born in 1922, and a daughter, born in 1926. Caring for his extended family, he performed numerous unskilled jobs including working in a dairy store and an automobile factory. He completed the Ph.D. work in Oriental Art at the University of Berlin, but the Nazis withheld the diploma. With other physicians, he carried on a program of biological research, specializing in the study of optics and the behavior of light, which ultimately enabled him to work out a system for using polarized light to reveal the internal structure of living creatures under the microscope. Meanwhile, he supplemented his income as both a portrait and a news photographer.

As the political climate in Germany was changing, in 1936, Vishniac began an extraordinary life journey—a series of travels from the Baltic Sea to the Carpathian Mountains, during which he covered 5,000 miles to photograph what was to be the last pictorial record of the Jews in Eastern Europe. “I decided that, as a Jew, it was my duty to my ancestors, who grew up among the very people who were being threatened, to preserve—in pictures, at least—a world that might soon cease to exist.” Carrying a Leica for interior shots and a Rolleiflex for exteriors, Vishniac journeyed through Poland, Lithuania, Latvia, Hungary, and Czechoslovakia, speaking Yiddish and taking thousands of pictures, always

when his subjects were unaware that he was doing so. Posing as a fabric salesman to explain his presence and the suitcases in which he kept equipment, he was befriended by people he met along the way. When he ran out of money, he returned to work in Berlin and then began the cycle over again. The authorities tried their best to prevent anyone with a camera from photographing so, under constant threat, he was arrested multiple times, his cameras confiscated, and films destroyed. He learned to carry a hidden camera and a larger one as a decoy. Out of 16,000 photographs, he estimated all but 2,000 were lost. When he later traveled to America, Vishniac sewed negatives into his clothing, but most of his remaining body of work was left behind with his father who was hiding from the Nazis in Clermont-Ferrand, France. Kept under floorboards or behind picture frames on walls, these photographs were eventually saved and brought to America. These images allow today’s public to glimpse the world of the shtetl, a world that is gone forever. In vibrant communities throughout Europe, we see ordinary people—a learned tzaddik (holy man) wearing a tallis (prayer shawl) and praying, Yeshiva students endlessly discussing the Talmud, and innocent children at play. In a *New York Times* interview in 1983, Vishniac remembered:

In the 1930s I am living in Berlin and I say that Hitler will destroy the Jews. I am told it will not happen. Maybe a few hundred. Not more. But I know that I am right. So I do this...and when I’m taking these pictures, I feel that I am the witness who has to tell the next generation the truth.

On November 10, 1938, Vishniac marched in a Nazi uniform to record the events of Kristallnacht (Night of Broken Glass), after which Jewish life as all knew it came to a swift termination. With anti-Semitism raging in Germany, Vishniac sent his wife and children to Sweden where Mrs. Vishniac’s parents settled after fleeing from Riga. By 1924 his sister had married and moved to France. When France fell to the Nazis, Vishniac was there with his parents. The police arrested him as a stateless person on the grounds that Latvia had been absorbed by Russia and therefore did not exist. He spent three months in Du Richard concentration camp in the Loire Valley. In all, he was imprisoned 11 times. Soon afterward, Vishniac arranged for his wife and children to meet him in Lisbon from where they sailed in December 1940 for New York. A polyglot with eight languages, Vishniac, however, spoke no English. Getting a steady job was difficult. He turned to freelance portrait photography, with his clientele mostly Russian immigrants. Able to eke out only a meager living, one day he decided to visit Albert Einstein at Princeton to

offer greetings from mutual friends in Berlin. Uninvited, he hoped Einstein would pose for a portrait, but Einstein had little interest. Vishniac recalled:

It was a singular experience. An idea had suddenly come to him, and the room was filled with the movement of the great man's thought. I waited several minutes, and then when I saw that he did not intend to say anything more to me and that he was off in a world of his own, I started taking pictures.

Einstein later admitted that a Vishniac photograph taken that day was his favorite portrait. In 1942, after Vishniac sold a series of photographs of the may fly to *Nature* magazine, he gave up portrait photography to freelance nature studies. His apartment studio became half zoo, half laboratory as he worked with live insects, fish, and assorted creatures. Scorning all that was not real life, he spent countless hours observing and taking close-up shots of everything from an aphid to an amoeba. He found beauty in the detail under the microscope of commonplace animal and plant life, such as one-celled protozoa, or "the jewels in the mud." He said:

Everything made by human hands looks terrible under magnification—crude, rough, and unsymmetrical. But in nature, every bit of life is lovely. The more magnification that we can use, the more details are brought out, perfectly formed.

Vishniac's quest for sharing knowledge led him to teach and lecture as well as to produce numerous scientific achievements, such as work in time-lapse photomicroscopy, pioneering in the field of cytoplasmic circulation as connected with photosynthesis, and research in marine biology. He taught at several universities, including Albert Einstein College of Medicine, Yeshiva University, City University of New York, and Pratt Institute. As both a humanist and a scientist, his contributions to man's understanding of the relationship among nature, man, and the arts cannot be underestimated. However, it was his fascination and sensitivity toward life in all its forms that was Vishniac's great strength. "I am in the business of discovery," he liked to say. With a fervent devotion to his fellow Jews and his scientific pursuits, Vishniac left behind images of subjects that are impossible to see with the naked eye—both the beauty and the mystery—whether they be tiny organisms or the depravity of evil. Cornell Capa wrote, "It's hard to encompass the totality of his range. He is a universal man, a man of great dreams. His work is a kind of wonderfully endless contribution to what a concerned human being and photographer is."

CYNTHIA ELYCE RUBIN

*See also: Documentary Photography; History of Photography: Interwar Years; Photography in Russia and Eastern Europe; Portraiture*

### Biography

Born near St. Petersburg, Russia, 19 August 1897. Raised and attended schools in Moscow. Attended Shanyavsky University in Moscow, 1914–1920. Received M.D. degree, 1920. Attended University of Berlin and completed Ph.D. work in Oriental Art Studies, 1928–1933. Photographed European Jews, 1936–1939; Portrait photographer in New York, 1941–1950. Appointed Research Associate at the Albert Einstein College of Medicine, Dept. of Anatomy, 1957–1963; Project Director and filmmaker for the Living Biology Series for the National Science Foundation, 1960–1972; Appointed Professor of Biological Education, Yeshiva University, 1961; Best of-the-Show Awards, annual exhibitions of the New York chapter of the Biological Photographic Association, 1952, 1953, 1954; American Society of Magazine Photographers Memorial Award, 1956; subject of documentary film produced by Craig Fisher and John Martin, "Roman's Legions," 1971; Delivered William A. Reedy Memorial Lecture in Photography, "Vishniac's Vision: A Veneration of Life," Rochester Institute of Technology, 1982; Died in New York City, 22 January 1990.

### Individual Exhibitions

1939 Louvre Museum; Paris, France  
 1962 *Through the Looking Glass*; IBM Gallery, New York  
 1971 *The Concerns of Roman Vishniac: Man, Nature and Science*; The Jewish Museum, New York, New York  
 1973 *The Concerned Photographer*; The Israel Museum, Jerusalem, Israel  
 1983 *Roman Vishniac: A Vanished World*; International Center of Photography, New York, New York  
 1984 *Roman Vishniac: A Vanished World*; Museum of Photographic Arts, San Francisco, California

### Selected Group Exhibitions

1950 *American Photographers*; Museum of Modern Art, New York, New York  
 1955 *The Family of Man*; Museum of Modern Art, New York, New York, and traveling  
 1959 *Photography at Mid-Century: 10th Anniversary Exhibition*; George Eastman House, Rochester, New York  
 1960 *The Sense of Abstraction in Contemporary Photography*; Museum of Modern Art, New York, New York  
 1962 *Photography-USA: National Invitational Photography Exhibition*; DeCordova Museum and Sculpture Garden, Lincoln, Massachusetts  
 1974 *Classics of Documentary Photography*; International Center of Photography, New York, New York  
 1975 *In Just Seconds: A Survey of Polaroid Color Photography*; International Center of Photography, New York, New York  
 1979 *Life: The First Decade 1936–1945*; Grey Art Gallery, New York, New York  
 1982 *International Photography 1920–1945*; National Gallery of Australia, Canberra, Australia

**Selected Works**

*Schoolboy with a toothache, Slonim, Poland, 1937*  
*Morning prayers, Lask, 1937*  
*Hoping for a loan from the credit union, Warsaw, 1938*  
*Isaac Street, Kazimierz (old ghetto), Cracow, 1938*  
*Man praying, Germany, 1947*  
*Human skin, 200 x, 1971*  
*Anthrax bacillus, 2250 x, 1971*

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## VISUAL ANTHROPOLOGY

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Visual anthropology can, in essence, be defined as both the study of, and the search for, ways of representing the visible social world. It is based on the assumption that this world is an important source of information about forms of social organization and social relations, and furthermore, that some kinds of cultural knowledge are only encoded in visual systems. It also investigates the extent to which the processing of information carried from the eye to the brain is culturally differentiated.

The anthropology of art, the study of visual culture, cultural studies, and the work of some very diverse visual artists and film and video makers, bring different histories and different perspectives to the broad and loosely defined “field” of visual anthropology. Over the past 20 years, its own history has been different on both sides of the Atlantic as it has attended to an increasingly wide range of representational practices and technologies of vision. This includes photography and the investigation into the significance of any camera-derived image. Visual anthropology is an endeavor in which the work of theorists and artists comes together in revealing ways.

In academic anthropology in North America the term has come to refer predominantly to the use of visual media, particularly film and video, and the history of its use, in the study of the visible social world. Here the history of visual anthropology is thought of as the history of anthropology's relationship with the camera: the history of the deployment of the camera in research situations, its use as a recording

method, and as an analytical tool, its role in filmed and published ethnographies, popular and scholarly.

Underlying the notion of visual anthropology, both its most inclusive, and when it is focused on film, lies the debate about how to interpret the visual record. As such it is the most recent problematising of the claim to objectivity of the documentary impulse. The camera, it has often been claimed, can indeed record, in the sense of fixing an action or event in a neutral image that is then available in perpetuity for any subsequent analysis. The American anthropologist Margaret Mead was a pioneer of this use of photography in her fieldwork in the 1930s. It has, however, become increasingly clear that the image is never neutral, and cannot in itself provide an analysis or understanding of what it records. At best it provides what Roland Barthes has called “fugitive testimony.” Any value or meaning that could be discovered in the image would depend on such contingencies as the identity of the photographer, the circumstances of its taking, the identity of the viewer and the circumstances of their looking. Mead's husband, the anthropologist Geoffrey Bateson, who acknowledged a debt to psychoanalysis rather than neutrality in his own approach to Balinese visual imagery, made this point forcibly and synoptically to Mead in a debate in the 1970s: “I'm talking about having control of a camera. You're talking about putting a dead camera on top of a bloody tripod. It sees nothing” (Bateson 1977, 79).

As the modernist paradigm faded and with it a focus on the autonomy of specific media, artists who

may not identify themselves as photographers, though the camera and the photograph are integral to their practice, have submitted photography to the most rigorous scrutiny. In doing so they have helped to redefine art, even though there is little consensus on what that means in the conditions of postmodernism. In consequence, the boundaries between art and other modes of enquiry became more porous. Thus just as, in the 1960s, anthropologists were asking how the objects of their study were constituted, and how brought to their attention, so the NEThing Company, in Vancouver, B.C., photographed the way in which matter of all kinds is brought to our attention—in piles. This ‘found’ way of structuring the world was presented in *Portfolio of Piles* (1967) mimicking a business company’s mode of presentation. This seminal photographic work related to Ed Ruscha’s influential serial works such as *Thirty-Four Parking Lots in Los Angeles* (1967) and *Every Building on the Sunset Strip* (1966), combined the analytical remove of influential avant-garde artist Marcel Duchamp with extreme self-awareness and parody. With other conceptual artists such as Ruscha and Douglas Huebler, the NEThing Company was pushing at the limits of neutral visual information-gathering about the observable world and observable social behaviour.

The social behaviour in question in these works is, either explicitly or implicitly, that of the person whose eye is at the viewfinder. The role of the observer, just like that of the anthropologist, is understood to be constructing as much as finding what is observed. Allan Sekula has been exploring the ideological implications of this position in his photographic work since the 1960s and through his influential theoretical and critical writing.

Increasingly, the empiricist approach to the objectivity of knowledge acquired by ‘just looking’ came to be understood as privileging looking as an instrument of knowledge making, and thus of control and surveillance. The work of the French philosopher Michel Foucault, investigating the inseparability of the control of knowledge from the exercise of power, has wide currency in this field as in others. Hans Haake is well known for his determined pursuit of this notion in photo and text works that have interrogated the structures of power determining what, where, and how art is shown. He reveals the art world as a system of power relations. Victor Burgin, like Haake, sets ‘art’ in the broader field of cultural representation, which he shows to be controlled by a politics of looking, and the gender of the gaze. Their work is interdependent with that of theorists such as Laura Mulvey and John Tagg, of contributors to *Visual Anthropology Review*, and of anthropologists such as George Marcus on the Getty Museum in Los

Angeles and Christopher Steiner on the African art market and Barbara Kirshenblatt-Gimblet on popular culture and mass media.

Photo-based art works combining didacticism with display have contributed to the analysis of post-colonial relations widespread through the humanities and sciences since the early 1980s. In particular they have led to an increased awareness of western forms of knowledge as biased towards the occularcentric. Its name notwithstanding, visual anthropology tries to self-correct for this bias. It participates in a wider anthropology’s self-critique and greater openness to the multitude of ways in which cultures represent themselves. Thus anthropology is being taken over, for example in the work of Marcia Langton and Zacharias Kunuk, and reconfigured in those parts of the world that have been traditionally othered by it. Now, with camera in hand as a sign of power, the former object of anthropological study becomes a subject in her own right, constructing knowledge for and about herself, determining how she is known by others. Her use of western technology to do so shows the complex and entangled nature of cross-cultural relations.

Through its understanding of photographs as in themselves cultural representations, anthropology, with aesthetics and psychology, is able to make its contribution to the investigation of what makes an image, a photograph, compelling, troubling, or transcendent in a given cultural context. These issues are debated and expanded in professional journals, in the academy, in leading museums, and in art galleries. Paradoxically however, on a more populist level, anthropology is still linked to the kind of images that promote the very positions towards a cultural other that anthropology itself works to discredit. These images have currency in travelogues, *National Geographic*, tourist postcards, with certain groups of people designated as colourful ethnic minorities, providing a visual spectacle for others. A post-colonial analysis, as in the work of Faye Ginsburg and David McDougall, leading exponents of visual anthropology, shows that images framed in this way represent unequal “looking relations.”

A selective list of subjects to which visual anthropology has attended includes: the response of Balinese people to the way in which they are represented on television, experiments with narrative in ethnographic film, critical analyses of computer software, body painting, gesture, facial expression and spatial aspects of behaviour and social interaction, a comparison between the bodily representation of Jains and Indian Buddhism and Japanese gardens as a mode of international communication. Important amongst methodological debates animating this

field is that surrounding the influence of linguistic semiotics on the “reading” of the pictorial sign, widely disseminated through the writings of Roland Barthes. Martha Rosler’s widely-reproduced work *The Bowery in Two Inadequate Descriptive Systems* (1974) is one of the most effective expositions of the relationship between visual and verbal signs.

Also important has been the interest, in both theory and practice, in photographic archives, systematic or haphazard. Archives present vast epistemological puzzles over the relationship between original meaning and meaning discovered or imposed subsequently. Christian Boltanski’s works have drawn on the photographic archives of concentration camps. These overwhelming memorial displays rescue individuals from archival anonymity. Memorial museums also knowingly restore human values suppressed by the inhuman surveillance regimes that formed such archives: Tuol Sleng, the former prison in Pnom Penh, displays photographs of thousands of victims of Pol Pot’s Khmer Rouge taken by those who were going to take their lives.

Lothar Baumgarten critiques the classifying obsession, inseparable from the natural history roots of anthropology, in one of its classic manifestations, the typological and functional display of objects in the Pitt Rivers Museum in Oxford. His photographs of its spectacle of culturally disembodied objects classified by type and function are overprinted with words implying how the sorting and interpreting far from being neutral and objective is inevitably driven.

Jeff Wall’s staged cibachrome dramas provide critical updates of Mead’s idea that photographs of social behaviour, body language, and gesture provide a timeless record by demonstrating with penetrating clarity that seeing and understanding are shaped through social conventions, including the conventions of art history. Equally, Nan Goldin’s photographs may appear to record the dress and demeanour of sub-groups, but the extent to which she alerts the viewer to the dialogue between her subjects and her camera is the extent to which they exceed, by puncturing its delusion, the objectivist account called for by Mead, and participate in a new ethnography.

Feminist scholarship has done much to explain the interiority of the construction of the female point of view—from within. Susan Macheachern is amongst the photographers whose work, depicting the care and maintenance of the domestic interior, has illuminated this understanding while keeping open the question of its accuracy or its over-determinism. One of anthropology’s enduring projects is the deconstruction of gender and racial stereotypes. It is ironically inverted in Richard Ray Whitman’s

serial work *Street Chiefs*, which turns the honouring gaze of the portrait mode on to the remarkable faces of native people as seen drunk or destitute on urban sidewalks. In a related project, Mark Goodman’s *A Kind of History* publishes the 20 year record, from 1971–1991 of photographing the children and young adults encountered on the Main Street of Millerton, New York. It serves as a reminder that anthropology has as much to do with the apparently unremarkable and close-to-home as with the supposed exotic cultural other.

Debates within contemporary visual anthropology around this issue make it an important sub-discipline with much to contribute to the broader field’s understanding of its own epistemological foundation. It is also this history which makes anthropology’s self-critique and open borders a compelling site for self-reflexive debate of the human and social consequences of the technologies of vision. Photography is being deployed in an unprecedented variety of ways making visual anthropology one of the most far reaching and revealing modes of inquiry currently available.

CHARLOTTE TOWNSEND-GAULT

*See also:* **Archives; Barthes, Roland; Boltanski, Christian; Burgin, Victor; Family Photography; Feminist Photography; Goldin, Nan; National Geographic; Photographic “Truth”; Postmodernism; Representation and Race; Rosler, Martha; Semiotics; Social Representation; Visual Culture; Wall, Jeff**

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## JEFF WALL

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### Canadian

With his characteristic large-scale color transparencies presented in light boxes, Jeff Wall has been a pioneer of postmodern photography. Presenting elaborate set-up situations, through the use of “actors,” costumes, make-up, lighting effects, and more recently, digital manipulation, Wall’s photographs present imagined truths—scenes that seem real because all the details seem authentic. His role as an educator has made Canadian photography a force in the late twentieth century.

Jeff Wall was born in Vancouver, British Columbia in 1946. From the beginning, Wall had a strong interest in art history and classical painting, and devoted long hours to study. In 1962, Wall attended the American art exhibition at the Seattle World’s Fair, when he saw the work of painters such as Mark Rothko, Robert Motherwell, and Barnett Newman. This experience inspired Wall to adopt an Abstract Expressionist approach in his own work. He later was attracted to the possibilities offered by Conceptual art while he studied fine arts at the University of British Columbia, and shifted away from painting in favor of textual work, and ultimately, photography. Wall received

a B.A. Honours in 1968, and an M.A. in Art History in 1970.

While still a student, his work was shown in a number of group exhibitions including *955,000* at the Vancouver Art Gallery, curated by Lucy Lippard, and *Photo Show*, at the S.U.B. Gallery of the University of British Columbia, curated by Christos Dikeakos, both in 1969. *Photo Show* presented the work of Vancouver artists such as Duane Lunden, Ian Wallace, and Wall in juxtaposition with that of Dan Graham, Bruce Nauman, and Douglas Huebler. Wall and Graham in particular had similar interests. They would become friends and had occasion to collaborate in later years. In 1970, Wall left Canada to pursue doctoral research at the Courtauld Institute of Art, University of London. For his master’s thesis, Wall concentrated on Dadaism. In London, his doctoral studies addressed the work of John Heartfield and Marcel Duchamp, and during this time, he also studied Eugène Atget and Paul Strand. Wall continued to explore his lifelong interest in the cinema, and for a while he was interested in a career as a film maker. He stayed in London for three years, returning first to Vancouver, and then taking a position in Halifax, Nova Scotia, as Assistant Professor in the

Department of Art History at the Nova Scotia College of Art and Design from 1974–1975. Wall returned to Vancouver in 1976, and was engaged as an Associate Professor in the Centre for the Arts, Simon Fraser University until 1987.

During his tenure at Simon Fraser University, Wall actively pursued his own art practice and began to experiment with back-lit Cibachrome transparencies, creating images such as *Faking Death* in 1977. The following year, he produced an image that would be a watershed to his mature work, entitled *The Destroyed Room* (1978). It was exhibited in the window of Nova Gallery in Vancouver, in Wall's first solo exhibition. As a number of Wall's photographs have strong connections to classical painting and to art history, this photograph can be viewed as a contemporary tale of the moments following the action in *The Death of Sardanapalus* (1827) by Eugène Delacroix. The image of a bright red room with an overturned, torn mattress, clothes strewn on the floor, and smashed furniture is evocative of an establishing shot in the opening of a film, where the viewer sees the aftermath of events, and later the story is developed through flashbacks. It is clear from the wreckage that something has occurred, but exactly what is left ambiguous. Furthermore, there are clues that the scene is staged, such as the porcelain figure of a woman that is carefully placed on top of the dresser, and the fact that the room is actually part of a set.

An equally important work from this early period is *Picture for Women* (1979). As Wall had done with *The Destroyed Room*, this second photograph quotes a painting, in this case, Edouard Manet's *A Bar at the Folies-Bergères* (1882). The painting is held in the collection of the Courtauld, which Wall would have had the opportunity to study in depth while he was a student. The woman in Wall's photograph echoes the pose of the barmaid in Manet's painting; however, instead of seeing her back in the mirror behind the bar, the viewer sees Wall and his camera. Wall has figured as the subject in other works such as *Double Self-Portrait* (1979), but in *Picture for Women*, he clearly problematises the position of the artist in relation to the model and to the viewer, and furthermore engages with the feminist debate that these positions historically have been gendered.

Following his breakthroughs with *The Destroyed Room* and *Picture for Women*, Wall produced a body of large-format "staged" photographs, sumptuously presented in lightboxes. The origins of the staged photograph can be traced to the nineteenth-century, such as the allegorical subjects employed

by Oscar Gustav Rejlander and Julia Margaret Cameron. The photographic representation of a tableau vivant stems not only from the related traditions in genre and in history painting, but also from the Victorian love of theatrical performances and poetry recitals. Wall's photographs bear witness to this historical legacy, certainly, but more significantly, his photographs reflect his own investigations of the evocative powers of cinematography, as well as the persuasive authority and pervasiveness of commercial advertisements.

The physical scale and luminosity emanating from Wall's lightbox photographs is reminiscent of a movie screen. In keeping with this relationship to film, it is interesting to note that Wall's working method involves hiring a cast of actors or models. While the inspiration for the images is very often something Wall has experienced or witnessed on the street, the finished photograph itself is not documentary in nature. The depicted scenes are carefully scripted and rehearsed. Wall will make the actors run through the actions over and over, until he achieves the desired effect. In this sense, his photographs can be read as even better versions of the "real" sequence of events, because the viewer is given the benefit of Wall's introspection. This blurring of the lines between fact and fiction is what makes his photographs so compelling, in the same way that one can be completely drawn in to actions that transpire on film.

In 1987, Wall returned to his alma mater as a Professor in the Department of Fine Arts at the University of British Columbia. The end of the 1980s and beginning of the 1990s saw shifts in Wall's choices of subject matter. In this period, he would focus less often on incidents from real life, and instead find sources in his own dreams and imagination. At this time, he produced important photographs such as the nightmarish bacchanalia of *The Vampires' Picnic* (1991). The theatricality of this image is accentuated by the dramatically lit figures emerging from the darkness of the forest. As with many of Wall's photographs, the viewer expects to hear sound, and though the moment had been lifted out of time, more like a film still than a photograph, more like a Greek tragedy than an historical painting, or more precisely, a combination of all these things.

*The Stumbling Block* (1991) marks the introduction of computer-aided imagery in Wall's photographs. *The Stumbling Block* is a busy street scene in which a passerby turns to witness a young woman tumbling over an obstacle, in the form of a man dressed in protective padding. A man in business attire, who appears to have already taken

a turn, sits resting on the pavement to the right. For this piece, Wall photographed the sidewalk and people in the distance first and then photographed the foreground action in the studio. The results were then blended together. It is an imagined event that appears to be based on reality because it looks so completely real. It is a postmodern allegory that Wall has described as a “philosophical comedy”:

In my fantasy, *The Stumbling Block* helps people change. He is there so that ambivalent people can express their ambivalence by interrupting themselves in their habitual activities. He is an employee of the city, as you can tell from the badges on his uniform. There are many Stumbling Blocks deployed on the streets of the city, wherever surveys have shown the need for one. He is passive, gentle, and indifferent: this was my image of the perfect “bureaucrat of therapy.”

(de Duve 1996, 21–22)

In spite of the wide range of special effects made possible through new technology, Wall continues to produce photographs in which the completely impossible seems altogether realistic and reasonable, such as in *Dead Troops Talk (A Vision after an Ambush of a Red Army Patrol Near Moquor, Afghanistan, Winter 1986)* (1992). This photograph is one of his most complex, with a large group of players in full makeup that provides the gruesome embellishments of their mortal injuries:

Wall and his crew constructed the barren hill in the studio, then shot each group of soldiers separately, later combining them into one picture through digitalization. This total control brings the picture fully into the realm of painting and film making, two disciplines in which the artist is more or less completely in control of the image. The scene Wall presents here not only recalls the *grandes machines* of artists such as Théodore Géricault, it also alludes to the overtly grotesque and uncanny in art history, to Bosch, Grünewald, and Goya, and also to George Romero, Dario Argento, and Hammer horror films.

(Brougher 1997, 39)

The image draws on the full range of Wall’s pre-occupations—art history, film, and the seductive powers of advertising campaigns such as those recently produced by Benetton. *Dead Troops Talk* illustrates the horrors of war while at the same time fictionalizing this experience. In spite of the fact that the photograph borrows the conventions of classical history painting, in Wall’s world, suffering is not sacred and unifying, it is pointless and ridiculous.

While undoubtedly Wall is best known for his large format color work, his investigations in black and white have enabled him to confront the legacy

of the documentary form in photography. In 1996, Wall produced a series of photographs of menial workers, seen working in a hotel room or mopping the floors in a lobby. These solitary figures do not engage directly with the viewer. Always fundamentally rooted in his strong theoretical and art historical background, there are undeniable traces of the documentary projects of photographers such as Robert Frank and Walker Evans in these images. Still monumental in scale and staged, photographs such as *The Volunteer* (1996) and *Citizen* (1996) have a distinctly quieter, and almost introspective quality than the color tableaux vivants. Likewise in this period, Wall resumed his explorations of the landscape and nature, and produced beautifully rendered photographic studies such as *A Sunflower* (1995) and views of the city of his birth and the surrounding areas.

Wall has exhibited exhaustively in Canada and internationally since 1969, and has had multiple solo shows every year for the past 20 years. Likewise, he has been invited to participate in almost all of the principal contemporary art exhibitions of the past two decades, including the Whitney Biennial in 1995, *Documenta X* in Kassel in 1997, the São Paulo Biennial in 1998, the Carnegie International in 1998, and the Sydney Biennial in 2000. His photographs are highly sought after, and are held in private collections and public collections, including the Tate Gallery, London; the National Gallery of Canada; the De Pont Foundation for Contemporary Art, Tilburg, Netherlands; the Carnegie Museum of Art, Pittsburgh; Musée national d’Art Moderne, Centre Georges Pompidou, Paris; the Kunstmuseum Luzern, Switzerland; and the Vancouver Art Gallery.

Following a two year sabbatical, Wall resigned in 1999 from the University of British Columbia to devote himself to the demands of his ever increasing exhibition schedule and to the production of his own work. In 2000, Wall was invited to take a senior position at the Kunstakademie in Düsseldorf, Germany, a prestigious honor awarded in the past to artists such as Josef Beuys, Gerhard Richter, and Bernd and Hilla Becher.

JOHANNA K. MIZGALA

*See also:* **Conceptual Photography; Constructed Reality; Photography in Canada; Photographic “Truth”; Postmodernism**

### Biography

Born in Vancouver, British Columbia, 1946. Earned a B.A. Honours from the Department of Fine Arts at the Uni-

## WALL, JEFF

versity of British Columbia in 1968, and an M.A. Art History from the same institution in 1970. From 1970 to 1973, he pursued doctoral research at the Courtauld Institute, University of London. Assistant Professor, Nova Scotia College of Art and Design, from 1974 to 1976. Associate Professor of the Centre for the Arts, Simon Fraser University, from 1976 to 1987. Associate Professor of Fine Arts at the University of British Columbia from 1987, and held the rank of Professor until he resigned in 1999. Accepted a senior position at the Kunstacademie in Dusseldorf, Germany. Exhibited extensively since 1969, and had his first solo show at Nova Gallery in Vancouver in 1978; associated with Galerie Jöhnen & Schöttle, Cologne, 1986, and Marian Goodman Gallery, New York, 1989. Has been featured in key transcontinental contemporary art exhibitions, such as *Documenta X* in Kassel in 1997, the São Paulo Biennial in 1998, and the Sydney Biennial in 2000. In 2001, Wall was awarded The Paul de Hueck and Norman Walford Career Achievement Award for Art Photography.

### Individual Exhibitions

- 1978 *Jeff Wall*; Nova Gallery, Vancouver, British Columbia  
1979 *Installation of Faking Death, The Destroyed Room, Young Workers, Picture for Women*; The Art Gallery of Greater Vancouver, Vancouver, British Columbia  
1982 *Jeff Wall*; David Bellman Gallery, Toronto, Ontario  
1983 *Jeff Wall*; The Renaissance Society, University of Chicago, Chicago, Illinois  
1984 *Jeff Wall: Transparencies*; Institute of Contemporary Arts, London, England; and Kunsthalle, Basel, Switzerland  
1988 *Jeff Wall*; Le Nouveau Musée, Villeurbanne, France  
*Jeff Wall*; Westfälischer Kunstverein, Münster, Germany  
1989–1990 *The Children's Pavilion* (a collaborative project with Dan Graham); Marian Goodman Gallery, New York, New York, and traveling  
1990 *Jeff Wall 1990*; Vancouver Art Gallery, Vancouver, British Columbia, and traveling  
1991 *Jeff Wall*; San Diego Museum of Contemporary Art, San Diego, California  
1992 *Jeff Wall*; Louisiana Museum, Humlebaek, Denmark  
*Jeff Wall*; Palais des Beaux-Arts, Brussels, Belgium  
1993 *Jeff Wall*; Fondation Cartier pour l'art contemporain, Jouy-en-Josas, France  
*Jeff Wall*; Kunstmuseum Luzern, Lucerne, Switzerland, and traveling  
1994 *Jeff Wall*; Städtische Kunsthalle, Düsseldorf, Germany  
*Jeff Wall*; The White Cube, London, England  
*Jeff Wall*; De Pont Foundation for Contemporary Art, Tilburg, The Netherlands  
*Jeff Wall*; Deichtorhallen, Hamburg, Germany  
*Jeff Wall*; Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain  
1995 *Jeff Wall*; Jeu de Paume, Paris, France  
1995 *Jeff Wall*; Museum of Contemporary Art, Chicago, Illinois  
1996 *Jeff Wall: Landscapes*; Kunstmuseum Wolfsburg, Wolfsburg, Germany, and traveling

- Jeff Wall*; Museum of Contemporary Art, Helsinki, Finland  
1997 *Jeff Wall*; The Museum of Contemporary Art, Los Angeles, California, and traveling  
1998 *Jeff Wall: Photographs of Modern Life*; Museum für Gegenwartskunst, Basel, Switzerland  
1998 *Here and Now II: Jeff Wall*; Henry Moore Institute, Leeds, England  
1999 *Jeff Wall*; Mies van der Rohe Foundation, Barcelona, Spain  
*Jeff Wall: Oeuvres 1990–1998*; Musée d'Art Contemporain, Montreal, Quebec

### Group Exhibitions

- 1969 *557,087*; Seattle Art Museum, Seattle, Washington  
*955,000*; Vancouver Art Gallery, Vancouver, British Columbia  
*Photo Show*; S.U.B. Art Gallery, University of British Columbia, Vancouver, British Columbia  
1970 *3 to Infinity: New Multiple Art*; Whitechapel Art Gallery, London, England  
*Information*; Museum of Modern Art, New York, New York  
*Art in the Mind*; Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio  
*Four Artists: Tom Burrows, Duane Lunden, Jeff Wall, Ian Wallace*; Fine Arts Gallery, University of British Columbia, Vancouver  
1971 *New Art*; Prague, Czechoslovakia  
*45° 30' N - 73° 36' W*; Sir George Williams University and the Saidye Bronfman Centre, Montreal, Quebec  
1981 *Westkunst: Zeitgenössische Kunst seit 1939*; Rheinhalten Messegelände, Cologne, Germany  
*Directions 1981*; Hirshhorn Museum and Sculpture Garden, Washington, D.C., and traveling  
1982 *Documenta 7*; Museum Fridericianum, Kassel, Germany  
1984 *Difference: On Representation and Sexuality*; New Museum of Contemporary Art, New York, and traveling  
1985 *Rodney Graham, Ken Lum, Jeff Wall, Ian Wallace*; 49th Parallel Center for Contemporary Canadian Art, New York, New York  
*Visual Facts: Photography and Video by Eight Artists in Canada*; Third Eye Centre, Glasgow, Scotland, and traveling  
*La Nouvelle Biennale de Paris*; Grand Halle du Parc de la Villette, Paris, France  
*Aurora Borealis*; Centre International d'Art Contemporain de Montréal, Montreal, Quebec  
*Günther Förg & Jeff Wall: Photoworks*; Stedelijk Museum, Amsterdam, The Netherlands  
1987 *Documenta 8*, Museum Fridericianum, Kassel, Germany  
1989 *Tenir l'Image à Distance*; Musée d'Art Contemporain, Montreal, Quebec  
*What is Contemporary Art?*; Rooseum, Malmö, Sweden  
*Les Magiciens de la Terre*; Centre Georges Pompidou/La Grand Halle de la Villette, Paris, France  
1990 *Life Size: A Sense of the Real in Recent Art*; The Israel Museum, Jerusalem, Israel  
*Passages de l'image*; Centre Georges Pompidou, Paris, France, and traveling

- Culture and Commentary: An Eighties Perspective*; Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- 1991 *Metropolis*; Martin-Gropius-Bau, Berlin, Germany
- 1992 *Avantgarde & Kampagne*; Stadtische Kunsthalle, Düsseldorf, Germany
- 1993 *Post-Human*; Deichtorhallen, Hamburg, Germany  
*The Sublime Void: An Exhibition on the Memory of the Imagination*; Palais Royale des Beaux-Arts, Anwerp, Belgium  
*Canada: Une nouvelle generation*; Fonds Régional d'Art Contemporain Pays de la Loire, Clisson, France, and traveling
- 1994 *The Ghost in the Machine*; List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts
- 1994 *The Epic and the Everyday: Contemporary Photographic Art*; Hayward Gallery, London, England
- 1995 *Public Information: Desire, Disaster, Document*; San Francisco Museum of Modern Art, San Francisco, California  
*Spirits on the Crossing, Travellers to/from Nowhere: Contemporary Art in Canada 1980–1994*; Setagaya Museum, Tokyo, Japan, and traveling  
*About Place: Recent Art of the Americas*; Art Institute of Chicago, Chicago, Illinois  
*Projections: Alfred Stieglitz, Walker Evans, Brassai, Weegee, Cindy Sherman, Jeff Wall*; The Ydessa Hendeles Art Foundation, Toronto, Ontario
- Notion of Conflict: A Selection of Contemporary Canadian Art*; Stedelijk Museum, Amsterdam, The Netherlands
- 1996 *Face à l'Histoire 1933–1996: L'artiste moderne face à l'événement historique*; Centre Georges Pompidou, Paris, France  
*Hall of Mirrors: Art & Film Since 1945*; Museum of Contemporary Art, Los Angeles, California, and traveling
- 1997 *Die Epoche der Moderne: Kunst in 20 Jahrhundert/The Age of Modernism: Art in the 20th Century*; Zeitgeist-Gesellschaft zur Förderung der Künste in Berlin, Martin-Gropius-Bau, Berlin, Germany
- 1999 *The Museum as Muse: Artists Reflect*; Museum of Modern Art, New York, New York  
*Jeff Wall-Pepe Espaliü: Suspended Time*; Castellon Contemporary Arts Centre (EAC), Castellón, Spain  
*August Sander: Landschafts-photographien/Jeff Wall: Bilder von Landschaften*; Die Fotografische Sammlung/SK Stiftung Kultur, Cologne, Germany, and traveling
- 2001 *Open City: Aspects of Street Photography 1950–2000*; Hirshhorn Museum and Sculpture Garden, Washington, D.C., and the Museum of Modern Art, Oxford, England

### Selected Works

- The Destroyed Room*, 1978  
*Double Self-Portrait*, 1979



Jeff Wall, *A Sudden Gust of Wind (After Hokusai)*, 1993, Fluorescent light, and display case, 90 $\frac{3}{16}$ "  $\times$  148 $\frac{1}{16}$ ".

[Tate Gallery, London/Art Resource, New York. Image courtesy of the artist, copyright Jeff Wall]

## WALL, JEFF

*Picture for Women*, 1979  
*Stereo*, 1980  
*Young Workers*, 1978–1983  
*The Outburst*, 1989  
*The Goat*, 1989  
*The Stumbling Block*, 1991  
*The Vampires' Picnic*, 1991  
*Dead Troops Talk (A Vision after an Ambush of a Red Army Patrol Near Moquor, Afghanistan, Winter 1986)*, 1992  
*Restoration*, 1993  
*Flooded Grave*, 2000

### Further Reading

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- Migayrou, Frédéric. *Jeff Wall: Simple Indication*. Bruxelles: La lettre volée, 1995.
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# WAR PHOTOGRAPHY

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The twentieth century is unarguably the bloodiest century in human history, with death tolls from politically motivated conflicts between 175 and 200 million worldwide. Over the course of the century, the nature of war blurred and then wrecked older distinctions between battlefield and city, soldier and civilian, peacetime and wartime, civilization and barbarism. Technologically advanced weapons of incalculably great destructive force abetted (and did not eclipse) older forms of killing, while science, industry, and bureaucratic management came to define "modern" warfare. While the severity of war in the twentieth century had profound cultural and indeed, epistemic reach, at the same time, war became foundational to the econo-

mies of industrially advanced states, and central to political ideologies of all stripes.

A critical examination of war photography demands that we accept war photographs as mediated records and recorded mediations in equal measure, by turns repositories of information and vaults of testimony, aesthetic productions that alternately magnify and diffuse acts of war, dramatize and deflect them. A critical approach demands that we register the complexity of the mandates to make photographs of war, and that we not reduce war photographs to overdetermined messages, illustrated propaganda or self-reconciled rhetoric—much as these are in evidence—or the opposite, innocent guides through suffering. As aspects of visual culture,

photographs of war are imperfect analogues of their constitutive elements: the physical world of war itself, individual photographers' perceptions, and the institutional and discursive practices in which photographs are enmeshed from their origin, and on which they depend for their meanings. A critical examination demands at least three discrete, simultaneous lines of inquiry: first, to determine what photographs were actually made of any given war, by whom and under what circumstances; second, to specify which of these were published and circulated contemporaneously, and in what forms; third, to delineate the ways that photographs subsequently appeared or disappeared from public view, in what contexts and with what impact.

Building on improvements in camera technologies and the development of the halftone reproduction process, by the turn of the twentieth century photography was ascendant as a journalistic aid, illustrating news of the Spanish American War (1898), the Anglo-Boer war (1899–1902), the Russo-Japanese War (1904–1905), and other wars of empire. The sustained use of photographs as visual media began in earnest during the First World War (1914–1918), with photography cautiously but concerted integrated into the war effort, both for military purposes and to discipline public opinion. From the outset, Allied military officials considered a free press a security risk, and photographs of the war were subject to direct military censorship. Civilian journalists, including photographers, were banned from the Western Front, the pivotal conflict area, and official photographers were exceedingly few: the British government, for example, accredited only two between 1916–1918, Ernest Brooks and John Warwick Brooke.

Nonetheless, several illustrated publications brought photographs of the conflict to the public more or less as it happened: in Britain *The Daily Mirror*, *The Illustrated London News*, *The Sphere*, *The Daily Graphic*, and *The War Illustrated*; in France *Excelsior*, *Le Miroir*, and *L'Illustration*; in the United States *The New York Times Mid-Week Pictorial*, *Collier's Weekly*, *Leslie's Weekly*; in Germany *Das Illustrierte Blatt*, the *Berliner Illustrierte Zeitung*, and the *Illustrierte Kriegs-Zeitung*. The majority of pictures in these publications show war materiel, the landscape of the battlefields, damaged property and ruins, troop formations, posed and candid images of soldiers and officers at rest, and the provision of medical care. Illustrated battlefield tour guides appeared as early as 1916 in virtually every European country. The tasks with which these photographs were charged have remained central imperatives of war photography ever since:

to solicit public support without unduly registering war's contradictions, and to validate the state's insistent appeal to duty and service while mitigating war's ugliness.

Altogether, comparatively few of the illustrated periodicals' photographs depict the staggering human costs of a war that "used up words," in Henry James' phrase, or its signature elements: the waves of soldiers going "over the top" only to be mowed down by automatic weapons, the extensive use of poison gasses, the heavy toll of cholera, typhoid, dysentery, and other diseases, and the psychological stress of long contests of attrition and endurance in stinking, pestilence ridden trenches. At the battles of Passchendaele in 1917 and Arras in 1918, the official Canadian photographer, William Rider-Rider photographed lone soldiers in nondescript landscapes, suggesting the arduousness, if not the gruesomeness of their experience. At the battle of the Somme, the most intensively photographed battle of the war, Brooks and the British Royal Engineers photographed the forward trench preparations, the great mine explosions prior to the initial assault on July 1, 1916, and the first waves of troops going forward. Their photographs, however, failed to depict what was eventually recognized as one of the worst debacles of the war: 60,000 dead in the first day and 30,000 in the first half hour alone, and 1.3 million by October 1916. Likewise, in *Collier's Photographic History of the European War*, a lavish book of photographs published in 1917 to rally American public support as the United States entered the conflict, only 9 of 376 photographs show dead soldiers in any form, most of these distanced views of corpses in large battlefield expanses. Viewers of this book would not guess the war's unprecedented carnage, with combined military casualties by 1918 totaling more than 37 million, some 57% of all mobilized forces.

Exceptions to the omissions in official photography of the war do exist, most importantly the photographs of anonymous officers and soldiers who carried private cameras despite the press prohibitions, for example, British Private F.A. Fyfe, French soldier Marcel Felser, Australian Captain Charles Bean, who photographed the 1915 Battle of Gallipoli, and the soldiers in the London Rifle Brigade stationed near Armentières, France, who photographed the December 1914 Christmas truce in which soldiers from both sides fraternized in no man's land. A once influential, now obscure reclaiming of the war's photographs is Ernst Friedrich's 1924 anti-war invective, *Krieg dem Krieg!* (*War against War!*), presenting nearly 200 photographs from German archives, many previously

## WAR PHOTOGRAPHY

censored by the military. In sequences of careful pictorial juxtapositions and short, impassioned texts, the book takes the viewer on a relentless tour of slaughter and ruin, culminating in a series of close-ups of veterans' horrific facial wounds.

The principal uses of photography during the Second World War issued from those of the First World War, supplemented by an expanded practice of the photo-reporter developed in the Spanish Civil War (1936–1939), particularly in the work of the Hungarian-born American photographer, Robert Capa, and the Polish-born photographer, David Seymour (“Chim”). The Second World War, which effectively began with Japan's invasion of China in 1937, followed by Germany's invasion of Poland in 1939, engulfed the planet by its conclusion in 1945, comprising diverse theatres of conflict across the globe and a vast spectrum of participants. On all sides the conflict saw a massively expanded official use of photography, with photographers thoroughly harnessed to the prosecution of the war, both as a part of the armed forces themselves and as civilians integrated into the military. As disseminated in newspapers and especially the picture magazines that had proliferated in the interwar years, photographs became a primary and uniquely powerful form of media widely recognized as crucial to the war effort. “Fundamentally,” stated the American General Dwight D. Eisenhower, “public opinion wins wars.” Building on innovations in design and graphic arts in the interwar period, particularly in Germany, by the outbreak of the war, the picture magazines had developed a sophisticated use of the visual page that proved highly effective as public relations—dynamic layouts, active narrative associations between pictures of varying types and sizes, potent picture-text combinations, an enticing interplay of visual sequences, montages, and symbols. Neither the term “news” nor “propaganda” on its own quite describes the visual experience of the war in the pages of the French *Vu*, *Regards*, and *Paris-Soir*, the British *Picture Post*, *Match*, and the *Illustrated London News*, the American *Life* and *Look*, and the *Berliner Illustrierte Zeitung* and the *Illustrierte Beobachter*: propaganda infused with the timeliness and urgency of news, and news girded by propaganda's certainty and sense of destiny.

*Life* magazine, to consider one example, had by the 1941 American entry into the war, arrived at a potent combination of an oversized format, a lively layout, an abundant use of pictures, and an upbeat integration of advertising, feature stories, and news—all war news having been cleared by military censors. Within the picture magazine idiom, *Life's* photographic presentation of the war effectively

adapted the form of empathic “documentary” photography ascendant in the 1930s (associated in the United States with government sponsored photography of the Great Depression by the Resettlement Administration/Farm Security Administration), and so succeeded in positioning sacrifice and tribulation within the rhetoric of moral activism on the part of the American state. *Life's* photographs glamorized the war partly by rendering it hale, vital, and seductive—following the lead of the influential Nazi propaganda magazine, *Signal*—and partly by harnessing the prestige of the emergent practice of concerned photojournalism to the goals of the Allied war effort. Typically *Life's* photographic spreads on the war included a modicum of ground-level combat photographs (often shot at middle distance), together with candid photographs of soldiers, officers, and periodically impacted civilians, healthy doses of aerial pictures, battle landscapes and seascapes, maps, and occasionally drawings and pictures of scale models of battle. The effectiveness of this approach required comparatively limited photographic coverage of the war: only about 10% of a typical weekly edition offered reportorial photographs of the war in any form, while another 15% of the magazine referred to the war in advertisements. Altogether, *Life's* portrayal of the war was more a matter of ethos than information: it exuded the war more than “covered” it, and so naturalized its presence in American life.

In subsequent decades, much of the material originally published in *Life* was reorganized and republished. Stripping the photographs of the idiom of the periodical, and securing their place as the images of the victors, later books present more concentrated (and so seemingly more exhaustive) representation of the war, and particularly of battle—from the invasion of Poland and the occupation of Europe to the war in the North African desert, the Russian front, the great battles in the Pacific, the invasion of Normandy, and the liberation of Europe from the west and the east. The recombinant archive of World War II pictures helped to fix the central conceits of combat photography: the viewer, distanced in place and time from the fighting, is brought vicariously into the contingencies of battle, given to feel its excitement but not quite its danger, and offered valor as the face of justice. In time, the aggregation of recirculated ex-magazine photographs have become nearly co-extensive with the image of the war itself: what began as publicity has been transformed into popular memory.

Subsequent publications also emphasized the auteurship of individual Second World War pho-

tographers. The American photographer, W. Eugene Smith epitomizes the figure of the World War II photographer as brave humanist. While other accomplished photographers in the European and Pacific theatres made clear, empathic records of events (notably the British photographers Burt Hardy, Bill Brandt, and George Rodger; the Americans Lee Miller, Constance Stuart Larrabee, George Strock, Peter Stackpole, and Carl Mydans), Smith attempted, in his own words, “to call out as teacher and surgeon and entertainer” an “indictment of war.” In his photographs at sea and at the Pacific battles on Guam, Saipan, Iwo Jima, Tinian, and Okinawa, where he was seriously wounded, Smith undertakes a disciplined observational practice that resolves bitter, highly geographically focused battles into muscular statements, and that assiduously locates moments of tenderness in the midst of brutality. A master of design, he renders appallingly bloody events with a certain demanding elegance, unleashing the sensory totality of battle under the sign of the symphonic.

By contrast, Robert Capa may be credited with an alternate form of engaged war photography. Capa began his career during the Spanish Civil War as a partisan freelancer, a roaming photographer working to publicize the Loyalist resistance to fascism. Publishing in *Vu*, *Life*, and other periodicals, Capa became famous for his bravery and élan, and his photographs for their frankness and passion. In perhaps the most famous war photograph in history, Capa’s 1936 “The Falling Soldier,” shows a Spanish Republican militiaman, Federico Borrell García at the moment of his death, falling backward from the impact of a bullet at Cerro Muriano on the Córdoba front. Debate over the picture’s authenticity has long accompanied its notoriety (largely a baseless debate: soldiers agreeing to stage their own deaths as a publicity stunt would have been patently stupid and self-defeating), but the photograph’s deeper accomplishment is the way it handles death as both fact and enigma. If Capa’s pictures as they appeared during his lifetime reveal him to be a trenchant spot news photographer, the volumes of his work published since his death in 1954 reveal him to be a photographer of remarkable depth. These later books are not honorific compilations, but essential to an understanding of Capa’s vision in North Africa, Sicily, Italy, the Normandy invasion, France and Belgium during the Second World War, later in Israel, and in Indochina. Specifically, they show the ways that Capa in fact resists the idiom of the totemic, iconic image, instead picturing war as an encompassing but disaggregated phenomenon, an opaque commitment spread between soldier and civilian, a destructive

force to be approached multiple times, in multiple passes. His photographs place the viewer “beside war,” in John Steinbeck’s able phrase, registering and testing its emotional reality.

On all fronts, the Second World War legitimated the targeting of civilians and the ruination of cities to an unprecedented degree, and indeed, victory came to depend on the destruction of civilian life. The empathic photoreportorial mode lent itself naturally to a number of projects concentrating on the effect of the fighting on civilian populations, undeniably compassionate projects that, at the same time, fell short of exposing the universal lies about civilian casualties: namely that the targeting of civilians is always perpetrated as the crime of the “other” side, and that such damage is not central to military objectives. In August 1944, *Life* published pictures by the German-born American photographer, Alfred Eisenstadt on the plight of Jewish refugees, and in October 1945, published Leonard McComb’s sympathetic photographs of displaced Germans. The Swiss photographer Werner Bischof extensively photographed postwar Germany for European and American magazines, while the American photographer, John Vachon photographed postwar Poland under the sponsorship of the United Nations. The American photographer, Thérèse Bonney’s 1940 work, *War Comes to the People: The First Camera Record Ever Made of the Death of Peace* remains an inventive, ambitious look at the civilian effort to cope with the war in Finland and France (that is, on both sides of the Allied-Axis split, a divide the book does not recognize), while her 1943 book on orphans and children refugees, *Europe’s Children* anticipates David Seymour’s 1949 *Children of Europe*. Seymour, joining with Capa, Rodger, and the French photographer, Henri Cartier-Bresson, founded Magnum Photos in 1947, which remains the most prestigious photographic agency dedicated to humanistic reportage that treats war and peace as a single, interdependent subject.

Soviet photographers of the Second World War have been considerably less well known outside of the former Soviet Union. The important work of photographers on the grueling battlefields of the Russian front was virtually unpublished in the West until after the Cold War: Dmitri Baltermants, Mikhail Trakhman, Max Alpert, Galina Sankova, Olga Lander, Emanuel Evzerikhin, Mark Markov-Grinberg, as well as Boris Kudoyarov’s pictures of the siege of Leningrad, and Georgi Zelma’s of Stalingrad. Most of these photographers remain obscure in the west, with the exception of the Russian-Jewish photographer, Yevgeny Khaldei, whose

photograph of the Soviet flag over the Reichstag on August 30, 1945, became the leading symbol of Soviet victory. Khaldei conceived and deliberately staged his picture on the model of American photographer, Joe Rosenthal's photograph of the American flag being raised on Iwo Jima on February 23, 1945 (itself not a singular picture innocently found). Khaldei's conception of photographic truth as a matter of conviction before documentary "fact" is the direct inheritance of the history of photography in Russia and the vigorous debates on photography in the years following the revolution; at the end of the twentieth century it found itself compatible with Western notions of artistic inventiveness, and so conducive to Khaldei's canonization as a war artiste, a photographer whose subject happens to be war but whose images are deemed to have "aesthetic surplus," in the words of the artist and critic, Martha Rosler.

Photographs of atrocity remain one of the central and most difficult bodies of Second World War photography—pictures that announce abysses to the point of "negative epiphany," in Susan Sontag's pithy phrase. The prototypical examples of atrocity remain the dropping of atomic bombs on Hiroshima and Nagasaki in August 1945, and the Shoah, the murder of some six million European Jews by the Nazis and their collaborators in various countries. Photography has brought these atrocities to partial legibility, proffering visual testimony that is as incomplete and at times as indeterminate as it is direct and incontrovertible—in effect, testimony that has prevailed against the efforts of governments, including the American and the Nazi governments, to prevent the creation of pictorial evidence of their crimes, and to repress and to bowdlerize this evidence when it does appear.

Initial media coverage in the American press of Hiroshima and Nagasaki rendered the use of the atomic bomb continuous with other acts of war, presenting it as a scientific and military triumph, withholding not only images of obliteration, but initially even distant views of the explosions. The image of the bomb's euphemistically named "mushroom cloud" later became an emblem of destructiveness triumphant (an image elaborated in subsequent decades of nuclear testing), quite unlike the views made from below by Toshio Fukada in Hiroshima some 20 minutes after the bomb exploded. Japanese army staff photographer Yosuke Yamahata's photographs of Nagasaki made on August 10, 1945, the day after the bombing, depict a cityscape so devastated that it is at once utterly plain and inscrutable, an accusatory ruin at the very limits of representation. By contrast, the American photographer,

Wayne Miller, a member of Edward Steichen's U.S. Navy photographic unit, photographed victims of the Hiroshima bomb in September 1945, making dramatically lit compositions whose figures are introspective but not visibly distraught, victims who are cared for, nursed, looked after—who abide under the watchful gaze of now compassionate perpetrators. A similarly contemplative approach, but without the sanguine political implications, is evident in *Hiroshima-Nagasaki '61*, by the Japanese photographers, Shomei Tomatsu and Ken Domon, the latter also a member of the sophisticated collaborative that produced the powerful photographic elegy, *document 1961*.

The discrepancy between seeing and knowing also figures as a key trope of the photography of the destruction of European Jewry. Photography of the ghetto at Warsaw, forming perhaps the most extensive pictorial archive of any of the multiple events that comprise the Shoah, comes from several sources. Joseph Goebbels' propaganda ministry made photographs and films of the ghetto falsely depicting it as a thriving, habitable place, while pictures of ill, starving Jews in the ghetto's streets, made under the auspices of military press units, were published in popular magazines. The pictures of Jewish misery on the streets of the Warsaw Ghetto provide a clear example of the ways that the meanings of war photographs change depending on the discourse in which they are embedded: Nazi propaganda construed such pictures as evidence of the degradation and subhumanity of Jews, while subsequent generations see in them the effects of Nazi brutality. Decades after the war, collections of pictures of the Warsaw Ghetto by discrete Nazi soldiers such as Heinrich Jöst and Willy Georg have come to light, as well as by anonymous German soldiers, in each case begging the question of how Nazi eyes structured and encoded the image of what and how Jewish victims suffered.

Virtually unique in the history of twentieth century war photography is the work of the Polish-Jewish artist and photographer, Mendel Grossman, who intensively photographed the prison enclave for Jews in Lodz as a captive between 1940 and 1944 (a more protracted but analogous case might be the South African photographer, Peter Magubane's work from the 1950s–1990s in resistance to the South African apartheid regime). Employed by the ghetto administration and undertaking a documentary project on his own initiative, Grossman photographed the daily labors of Jewish self help—from cottage industries to the hauling of excrement and the distribution of food. Surveilling his captors, he clandestinely photographed German troop movements

and executions. In the ghetto's morgue he secretly photographed the corpses of the dead in the hope of aiding in their identification; in the streets and at the gates of the ghetto he photographed the continual deportations of those condemned to the death camps of Chelmno and Auschwitz-Birkenau. Grossman's project survived the war intact, hidden in a wall in his apartment (Grossman himself died in a death march from Lodz in 1944), and was transported to Palestine, only to be largely destroyed in the Israeli war of independence in 1948.

Virtually no photographs exist of any of the six death camps in operation (Auschwitz-Birkenau, Belzec, Chelmno, Majdanek, Sobibor, Treblinka). *The Auschwitz Album*, a collection of pictures made by an unknown German officer during the "selection" process on the Birkenau train platform, remains a notable exception. On the other hand, several collections of photographs made during the 1941 Nazi execution campaigns across the western parts of the Soviet Union reveal not only the extent to which ordinary German soldiers (not the SS alone) participated in atrocities, but also the desire of Nazis, despite official prohibitions, informally to represent their crimes, and sometimes to use photography to humiliate victims. The Wehrmacht photographs prefigure cases in subsequent wars in which pictures of war crimes were made gratuitously and not intentionally as indictment. Two telling later examples in this connection are the pictures by the American photographer, Ron Haerberlee just prior to the massacre of 347 innocents by American troops in the Vietnamese village of My Lai on March 16, 1968, and the photographs made by occupying U.S. soldiers while torturing detainees in the Iraqi prison of Abu Ghraib in 2003. In the first case, the photographs act as a threshold into the (imagined) confluence of individual madness and official prerogative, and in the second case, as tokens of imbecilic torturers' perceived impunity.

For many viewers, the photography of atrocity stands as the paradigmatic example of war photography that indicts war itself. Specifically, the photography of the atomic bomb and Nazi genocide is understood to stand not just for the mass murder of targeted victims, but for distinctly twentieth century ambitions in warfare—the effort to kill "scientifically," and the effort to kill totally, not just to kill but to kill off, not just to defeat but to annihilate. Still, the cultural logic that endows photography with the capacity to confirm evil infrequently looks to photography to irrupt (much less to lead) political imagination. The photography of atrocity generally testifies retrospectively, often as a contest

between metonym and symbol, and only occasionally in an effort to detail crimes against humanity, crimes considered "necessary" to look at. Which corpses represent "humanity" is, of course, not a question photographs answer. The German photographer, Armin T. Wegner's photographs of Armenians murdered during the First World War, or the thousands of remorseless mug shots made of condemned Cambodians just prior to their murders in the Tuol Sleng prison between 1975–1979, or the French photographer, Gilles Peress' photographs of the fratricide in Bosnia in his 1994 book, *Farewell to Bosnia*, and in Rwanda in his 1994 book, *The Silence*, all show a choice of victim, but all depend on a solvency of political discourse to reveal the genocidal crime they show.

The Cold War between the United States and the Soviet Union, which formed the chassis of global geopolitics from 1945 until the collapse of the Soviet Union in 1991 and fuelled proxy wars on every continent, ensured steady work for photographers drawn to conflict areas, and the creation of a veritable industry of war imagery. The war in Korea (1950–1953) was extensively photographed by civilians and photographers attached to the American military, though publication was limited from the beginning, and severely so after the first six months. The limited visibility of the war meant suppressed recognition of its signal complications, many of which became central to the wars of subsequent decades in Southeast Asia, Central America, Afghanistan, and Iraq: the ill-preparedness of U.S. troops, the crimes of armies allied with and under the guidance of the United States, the struggle of soldiers to distinguish civilians from enemy combatants, and the extent of the death and carnage visited upon civilians. The upshot was a distancing effect well suited to the emergent ideology of U.S. postwar hegemony: "Mr. Public," wrote *US Camera* in 1951 with unselfconscious prescience, "likes to sit back in his chair and have things done for him without having to expend more than a minimum of energy and that, minus danger." At the same time, the comfortable remoteness of the war was set off against a decidedly more psychological portrayal of combat in the pictures that did appear in the work of Max Desfor, Carl Mydans, Bert Hardy (whose pictures of South Korean war crimes were explicitly censored), and especially the American photographer, David Douglas Duncan. Duncan's photographs in *Life*, *U.S. Camera*, and particularly his 1951 book, *This Is War!* established him as the prototypical post World War II combat photographer, at once perceptive and macho, independent-minded and identified with (if not implicated in) the

## WAR PHOTOGRAPHY

prerogatives of the military. *This Is War!*, subtitled, *A Photo-Narrative in Three Parts*, also remains a masterpiece of visual sequencing, a sophisticated statement of the differences between linguistic and visual narrative, and of the complexities of photographic truth-telling.

The two decades of bitter conflict in Vietnam—the war against the French (1946–1954) and then the Americans (1959–1975)—prompted the maturation of “concerned” war photography, and the heightening of its internal contradictions. Unique in the history of twentieth century wars, the American government not only welcomed but actively facilitated photography to a great extent. In a climate of official openness and permissiveness, freelance photographers from around the world descended on the country to work virtually at will. War photographs accordingly became commodities as they had not been before. The result was the proliferation of a range of war photographs, from dispassionate documents of military operations to predatory, voyeuristic images of misery, to incisive photojournalism and introspective, critical pictures that become touchstones for the cultural upheaval that eventually accompanied the war.

At the same time, photographs for the first time took their place in the mist of extensive television coverage. On balance, photography accounted for a comparatively small part of the public’s contemporaneous exposure to the Indochinese war, notwithstanding the great volume of photographs made. (*Life’s* photographic coverage of the war was particularly paltry at the height of the war between 1967 and 1971, censoring the war’s escalating toll and its unpopularity in favor of the illusion of a morally untroubled good life occasionally beset by news from afar.) War photography in the age of television also became synoptic, a distillation of the river of television pictures that followed the conflict as it progressed from the ineffectual American attempt to win Vietnamese “hearts and minds,” to increasing American aggression, and ultimately the obscenity of blind killing on the pretext, as the historian Jorge Lewinski observes, that the communist evil was worse than napalm.

A heightened sense of the throes of combat was the major topos of the war’s photography, with many photographers astutely portraying the misery, the pain, and the confusion of jungle and city warfare, notably the American photographers, Catherine Leroy, Robert J. Ellison, and Oliver Noonan; the French photographers, Henri Huet, Christine Spengler, and Gilles Caron; the Japanese photographer, Kyoichi Sawada; and the Singaporean photo-

grapher, Terrence Khoo. David Douglas Duncan used Vietnam to elaborate his lyrical and hawkish vision of the combat experience, while the British photographers, Larry Burrows, Donald McCullin, and Philip Jones Griffiths articulated different degrees of liberal response. Reflecting a personal shift from support of the war to disillusionment before his 1971 death in combat, Burrows’ photographs are simultaneously unsentimental and profoundly elegiac—many exploiting a distinctly monochromatic use of color, dominated by grayish greens and pale browns—showing a war made equally of determination and grief. McCullin’s black and white photographs, by contrast, relentlessly locate the meaning of the war in the human body itself—pained, mangled, deranged with suffering—and so wrest the chief symbol of war from the grip of flags, explosions, and guns. McCullin’s 1974 book, *Is Anyone Taking Any Notice?* collects photographs from Vietnam and other conflicts, rendering distinct victims and distinct conflicts as matter of undifferentiated agony (an approach later repeated in James Nachtwey’s 1989 *Deeds of War*, and particularly his 1999 globetrotting cenotaph, *Inferno*.) Jones Griffiths, by contrast, offers a relentless critique of the war in his 1971 book, *Vietnam Inc.*, which astutely moves the viewer between the military and civilian realms of loss, educating the viewer without indulging a Western-centric bias.

Prototypical cases of photographs taken for metonyms of the entire war are the Pulitzer Prize winning photographs by Vietnamese-born photographer, Nick Ut, who photographed a naked Phan Thi Kim screaming in pain with other children on a highway, after her home was struck by napalm on June 8, 1972, and by the American photographer, Eddie Adams, who photographed Brigadier General Nguyen Ngoc Loan, chief of the South Vietnamese National Police and head of the South Vietnamese Central Intelligence Organization, executing Bay Hop, a captured Viet Cong soldier, on February 1, 1968 in Saigon. In Adams’s photograph, we see Loan firing a bullet point blank into Hop’s head; Hop, wincing, appears to be receiving the bullet, though has not yet collapsed in death. The photograph presents us not with a story but only a terse, unsparing, intensely violent ending—if not as graphically violent an ending as shown by the television footage of the same incident. For many viewers, the picture was also climactic, proclaiming the horror and immorality of the war, signifying its barbarity and its incoherence. That the image should have functioned—or more properly, performed—in this way is typically

credited to the photograph, but is due more properly to the discourses in which the photograph found itself.

A fuller account of this discourse, as offered for example by the cultural anthropologist, David D. Perlmutter, would attempt to explain the specific context in which the picture was made, namely the 1968 Tet offensive by the Communist North Vietnamese, which already represented a watershed in American public debate on the war, and, importantly, coincided with peak levels of U.S. mortalities. Further, it would elaborate the suppression of the identity of both men, and how this suppression aided the image's iconicity. It would investigate the ways that the picture's meanings change with other information appended to it, and indeed, how it might have been used to support the war effort.

If it is rare that even popularly known war photographs such as Adams's receive careful attention to the constructedness of their meanings, the photography of the war in Indochina as disseminated in subsequent decades has expanded and challenged the original image of the war. Particularly noteworthy is the publication of work by North Vietnamese photographers, including Luong Nghia Dung, Nguyen Dinh Uu, Mai Nam, Le Minh Truong, Duong Tranh Phong, Dinh Dang Dinh, and many others. Originally made to depict the resilience and ingenuity of the Vietnamese nationalist/communist resistance (both in print and even in the jungle, where pictures were hung from trees along the Ho Chi Minh trail), the photographs humanize the North Vietnamese in ways unseen during the war itself (with the exception of the French photographer, Marc Riboud's palliative 1970 book, *The Face of North Vietnam*), showing their resilience in the face of Western aggression that claimed more than 3.5 million Vietnamese lives from 1946–1975. The North Vietnamese photographs also illuminate the priorities of most non-Vietnamese photographers in showing the war, namely to endorse tacitly the morality of the war, if not its impact or its tactics.

The numerous regional conflicts across the Middle East, Asia, Africa, and South and Central America from the 1960s through the beginning of the twenty-first century have drawn plentiful, if uneven coverage by professional war photographers, while coverage of American wars has veered from World War I levels of censorship (the 1991 Gulf War) to World War II style "embedded" reporting (Iraq, 2003). "Professional" war photography has come largely to consist of conventionalized visual figurations using the stock tropes of combat developed over the previous century: smoke and debris, blasted architecture, menacing weapons, clamoring action,

contorted faces, sometimes mutilated bodies. The most venal of this imagery is something close to a mimicry of pain: by the inverted logic of news under the sign of entertainment, the more implausible the photograph, the more "authentic" its depiction. Such a climate encourages photographers to treat war photography as bounty hunting, and indeed, encourages acts of war themselves, as combatants play to the camera, certain that the photographs will appear in print and online. Often such "professional" coverage in Africa, South America, and Asia unwittingly rehearses older, resilient stereotypes of exotic primitivism among the peoples of the postcolonial world.

Still, the public interest in (read: market for) war photography does include a place for more discriminating photographers and for thoughtful, responsive work. The American photographer, Susan Meiselas's 1981 *Nicaragua* reflects on the impact of wars of liberation on those who fight them, while her 1997 *Kurdistan: In the Shadow of History* interrogates an orphaned history through an innovative combination of texts and photographs. A series of works on Afghanistan, including the American photographer, Fazal Sheikh's 1999 *The Victor Weeps—Afghanistan*, the British photographer, Simon Norfolk's 2002 *Afghanistan Chronotopia*, and the ambitious 2003 work, *War* by the collective VII (Christopher Anderson, Alexandra Boulat, Lauren Greenfield, Ron Haviv, Gary Knight, Antonin Kratochvil, Christopher Morris, James Nachtwey, and John Stanmeyer) together form a complex consideration of the American-instigated "War on Terrorism" that followed the September 11, 2001 attacks on the United States.

If photographs of war in the twentieth century both present history and are present in history, their own history is one not of forms but of functions, and functions renewed, to paraphrase the critic, Michel Frizot. Photographs of war are, in short, working cultural objects, deployed alternately to expose and to recall, to plead and to deliberate, to sanitize and to shock, to register the realities of war as well as to critique the imagination of those realities. They become evidence of what they show in relation to the questions put to them.

War photography has been extensively collected by American and European institutions including the Library of Congress, Washington, D.C., which holds the Farm Security Administration-Office of War Information (FSA-OWI) collection, the Imperial War Museum and Victoria and Albert Museum, London, and the photography department of the Musée de l'Armée, Paris.

JASON FRANCISCO

## WAR PHOTOGRAPHY

*See also:* Adams, Eddie; Alpert, Max; Brandt, Bill; Burrows, Larry; Capa, Robert; Cartier-Bresson, Henri; Documentary Photography; Duncan, David Douglas; Khaldei, Yevgeny; Life Magazine; Look; Magnum Photos; Meiselas, Susan; Miller, Lee; Office of War Information; Peress, Gilles; Photographic “Truth”; Propaganda; Riboud, Marc; Seymour, David “Chim”; Steichen, Edward; Visual Anthropology

Duncan, David Douglas. *This Is War! A Photo-Narrative in Three Parts*. New York: Harper and Brothers, 1951.

Jones Griffiths, Philip. *Vietnam Inc.* New York: Macmillan, 1971.

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Robert Capa, Cerro Muriano (Cordoba front), Republican militiaman (Federico Borrell Garcia) at the moment of death (“The Falling Soldier”), The Spanish Civil War, September 5, 1936.

[© Cornell Capa Photos by Robert Capa © 2001/Magnum Photos]

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# YOSHIO WATANABE

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## Japanese

Yoshio Watanabe is considered a great master of architectural photography. He began his career in photojournalism but began to specialize in photographing architecture after 1945 and the huge social changes and physical destruction wrought by World War II. Watanabe's architectural photography, centered around his documentations of the reconstruction of the ancient Ise Shrine, however, goes far beyond mere renderings of the built environment. The social, spiritual, and historical all come into play, and through his photography Watanabe captured the core of the Japanese people and their ancient culture. Watanabe was also a major figure in Japanese photography, and served as the first director of the Tokyo Metropolitan Museum of Photography.

Born on April 21, 1907 in Sanj, Niigata Prefecture, Watanabe studied at the Konishi College of Photography, Tokyo from 1925 to 1928. Upon completion of his studies, he joined the New Photography Research Society, which ranked among its members the famous photographer Ihee Kimura, a leading figure of the era who had been exposed to such Western influences as the German movement *Neue Sachlichkeit* (New Objectivity) and the teachings of the Bauhaus schools in Dessau and Berlin. Watanabe established his own studio in the Ginza district of Tokyo in 1935 and worked largely for such government agencies as the Foreign Ministry Intelligence Bureau and the Tourist Bureau. At this time he also joined the International Report Photographers Society (IRP). Unfortunately, most of Watanabe's pre-war period negatives and pictures disappeared in the bombing during World War II. What is known of this period is not limited to architecture. He worked as a theater photographer and made several photojournalistic reports. His haunting *Portrait of a Girl*, in which Watanabe offers the portrait of his sister, attempts to capture the essence of feminine sensuality through its composition, framing, and positioning of the body.

From 1928 to 1942, Watanabe had also completed assignments for the magazines *Photo-Times* and *Oriental News*. Immersed in the effervescence of new techniques and photographic avant-garde,

in 1934 he published in *Photo-Times* a collection called *Camera Works*, studies on graphic composition. In this collection, inspired by the New Objectivity style and Western photographers who were in fashion in Japan in those years, he focused on night birds that stroll through the streets and cafés. It was through this series that Watanabe came to a turning point in his career, with his pictures of the Ochanomizu Station, his first foray into photographing architecture. He then photographed a modern building erected by Shigeru Ito; these pictures appeared in a collection of the same name. He took an innovative approach, concentrating on lighting effects as they were reflected on the white walls of the building. He also chose an innovative point of view that considered the architecture and other three-dimensional elements as sculptural objects. In this manner he created an atmosphere enveloping the building while respecting the architecture. In brief, Watanabe's pictures transcribe the space much as would a person walking inside and around the building, bringing out the architectural specificity of each place. He adopted a method of photographing, with minor changes, for his entire subsequent production.

In 1937, Watanabe joined Ihee Kimura and Kyoshi Koichi at the International Tourism Bureau of the Ministry of Railroads in order to create photographic murals for the pavilion of Japan at the World Fair of Paris. The same year, he published *Snappu shashin no neraikata/utu* (*How to Compose and Shoot Snapshots*), where he reflected on the attitude to adopt when shooting photographs. In 1949, he published *The Imperial Palace (Kokyo)* and in 1951, another collection entitled *Tenno to kokyo* (*The Emperor and the Imperial Palace*).

In 1953, Watanabe became the first photographer authorized to take pictures of the Ise Jingu at the time of the 59th reconstruction of the Shrine. The Ise shrine is an ancient Shinto Shrine, located in the Mie Prefecture, made entirely of wood. The ceremony, which happens every 20 years, consists of razing and then rebuilding the temple using the same ancestral techniques and the same materials. This site remains emblematic; its architecture symbolizes, on the one hand, the essence of all Japanese architectural creation and, on the other hand, a

communion, a spiritual dialogue between human being and divine spirits. Watanabe's pictures play with the idea of a past updated by the present construction and respect the particular temporality of this unique site. In these pictures, no extraneous detail disturbs the eye from contemplation of the temple and its timeless links to the ancient practice of Shintoism.

Watanabe photographed this sacred ceremony three times: in 1953, in 1973, and again in 1993, when he was 86. In each of these series, his technique stays the same. He composes his image in order to let the viewer enter the place. The effect of the light and shadows with the sky, slightly dimmed along with other elements, invite the viewer to occupy the site and feel the architectural material. Watanabe does not focus upon the general look of the building; he gives instead an illustrated walk that observes various details of the structure. That same year, then in 1954, Watanabe published in *Asahi Camera* his work on historic monuments, including various Buddhist temples. The first feature was devoted to monuments of Kyoto city and the second to the ancient architecture of Nara. In 1956, after participating in the World Council on Peace in Colombo, Watanabe traveled to Europe, China, Egypt, and the Soviet Union. He shot a number of series on his experiences in each country, which were shown in exhibitions and publications (*The Faces of Asia, Moscow, A Trip to Italy, Voice of Colombo*) where Watanabe grasps the differences and the relations between Japan and the Occident. Among others, these travels allowed him to measure the differences in his method from those of Western photographers and distance himself from the great names of Western photography. Among some of the images from this period are those of many historic sites: the Izumo Shrine, the Tohu Goshō, (the residence of Crown Prince in Tokyo), the Imperial Palace, the Imperial Guest House, and Frank Lloyd Wright's Imperial Hotel.

As one of Japan's most distinguished photographers, Watanabe was awarded many prizes (such as the Photographic Society of Japan annual in 1957) and medals (including one from the Third Order of Merit and Order of the Sacred Treasure in Tokyo, in 1978; and one from the Order of Culture, in 1990). Watanabe has played an important role in Japanese cultural institutions and at the university level (he was Professor of Art from 1958 at Nihon University in Tokyo). In 1978, he was director of Tokyo Polytechnic Institute, worked tirelessly for the promotion of copyright laws in Japan, and contributed to the creation of Tokyo Metropolitan

Museum of Photography in Ebisu, at which he was the first director between 1990 and 1995.

THOMAS CYRIL

*See also:* **Architectural Photography; Photography in Japan; Hamaya, Hiroshi**

### Biography

Born in 21 April 1907 in Sanj, Niigata Prefecture. Studied at the Konishi Photography College in Tokyo, 1925–1928. Worked in the Oriental Photographic Industries, and as editor of *Photo Times* monthly magazine, 1930–1934. Established the Watanabe Studio in Ginza, Tokyo, 1935–1936. Completed assignments for government agencies such as the International Tourist Bureau (Ministry of Transportation), International Culture Promotion Organization, and the Foreign Ministry Intelligence Bureau; 1935–1936. Member International Report Photographers Society (IRP), Tokyo, 1936–1940. Freelance photographer, 1940 onward. Co-founder International Press Photography Association, 1941, Lecturer, 1950–1952, Assistant Professor, 1952–1958, and Professor of Art at Nihon University in Tokyo, 1958–1978. Begins life-long project of photographing the Ise Shrine, 1953. Vice-Chairman of the Photographic Society of Japan in Tokyo, 1973. First director of the Tokyo Metropolitan Museum of Photography, 1990–1995. Honorary Chairman, Tokyo Institute of Technology, 1981–2000. Prizes include: Annual Prize of the Japanese Photographers Association and the prize of the Minister of the Agency for Cultural Affairs, 1957; Art Encouragement Award, Ministry of Education of Tokyo, 1958. Merit of Japanese Photographers Society, 1970; Mainichi Art Award, 1972; Third Order of Merit and Order of the Sacred Treasure, 1978 and the Order of Culture, 1990. Died at age 93 on 21 July, 2000.

### Individual Exhibitions

- 1933 *Watanabe Stage Photographs*; Tabarazuka Theater Basement Hall, Tokyo, Japan
- 1938 *Nanking/Shanghai Press Photos*; Ginza Mitsukoshi Department Store, Tokyo, Japan
- 1950 *The Emperor and the Imperial Palace*; Nihonbashi Mitsukoshi Department Store, Tokyo, Japan
- 1957 *Traveling in Italy*; Konishiroku Photo Gallery, Tokyo, Japan
- Asian Nations*; Takashimaya Department Store, Nihonbashi, Tokyo, Japan
- 1958 *People in Europe*; Gekko Gallery, Tokyo, Japan
- 1965 *Tombstones in Kyoto*; Gekko Gallery, Tokyo, Japan
- 1985 *Grand View of Old Temples*; Wako Hall, Ginza, Tokyo, Japan
- 1987 *Ise*; Kodak Photo Salon, Ginza, Tokyo, Japan
- 1989 *Yoshio Watanabe, Photographer*; Niigata Prefectural Art Museum, Niigata, Japan
- 1991 *Yoshio Watanabe*; Yokohama Museum of Art, Yokohama, Japan
- 1996 *Watanabe Yoshio: A Photographer's View of People, Towns and Structures*; Metropolitan Museum of Photography, Tokyo, Japan

**Group Exhibitions**

- 1975 *The History of Japanese Contemporary Photography 1945–1970*; Seibu Museum of Art, Tokyo, Japan  
 1985 *Japan 1971–1984: Man and Society*; Seibu Art Forum, Tokyo, Japan  
 1986 *Beautés du Japon: Coutumes populaires, folklore et modes de vie*; Mairie du 9<sup>ème</sup> arrondissement, Paris, France  
 1987 *Utsukushiki Nihon-The Beauty of Japan*; Metropolitan Teien Art Museum, Tokyo, Japan  
 1988 *Beautiful Japan*; Tokyo Municipal Garden Art Museum, Tokyo, Japan  
 1992 *A Day in Moscow, 1956*; Nikon Salon, Shinjuku, Tokyo, Japan  
 1996 *Japanese Photography Form in/out. Part 2: The Transformation of Photography in the Post-war 1945–1980*; Metropolitan Museum of Photography, Tokyo, Japan  
 2001 *Viva! Italia: il viaggio, l'arte e la dolce vita| Viva! Fellini: retrospettiva di Fellini anni'50*; Metropolitan Museum of Photography, Tokyo, Japan  
 2003 *Japan: un renouveau photographique*; Hôtel de Sully, Paris, France

**Selected Works**

- Tokyo, 1945–1946*  
*The Imperial Palace, 1949*  
*People from the Country, Leningrad Station, 1956*  
*Rome, 1956*  
*Buddhist Temples, 1960*  
*Imperial Hotel, 1969*  
*Ise Shrine, 1973*

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## BOYD WEBB

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**New Zealand**

Boyd Webb is one of New Zealand's most internationally successful expatriate artists, best known for his large scale, fantastical tableaux that suggest the surreal and the science fictional. Webb should also be recognized for his capacity to push analogue photography into the realm of the illusory through sheer technical virtuosity, particularly in light of the ubiquity of computer-manipulated photographs today. As he has stated:

I have tried to make work on the scale of domestic doors, hoping the viewer could metaphorically walk into the picture, be sucked in and not notice the edges. What I have wanted all along is to make images that resonate with a universal appeal.

(Webb 1997, 66)

While at the University of Canterbury School of Fine Art, Christchurch, Webb studied sculpture, but used photography as a way to document a range of his over-sized, outdoor, and performance works. Webb's final year submission has been described by Jenny Harper as establishing the *modus operandi* of

his work to come, as the assessment situation was turned into a performance. Rather than presenting the work himself, Webb hired a secretary who took appointments for viewings and later submitted the work—which had been locked in the artist's "office"—inside a briefcase. After his graduation in 1972, Webb moved to London and attended the Royal College of Art, following a long line of New Zealand artists, and was influenced by the work of Richard Long, performance and media artist Stuart Brisley (1933–), and conceptual photographer Hamish Fulton (1946–). The Robert Self Gallery, London, hosted Webb's Masters exhibition in 1975, as part of a group show, as well as his first solo exhibition the following year. In 1978, Webb began to exhibit his work internationally and further afield in England. Webb's photographs of performances and installations soon evolved into works of art in their own right and are characterized by sharp social observations and a sense of satire and the absurd. Webb's photographic fabrications from the early 1970s often took the form of diptychs and were heavily reliant on text. From the late 1970s, however, Webb worked almost entirely from his East London

studio and created photographs such as *The Conservationist* (1978) and *River Crossing* (1979) using a limited number of props—including friends, colleagues, and neighbors—rather than staging his works at real locations as had been the case in *Herbert Groves* (1973) and *Mrs. Barnes* (1976) in previous years. During the 1970s, many artists, including Jeff Wall and Cindy Sherman, also began to produce constructed or staged photographs.

The images for which Webb has become best known were developed during the 1980s and investigate the clash between nature and technology that often results in a sense of helplessness and isolation. These works are purely theatrical, witty visions using actors and props, without darkroom tricks and prior computerized effects, and include works such as *Lung* (1983) and *Abyssogramme* (1983). Webb's cast, chosen according to their physique and demeanor, are without defining characteristics. Their anonymity symbolizes broader humankind as they are juxtaposed with everyday and found objects such as knitting needles, toasters, telephones, old strips of carpet, and plastic sheeting so that subject and object, nature and culture are blurred. In creating these tableaux, Webb takes on the role of director and utilizes dramatic, shadowless lighting, exaggerated color, and a grand scale to create fantastical scenes where viewers are urged to suspend their disbelief.

From the mid-1980s, Webb began to move away from using real people in his work and instead employed materials that suggested his ideas more obliquely. In particular, blow-up (but often deflated) plastic animals became the protagonists of his works toward the end of the decade in works such as *Plant* (1989). While Webb also exhibited installations, sculptural works, and films, still photography became his primary focus from the mid to late 1980s, while continuing to use sculptural and conceptual strategies. Also at this time, Webb's use of humor and absurdity became increasingly bleak and the already artificial quality of his nature tableaux took on environmental and humanitarian subtexts. Many of Webb's photographs probe human anxieties associated with genetic engineering and those challenges to popularly held concepts of life, identity, and nature. For Webb, there exists a parallel between the manipulation of the image in photography and of gene modification in plants and animals. Many of Webb's photographs examine the adverse effects of technology and the threat of human exploitation by constructing futuristic, though often dystopian worlds. While these works are rarely overtly political, they reveal the powerful forces of metaphor and humor. Webb's photographs and their qualities

of a strange, often uncanny, familiarity have also been compared with the sculptures of Americans Eva Hesse and Louise Bourgeois.

From the early to mid-1990s, Webb's interests shifted toward human biology, fertility, and sex, as well as the general, and sometimes abhorrent, interior workings of the human body. Webb's lens also moved from views of the cosmos to microscopic slices of life in photographs such as *Zygote* (1993) and *Nonage* (1995) where scientific photography and microscopy show fetal shapes being nurtured in a pretend laboratory. Rather than studying scientific documents, Webb instead imagines what lies immediately behind observable reality, as in *Entomb* (1993) and *Corona* (1994), where wallpaper, latex, and plasticine are used to fashion blood vessels, vulvas, and spermatozoa at the scene of conception. To date, Webb has only exhibited one image using digital manipulation, *Asteroid and Kidney Stone* (1996), which was made as a backdrop to accompany the artist's film *Love Story* (1996). The photographs that Webb has created since the late 1990s, such as *Wrack Wring* (1997), remain richly colored, large scale in format, and evoke a dystopian perspective on nature and biotechnological progress. A retrospective of Webb's photographic and film work toured Australia, Asia, and Europe from 1997 until 2000. Webb lives and works in London, England.

KATE RHODES

See also: **Long, Richard; Sherman, Cindy; Wall, Jeff**

### Biography

Born Christchurch, New Zealand, 3 July 1947. University of Canterbury Fine Arts (Sculpture), Christchurch, 1968–1971; Royal College of Art (Sculpture), London, 1972–1975; Associated with Anthony d'Offay Gallery, London, 1981. Lives and works in England.

### Selected Individual Exhibitions

- 1976 *Boyd Webb*; Robert Self Gallery, London, England
- 1978 *Boyd Webb*; Konrad Fisher Gallery, Düsseldorf, Germany
- Boyd Webb*; Jean and Karen Bernier Gallery, Athens, Greece
- Boyd Webb*; Whitechapel Art Gallery, London, England
- 1979 *Boyd Webb*; Sonnabend Gallery, New York, New York
- 1981 *Boyd Webb*; Galerie Loyse Oppenheim, Geneva, Switzerland
- Boyd Webb*; Auckland City Art Gallery, Auckland, New Zealand
- 1984 *Boyd Webb*; Anthony d'Offay Gallery, London, England
- 1987 *Boyd Webb: photographs 1981–1987*; Whitechapel Art Gallery, London, England
- 1989 *Boyd Webb*; Sonnabend Gallery, New York, New York

- 1990 *Boyd Webb, œuvres-works: 1988–1990*; FRAC du Limousin, Limoges, France  
 1991 *Boyd Webb 1973–1979*; Espace d'art contemporain, OCO, Paris, France  
 1992 *Boyd Webb: Photographs 1988–1989*; Johnson County Community College Gallery of Art, Overland Park, Kansas  
 1995 *Boyd Webb: new work*; Sonnabend Gallery, New York, New York  
 1996 *Septembre de la Photo*; Villa Arson, Nice, France  
 1997 *Boyd Webb: early work*; Tanya Bonakdar Gallery, New York, New York  
 1997–2000 *Boyd Webb*; Auckland Art Gallery, Auckland, New Zealand

### Selected Group Exhibitions

- 1971 *New Zealand Young Contemporaries*; Auckland City Art Gallery, Auckland, New Zealand  
 1975 *Royal College of Art Graduate Exhibition*; Robert Self Gallery, London, England  
 1976 *Time, Words and the Camera: Photoworks by British Artists*; Neue Galerie am Landesmuseum Joanneum, Graz, Austria, and traveled to Galerie im Taxispalais, Innsbruck; Künstlerhaus, Vienna; Museum Bochum; Bochum, Austria  
 1979 *Europa '79*; Stuttgart, Germany  
 1980 *Photography and the Medium*; British Council touring exhibition, and traveled to Norway, Poland, Yugoslavia, The Netherlands, Denmark, Spain  
*Invented Images*; University of California, Santa Barbara, California, and traveled to Portland Art Museum; Santa Cruz, Mary Porter Sesnon Art Gallery; University of California  
 1981 *Fabricated to be Photographed*; Wright State University, Dayton, Ohio, and traveled to P.S. 1, New York, New York  
*The New Color*; Everson Museum of Art, Syracuse, New York, and International Center of Photography, New York, New York  
 1982 *Vision in Disbelief: Fourth Biennale of Sydney*; Art Gallery of New South Wales, Sydney, Australia  
*Staged Photo Events*; Lijbaan Centrum, Rotterdam, the Netherlands; *Documenta 7*; Kassel, Germany  
 1983 *Images Fabriquées*, Centre Georges Pompidou, Paris, France  
 1984 *Anxious Interiors*; Laguna Beach Museum of Art, Laguna Beach, California  
 1985 *Nouvelle Biennale de Paris*; Grande Halle de la Gillette, Paris, France  
*The Irresistible Object: Still Life 1600–1985*; Leeds City Art Gallery, Leeds, England  
*Aperto*; Venice Biennale, Venice, Italy  
 1986 *True Stories and Photofictions*; Ffotogallery, Cardiff, United Kingdom, and traveled to Posterngate Gallery, Hull, England

- 1987 *Inscriptions and Inventions: British Photography in 1980s*; British Council traveling exhibition, and traveled to Belgium, Luxembourg, Italy  
*Cross-references: Sculpture into Photography*; Walker Art Center, Minneapolis, Minnesota, and traveled to Museum of Contemporary Art, Chicago, Illinois  
 1989 *The Art of Photography 1839–1989*; Museum of Fine Arts, Houston, Texas, and traveled to National Gallery of Australia, Canberra, Australia; Royal Academy, London, England  
 1991 *De Composition: Constructed Photography in Britain*; British Council, London, England, and toured South America  
 1996 *Spellbound: Art and Film*; Hayward Gallery, London, England  
 1997 *alt.nature*; Artspace, Auckland, New Zealand  
*Contemporary British Photography*; Neue Gesellschaft für Bildende Kunst, Berlin, Germany

### Selected Works

- Herbert Groves*, 1973  
*Mrs. Barnes*, 1976  
*The Conservationist*, 1978  
*River Crossing*, 1979  
*Nourish*, 1984  
*Replenish*, 1984  
*Abyssogramme*, 1983  
*Lung*, 1983  
*Salvage*, 1984  
*Plant*, 1989  
*Zygote*, 1993  
*Nonage*, 1995  
*Entomb*, 1993  
*Corona*, 1994  
*Wrack Wring*, 1997

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Boyd Webb, *Placebo*, 1989, Cibachrome photograph. Original in color.  
[National Gallery of Victoria, Purchased through the Art Foundation of Victoria with assistance of The Herald and Weekly Times Limited, Fellow 1990 © Boyd Webb. Reproduced with permission of the artist]

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# BRUCE WEBER

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## American

Bruce Weber has made considerable contributions to the categories of portrait and fashion photography. His signature black and white photographs of young men and women are formally beautiful works that have achieved widespread popularity through their use in the campaigns of Calvin Klein, Ralph Lauren, Gianni Versace, Abercrombie and Fitch, and others. Weber also works in color photography, and as a film and video director, for which he has received numerous awards, including a nomination from the Academy of Motion Picture Arts and Sciences.

Weber was born and raised in Pennsylvania. He trained in photography and film at various institutions in the New York City area. By the mid 1970s, he was producing a great number of black and white photographs of the nude male figure and portraits of individuals in the music industry. He was influenced by photographers Diane Arbus, whom he met on several occasions, and Richard Avedon, for whom he modeled. By the end of the 1970s he was exhibiting his work in several major galleries.

Weber's exhibitions led to the interest of Calvin Klein, in the mid to late 1980s, who employed him as his primary photographer for his clothing and fragrance lines. The Calvin Klein advertisements that Weber produced were some of the most sophisticated advertisement photography but also highly controversial. In an early set of images for Calvin Klein underwear, Weber used his characteristic black and white photography to show young males, in underwear alone, standing in provocative poses. The photographs were posted at widely visible venues such as Times Square in New York City, resulting in publicity for both Calvin Klein and Weber. Weber's photographs were celebrating the male form, not unlike Michelangelo's sculptures, but their release coincided with the debate over the homoerotic photographs of Robert Mapplethorpe. As a result of this timing, similar accusations were put upon Weber's work. Despite the controversy, Weber continued to be selected by Klein for other advertisements for his company, including a mid-1990s layout and television commercial for the fragrance line Eternity.

Weber has also been sought after for his portraiture. Almost every major magazine, including

*Vogue*, *Vanity Fair*, and *Rolling Stone*, has employed him for editorials on eminent figures in fashion, film, music, and the arts. Celebrities such as Aretha Franklin, Robert De Niro, Georgia O'Keeffe, and Brad Pitt, among many others, have commissioned him for private sessions. The portraits are some of the most intimate reflections of how seemingly untouchable figures appear inside their own homes or within natural settings.

Formally, Weber prefers the use of black and white film and natural light. The result is subtly shaded human forms. The look compares to that of portraits by fellow fashion photographer Irving Penn, but with a much greater degree of realism. Bruce Davidson's straightforward shots of anonymous people are perhaps the closest parallel to Weber's portraits, except that Weber's subjects are rarely posing. Weber gives his subjects a sort of ultimate freedom of movement and then catches them, famous and anonymous, in action. He prefers natural settings, or location shoots, that show the subjects outdoors. He also likes to show subjects in groups, typically many young people, gathered and involved in recreation.

Weber's work has a casual unplanned realism but is also technically acute with formally advanced compositions and focus that allows the entire scene to be in clear view. Occasionally, cropping occurs when a group of subjects may be too large to fit into a single frame. In these instances, Weber frequently focuses in on an exchange between two of the subjects. He creates the sense that his subjects are intimately involved, even though they may be virtual strangers. In this way, Weber successfully fictionalizes scenes with anonymous models, advancing the great fantasy of fashion photography.

Perhaps one of the reasons that Weber's photography was such a critical component to late twentieth century fashion advertisements was his use of intimate lifestyle-like settings that coordinated with the increase in lifestyle marketing. Weber does not show only clothes or underwear in his photographs. He shows the individuals wearing the clothes and underwear in glamorous, fun, social, and intimate activities, ultimately selling the idea that a certain brand of clothes is the key to an ideal lifestyle. This is particularly the case in his work for Abercrombie and Fitch. For this outdoor

gear and casual clothing line, Weber shows the all American type, young subjects fishing, surfing, playing on farms, riding bikes, and barbecuing while wearing the Abercrombie and Fitch clothing. He photographs a version of the American dream, of liberated carefree youths who also happen to be stylishly dressed.

Because Weber habitually shoots out-of-doors, some of his work can also be seen as landscape photography. Weber has shot consistently on location in upstate New York, southern Florida, and Montana, to provide a diverse mix of vegetation and architecture. Examples of this are perhaps best seen in Weber's work, *Roadside America*, for which he drove cross-country with a group of young models. Weber also occasionally includes photographs of his golden retrievers within the nature. He has produced two books of his photographs of dogs in nature, *Gentle Giants* and *Bear Pond*.

Weber's film career is also an important part of his artistic production. His films are often dark and realist takes made in black and white. In *Let's Get Lost*, Weber focuses on the struggle of a young male protagonist in short dramatic documentary style feature. Weber has also directed videos for Chris Isaak and the Pet Shop Boys and created a total of 11 books of photographs and writing.

RACHEL WARD

*See also:* **Arbus, Diane; Fashion Photography; Portraiture**

### Biography

Born in Greensburg, Pennsylvania March 29, 1946. Studied at The New School, New York, with Lisette Model. Also attended New York University Art and Film Schools, New York; Hunn School, Princeton, New Jersey, and Denison University, Ohio. Has been recognized by the Council of Fashion Designers of America for Achievement in Photography. He was a 1984 recipient of the American Society of Magazines Photographer's Fashion Photographer of the Year, the 1988 Venice Film Festival Critics Award for *Let's Get Lost*, 1989 Academy of Motion Picture Arts and Sciences, nomination for *Let's Get Lost*, 1998 *Life Magazine*, 1st Annual Alfred Eisenstadt Award Portrait Photography Winner. He lives and works in Miami, Florida, upstate New York, and on a private retreat in Montana.

### Individual Exhibitions

- 1974 *Body Builders*; Razor Gallery, New York, New York
- 1984 *Athletes*; Robert Miller Gallery, New York, New York
- Athletes*; Olympus Center, London, England
- Athletes*; Galerie Texbraun, Paris, France
- 1986 *New Work*; Kunsthalle, Basel, Switzerland
- 1987 *O Rio de Janeiro*; PPS Galerie, Hamburg, Germany

- 1988 *Bruce Weber*; Arthur Roger Gallery, New Orleans, Louisiana
- Musée de l'Elysée; Lausanne, Switzerland
- 1989 Frankfurter Kunstvereins Gallery; Frankfurt, Germany
- 1991–1992 Parco Exposure Gallery; Tokyo, Japan, and traveled to Parade Gallery, Sapporo; Parco Gallery, Nagoya; Art Space, Osaka, Japan
- 1994 *Gentle Giants*; Robert Miller Gallery, New York, New York
- Never Never Land*; Galleria Photology, Milan, Italy
- 1997 *Branded Youth and Other Stories*; National Portrait Gallery, London, England
- 2000 *Shuffly*; Robert Miller Gallery, New York, New York

### Group Exhibitions

- 1973 Floating Foundation of Photography; New York, New York
- 1981 *Nudes*; Staley-Wise Gallery, New York, New York,
- 1982 *Portraits*; Grey Art and Study Center, New York University, New York, New York
- 1985 *Messages from 1985*; Light Gallery, New York, New York
- Das Aktfoto*; Museum für Kunst und Kulturgeschichte der Stadt Dortmund, Dortmund, Germany,
- Shots of Style*; Victoria and Albert Museum, London, England
- 1986 *Rules of the Game: Culture Defining Gender*; Amherst College, Amherst, Massachusetts
- 1987 *1987 Biennial Exhibition*; Whitney Museum of American Art, New York, New York
- 1988 *PORTRAIT: Faces of the 80s*; Virginia Museum of Fine Arts, Richmond, Virginia
- Portrait of a Woman*; Museum of Modern Art, Paris, France
- 1989 *Images of Desire: Portrayals in Recent Advertising*; Goldie Paley Gallery, Moore College of Art, Philadelphia, Pennsylvania
- Photography Now*; Victoria and Albert Museum, London, England
- 1990 *The Indomitable Spirit*; The International Center of Photography, New York, New York, and traveling
- Fashion in Photography*; Kunstforum Vienna, Vienna, Austria
- Photographie: de la Réclame à la Publicité*; Centre Georges Pompidou, Paris, France
- 1992 *This Sporting Life, 1878–1989*; High Museum of Art, Atlanta, Georgia, and traveled to Museum of Fine Arts, Springfield, Massachusetts; Delaware Art Museum, Wilmington, Delaware; Albright-Knox Art Gallery, Buffalo, New York
- The Silhouette Selection: Recent Celebrity Photography 1979–1992*; Exh. cat. Museum of the Moving Image; Astoria, New York
- 1993 *The Image of the Body*; Frankfurter Kunstverein, Frankfurt, Germany
- 1995 *Fashion is a Verb!*; Exh. cat. Fashion Institute of Technology, New York, New York

### Selected Works

- Beverly Peele and Another Bad Creation as Snow White and the Seven Dwarfs*, 1991
- Talisa Soto and Hickson*, 1989
- Broken Noses*, 1987

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## WOLFGANG WEBER

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**German**

Wolfgang Weber is one of the pioneers of the so called modern photojournalism, established in Germany from the late 1920s. He was not just a photographer for magazines, but also the author of the texts and captions published with the pictures. He had influenced the selection of the pictures and the design of the pages, too. Most of his reportages were about Germany and foreign countries and their social, political, or economical situations and conditions, subjects on which he was conversant given his education as ethnologist.

He was born in 1902 to a wealthy family in Leipzig. With his father, an industrialist and ethnologist, and his mother, a painter, he moved to Munich around 1910. There he finished school and started to study ethnology, philosophy, and music in 1920. He was very interested in music and decided to be trained as a conductor as well. Because of his academic training he got the opportunity to do research for the Phonetic Institute of the University of Berlin. In 1925, he traveled to East Africa and recorded the songs of the Vadjaggas tribe living near Mt. Kilimanjaro. Besides the equipment for sound recording, he brought a camera for stereo-pictures. After his return, a few pictures accompanied by Weber's short texts were published in German magazines. This was his first appearance as a photo reporter, although he was not a trained photographer. Like many other photo-journalists in the late 1920s and early 1930s, he was a non-professional, educated more in intellectual, then photo-technical terms. Weber as an ethnologist had a strong background for his reports dealing with situations, conditions, or changes in foreign regions like Africa, South America, or Asia.

As a photographer as well as an author, Weber also did illustrated books always related to his travels. In 1927, he was commissioned to create a photo-portrait of Barcelona, Spain. The Albertus-Verlag, Berlin published it in 1928 with 224 photographs, each on a single page. This book belonged to a series called *Das Gesicht der Städte (Face of the Cities)*, in which, for example, Germaine Krull, one of the most important female avant-garde photographers of the 1920s and 1930s did the portrait about Paris. As a whole, these pictures are special within Weber's work. They are quiet and peaceful, often without people, like the pictures of Paris by the French photographer Eugène Atget.

In 1929, he made his first trip to the United States. Different articles were published in *Münchener Illustrierte Presse (MIP)* with over 70 pictures. Besides his traveling, he also took assignments for other subjects. Some of his great reportages of the early years are *Dorf ohne Arbeit* (1931), showing the situation of unemployed people in the German countryside, *Der Prozeß, dem die Welt zuhört* (1933) about the trial against the Dutch van der Lubbe, who was accused of burning the Reichstag and *Das Olympiastadion füllt sich* (1936), an impressive example for a photo sequence in magazines and how pictures could produce a content of meaning without many words. They all were published in *Berliner Illustrierte Zeitung (BIZ)*.

After seven years as a freelancer, Weber became a staff member of the Ullstein Verlag, Berlin in 1932 and mainly worked for the *BIZ*, one of several newspapers, like *Die Dame* or *Vossische Zeitung*, published by Ullstein. When many of the photo-journalists left Germany at the beginning of the 1930s and the founder of Ullstein Verlag was ex-

pelled from Germany in August 1934, Weber kept on doing photographs for the German papers, chiefly *BIZ*, after leaving *MIP* in 1932. The following years he went to Africa, Asia, and the Near East. In 1943 and 1944, he photographed in different European countries, recording the situations there. In January 1946, after nearly 200 reportages with over 1,300 pictures, Weber's photos were published in *BIZ* for the last time. The magazine had decreased to only eight pages by the end of the war and went out of print. In 1945 and 1946, Weber worked for an American army magazine. At the end of 1946 he became chief reporter of the *Neue Illustrierte (NI)*, the first German magazine after the Second World War, published in Cologne. From 1946 to 1948 he took pictures in Germany, made portraits of cities like Munich, Hamburg, and Frankfurt in and after the war and traveled to England and Italy. In 1949, he was one of the first photojournalists who entered the United States after the war. The following years he traveled to the United States many times and in various reports drew a detailed picture of this country. In this context he produced *New York—Moskau*, a visual comparison of the two cities published in 1956 in four issues of the *NI*.

In 1963, he left *NI*, which now belonged to the Baur Verlag and had become less trivial. Television became Weber's new medium. He produced portraits of different nations, often hotspots (Cuba, China, Mozambique), and political personalities (Yassar Arafat, Ben Gurion). In 1964, he was one of the first Western journalists who was allowed to enter China. Until 1981 he worked on documentary projects there, showing its culture, education, industry, and more.

Throughout his career, Weber was looking for something foreign, something unusual or new. Although his pictures have no overriding, unique aesthetic and his way of telling things is quite simple, he always concentrates on the essential point. Therefore he was often putting the photos in sequences (three or four pictures), comparisons (juxtapositions of two pictures) or a combination of several pictures telling a story.

There has not been much written about Wolfgang Weber, nor have his photographs been widely exhibited. Yet his work is considerable, consisting of 40 years of photographing and nearly 20 years of filmmaking. He did over 900 reportages for magazines between 1925 and 1966, publishing about 3,000 of his photographs and over 20 documentary films, which required a great deal of preparation time and were often made under difficult conditions. The Weber estate, located in the Department of Photo-

graphy at the Museum Folkwang in Essen, Germany, encompasses more than 100,000 negatives, thousands of study prints, and a great number of film sequences and reels.

Weber traveled and worked his whole life. Whether for publishers or film institutions, he was always organizing his next assignment and planning his next trip. As a result, he did not spend much time putting his materials into structured order. Although it is now nearly organized, it will take time to prepare a presentation of Weber's pictures and his unique way of reportage.

KRISTINA GRÜB

*See also:* **Photography in Europe: Germany and Austria**

### Biography

Born in Leipzig, Germany, 17 June 1902. Self-taught in photography from 1919. Studied ethnology, philosophy, and music at the University of Munich, 1920–1926; trained as a conductor at the Akademie für Tonkunst, Munich, 1922–1926. From 1925 freelance photojournalist; working mainly for *Berliner Illustrierte Zeitung* and *Münchener Illustrierte Presse*; chief reporter, "Wort und Bild" *Münchener Illustrierte Presse*, 1930–1931; staff photographer, Ullstein Verlag, Berlin, 1932–1945; chief reporter *Neue Illustrierte*, Cologne, 1946–1963; freelance documentary film producer for German television, 1964–1981; photographer for Burda Verlag, Cologne, 1964–1985. Died in Cologne, Germany, 5 March 1985.

### Individual Exhibitions

- 1982 *Reisen ohne Ende: Fotos 1935–1939*; Historisches Archiv der Stadt Köln, Cologne, Germany
- 1984 *Barcelona 1928*; Caixa de Barcelona, Barcelona, Spain

### Group Exhibitions

- 1950 *Photo-Kino Ausstellung* (later *photokina*); Cologne, Germany
- 1977 *Documenta 6*; Museum Fridericianum, Kassel, Germany
- 1983 *Die Fotografische Sammlung*; Museum Folkwang, Essen, Germany
- 1991 *Barcelona-Zur Stadt-und Architekturgeschichte*; Universitätsmuseum, Marburg, Germany
- 1992/3 *Photo-Sequenzen*; Haus am Waldsee, Berlin, Germany
- 1996 *Das deutsche Auge*; Deichtorhallen, Hamburg, Germany
- 2001 *Wenn Berlin Biarritz wäre-Architektur in Bildern der Fotografischen Sammlung*; Museum Folkwang, Essen, Germany

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## WEDDING PHOTOGRAPHY

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The history of wedding photography is intimately tied to the history of photography since 1840. From stiffly posed daguerreotypes, to dynamic color snapshots, to the filmic flow of video, this genre's styles and expressions have evolved with changing technology and taste. Wedding photographs endure as material artifacts of human ritual that vary considerably according to global traditions and ceremonies. Whether Buddhist, Christian, Hindu, or Muslim, wedding photography reflects a culture's most deeply felt rituals and customs. Popular wedding movies and media coverage of famous weddings have spread western customs globally; today, many non-western cultures have adopted new ways of blending traditions and culturally-specific rituals.

Throughout the nineteenth century most newlyweds went to professional portrait studios to document their marriages. Commercial cabinet photographs (popular through World War I) came in a variety of sizes and prices. Depending on a couple's taste and budget, wedding portraits could be retouched, hand-colored, given backgrounds and props, or otherwise individually adorned. The poses in wedding photographs, from then to now, often mimic those found in conventional painted portraits of the past.

In the twentieth century, wedding photographers gradually broke free of past limitations, becoming more adaptive to individual couples' needs. On-location photography flourished with the availability of sheet film, flashbulb lighting, portable and faster cameras. Candid images of marriage emerged with these new technologies, making it possible to record spontaneous moments. A post-war marriage boom encouraged a profitable and competitive opportunity for American photographers; it was

not unusual for multiple photographers to converge on a wedding and shoot on speculation.

Over the decades, photographers standardized formal and candid poses that couples came to expect. Creativity and imagination were enhanced with the development of interchangeable lenses, improved color film, and electronic flash. Photography of the past gave way to stylistic variety including the use of abstract effects, montage, off-focus "romantic" portraits, alongside candid. By the 1960s wedding photography became more informal and economically accessible. However, Barbara Norfleet laments a loss of quality by 1965 when most studios starting using color film and smaller negatives exclusively.

Trade terms indicate predominant styles today. "Traditional wedding photography" implies an aesthetic of elegantly formal and flattering poses with studio-quality lighting and the use of larger-format cameras. As Monte Zucker, an American leader of this romantic style writes, "show our clients not *how* they look, but how they *want* to look." Some photographers and clients, however, wary of artificiality, prefer what is called "photojournalistic" wedding photography, which is less posed, less intrusive, and perceived of as more "realistic." Most couples seek a mix of tradition and informality that reflects a variety of moods.

Alongside the growth of the wedding photography industry, professional organizations developed (such as the Professional Photographers of America and Wedding Photographers International) that help advance the field by providing publications, conventions, and ethics codes. Industry leaders such as Zucker and Denis Reggie (who advocates photojournalism) have also fostered increased professionalism with seminars, essays,

## WEDDING PHOTOGRAPHY

and websites. Organizations for wedding videographers appeared in synch with the technology—the first Wedding Video Exposition was held in 1991 and the Wedding and Event Videographers Association was organized in 1994.

Today the wedding photography industry faces new challenges such as digital processes that may replace traditional technologies. With the increasing use and availability of home VCRs, video cameras, and computers, wedding videos have become a standard expectation for many couples. Video and computer technologies have altered traditional practice making it possible for couples to select images and design albums on the computer.

The professional responsibilities of wedding photographers are complex and serious given the symbolic enormity of the marriage rite to most couples. Not only must these images meet all expectations in terms of technical achievement, they must also capture more indefinable realms such as “romance” and “beauty.” The wedding photographer must work in various locations, keep to budget, allow for the busy schedules of the couples, all while negotiating the relationships between couples’ family and friends. A sensitivity to the dynamics of human psychology can be as valuable as technical knowledge.

Wedding photography is far more than a history of photographic technologies; it is also intimately tied to social history and change, ethnicity, gender, and economics. Despite rising divorce rates, the ritual of marriage endures as one of the most central rites of passage in a person’s life. And while ritual may be more secular in today’s world, many couples still pay photographers hundreds or thousands of dollars to package and codify this rite. Clients are told in industry publications to spend about 10% of their total wedding costs on photography. At the end of the twentieth century in the United States, the average costs of wedding photography and videography are at about \$2,000. Across the globe, wedding costs, including those for photography and video, have generally increased. Average middle class weddings in the United Arab Emirates can cost more than 50,000 pounds; in fact, a state Marriage Fund was instituted to help offset expenses while discouraging mixed marriages (men applying for these funds must marry Emirati women).

Wedding photographers must also contemplate each shot within the totality of a final (and often lucrative) product—the wedding album. Each wedding photographer’s success depends on capturing a succession of expected images that create a filmic totality from the day’s beginning to end. Wedding photographers typically maintain rights

to the negatives and oversee the processing of each image, providing “proofs” to their clients.

Most albums enshrine approximately 20 to 40 images that relay the loosely-scripted “story” and highlights of the marriage day. Stages in the rite of passage are typically documented in images of preparations for the event, to the solemn taking of vows, to the celebratory reception with its symbolic events (such as cutting and eating the cake, throwing the bouquet, etc.). Given the plethora of individual expectations, religious proscriptions, economic and social or ethnic factors, tremendous variety exists in wedding albums since all weddings vary depending on the country and individual cultural practices. In India, rituals and customs shift considerably between Hindu, Gujaraty, Punjabi, or Tamil weddings. Some Muslim weddings forbid the use of photography and video altogether, while others do not. Increasing numbers of Japanese couples seek “western-style” weddings (versus the traditional Shinto ceremony); however, they often reject the rituals of garter throwing and wedded couple’s kiss so common in American wedding albums.

The wedding photographer’s role, in any culture, is to make our ritualized behaviors and beliefs observable in tangible form. They capture the material culture of marriage (attire, food, rings, etc.) while attempting, at their best, to create visual metaphors affirming the institutions of marriage and family. Wedding photography also functions at mnemonic and sociological levels since ritual behaviors and values are reaffirmed in subsequent viewings.

Given the enormous difficulties faced by successful wedding photographers (negotiating family members, creating visual ideas, and mastering complex technologies), it is surprising that they have occupied a rather low place in photographic hierarchies and that little academic attention has been paid to their work. Even so, their images occupy a special place in many homes across the world.

LILI CORBUS BEZNER

*See also:* **Vernacular Photography**

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Bridal portrait, photographer unknown, circa 1920s.  
[Collection of Lili Corbus Bezner]

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# WEEGEE

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## American

Though a dedicated student, Usher H. Fellig (Weegee) left school at the age of 14 in order to help support his family. After numerous odd jobs including tintype operator, passport photographer, and street photographer—photographing children in the park on a rented pony named Hypo—he eventually found his way into the darkrooms of the *New York Times* in 1921. In 1924, he joined ACME News Pictures (which became UPI Photos) and after several years as a darkroom technician, he began filling in on photographic assignments when other staff photographers were unavailable. It was during his time with ACME that he left home in order to free himself of his family's orthodox ways and a great deal of the time he was reduced to living in missions, flophouses, public parks, and even Pennsylvania Railroad Station. In 1935 he left ACME, deciding to freelance in an effort to become a news photographer in his own right. Over the course of the next 12 years Weegee would shoot some of the most memorable images ever taken of Manhattan and in doing so, ensured that his name would be forever synonymous with the seedier side of New York City.

Weegee instinctively understood the lives of the impoverished, and he photographed them with an insider's perspective and a great deal of compassion. Perhaps more importantly he was trusted by his "subjects" and with his trademark 4 × 5 Speed Graphic he managed to capture in detail both the ordinary and the extraordinary in a city he clearly loved and understood. He soon developed a standard set up when shooting which gave his images maximum tonality and magnified sharpness—shutting down the lens aperture to f/16, setting the speed

of exposure to  $\frac{1}{200}$  of a second and placing himself at a distance of 10 feet from his subject. Being an "insider" the good, the bad, and in particular the ugly were captured with remarkable sensitivity and his gritty shots of New York life are in stark contrast to many of his contemporaries whose style would tend to romanticize the hard times Weegee's people endured. While sympathizing with the lower classes, his contempt for the affluent upper classes was obvious and is captured perfectly in probably his most famous image *The Critic* taken in 1943 that shows two fur-draped, tiara-ed matrons playing to Weegee's camera while a scruffy, disturbed-looking woman stands in profile on the side.

It is a matter of conjecture as to how and when Arthur H. Fellig became known as Weegee, though it is generally accepted as being around 1938; some say after the Ouija board due to his uncanny, almost clairvoyant ability to be in the right place at the right time. Others claim it came from his job as a "Squeegie Boy" while working at the *New York Times*. However, it would not be surprising to learn that it was Fellig alone who "dubbed" himself Weegee simply as an act of self-promotion. In another typical act of self-publicity, around 1940 he began stamping many of his prints "Weegee the Famous." In 1941 his first exhibition, "Weegee: Murder Is My Business," opened at The Photo League, New York and it was at this time that he first started to experiment with moving film with a hand held 16 mm movie camera. In 1943, five photographs were acquired by the Museum of Modern Art (MoMA) and included in their *Action Photography* exhibition.

Very much an innovator, even in his early days, Weegee was an early proponent of the use of infrared photography and captured scenes never before photographed using this type of technique. Images

of couples embracing at the movies, children in theatres and at the circus, and lovers on the beach at Coney Island at night became part of his stock-in-trade. Another innovation included the acquisition of a short wave police radio which, when it wasn't in his car, was stationed by his bedside. Sanctioned by the New York Police Department, Weegee would listen day and night to the emergency calls being reported over the radio by the NYPD and if any potential drama piqued his interest Weegee would immediately jump into his 1938 Chevy and make his way to the scene. Needless to say, Weegee would usually be the first photographer to arrive at any newsworthy incident and would, in the process, often beat the NYPD to the scene of the crime. For some reason, and much to the chagrin of his fellow news photographers, Weegee was the only press photographer permitted the privilege of a police radio. In the 12 year period between 1936 and 1948, Weegee covered over 5,000 murders, had worn out 10 plate cameras and had gone through five cars. Ironically, given his speciality for shooting gruesome and often bloody, murder scenes, Weegee was a rather squeamish individual and hated the sight of blood but, as he once remarked, was "spellbound by the mystery of murder".

Weegee's rise to celebrity status came about shortly after the release of his first book *Naked City*, which was published in 1945. *Naked City* covered the full gamut of Weegee's work and, in turn, quickly turned him into a media star. *Naked City* the book spawned Mark Hellinger's Universal Pictures feature film *The Naked City*, and later a television show. Shortly afterwards Weegee abandoned his crime photos and concentrated on a more lucrative side of the photography business shooting advertising assignments for *Vogue*, *Holiday*, *Life*, *Look*, and *Fortune*. He relocated from his beloved New York to the west coast and lived in Hollywood from 1947 to 1952, primarily working as a film consultant but also playing a number of cameo roles in films such as *Every Girl Should be Married* (1948), *The Set Up* (1949), *The Yellow Cab Man* (1950), and *Journey into Light* (1951). His most famous part, essentially playing himself, was as a street photographer in Hellinger's *The Naked City* (1948). Weegee's last major Hollywood assignment came in 1958 where he was employed as a consultant on the set of Stanley Kubrick's *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb*.

Whilst in Hollywood, he began a series of photo-caricatures and photo-distortions of celebrities and politicians using a variety of home made kaleido-

scopic lenses, mirrors, and other distorting apparatus. His subjects, or perhaps victims, included Nikita Krushchev, John F. Kennedy, Marilyn Monroe, Pablo Picasso, and Charles de Gaulle, amongst others. In later years, Weegee continued with his experimental work with manipulated and abstract photography and also completed several short films such as *Manhattan Moods* (1946), *Weegee's New York* (1948), *Cocktail Party* (1950), and *The Idiot Box* (1965). He also shot a number of straight color portraits of celebrities though this work is rarely published and largely unknown. Though Weegee returned to New York in 1952, he spent the majority of his latter years working extensively in Europe as both a freelance photographer and lecturer.

Weegee published several books during his lifetime. After the huge success of *Naked City* in 1945, he quickly followed up a year later with *Weegee's People*, which was greeted with great enthusiasm. However *Weegee's People* was not nearly as successful as *Naked City* since it lacked the first book's grimness and stark realism. Though *Weegee's People* was the book he claimed he really wanted to make, it was fast becoming apparent that the dozen years 'on the road' as a news photographer were starting to take their toll on Weegee—he no longer seemed to possess the hunger and desire to shoot murders, accidents, fires, and daily scenes of metropolitan disorder as he once had. It would be another seven years before his third publication, *Naked Hollywood*, hit the bookstands in 1953. *Naked Hollywood* was met with a degree of derision by both the critics and the public alike since it contained many of his photo-caricatures and distortions, a style of photography the world was obviously not ready for. Opinion on his experimental work softened a little several years later when *Vogue* published a number of his abstract portraits in 1955 but Weegee was primarily associated with his images of New York in the 1930s and 1940s.

Weegee would be the first to admit he was never a great artist in the truest sense of the word. His images have a certain naiveté and innocence about them but with his penchant for harsh light and saturated black backgrounds, which he termed as "Rembrandt light," Weegee's style is instantly recognizable—as is the subject matter. Usually working without a preconceived idea of composition, the use of flash was a key element of Weegee's technique—the flash tended to frame the subject for him and eliminated unwanted background detail. This way of working produced images with a certain immediacy and voyeurism about them, which is arguably unique to Weegee.

Though one of the great characters of the world of photography, Weegee was never one to mix much with fellow photographers and he rarely mentioned others who may have influenced him during his career. There are only two contemporary photographers whom he had any time for—Lewis Hine and Alfred Stieglitz. In particular, Hine's images of destitute children in New York would certainly have struck a chord with Weegee.

A disheveled, unshaven figure at the best of times, Weegee—with his trademark stogie cigar—was a well known character around the news and magazine offices of New York, although he was never an easy man to deal with according to those that knew him professionally. Weegee only really felt totally at ease among his 'own people'—usually down at Sammy's in the Bowery which was one of his favourite haunts. Many of the images taken at Sammy's—or "a poor man's Stork Club" as he used to refer to the bar—illustrate another side of Weegee, and the majority of his light-hearted and humanistic photographs were captured at Sammy's. More a technician than a great photographer in the classic sense, Weegee's real talent lay in his ability to 'connect' with his subjects, particularly with those from a similar poor background, and he was often emotionally affected by the scene he was confronted with. Very much a one-off, Weegee will be chiefly remembered for the material he shot in New York, and his photographic legacy is predominantly one of raw emotion giving the viewer a unique insight into the lives of both rich and poor in New York during that period.

MATTHEW BUTSON

**See also:** **Crime Photography; Hine, Lewis; Infrared Photography; Life Magazine; Look; Museum of Modern Art; Photo League**

### Biography

Born in Lemberg (Lvov), Austria (now in the Ukraine) of Jewish descent on 12 June 1899, Usher H. Fellig was the second of seven children and arrived with his family in New York in 1910. As part of the great wave of immigrants flooding into New York's Lower East Side at the time, Usher immediately became Arthur—his name having been anglicised upon his arrival at Ellis Island. Though Weegee married Margaret Atwood in 1946, they separated three years later and in 1950 divorced. Although he never remarried his long time friend Wilma Wilcox, whom he had known since the early 1940s, remained his constant companion until his death. Diagnosed with diabetes in 1957, Weegee's final years were somewhat melancholy and he died in New York on 26 December 1968 at the age of 69. After his death Wilma

continued to promote Weegee's work and was chiefly responsible for continuing his spirit, tradition, and memory. In 1976, Wilma was introduced to Cornell Capa, founding Director of the International Center of Photography in New York and, upon her death in 1993, she bequeathed her entire collection of original prints, negatives, letters, and Weegee's personal effects to ICP.

### Further Reading

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- Fuller, Graham. "Don't Blink Say Weegee." *Interview* vol. 22 (October 1992): 134–137.
- Goldman, Judith. "Weegee the Famous." *Quest/77* vol. 1, no. 4 (Sept/Oct 1977): 69–74.
- Lopatin, Judy. "Retrospective on Weegee." *CEPA Quarterly* vol. 3, no. 1 (Fall 1987): 11–14.
- Martin, Murray. "Flash Suit, Flash Myth: An Interview with Weegee's Widow, Wilma Wilcox." *Creative Camera* no. 218 (Feb 1983): 834–837.
- Orvell, Miles. "Weegee's Voyeurism and the Mastery of Urban Disorder." *American Art* vol. 6, no. 1 (Winter 1992): 18–41.
- Scully, Julia. "Seeing Pictures: Weegee the Famous, Turned News Photos into Powerful Social Documents. What Made Weegee Run?" *Modern Photography* vol. 14 no. 12 (Dec 1977): 8, 10, 24, 28.
- Weegee. "Here's Fun from My Bag of Camera Tricks." *Popular Mechanics* no. 105 (April 1956): 126–131.

### Capsule Biography

Born in Lemberg, Austria (now part of Ukraine), 1899 as Usher H. Fellig. Emigrated to USA 1910. On arrival in New York, changed name to Arthur H. Fellig. Left school at age fourteen. Joins Duckert and Alder photography studio in 1918 as assistant. Joins *New York Times* as a darkroom assistant in 1921. Joins Acme Newspapers (later UPI) as darkroom technician in 1924. Becomes freelance photographer in 1935, first pictures published. Changes name to Weegee around 1938 and installs police radio in car, starts stamping prints "Weegee the Famous" around 1940. First one-man exhibition "Weegee: Murder Is My Business" in 1941 at The Photo League, New York. Publication of first book, *Naked City* in 1945. Publication of second book *Weegee's People* in 1946. Marries Margaret Atwood in 1946, moves to Hollywood, California. First appearance as extra in Universal Pictures *The Naked City* in 1948. Represented at Museum of Modern Art, New York, *50 Photographs by 50 Photographers* exhibition, organised by Edward Steichen. Starts to experiment with abstract photography with home made lenses 1947. Various technical consultant jobs and small film roles between 1947 and 1952 in Hollywood. Separated from Margaret Atwood in 1949,

divorced in 1950. Produces first short black and white film *Cocktail Party* 1950. Returns to New York 1952 and begins to create his distortions portraits. Publication of third book *Naked Hollywood* 1953. First distortions published in *Vogue* 1955. Diagnosed with diabetes 1957. Final film consultant role on Kubrick's *Dr. Strangelove, or How I Learned To Stop Worrying and Love The Bomb* 1958. 1958 to 1968; traveled extensively in Europe lecturing, filming, holding exhibitions, and freelancing in photography. Lecture tour and several exhibitions in USSR 1959. Publication of autobiography *Weegee by Weegee* 1961. Publication of *Weegee's Creative Photography* 1964. Makes final short film *The Idiot Box* 1965. Dies in New York, 26 December 1968.

### Individual Exhibitions

- 1941 *Weegee: Murder Is My Business*; The Photo League, New York, New York  
 1942 *Weegee: Murder Is My Business II*; The Photo League, New York, New York  
 1959 *Weegee*; Moscow, Soviet Union (travelling exhibition throughout USSR).  
 1960 *Weegee; Caricatures of the Great*; Photokina, Cologne, West Germany  
 1962 *Weegee*; Photokina, Cologne, West Germany  
 1975 *Weegee*; Center for Creative Photography, Tuscon, Arizona  
 1976 *Weegee*; Marcus Pfeiffer Gallery, New York, New York  
 1977 *Weegee, the Famous*; International Center of Photography, New York, New York  
 1978 *Weegee*; Galerie Zabriskie, Paris, France  
 1979 *Weegee, 'The famous'*; Stills Gallery, Edinburgh, Scotland  
 1980 *Weegee, the Famous*; Side Gallery, Newcastle-upon-Tyne, England  
     *Weegee*; Daniel Wolf Gallery, New York, New York  
     *Weegee*; The Photographers' Gallery, London, England  
 1981 *Weegee, the Famous*; Port Washington Public Library, Port Washington, New York  
 1984 *Weegee and the Human Comedy*; San Francisco Museum of Modern Art, San Francisco, California  
 1985 *Two's Company*; Light Gallery, New York, New York  
 1986 *Weegee*; Allentown Art Museum, Allentown, Pennsylvania  
 1995 *Weegee: The Photography of Arthur Fellig*; David Winton Bell Gallery, Brown University, Rhode Island  
 1996 *Weegee*; Artspace Shiseido Gallery, Tokyo, Japan  
 1997 *Weegee's World: Life, Death and the Human Drama*; International Center of Photography, New York  
 2000 *Weegee: Days and Nights in New York*; Museum of Modern Art, Oxford, England  
     *Weegee: Days and Nights in New York*; Magazin 3, Stockholm, Sweden

### Selected Group Exhibitions

- 1943 *Action Photography*; Museum of Modern Art, New York, New York  
 1944 *Art in Progress*; Museum of Modern Art, New York, New York

- 1948 *50 Photographs by 50 Photographers*; Museum of Modern Art, New York, New York  
 1962 *Photo Group Exhibition*; Ligoa Duncan Art Centre, Paris, France  
 1967 *Photography in the Twentieth Century*; National Gallery of Canada, Ottawa, Canada (toured USA and Canada between 1967 and 1973)  
 1974 *News Photography*; Museum of Modern Art, New York, New York  
     *Photography in America*; Whitney Museum of American Art, New York, New York  
 1977 *Documenta 6*; Kassel, Germany  
 1977 *Tusen och En Bild/1001 Pictures*; Moderna Museet, Stockholm, Sweden  
     *Photographie als Kunst 1879–1979/Kunst als Photographie 1949–1970*; Tiroler Landesmuseum, Innsbruck, Austria, and travelling  
 1977 *Southern California Photography 1900–1965*; Los Angeles County Art Museum, Los Angeles, California  
 1982 *Floods of Light*; The Photographers' Gallery, London, England  
 1983 *Weegee/Arbus/Model/Thompson*; Haverford College, Haverford, Pennsylvania  
 1985 *American Images: Photographers 1945–1980*; Barbican Art Gallery, London, England and travelling  
 1989 *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington D.C. and Art Institute of Chicago, Chicago, Illinois (and travelled to Los Angeles County Museum of Art, Los Angeles, California)  
 1996 *An American Century of Photography: From Dry-Plate to Digital, The Hallmark Photographic Collection*; Museum of Photographic Arts, San Diego, California  
     *The Big City*; Boston Museum of Fine Arts, Boston, Massachusetts  
     *New York, New York: The City of Ambition*; Whitney Museum of American Art, New York, New York

### Selected Works

- Simply Add Boiling Water*, 1937  
*Mrs Henrietta Torres and her Daughter Ada Watch as Another Daughter and her Son Die in Fire*, 1939  
*The Gay Deceiver c.*, 1939  
*Crowd at Coney Island, Temperature 89 Degrees...They Came Early and Stayed Late*, 1940  
*Striking Beauty*, 1940  
*Heat Spell*, 1941  
*Their First Murder*, 1941  
*Anthony Esposito, Accused "Cop Killer"*, 1941  
*Coney Island at Noon Saturday, July 5<sup>th</sup>*, 1942  
*Brooklyn Mattress Factory Burned*, 1942  
*Gunman Killed by Off Duty Cop at 344 Broome St*, 1942  
*The Critic*, 1943  
*Billie Dauschua and Mabel Sidney, Bowery Entertainers*, 1944  
*Invitation to the Dance*, 1945  
*Lovers at the Palace Theater, c.* 1945  
*Hopper's Topper, c.* 1948  
*Marilyn Monroe (distortion)*, c. 1960



Weegee, Tenement Penthouse, ca. 1940, gelatin silver print.  
[Weegee (Arthur Felig)/Getty Images]

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# CARRIE MAE WEEMS

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## American

Carrie Mae Weems's devotion to activism in the 1970s launched her career in photography during the 1980s. When the Museum of Modern Art included her in the exhibition *Pleasures and Terrors of Domestic Comfort* in 1991, Weems's work was already bridging issues of domestic space, constructed identity, and the irreconcilable place called home. Her work relates to the African Diaspora in a manner that is personal, but not necessarily autobiographical. By using image and text and producing work in series, Weems continually challenges herself and her audience. Since 1991, her work includes room-sized installations, involving a complex array of mixed media that confront preconceived notions of what a photograph can convey.

Her artistic aspirations began as a dancer with Anna Halpern in San Francisco during the 1970s. While participating in political demonstrations, she realized that photography, rather than dance, documented best the social issues that were mounting for African Americans and for women's civil rights. On her 21st birthday a friend bought her a camera and shortly afterwards, she came into contact with *The Black Photographer's Annual*, a book that was published intermittently between 1972 and 1980 by Joseph Crawford, which introduced her to Roy DeCarava. His street photography that chronicled the African-American urban experience inspired Weems. She has since talked in multiple interviews about documentary influence in her earlier work.

I was very much interested in documentary photography as a vehicle for expression, as a political tool. It was a way of capturing the human condition. Documentary is a very potent vehicle. But a photograph can be slanted. How do you ensure that a photograph is understood with your intended context?...All of it is open to interpretations, assumptions, and opinions.

(Tarlow 1991, 11)

In her late 20s, Weems enrolled in photography at the California Institute of the Arts (CalArts), earning a Bachelor of Fine Arts in 1981. Courses in literature, folklore, and writing had the greatest influence. When she arrived at the University of California (UC), San Diego, for her M.F.A., she gra-

vitated towards photography professors who challenged her to deal with issues of authorship, subject, context, and audience, which became foundational to her training. From 1984 to 1987, her interest in African-American folklore brought her to the Graduate Program in Folklore at UC Berkeley. Weems compares her work to Zora Neale Hurston, whose degree in anthropology greatly informed her literary portrayals of African Americans and the human experience. Weems's academic training has resulted in her own anthropological treatment of photography to reveal how the dominant views of the time influences a photograph's meaning. Nineteenth-century practices, particularly in the human sciences of ethnography and physiognomy, are thematic departures and points of recovery for many of Weems's photographic series.

*From Here I Saw What Happened and I Cried* (1995) was a commission from the J. Paul Getty Museum, Los Angeles, to respond to their nineteenth-century photography exhibition, *The Hidden Witness: African Americans in Early Photography*. The commission occurred during a time of continued healing after the Rodney King riots in Los Angeles. Weems rephotographed select images from the exhibition, such as J. T. Zealy's ethnographic daguerreotypes from 1850, and printed them as red c-prints with sandblasted text on glass placed over the images. The series declared a place of physical and historical distance, but with strong emotional ties to the people of African descent objectified by photography's historical practices.

Although Weems's documentary foundations are particularly evident in the earliest series, *Environment Portraits* (1978), her folklore style was first introduced in *Family Pictures and Stories* (1978–1984). The series of nearly 30 photographs depicted her family in everyday environments and activities, but the text and audio tapes extended interpretations from an autobiographical narrative to include discussions on the complex and often violent interrelationships that can occur within families. *Family Pictures and Stories* endures as a mature series because it marks Weems's ability to reconceptualize cultural staples, such as the family album, to emphasize a unified cultural character or condi-

tion. After this series, text and audio would become increasingly important to her style.

By examining and reinterpreting the production of visual and written language systems, from the late 1980s to the early 1990s, Weems was among many artists who used the conceptual approaches of post-modernism to deconstruct issues of gender, race, class, and sexuality. *Ain't Jokin'* (1987–1988), *American Icons* (1988–1989), and *Colored People* (1989–1990) are her most controversial series in how they oscillate between documentary practice and the conceptual fronts of contemporary art. Particularly with *Ain't Jokin'*, Weems directly confronts the effect of racial stereotypes and kitsch fascinations, reproaching popular culture for adapting the various language systems that reinforce racial categorizations and inequality.

Much of Weems's discussions revolve around displacement, using the African Diaspora as a means to address cultural displacement. *Sea Islands Series* (1991–1992) is a point of stylistic intersection, starting from *Family Pictures* and continuing through to more recent work, *Africa Series* (1991–1992), *Ritual and Revolution* (1998), *The Jefferson Suite* (1999), and *The Hampton Project* (2000). The *Sea Islands* photographs and text sympathized with the legacy of the Gullah of the Southeastern coastal regions, who during the nineteenth-century were a surviving community of previously enslaved Ibo people continuing African traditions in isolation from dominant American culture, which had been documented in an important series of work by Doris Ulmann in the 1920s. This series included other mediums, such as collectable china plates, printed with text that began with the phrase "Went Looking for Africa." The text presents an omnipresent voice that locates the African Diaspora in American culture, a pervasive exchange of influence between the two. *Sea Islands* establishes Weems's interdisciplinary approach to photography as a means to insert the individual experience within the communal search for cultural identity. Her most recent series, *The Jefferson Suite* and *The Hampton Project*, are room-sized installations that combine photo-silkscreened banners, text, recorded sound, and photography to pursue the connections of people within cultures. Nineteenth-century issues resurface in these series, questioning advancements in genetic science and historical roles in education.

In an earlier landmark work, Weems examined the complexity of modern life by focusing on the prescribed feminine space of the home. *Kitchen Table Series* (1990) positioned the audience at the end of a table, a potential on-looker of complex scenes that revealed the taught relationships between

a woman, played by Weems, and her husband and her children. The composition used a cinematic approach, demanding direct engagement with Weems's character to offer an alternative to the feminist gaze theories of Laura Mulvey that became instrumental for artists such as Cindy Sherman. Weems's poetic and witty text frustrated a simple reading of the scenes as a woman's dilemma and interjected instead an existential stance on the collective search between man, woman, and child for the keys to life. *Kitchen Table Series* drew significant critical attention, motivating inclusion with group exhibitions such as *Urban Home* (1990) at the Studio Museum in Harlem, *Pleasures and Terrors* at MoMA, and the Whitney Biennial (1991). A similar format was used for *Jim, If You Choose...* (1990), which addressed the predicament of the Black male and the individual responsibility in the determination of one's fate; it proved vital to the Whitney Museum of American Art's exhibition *Black Male: Representations of Masculinity in Contemporary American Art* (1994).

As a folklorist, photographer, writer, historian, and performer, artist-in-residence awards and visiting professorships have brought Weems to different corners of the United States: from California to Washington State, to Chicago, to New York, to Massachusetts, and to Florida. In 1996, she received the distinguished Alpert Award in the Arts, which allowed her to travel to Germany for a year's residency. By then, Weems had shown in international exhibitions in Austria, Germany, and Korea. In 1993, The National Museum of Women in the Arts organized a solo exhibition that traveled to distinguished American contemporary arts institutions, such as the Walker Art Center in Minneapolis and the San Francisco Museum of Modern Art. Since then, Weems has been included in global art initiatives with work showing at the 2nd Johannesburg Biennale in South Africa (1997) and the Dak'Art '98: Biennale of Contemporary Art in Senegal (1998).

SARA MARION

*See also:* **DeCarava, Roy; Documentary Photography; Feminist Photography; Postmodernism; Representation and Race; Street Photography**

### Biography

Born in Portland, Oregon, 1953. Attended California Institute of the Arts, Valencia, B.F.A., 1981; University of California, San Diego, M.F.A., 1984; Graduate Program in Folklore, University of California, Berkeley, California, M.A., 1984–1987. Teaching assistant, University of California at San Diego, 1983–1984; Teaching assistant, University of California at Berkeley, 1987;

Assistant Professor, Hampshire College, Amherst, Massachusetts, 1987–1991; Visiting Professor, Hunter College, New York, New York, 1988–1989; Assistant Professor, California College of Arts and Crafts, Oakland, California, 1991; Visiting Professor, Williams College, Williamstown, Massachusetts, 2000; Visiting Professor, Harvard University, Cambridge, Massachusetts, 2001. Artist in Residence at the Visual Studies Workshop, Rochester, New York, 1986; Light Work, Syracuse, New York, 1988; Rhode Island School of Design, Providence, Rhode Island, 1990; School of the Art Institute of Chicago, Chicago, Illinois, 1990; Atlantic Center for the Arts, New Smyrna, Florida, 2001; Wellesley College, Wellesley, Massachusetts, 2001. Received Los Angeles Women's Building Poster Award, 1981; University of California Fellowship Award, 1981–1985; University of California Chancellor's Grant, 1982; California Arts Council Grant, 1983; Photographer of the Year Award, Friends of Photography, Ansel Adams Center, San Francisco, 1994; National Endowment for the Arts Visual Arts Grants, 1994; and The Alpert Award for Visual Arts, 1996.

### Individual Exhibitions

- 1984 *Family Pictures and Stories*; Multi-Cultural Gallery, San Diego, California
- 1991 *Currents: Carrie Mae Weems*; Institute of Contemporary Art, Boston, Massachusetts  
*And 22 Million Very Tired and Very Angry People*; The New Museum of Contemporary Art, New York, New York
- 1992 *Sea Islands*; P.P.O.W., New York, New York
- 1993 *Carrie Mae Weems*; National Museum of Women in the Arts, Washington, D.C. and traveling to The Forum for Contemporary Art, St. Louis, Missouri; San Francisco Museum of Modern Art, San Francisco, California; Afro-American Museum, Los Angeles, California; Contemporary Arts Center, Cincinnati, Ohio; Center for the Fine Arts, Miami, Florida; Walker Art Center, Minneapolis, Minnesota; Portland Art Museum, Portland, Oregon; Institute of Contemporary Art and The Fabric Workshop, Philadelphia, Pennsylvania
- 1995 *Carrie Mae Weems Reacts to Hidden Witness*; J. Paul Getty Museum, Los Angeles, California  
*Projects 52*; Museum of Modern Art, New York, New York
- 1996 *From Here I Saw What Happened and I Cried*; The Bunting Institute, Cambridge, Massachusetts  
*Carrie Mae Weems: The Kitchen Table Series*; Contemporary Arts Museum, Houston, Texas
- 1997 2nd Johannesburg Biennale, Africus Institute for Contemporary Art, Johannesburg, South Africa
- 1998 *Ritual & Revolution*; Künstlerhaus Bethanien, Berlin, Germany, and traveling to Berkeley Art Museum, University of California, Berkeley, California; DAK'ART 98: Biennale of Contemporary Art, Galerie Nationale d'Art, Dakar, Senegal; Rhona Hoffman Gallery, Chicago, Illinois; University Art Gallery, San Diego State University, San Diego, California  
*Carrie Mae Weems: Recent Work, 1992–1998*; Everson Museum of Art, Syracuse, New York  
*Telling Histories: Installations by Ellen Rothenberg and Carrie Mae Weems*; Boston University Art Gallery, Boston, Massachusetts
- The Jefferson Suite*; Santa Barbara Museum of Art, Santa Barbara, California, and traveling to Parrish Art Museum, Southampton, New York
- 2000 *Carrie Mae Weems: The Hampton Project*; Williams College Museum of Art, Williamstown, Massachusetts, and traveling to International Center of Photography, New York, New York; High Museum of Art, Atlanta, Georgia; Nelson-Atkins Museum of Art, Kansas City, Missouri; University Art Museum, University of California, Long Beach, California; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire  
*Photographic Visions of Carrie Mae Weems*; Zora Neale Hurston National Museum of Fine Arts, Eatonville, Florida

### Selected Group Exhibitions

- 1980 *Contemporary Black Photographers*; San Francisco State University, San Francisco, California
- 1986 *Past, Present, Future*; The New Museum, New York, New York
- 1987 *The Castle*; (installation by Group Material), Documenta 8, Kassel, Germany  
*Visible Differences*; Centro Cultural de la Raza, San Diego, California
- 1988 *Herstory: Black Women Photographers*; Firehouse Gallery, Houston, Texas
- 1990 *Urban Home*; Studio Museum in Harlem, New York, New York  
*The Empire's New Clothes*; Camerawork, London, England
- 1991 *Pleasures and Terrors of Domestic Comfort*; Museum of Modern Art, New York, New York, and traveling to Baltimore Museum of Art, Baltimore, Maryland; Los Angeles County Museum of Art, Los Angeles, California; Contemporary Arts Center, Cincinnati, Ohio  
*Whitney Biennial*; Whitney Museum of American Art, New York, New York  
*Sexuality, Image and Control*; Houston Center for Photography, Houston, Texas
- 1992 *Mis/Taken Identities*; University Art Museum, University of California, Santa Barbara, California, and traveling to Museum Folkwang, Essen, Germany; Forum Stadtpark, Graz, Austria; Neues Museum Weserburg, Bremen, Germany; Louisiana Museum of Modern Art, Humlebaek, Denmark; Western Gallery, Western Washington University, Bellingham, Washington
- 1993 *Fictions of the Self: The Portrait in Contemporary Photography*; Weatherspoon Art Gallery, University of North Carolina, Greensboro, North Carolina, and traveling to Herter Gallery, University of Massachusetts, Amherst, Massachusetts
- 1994 *Bad Girls, Part I*; The New Museum of Contemporary Art, New York, New York  
*Existence and Gender: Women's Representation of Women*; Sapporo American Center Gallery, Sapporo, Japan, and traveling to Aka Renga Cultural Center, Fukuoka City, Japan; Kyoto International Community House, Kyoto, Japan; Aichi Prefectural Arts Center, Nagoya, Japan; Osaka Prefectural Contemporary Arts Center, Osaka, Japan; Spiral/Wacoal Arts Center, Tokyo, Japan  
*Black Male: Representations of Masculinity in Contemporary American Art*; Whitney Museum of American Art, New York, New York, and traveling to Armand Hammer Museum of Art, Los Angeles, California

## WEEMS, CARRIE MAE

- 1996 *Bearing Witness: Contemporary Works by African-American Artists*; Spellman College Museum of Fine Art, Spellman College, Atlanta, Georgia, and traveling to Polk Museum of Art, Lakeland, Florida; Columbus Museum, Columbus, Georgia; African American Museum, Dallas, Texas, Minnesota Museum of American Art, St. Paul, Minnesota; Gibbes Museum of Art, Charleston, South Carolina; Edwin A. Ulrich Museum of Art, Wichita, Kansas; Portland Museum of Art, Portland, Maine; Museum of Fine Arts, Houston, Texas; African-American History and Cultural Museum, Fresno, California
- 1997 *Inclusion/Exclusion: Art in the Age of Post Colonialism and Global Migration*; Steirischer Herbst, Graz, Austria
- 1999 *Reflections in Black: A History of Black Photographers 1840 to the Present*; Smithsonian Anacostia Museum of the Center for African American History and Culture, Washington, D.C.
- 2001 *Committed to the Image: A Half Century of Black Photographers in America*; Brooklyn Museum of Art, Brooklyn, New York
- Love Supreme*; La Criée Centre d'art contemporain, Rennes, France

### Selected Works

- Blues & Pinks*, (artists' book), 1981
- Stories*, (artists' book), 1982
- Vanishing Cream*, (artists' book), 1982
- Family Pictures and Stories: A Photographic Installation*, 1984
- Ain't Jokin'*, 1987–1988
- American Icons*, 1988–1989
- Colored People*, 1989–1990
- Kitchen Table Series*, 1990
- Then What? Photographs and Folklore*, 1990
- Jim, If You Choose....*, 1990
- Sea Islands Series*, 1991–1992
- Africa Series*, 1991–1992
- And 22 Million Very Tired and Very Angry People*, 1992
- From Here I Saw What Happened and I Cried*, 1995–1996
- Ritual and Revolution*, 1998
- The Jefferson Suite*, 1999
- The Hampton Project*, 2000

### Further Reading

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Carrie Mae Weems, Ebo Landing from the "Sea Islands" series, 1992, Gelatin silver prints and text panel, Collection Museum of Contemporary Art, Chicago, partial and promised gift from The Howard and Donna Stone Collection. [Photograph © Museum of Contemporary Art, Chicago. Reproduced with permission of the artist]

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## WILLIAM WEGMAN

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### American

William Wegman is prolific and multifaceted with career achievements as a conceptual artist, pioneer video artist, filmmaker, creator of books, painter, draftsman, and collagist. He is best known, however, for critically and commercially successful photographs of his Weimaraner dogs.

Wegman acquired his first Weimaraner in 1970 and named him Man Ray, after the seminal expatriate American photographer. Ever loyal and in need of attention, Man Ray repeatedly walked into the artist's photo or video shoots; realizing the dog had tremendous camera presence, Wegman began to incorporate the canine into his projects including the *Man Ray Portfolio* (1982). Man Ray was his favorite subject until the dog's death in 1982 (*The Village Voice* named Man Ray 1982's "Man of the Year"). Throughout the 1970s and early 1980s, Wegman was ambivalent about the commercial success of the Man Ray photographs, feeling that he was not considered a serious artist, "nailed on the dog cross" and known only as "the dog guy." He later embraced this success realizing that the animal works offered endless opportunity for expression and enabled him to explore many other types of projects. In 1986, when Wegman felt again ready to work with Weimaraners, he bought Fay Ray, with whom he would work until 1995 and who would give birth in 1989 to another generation of Wegman models, Battina, Crooky, and Chundo. Wegman photographed the pups growing up in order to train them as models—resulting works include *Puppy Planter* (1989) and *Young Chundo* (1990). From Batty came Chip, Wegman's primary subject in the new century.

The breed's ability to stand on point makes the dogs excellent models as they can hold poses for a long time. Wegman often dresses up his dogs and

constructs absurd realities through makeup, props, and elaborate sets and costumes. The Weimaraners are incredibly expressive and capable of conveying a wide range of emotions. For example, in the 28 headshots comprising *Fay Day* (1995) the dog seems to convey among other distinctive "feelings": alertness, sadness, fear, and bemusement. Recognizing differences in the dogs' personalities and ranges of expressions, (he called Man Ray "stoic, passive, noble, and wise" and Fay Ray "part Greta Garbo and part Joan Crawford"). Wegman casts his dogs for different photographic "roles."

Though his works with dogs are his best-known, Wegman has always made many other types of works. His photography runs the gamut of genres, from magazine covers of celebrities to conceptual works. An early example of his conceptual investigations is *Family Combinations* (1972), a set of six photographs including portraits of Wegman, his mother and father, and three superimposed combinations that is a pseudoscientific, physiognomic study that is simultaneously compelling and absurd. *Reduce/Increase* (1977) is a similarly silly drag portrait of the artist that is superimposed with inked notes (as if to a photo-lab) to "increase" feminine hips and bust and "reduce" his neck, shoulders, and waist—a note to "shave" the legs is the droll punch line.

Maintaining the conceptualist vein in his oeuvre, since the 1970s Wegman has incorporated found photographs and postcards into many paintings and drawings to critique the tenets of photographic looking. In these works, he extends landscapes and objects or creates fictional situations beyond the photographs' edges. In *Our Forefathers, Etc.* (1996) he broadens the photographed space of the Lincoln Memorial to include a hand-drawn, ink-washed extended horizon and a female tourist reflexively "photographing" the statue/postcard.

The popularity of Wegman's photographs is largely attributable to the deadpan and idiosyncratic humor of these works that the artist calls "pathetic irony." While the humor has allowed broad audiences (including those for televised video screenings on Saturday Night Live and The Tonight Show) access to his works, this wittiness often involves visual and verbal puns that undermine the "seriousness" of conceptual art and postmodern theory. *Building a Box* (1971) is a series of nine images that show Wegman "hammering" and "sawing" wood and a finished box, but constructing nothing in the sequence. This work pokes fun at Robert Morris's conceptual masterpiece, *Box with the Sound of Its Own Making* (1961), while requiring deep looking from the viewer to figure out this pictorial pun.

Humor is evoked in Wegman's works with dogs through gentle humiliation of his subjects, the transformation of his dogs into other animals or clever anthropomorphism. For instance, *Frog/frog II* (1982) features Man Ray posed in green snorkeling flippers, green makeup on his fur, and googly ping-pong ball eyes, opposite an anatomically correct prop frog. *Blue Period* (1981) mocks the gravity of Picasso's depressive works as a seemingly forlorn Man Ray is posed against a blue backdrop, and along with an acoustic guitar and framed reproduction of the master painter's *The Old Guitarist* (1903). *Frog/frog II* and *Blue Period* are also examples of Wegman's favorite photographic medium—liking the instantaneity, rich colors, and remarkable details, since 1979, Wegman has been using the large-scale, 20 × 24-inch Polaroid to create many of his images.

Since 1989, Wegman has juxtaposed the heads of his dogs on the bodies of human actors through creative use of costumes and props. This device is used to great effect in his later videos and "fashion" photographs—for instance, *Trainer* (1999) in which the heads of models wearing haute couture are replaced by "pouting" bewigged canines. *Becoming* (1991) is a hilarious sequence of three large-format Polaroids showing a human woman holding and donning a dog head in exchange for her own. Other "fashion" works, such as *Feather Foot* (1999), which shows a leg and paw in a high-heeled shoe, focus on the incommensurability of human clothes and animal bodies.

Wegman's work with dogs has been enormously popular with children; the artist has responded by creating many photographic monographs; for example, *William Wegman Puppies* (1997), and storybooks, comprised of many narrative photographs for example, *Cinderella* (1993), for younger viewers. Other works for children include video segments for

*Sesame Street* (1989–present), releases for home video, a feature film, *The Hardly Boys in Hardly Gold* (1994), and even an installation in the Children's Museum of Manhattan (2002).

WILLIAM V. GANIS

### Biography

Born in Holyoke, Massachusetts, 2 December 1943. The artist lives and works in New York, New York, and western Maine. B.F.A. in painting Massachusetts College of Art, Boston, 1964; M.F.A. painting and printmaking University of Illinois, Champaign-Urbana, 1967. Instructor at University of Wisconsin, Wausau, Waukesha, and Madison, 1967–1969. Instructor at California State College, Long Beach, 1970–1971. Moved to New York, 1972. Acquired Weimaraners, Man Ray, 1970; Fay Ray, 1986, Battina, Crooky, Chundo, 1989; Chip, 1995. Bailey House Key Honor, 1999; New York Foundation for the Arts Honor, 1987; John Simon Guggenheim Memorial Fellowship, 1975; National Endowment for the Arts Grant, 1982; Creative Artists Public Service Grant (video), 1979.

### Individual Exhibitions

- 1973 *William Wegman*; Los Angeles County Museum of Art, Los Angeles, California
- 1982 *Wegman's World*; Walker Art Center, Minneapolis, Minnesota, and traveling
- 1987 *William Wegman*; PaceWildensteinMacGill Gallery, New York, New York
- 1989 *William Wegman*; Maison de la Culture et de la Communication de Saint-Etienne, Saint-Etienne, France
- 1990 *William Wegman: Paintings, Drawings, Photographs, Videotapes*; Kunstmuseum Lucerne, and traveling
- 1993 *Fay's Fairy Tales: William Wegman's Cinderella and Little Red Riding Hood*; The Baltimore Museum of Art, Baltimore, Maryland, and traveling
- 1997 *William Wegman*; Isetan Museum of Art, Tokyo, Japan, and Museum 'EKI', Kyoto, Japan
- 1998 *William Wegman*; Roseum, Center for Contemporary Art, Malmö, Sweden
- 1999 *William Wegman: Fashion Photographs*; Birmingham Museum of Art, Birmingham, Alabama, and traveling
- 2000 *William Wegman*; Orange County Museum of Art, Newport Beach, California

### Group Exhibitions

- 1969 *When Attitudes Become Form*; Kunsthalle Bern, Switzerland
- 1972 *Documenta 5*; Kassel, West Germany
- 1978 *Contemporary American Photo Works*; The Museum of Fine Arts, Houston, Texas; and Museum of Contemporary Art, Chicago, Illinois
- 1978 *The Altered Photograph*; Institute for Art and Urban Resources at P.S. 1, Long Island City, New York
- 1981 *The Whitney Biennial*; The Whitney Museum of American Art, New York, New York
- 1982 *Venice Biennale—Aperto 82*; Venice, Italy
- 1986 *Advertising: Commercial Photography by Artists*; International Center of Photography, New York, New York



William Wegman, *Becoming*, 1990, color Polaroid (three images).  
[Private Collection. Reproduced with permission of the artist]





## WEGMAN, WILLIAM

1990 *Photography Until Now*; Museum of Modern Art, New York, New York  
1995 *Reconsidering the Object of Art: 1965–1975*; The Museum of Contemporary Art, Los Angeles, California  
1999 *The American Century, 1950–2000*; The Whitney Museum of American Art, New York, New York  
2002 *Art Inside Out*; The Children's Museum of Manhattan, New York, New York

### Selected Works

*Family Combinations*, 1972  
*Reduce/Increase*, 1977  
*Man Ray Portfolio*, 1982  
*Frog/frog II*, 1982  
*Puppy Planter*, 1989  
*Becoming*, 1991  
*Fay Day*, 1995  
*Deposition*, 1997

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# JACK WELPOTT

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## American

Jack Welpott was one of the pioneers in photographic education, and a gifted photographer. In a time of specialization in photography, Welpott's photographic interests are diverse. He has photographed the nude, landscape, both natural and urban, and made portraits.

Welpott's approach to education was to provide a solid basis in technique and an appreciation of the masters of the medium. He offered one of the first histories of photography surveys on a college campus. He was also interested in psychology, especially the ideas of Carl G. Jung, and integrated Jung's ideas into the reading of photographs. His aim was to determine the needs of the student and provide guidance for the students in fulfilling those needs. Welpott allowed students to find their voice but provided a nudge when needed. He never imposed his vision on his students, but rather preferred to dialogue. He continued and passed on the teaching methods of his mentor, Henry Homes Smith.

Jack Welpott was born in Kansas City, Kansas on April 27, 1923, but grew up and was educated in Bloomington, Indiana. At age ten, a Brownie camera sparked his interest in photography. He then purchased an Argus 35 mm at the local drugstore

when 12, and two years later an uncle gave him a 2¼ × 3¼ German view camera. Welpott soon had a darkroom and began a lifelong involvement with the medium.

After high school, he enrolled at the University of Indiana, but after a semester he was drafted into the U.S. Army Air Corps in 1943. He served in the South Pacific as a radio intercept operator with the 13th Intelligence Unit until his discharge in 1946. He rose to the rank of Staff Sergeant and was awarded three combat stars.

Upon discharge from the Air Force, Welpott took advantage of the G.I. Bill and enrolled at the University of Indiana, Bloomington. He graduated with a B.S. in business and an M.S. in 1955 in Visual Communication. From 1949 to 1959 Welpott was the Production Supervisor of the Audio-Visual Center at Indiana University. His interest in photography was rekindled when he enrolled in a photography class with Henry Holmes Smith, a former faculty member at the New Bauhaus in Chicago. In 1959, he completed the M.F.A. degree. Smith was a major influence on Welpott's thinking about photography and photographic education. Welpott and Jerry Uelsmann were the first M.F.A. graduates in photography. In addition, Welpott became acquainted with Harry Callahan, Aaron

Siskind, Minor White, and Van Deren Coke among others. In addition to photography, Welpott studied painting with Leon Golub and Harry Engle and design with sculptor George Rickey, bridging the diverse media. After completing the M.F.A. degree, Welpott was hired by John Gutmann to found a formal photography program at San Francisco State College, now San Francisco State University. There were almost no photography courses offered at the university level anywhere in America at the time and graduate programs in photography were almost nonexistent. Although the Beat Generation was winding down in San Francisco's Northbeach, when he arrived in the City he took advantage of the local poetry, jazz, art, and culture. Equally enticing was the availability of photographers such as Ansel Adams, Ruth Bernhard, Imogen Cunningham, Oliver Gagliani, and Dorothea Lange. After growing up in Indiana, San Francisco in the late 1950s was a cultural mecca, and he integrated this cornucopia of culture into his classes. Preferring the large format camera and the gelatin silver print, he has also photographed in color and even combined photography with painting and drawing.

Formal problems are a major concern in Welpott's thinking about photography, but the viewer can easily be misled by the subject matter. This is especially true when viewing his forte, his nudes. They are admittedly erotic and sensual interpretations of the female figure. His subjects, Judy, Sherry, Thea, and Sabine, are now all well known and appeal to the viewer because of their sexuality. However, to stop there would be a gross misreading of these photographs. They are equally appealing to the eye because of the skillful integration of subject matter and technique. Composition (the positioning of the figure within the photograph) and his sensitivity to light are essential ingredients of his photographs. During the early 1970s, Welpott and Judy Dater, his former wife, collaborated on portraits, frequently photographing women. They sometimes photographed the same subject to bring out the differences between the subject and their interaction with the male or female photographer. The subjects were strangers whom they found in various locations in the San Francisco area; for example, *Sherry* (1980) and *Kathleen* (1972).

In addition to his nudes and portraits, Welpott has also focused his lens on the landscape. In *Near Sacramento* (1975) he reminds us with a fragment of the newly ploughed earth, a grassy hill, and a hint of sky that the camera's relation to the land seems innate. Also, in his photograph, *White Sands, New Mexico* (1977) the full moon hovers

behind the clouds above a fragment of the sandy landscape. The allusion to Pictorialism is obvious, yet the overall effect is quite contemporary.

Welpott also photographed the cityscape. In 1980 and 1981, Welpott began exploring San Francisco's financial district, resulting in some unique and, at times, critical views of the world of business. Although Welpott has established his career as a black and white photographer, during the 1980s he photographed in color, but always with restraint. In *Shiny Stocking* (1987) the woman's leg, her red shoe, and the other figure's green dress are all controlled. Similarly, the dress, reflections and color are all skillfully integrated in *San Francisco, Ca.* (1986). And in such images as *Dancer* (c. 1994) he combines a photogram of a projected seed pod with pen and ink drawing and hand coloring.

DARWIN MARABLE

*See also:* Callahan, Harry; Coke, Van Deren; White, Minor

### Biography

Born in Kansas City, Kansas on April 27, 1923. Graduated from Indiana University at Bloomington with an M.F.A. in photography and studied with Henry Holmes Smith; Entered the U.S. Army Air Corps in 1943, and served in the South Pacific with the 13th Air Force, 1943–1946, staff sergeant with three combat stars; founder of graduate photography program and professor of photography, San Francisco State College, now University, 1959–1993; Instructor, University of California, Berkeley Extension, 1966–1969; Member, Board of Trustees, Friends of Photography, Carmel, California, 1973–1976 and member Society for Photographic Education; recipient, Medal of Arles, France, 1973 and National Endowment for the Arts Grant, 1979. Welpott married Doris Jean Franklin in 1949, divorced in 1968. Married Judy Dater, his former student, in 1971 and they divorced in 1977. Married Wendy Brooke Gray in 1988. She died in 1998 after a long illness.

### Selected Individual Exhibitions

1962 University of California; Davis, California  
 1963 University of Florida; Gainesville, Florida  
 1966 George Eastman House; Rochester, New York  
 1970 Friends of Photography; Carmel, California  
 1972 Art Institute of Chicago; Chicago, Illinois  
 1976 *25 Year Retrospective*; San Francisco Museum of Art, San Francisco, California  
 1979 Center for Creative Photography; Tucson, Arizona  
 1981 The Photographers' Gallery; London, England  
 1988 *Jack Welpott*; Gallery Min, Tokyo, Japan  
 1996 Center for Photographic Arts; Carmel, California  
 1999 *Vintage Photographs, 1952–1972*; Barry Singer Gallery, Petaluma, California

### Selected Group Exhibitions

- 1966 *Contemporary Photography Since 1950*; George Eastman House; Rochester, New York  
1967 *Photography in the Fine Arts*; Metropolitan Museum of Art, New York, New York  
1967 *Photography in the Twentieth Century*; George Eastman House; Rochester, New York  
1972 Visual Dialogue Foundation; Carmel, California  
1974 *Photography in America*; Whitney Museum of American Art, New York, New York  
1978 Museo De Arte Moderno, Mexico City, Mexico  
1979 *Teacher's Legacy: My Teacher, Myself*; Susan Spiritus Gallery, Newport Beach, California  
1984 *Photography in California 1945–1980*; San Francisco Museum of Modern Art, San Francisco, California  
2000 *The Visual Dialogue Foundation Revisited, 2000*; J.J. Brookings Gallery, San Francisco, California  
2001 *Capturing Light, Masterpieces of California Photography, 1850–2000*; Oakland Museum of California, Oakland, California

### Selected Works

- Kathleen Kelly*, 1972  
*Sabine, Arles, France*, 1973  
*Near Sacramento*, 1975  
*The Ramparts, Financial District, San Francisco*, 1980  
*Sherry*, 1980  
*Verrieres*, 1981  
*Brooke*, 1986  
*Shining Stocking*, 1987  
*Dancer*, 1994

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# EDWARD WESTON

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### American

“Edward had come to be viewed as chief among the so-called purists,” wrote Charis Wilson, Edward Weston’s second wife, traveling companion, and collaborator. As a photographer, Weston was indeed a purist. Foremost, he was an advocate for photography as its own genre, not as one that attempted to imitate painting. In this regard, Weston is philosophically linked to Alfred Stieglitz’s Photo-Secession movement. Weston’s prints were always “straight”—he did not manipulate negatives or prints, and chose to use large cameras that allowed him to make 5 × 7 and 8 × 10 contact prints.

Edward Weston was born March 24, 1886 in Highland Park, Illinois. Weston’s mother died when he was five years old, and his older sister May played a formidable role in his upbringing. Weston shot his first photographs with a Kodak Bulls-Eye #2, a gift from his father, in 1902. The Bulls-Eye took 3½ × 3½-inch photos and Weston, enthused by his successful photographs, soon saved money to buy a second-hand 5 × 7 format camera with a ground glass and tripod. Quitting high school the following year, Wes-

ton went to work at Marshall Field & Co. in Chicago. He continued to make photographs in his spare time. That same year Weston visited the Ninth American Salon at the Chicago Art Institute. Although no well-known photographers were represented at the Salon, the work he saw there left a strong impression.

Weston’s sister May had married John Seaman and moved to Tropic (now Glendale), California near Los Angeles. He visited the Seamans in 1906 and decided to stay on in California. Weston’s brother-in-law found him work as a surveyor’s helper. With his earnings, Weston purchased a postcard camera and made some extra money, often photographing the funerals of infant immigrant children. Weston’s spare time was also occupied by a budding romance with his sister’s friend, Flora May Chandler. Concerned with his prospects as a breadwinner, Weston returned to Chicago to attend the Illinois College of Photography. He studied there for nearly a year, learning techniques for portrait photography. Uninspired by the college, Weston left Chicago without completing his degree. He and Flora were married in January 1909 and their first son, Edward Chandler, was born the following

year. Flora bore him three more sons: Theodore Brett in 1911, Neil in 1914, and Cole in 1919.

To support his growing family, Weston worked as an assistant in portrait studios. He soon built his own photographic studio in 1911 on land in Tropic owned by Flora's family, who had vast real estate holdings. For Weston, the work of portrait photography was painstaking—particularly the delicate retouching expected by patrons—and was largely unrewarding artistically. Nonetheless, the next few years saw burgeoning success, as Weston persistently submitted artistic photographs to publications and competitions. His soft-focus, pictorialist work was included in a handful of exhibits and he received many accolades and awards, including his election to the London Salon of Photography in 1917. Weston also began publishing articles in photographic magazines, primarily choosing aesthetics as his subject matter.

The circle of artists who would populate Weston's world and help shape his aesthetic began to take form. In 1912, Weston met Margarethe Mather, who modeled for him and became his student and eventual partner in the Tropic studio. Weston met another photographer, Johan Hagemeyer, in 1917, and the two quickly became close friends. Hagemeyer lived with the Weston family for a short time, perhaps a sign of the growing distance between Edward and Flora, who was not a part of her husband's social circle. It was through the dancer Ramiel McGehee that Weston met Tina Modotti in 1921. Weston was immediately enamored with the Italian-born silent film star and model. They soon became lovers. Weston's circle now included Modotti and her husband, Roubai "Robo" de l'Abrie Richey. When de Richey went to Mexico in 1922, he arranged for a showing of work by American artists and photographers, including Weston, with the chief of the Department of Fine Arts at Academia de Bellas Artes in Mexico City. De Richey hoped that Weston and Modotti would both join him in Mexico. Modotti was preparing to leave for Mexico City when she got word that her husband had contracted cholera. He died before she arrived in Mexico. Despite her husband's death, Modotti decided to stay on in Mexico. She brought 100 of Weston's prints with her, some of which comprised a one-man show at Academia de Bellas Artes. Weston's work was received by the public with an extraordinarily positive response.

Weston set off for a trip east in October 1922. He visited his sister May and her family at their new home in Ohio. There, Weston shot his first industrial landscapes, marking a significant shift away for the pictorialism that had previously dominated his work. The industrial, modern city demanded a

new kind of photograph, sharply focused. At the ARMCO factory, he stood below the mills and pointed his camera up so the immense stacks of the mill loomed above the lens, giving a sense of their enormity. With the ARMCO photographs, Weston took his first step into Modernism.

Traveling on to New York City, Weston met with Alfred Stieglitz. It was a somewhat disappointing interview with the great founder of *Camera Work*, which had been so important to Weston's development as a photographer. Weston wrote in his daybook, the journal he kept for many years:

I took my work to show Stieglitz. He laid it open to attack, and then discarded print after print, prints that I loved. Yet I am happy, for I gained in strength, in fact strengthened my own opinion...But I feel I was well received by Stieglitz; I could sense his interest and he did give me some praise.

After a visit with family in Chicago, Weston returned to California in time for Christmas. Modotti had returned from Mexico, and their affair resumed with great passion. In the first half of 1923, Weston made 11 nudes of Margarethe Mather. These photographs mark another important advancement in Weston's work. The images are concerned not only with the nude form but also with the juxtaposition of the body with its surroundings—sand, wood, shadow. The starkness of these nudes also shows a true break with pictorialism. Seeking a new environment for his new artistic endeavors, Weston made a decision that would change his life and expand his work as a photographer. On July 30, 1923, Weston, Tina Modotti, and Weston's 13-year-old son Chandler boarded the SS *Colima*, bound for Mazatlan, Mexico. Weston and Modotti had made an agreement: she would serve as a translator and he would teach her photography.

In Mexico Weston began to accept photography on purely aesthetic terms, continuing his turn away from pictorialism. Textures, surfaces, and the play of light became increasingly important and his subject matter broadened. Nudes of Modotti, portraits of notable friends, and photographs of city life dominate this period. Weston became acquainted with painter Diego Rivera and other artists of the Mexican Renaissance who received him warmly and praised his work. An exhibition of 100 Weston photographs was installed at the Aztec Land gallery in Mexico City in October 1923 to resounding reviews from the press and visitors to the exhibition. "I have done what I expected to do, created a sensation in Mexico City," Weston wrote in his daybook. "I have never before had such an intense and understanding appreciation." This apprecia-

tion was a mainstay of Weston's experience in Mexico, where he lived until late 1926, save for a six-month respite in California in 1925.

Returning to California permanently in 1927, Weston took up an intense study of organic subject matter, focusing primarily on fruits and vegetables and shells, isolated and in sharp focus. This set of subjects is one of the hallmarks of Weston's work, along with his female nudes and California landscapes. It was the form itself, not the objects, which Weston found compelling. He sent prints to Modotti in Mexico, and she showed them to several of their friends in the artistic community. All were struck by the sensuality of the photographs, which elicited a strong physical response. Between 1929 and 1930, Weston made 43 exposures of peppers as well as his first landscapes at Point Lobos, California. It was a particularly fruitful time for Weston, who maintained a Spartan lifestyle in order to leave as much time as possible for photography.

Weston's reputation was growing. More than 30 exhibits featured his work between 1930 and 1932, most notably his first one-man show at the Delphic Gallery in New York City. The first monograph of his work, *The Art of Edward Weston*, was published in 1932, largely due to the efforts of the impresario Merle Armitage. The short-lived Group f/64 was formed in 1932 and included Weston, Ansel Adams, Imogen Cunningham, Willard Van Dyke, and Weston's protégé Sonya Noskowiak, among others. The group's name was drawn from the aperture setting of the lens that allowed for maximum detail in both foreground and background. The tenets of Group f/64 were based on Weston's purist doctrines, namely that the final image of a photograph is envisioned in the moment of its making. Weston only made contact prints, never resizing, retouching, or manipulating an image.

Weston met Charis Wilson in 1934 in Carmel, California, where he had a studio for portraiture and also sold his prints. His initial subject matter in Carmel was primarily seascapes, trees, and rocks, then the surrounding cliffs. These naturalist photographs—which include some of Weston's best known images—set him apart from other photographers who espoused Modernism and chose the cityscape as their primary subject matter. With sales waning during the Depression, Weston closed the Carmel studio the following year and accepted a job with the Federal Art Project under the Works Progress Administration (WPA). The new post took Weston to Santa Monica, and Wilson soon joined him there, setting up house together.

Weston was the first photographer to be awarded a Guggenheim Fellowship. In 1937, he received a

one-year fellowship for \$2,000, to continue his series of photographs of the West. For the first time in his life, Weston was able to earn his living doing artistic photography, rather than the portraiture which had been his mainstay. Phil Hanna, the editor of *Westways*, the magazine of the Southern California Auto Club, helped organize the itinerary for the Guggenheim trips. Weston and Wilson signed a contract with *Westways* for eight to ten Weston prints for each monthly issue, with captions from Wilson. The Guggenheim trips took Weston and Wilson throughout California, including a jaunt through Yosemite National Park with Ansel Adams. Weston received a second Guggenheim Fellowship in 1938. With financial support from the fellowship, Weston began preparing 100 prints in 1939 for an installation at the Huntington Library near Pasadena, California. Edward Weston and Charis Wilson, already longtime collaborators, were married in 1939, following Weston's divorce from Flora. *California and the West*, the book resulting from the Guggenheim travels, was published in 1940.

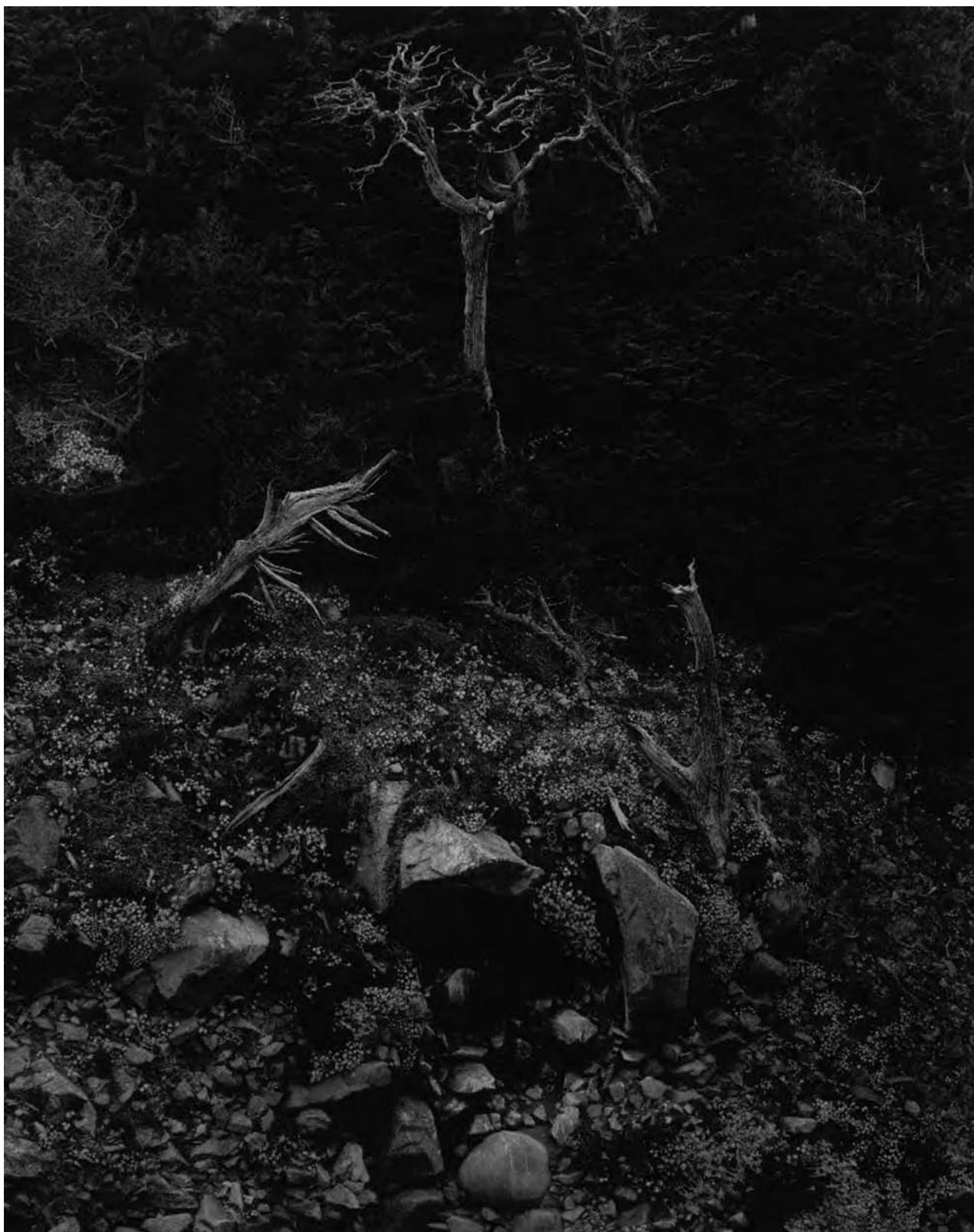
The Limited Editions Club commissioned Weston to illustrate an edition of Walt Whitman's *Leaves of Grass*, and in 1941, Weston and Wilson began traveling through 38 U.S. states to photograph for the book. Their travels were cut short by World War II, and they settled at Wildcat Hill, a house in Carmel built by Weston's son Neil. Weston would live out his years at Wildcat Hill, succumbing to the ravages of Parkinson's disease. Weston made his last photograph, *Eroded Rocks, South Shore, Point Lobos*, in 1948. Although his motor skills were compromised by Parkinson's, Weston continued to work, printing negatives with the help of his son, Brett. The last decade of Weston's life saw a major retrospective in Paris in 1950 and *The World of Edward Weston*, which Beaumont and Nancy Newhall organized for the Smithsonian Institution. Weston died January 1, 1958, at his home. He continues to be an icon of the world of photography and has had several significant posthumous showings, including an exhibition comparing his photographs with the work of Robert Mapplethorpe at the University of California at Riverside/California Museum of Photography in 1995.

LINDA LEVITT

*See also:* **Adams, Ansel; Group f/64; Modernism; Modotti, Tina; Works Progress Administration**

### Biography

Born in Highland Park, Illinois, 24 March 1886. Attended Illinois College of Photography, 1908. Opened portrait studio, Tropico, California, 1911; Opened portrait studio, Mexico City, 1923; Opened studio, Carmel, Cali-



Edward Weston, Point Lobos, 1946 (print 1948), Gelatin silver print, 9 $\frac{1}{16}$  × 7 $\frac{1}{16}$ "', Gift of David McAlpin.

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## WESTON, EDWARD

ifornia, 1929; Federal Arts Project, 1935. Elected to London Salon of Photography, 1917; John Simon Guggenheim Fellowships, 1937–1939. Died in Carmel, California, 1 January 1958.

### Individual Exhibitions

- 1922 Academia de Bellas Artes; Mexico City, Mexico  
1923 Atzec Land Gallery; Mexico City, Mexico  
1930 First one-man show; Delphic Studios; New York, New York  
1937 San Francisco Museum of Art; San Francisco, California  
1946 *Retrospective*; Museum of Modern Art, New York, New York  
1950 *Retrospective*; Paris, France  
1956 *The World of Edward Weston*; Smithsonian Institution, Washington, D.C., and traveling  
1986 *Centennial Retrospective*; Center for Creative Photography, Tucson, Arizona  
1990 *Weston's Westons*; Museum of Fine Arts, Boston, Massachusetts; and Baltimore Museum of Art, Baltimore, Maryland  
1955 *The Garden of Earthly Delights: Photographs by Edward Weston and Robert Mapplethorpe*; UCR/California Museum of Photography, Riverside, California  
2000 *Edward Weston: Photography and Modernism*; Museum of Fine Arts, Boston, Massachusetts

### Group Exhibitions

- 1925 *Edward Weston and Tina Modotti*; Museo de Estado; Guadalajara, Mexico  
1930 Harvard Society for Contemporary Art; Cambridge, Massachusetts  
1931 *f/64 Group*; M.H. de Young Museum, San Francisco, California  
1948 *This is Contemporary Art*; Museum of Modern Art, New York, New York

### Selected Works

- Pipes and Stacks: Armco, Middletown, Ohio*, 1922  
*Tina on the Azotea*, 1923

- Diego Rivera*, 1924  
*Torso of Neil*, 1925  
*Tres Ollas*, 1926  
*Chambered Nautilus*, 1927  
*Pepper*, 1929  
*José Clemente Orozco*, 1930  
*Cabbage Leaf, California, USA*, 1931  
*Dunes, Oceano*, 1936  
*Nude*, 1936  
*Surf, China Cove, Point Lobos*, 1938  
*Floating Nude*, 1939  
*Eroded Rocks, South Shore, Point Lobos*, 1948  
*Point Lobos*, 1946

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Weston, Edward, and Theodore E. Stebbins, Jr., eds. *Weston's Westons: Portraits and Nudes*. Boston: Museum of Fine Arts, 1989.  
Wilson, Charis, and Wendy Madar. *Through Another Lens: My Life with Edward Weston*. New York: North Point Press, 1998.

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# CLARENCE WHITE

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### American

Clarence H. White, one of the founders of the Photo-Secession, is now known chiefly as an educator who founded an important center for photographic training at Columbia University in New

York. His achievements as a photographer, however, continue to be of interest, exemplifying the pure currents of Pictorialism as it developed at the turn of the twentieth century in the United States. His photographs of gentle, domestic subjects were realized in beautifully modulated platinum and gra-

vure prints, and his association with Alfred Stieglitz not only produced a seminal professional association, but a pioneering series of sensual nudes that remain extraordinarily modern and vital.

Early life in Ohio for Clarence Hudson White (1871–1925) centered on his birthplace of West Carlisle and nearby Newark, where he graduated from high school and then became a bookkeeper for a wholesale grocery firm. The scenery was picturesque, the workday was long, the family, Presbyterian and Republican. This milieu shaped his vision which, in turn, would have a major impact on photography.

Only a year into his marriage to Jane Felix in 1893, White carefully budgeted for a Premo 6½ × 8½ view camera with a 13-inch portrait lens. Such lenses were ground to produce soft effects, but White's typically misty images were often from having to photograph during free time shortly after dawn or before sunset. Lacking both academic art and photographic training, he was not rule bound, so he experimented with light and form, and was restricted only by his limited means.

By 1898, White was accepted in the Philadelphia Salon where the noted photographer Alfred Stieglitz was a jury member. The next year, White and Stieglitz served on the Philadelphia Salon jury, where White was impressed with Edward Steichen's work. Though White was now represented in the London Salon, he did not neglect the local scene and co-founded with Emma Spence, the Newark Camera Club, a group which attracted national attention and brought noted photographers to the small Ohio town. The Newark Camera Club was also the first such organization to print a catalogue of their annual show, which served as a model for other clubs and organizations.

Through these activities and images such as *Ring Toss* of 1899, a dynamically composed scene of a languid game played by three girls, White's international credentials were firmly established when he and New York portrait photographer Gertrude Käsebier were elected to the Linked Ring Brotherhood in 1900. This secession group from the Photographic Society of London, derived its name from the Pre-Raphaelite Brotherhood and tried to present new approaches including Impressionism, naturalism, and gum bichromate printing.

Alfred Stieglitz, however, led the battle for photography as art, and in 1902, he launched the Photo-Secession with a show at the National Arts Club followed by the publication of *Camera Work* dated January 1903. Clarence White was a founding member of this organization, and his work was frequently featured in this first American journal of modern-

ism. Sadakichi Hartmann, an art critic closely associated with the Photo-Secession, had praised White's figure photography as early as 1900 and hailed his *Spring* (1898) an "American masterpiece." Pictorialism had ties to the Arts and Crafts Movement, and George Bicknell, writing in *The Craftsman* (January 1906, p. 495), "ranked White with Stieglitz and Edward J. Steichen".

White typically photographed his wife or her sisters in long flowing gowns as they gracefully posed in a bucolic setting. The images lack the sophistication of John Singer Sargent's women, as White's soft platinum prints reflect an ethos untouched by the "Gilded Age" or middle class work. White often seems to relate to the Pre-Raphaelite dream world of Edward Burne-Jones, and, indeed, the Photo-Secessionists recognized Julia Margaret Cameron's photographs, many of which are precursors to White's work.

James McNeil Whistler, the American expatriate artist in London, was a major influence on White's work such as *Miss Grace* (1898). Whistler's atmospheric effects, emphasis on bold forms, and flat, Japanese-style designs show relationships with photographs such as White's *Morning* (1905). White said little about his photographs and was no theorist, so it is uncertain whether he intended specific meaning for the frequently used glass globe.

In 1904, White left bookkeeping for commercial photography, which took him throughout the midwest usually making portraits. In Terre Haute, Indiana, he photographed an attorney who was associated with Socialist leader Eugene V. Debs. White, who embraced Socialism, again showed a link to Pre-Raphaelitism, for both John Ruskin and William Morris were leaders of a Christian Socialist movement in England. White's politics were idealistic, however, and were never evident in his photographs or teaching.

New York was surpassing London as the art photography center, and so in 1906, White moved to the city, where he and Gertrude Käsebier showed at the Little Galleries of the Photo-Secession. The following year, White and Stieglitz collaborated in making nude studies, but more significant for White's future was Arthur Wesley Dow's offer of a photography position at Teachers College, Columbia University. An added assignment at the Brooklyn Institute of Arts and Sciences further shifted White's prime activity from that of photographer to teacher.

The aims of the Photo-Secession to gain recognition of photography as art seemed to be fulfilled with the international exhibition at Buffalo's Albright Art Gallery in 1910. Differences between Stieglitz and White developed, and these issues led

to a break in 1912, which would not be patched until 1924.

While other photographers, such as White's famous student Karl Struss, responded to the city, especially New York, the Ohio photographer's eye stayed focused on the natural world. He and his family accepted several invitations to visit the noted photographer and publisher F. Holland Day at his summer retreat on Georgetown Island, Maine. White then purchased a dilapidated farmhouse there and started the Seguinland School of Photography for summer classes. Day, Käsebier, and modernist painter Max Weber were among the visiting lecturers. To be more accessible to New York, White moved the summer school to Canaan, Connecticut, in 1919, where it continued until his death.

Nearly all former students agreed that White was a great teacher, and those reflections came from a roster that included Dorothea Lange, Margaret Bourke-White, Laura Gilpin, and Doris Ulmann, to cite some of the many women whose careers he furthered. An openness to many approaches, and an aim to bring together commercial and art photography so students could find employment as artists was in sharp contrast to the anti-commercial, elitist philosophy of Stieglitz. Such students as Paul Outerbridge, Anton Bruehl, and Ralph Steiner, however, achieved fame with bold photo illustrations.

White recognized that time devoted to teaching had taken its toll on his personal photography, and when the opportunity to hold a summer session in Mexico developed in 1925, he envisioned that the new environment might ignite his own work. Instead, he suffered a fatal aneurysm on 6 July 1925.

Jane White, devoted students, and many famous lecturers maintained the White School of Photography, though the master's prints sometimes substituted for pay. Her youngest son, Clarence H. White, Jr., had studied at the School and also taught there. By 1940, he was Director, but, with World War II and an ill-timed expansion, the school was forced to close in 1942. Jane Felix White, a collaborator throughout White's career, died the following year.

JOHN FULLER

**See also:** Bourke-White, Margaret; Gilpin, Laura; History of Photography: Twentieth-Century Developments; Impressionism; Lange, Dorothea; Linked Ring; Modernism; Outerbridge, Jr., Paul; Photography in the United States: the Midwest; Photo-Secession; Photo-Secessionists; Pictorialism; Steichen, Edward; Stieglitz, Alfred; Ulmann, Doris

## Biography

Born in West Carlisle, Ohio, 8 April 1871. Graduated 1890, Newark High School; took bookkeeping job Newark, Ohio, 1883. Married 1893; photographed family and area landscape, 1894. Co-organized Newark Camera Club; exhibited, Philadelphia Salon, 1898. Elected to Linked Ring Brotherhood, London, 1900. Commercial photography, 1904. Moved to New York, 1906. Teaching position, Teachers College, Columbia University, 1907; also taught at Brooklyn Institute of Arts and Sciences. *Camera Work*, 23 (July, 1908), featured work. Established Seguinland School of Photography for summer classes, Seguinland, Maine. Established The Clarence H. White School of Photography, 1914. First President of the Pictorial Photographers of America—moved summer school to Connecticut, 1916. Ceased teaching at Brooklyn Institute; founded Art Center, 1921. Died Mexico City, 8 July 1925.

## Selected Works

*Miss Grace*, 1898  
*Spring*, 1898  
*Ring Toss*, 1899  
*The Orchard*, 1902  
*Alvin Langdon Coburn and His Mother*, c. 1907  
*(Miss Thompson)*, (Clarence White and Alfred Stieglitz), 1907  
*Morning*, c. 1908  
*Self Portrait*, 1925

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Bicknell, George. "The New Art in Photography: the Work of Clarence H. White." *The Craftsman* no. 9 (January 1906): 495–510. CD-ROM, Release 1:1, New York: Interactive Bureau, LLC., 1998.

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Fulton, Marianne, ed. *Pictorialism into Modernism: the Clarence H. White School of Photography*. Text by Bonnie Yochelson and Kathleen A. Erwin. New York: Rizzoli, 1996.

Hartmann, Sadakichi. "Clarence H. White—A Meteor in Space." In *The Valiant Knights of Daguerre: Selected Critical Essays on Photography and Profiles of Photographic Pioneers*. Edited by Harry W. Lawton and George Knox. Berkeley and London: University of California Press, 1978.

Naef, Weston. *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*. New York: The Metropolitan Museum of Art, 1978.

White, Clarence H. *Symbolism of Light: the Photographs of Clarence H. White*. Essays by Maynard P. White, Jr., Cathleen A. Branciaroli, and William Innes Homer. Wilmington, DE: University of Delaware and Delaware Art Museum, 1977.



Clarence White, Miss Grace, Ca. 1898, Platinum print,  $7\frac{7}{8} \times 5\frac{5}{8}$ ", Gift of Mrs. Mervyn Palmer.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

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# MINOR WHITE

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## American

Minor (Martin) White is best known for his faith in the spiritual and subjective aspects of photography. Greatly influenced by Alfred Stieglitz's idea of equivalence and inspired by a large array of philosophical and religious ideas such as Catholicism, Zen, Tao, astrology, the teachings of the Russian mystic G.I. Gurdjieff (1870s–1949), and Jungian psychology, White approached photography as a means of self-discovery and self-growth. He believed that the mythical quality of reality and of self could be accessed through photography.

White's contribution to photography extends well beyond his own work as a photographer. Throughout his lifetime, he devoted himself to achieving broad public recognition for photography as an art form by introducing the work of many young photographers to the public, developing higher-education programs in photography, and publishing extensively on the subject, but it is as a teacher that White made his greatest impact.

In his teaching, nationwide lectures, and workshops, White stressed the need to "read" photographs and emphasized that the meanings of images lay somewhere between the image and the viewer. Essential to his understanding of reading a photograph is the notion of an "innocence of vision"—defined by him as a serious and deliberate effort to experience the image directly and deeply. In the classroom, White introduced theatre techniques, classical music, mime, Zen meditation, and applications of Gurdjieff's teaching to help students conceive the taking and viewing of a photograph as spiritual and intellectual activities. His bold vision influenced many photographers, including Peter Bunnell, Paul Caponigro, Carl Chiarenza, Oliver Gagliani, William Heick, Bob Hollingsworth, Rose Mandel, and Jerry Uelsmann.

White's interest in photography can be traced to 1916, when his grandfather gave him a Brownie camera. White learned to print and develop photographs as a student of photomicrography at the University of Minnesota. Once graduated with a B.Sc. degree in botany and a minor in English (1933), he moved to Portland, Oregon, worked as a hotel clerk, was an active member of the Oregon

Camera Club, and taught photography at the YMCA. In 1938, White was assistant secretary of the People's Power League, a position that helped him secure the title of creative photographer for the Oregon Art Project commissioned by the Works Progress Administration's (WPA) Art Program of the Federal Works Agency. These early photographs are architectural studies taken in a direct, documentary style. In 1940, he completed his first article on photography entitled "When Is Photography Creative?" published three years later in *American Photography*. The following year, the Portland Art Museum hosted his first major one-man exhibition.

From April 1942 to September 1945, White served in the U.S. Army Intelligence Corps as an infantryman in the Philippines, receiving the Bronze Star. Although he photographed little during this period, he completed a manuscript entitled *Eight Lessons in Photography* that he incorporated into his later writings. White also wrote poetry, *Elegies*, *Free Verse for the Freedom of Speech*, and *Minor Testament*, which served as text for the 1947 sequence of photographs *Amputations* (never exhibited).

White lived in New York City after his discharge from the Army. He studied museum methods and worked as a photographer at the Museum of Modern Art (MoMA), where he befriended Beaumont and Nancy Newhall. With their help, White was introduced to a number of photographers, including Harry Callahan, Paul Strand, and Edward Weston. He also studied aesthetics and art history at Columbia University under Meyer Schapiro who strongly motivated him to consider a psychological approach to photography. White began to see a photograph as meaningful beyond content and style, a conviction supported by Stieglitz's idea of equivalence. White first met Stieglitz in 1946, the year he moved to San Francisco to join Ansel Adams in teaching photography at the California School of Fine Arts (CSFA), today the San Francisco Art Institute. Although he initially shared Adams's approach to photography, their views significantly diverged as White's interest in a psychoanalytic basis of making and interpreting photographs increased. For White, the sharp form and texture of straightforward photography were cer-

tainly important, but mostly because they inspired in the viewer ideas and meditations on the self.

In November 1946, White visited Weston for the first time at Point Lobos, an inspirational photographic site he returned to often even after Weston's death. Shortly afterwards, White assumed major teaching responsibilities at CSFA, helped develop a three-year photography program, and held various combined exhibitions with his students. He completed his first non-narrative sequence *Amputations*, which was never exhibited at the California Palace of the Legion of Honor, San Francisco, as scheduled because of White's refusal to exclude the poetic text from the exhibit. In 1948, he began to work in portraiture and figure composition exploring techniques of theatrical lighting, character revelation, and directorial projection that reach a climax with his *Fifth Sequence | Portrait of a Young Man as Actor* of 1952.

Along with Adams, Dorothea Lange, the Newhalls, and others, White founded *Aperture* magazine and became its editor in 1952. In November of the same year, he moved to Rochester, New York, to join the staff of the George Eastman House (GEH), where, as curator of exhibitions, White directed three large theme exhibitions: *Camera Consciousness* (1954), *The Pictorial Image* (1955), and *Lyrical and Accurate* (1956). He also edited *Image* magazine. His first New York City one-man exhibition was held at the Limelight Gallery in 1954.

In 1955, White taught photo-journalism at the Rochester Institute of Technology (RIT), gave his first public lecture at Ohio University, and accepted his first of many students in residence. The following year, he directed workshops that encouraged students to interact in lectures, field sessions, and print critique. He was appointed to the faculty of RIT in 1956 where he taught photography until 1965. In April 1959, *Sequence 13 | Return to the Bud* was exhibited at the George Eastman House, White's largest sequence to date comprising 115 photographs. In the same year, "The Way through Camera Work," a definite statement of White's philosophy to photography, was published in *Aperture*.

In February 1965, White was appointed visiting professor at the Massachusetts Institute of Technology (MIT) where he taught and exhibited (including *Light 7*) over the next decade. In 1968, he completed *Mirror Messages Manifestations*, the only book written by him on his own work. In 1970, White received a Guggenheim Foundation Fellowship, which had been denied to him on two former accounts.

In June 1976, White died of a heart attack in Boston. His archives are in the Library of Princeton University, New Jersey. Major collections of

his work can be found at the San Francisco Museum of Modern Art, California; International Museum of Photography, George Eastman House, Rochester, New York; The Art Museum, Princeton University, New Jersey.

NANCY PEDRI

*See also:* Adams, Ansel; Stieglitz, Alfred; Weston, Edward

### Biography

Born in Minneapolis, Minnesota, 9 July 1908. Studied botany and literature, University of Minnesota, 1927–1930, 1932–1933; B.Sc., 1933; studied art history and aesthetics, Columbia University, New York, 1945–1946; self-educated in photography. Creative photographer, Works Progress Administration, 1938–1939; photography instructor, YMCA, Portland, 1938; photography instructor, then Director, La Grande Art Center, Oregon, 1940–1941; photographer, Museum of Modern Art, New York, 1945; photography instructor, California School of Fine Arts, today San Francisco Art Institute, 1946–1953; founding editor and production manager, *Aperture* magazine, 1952–1975; exhibitions organizer, George Eastman House, Rochester, New York, 1952–1956; photography instructor, Rochester Institute of Technology, 1956–1965; editor, *Image* magazine, GEH, 1956–1957; founding member, Society for Photographic Education, 1962; photography instructor, Massachusetts Institute of Technology (MIT), Cambridge, 1965–1976; founding trustee, Friends of Photography, California, 1967–1976; received tenured professorship, MIT, 1969. John Simon Guggenheim Foundation Fellowship, 1970; Honorary Doctorate of Fine Arts, Maryland Institute College of Art, 1970; Honorary Doctorate of Fine Arts, San Francisco Art Institute, 1976. Died in Massachusetts, 24 June 1976.

### Individual Exhibitions

- 1939 *Portland Iron Front Buildings*; W.P.A. Exhibition, Portland, Oregon, and traveling
- 1942 *Grande Ronde Valley*; Portland Art Museum, Portland, Oregon
- First Sequence*; YMCA, Portland, Oregon
- 1948 *Song Without Words*; San Francisco Museum of Art, California, and traveling
- 1950 *Intimations of Disaster*; Photo League, New York, New York
- 1952 *Fifth Sequence | Portrait of a Young Man as Actor*, *Sequence 6*, *Intimations of Disaster*; San Francisco Museum of Art, San Francisco, California
- 1954 *Sequence 7, 8, 9*; Limelight Gallery, New York, New York
- 1959 *Sequence 13 | Return to the Bud*; George Eastman House, Rochester, New York, and traveling
- 1960 *Sequence 15a*; Smithsonian Institution, Washington, D.C.
- 1961 *Song Without Words*; Carl Siemab Gallery, Boston, Massachusetts
- 1964 *Sequence 17 | Out of Love for You I Will Try to Give You Back to Yourself*; Humboldt State College, Arcata, California

## WHITE, MINOR

- 1967 *It's All in the Mind*; Carl Siembab Gallery, Boston, Massachusetts  
1968 *Sequence 16 / Sound of One Hand Clapping*; John and Mable Ringling Museum of Art, Sarasota, Florida  
1970 *Towards These...The Circle, The Square, The Triangle... A Life in Photography on a Theme*; Philadelphia Museum of Art, Philadelphia, Pennsylvania, and traveling  
1975 U.S.I.A. Gallery; Paris, France, and traveling  
1983 *Jupiter Portfolio*; San Antonio Museum of Art, San Antonio, Texas

### Selected Group Exhibitions

- 1941 *Image and Freedom*; Museum of Modern Art, New York, New York  
1953 *How to Read a Photograph*; San Francisco Museum of Art Extension Division, San Francisco, California  
1959 *Photography at Mid-Century*; George Eastman House, Rochester, New York  
1964 *The Photographer's Eye*; Museum of Modern Art, New York, New York  
1967 *Photography in the 20<sup>th</sup> Century*; National Gallery of Canada, Ottawa, and traveling  
1968 *Light 7*; Massachusetts Institute of Technology, Cambridge, Massachusetts  
1975 *The Land: 20<sup>th</sup> Century Landscape Photographs Selected by Bill Brandt*; Victoria and Albert Museum, London, England, and traveling  
1979 *Photographie als Kunst 1879–1979, Kunst als Photographie 1949–1979*; Tiroler Landesmuseum Ferdinandum, Innsbruck, Austria, and traveling  
1982 *Target III: In Sequence*; Museum of Fine Arts, Houston, Texas  
1984 *Subjektive Fotografie: Images of the 50s*; San Francisco Museum of Modern Art, San Francisco, California, and traveling  
1987 *Photography and Art 1946–1986*; Los Angeles County Museum of Art, Los Angeles, California

### Selected Works

- Amputations*, 1947  
*Song Without Words*, 1948  
*Warehouse Area, San Francisco*, 1949  
*Peeling Paint*, 1959  
*Capitol Reef*, Utah, 1962  
*Easter Sunday, Stony Brook State Park*, 1963  
*Sand Dunes, Eel Creek, Oregon 1966*, 1966  
*Sound of One Hand Clapping*, 1968

### Selected Publications

- “When is Photography Creative?” *American Photography*. 37 (January 1943). Reprinted in *Exposure* 14 (October 1976).

- “What is Photography?” *Photo Notes* (Spring 1948). Reprinted in *Exposure*, 14 (October 1976).  
“How to Find Your Own Approach to Photography.” *American Photography* 45 (July 1951).  
“The Camera Mind and Eye.” *Magazine of Art* 45 (January 1952). Reprinted in *Photographers on Photography*. Edited by Nathan Lyons. Englewood Cliffs, NJ: Prentice-Hall, 1966.  
*Exposure with the Zone System*. New York: Morgan, 1956.  
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“Editorial: To Recapture the Innocence of Vision.” *Aperture* 6, no. 2 (1958).  
“The Way Through Camera Work.” *Aperture* 7, no. 2 (1959).  
*Zone System Manual*. New York: Morgan, 1961.  
“Equivalence: The Perennial Trend.” *PSA Journal* 29 (July 1963). Reprinted in *Photographers on Photography*. Edited by Nathan Lyons. Englewood Cliffs, NJ: Prentice-Hall, 1966.  
*Light 7*. Cambridge, MA: Massachusetts Institute of Technology, 1968.  
*Mirrors Messages Manifestations*. Millerton, NY: Aperture, 1969. Revised and enlarged edition, 1982.  
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“Silence of Seeing.” In *One Hundred Years of Photographic History*. Edited by Van Deren Coke. Albuquerque: University of New Mexico Press, 1975.  
*The New Zone System Manual*. Dobbs Ferry, NY: Morgan, 1976. Written with Richard Zakia and Peter Lorenz.

### Further Reading

- Baures, Mary. “Photography as Mysticism/Minor White.” *Bosarts* 1 (January 1975). Reprinted as “Minor White Portfolio.” *New Age Journal* 10 (January 1976).  
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Sekula, Allan. “On the Invention of Photographic Meaning.” *Artforum* 13 (January 1975).



Minor White, Capitol Reef, Utah, 1962, Gelatin-silver print,  $12\frac{1}{8} \times 9\frac{1}{4}$ ", Purchase.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

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# WIENER AKTIONISMUS

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*Wiener aktionismus*, or Vienna Actionism spanned the entire decade of the 1960s in Vienna, Austria, and was attributed to the collaborative work of four important artists: Gunther Brus (1938–), Otto Muehl (1925–), Herman Nitsch (1938–), and Rudolf Schwarzkogler (1940–1969). These artists were never formally organized as a group; and an art critic coined the name “Vienna Actionism” only at the end of their productive period. But they met each other early on, and collaborated throughout the 1960s on actions based upon a shared concern for Freudian theories of the unconscious: reactions to a post-war, post Fascist political environment in Austria and a mutual desire to extend the ideas of action painting to dramatic use of the human body as an artistic medium. Their work was notorious for its public nudity, use of animal cadavers and blood, and its seemingly flagrant disregard for social taboos and religious symbols.

Gunter Brus was interested in Viennese expressionism and the contemporary Austrian abstract art of Arnulf Rainer. After formal training at the Academy of Applied Arts in Vienna, he began to free himself from the academic canon of easel painting. Otto Muehl, impressed by his work introduced him to Herman Nitsch in 1962. In 1964 he performed his first two actions. Brus performed actions through the 1960s until 1968 when he was arrested and sentenced to six months’ imprisonment for degrading symbols of the state. He remained in exile in Berlin until 1976, and then returned to Vienna after his sentence was commuted to a fine.

Otto Muehl studied at the University of Vienna in 1948 following a tour of military service and duty on the Western Front in World War II. After a one-man show at the Galerie Junge Generation in 1960, he met Brus, who became a new influence. He abandoned easel painting in 1961, met Nitsch in 1962, and performed his first action in his studio flat using a naked model in 1963. Muehl performed actions throughout the 1960s and spent two weeks in prison in 1965 for his action with Nitsch—The Festival of Psycho-Physical Naturalism. By the 1970s, his communal life and Actions-Analytical Commune, influenced by Wilhelm Reich, took precedence over his art. In June 1991, he was sentenced to seven years’ imprison-

ment for “engaging in sexual intercourse with minors, illicit sexual acts, rape, and drug offences.” He now lives in Portugal.

Herman Nitsch studied Baroque and Renaissance religious painting at the School of Graphic Art in Vienna, concentrating on crucifixions. In 1957, he conceived the *Orgies Mysteries Theater*, and by 1959, this concept had advanced to a six-day play to be housed in the Prinzenhof Castle. This became Nitsch’s life work. In 1963, he was sentenced with Muehl to two weeks in prison for their *Festival of Psycho-Physical Naturalism* (his third action). Nitsch performed throughout the 1960s using lamb cadavers, animal blood, and naked male and female bodies, raising controversy and public protest. Nitsch was the only artist of the group to continue performing actions into the 1970s. In 1971, he purchased Prinzenhof Castle, and in August of 1998, performed the six-day play there at the castle in its entirety, realizing a life-long artistic goal.

Rudolf Schwarzkogler, the youngest of the group attended the School of Graphic Art in Vienna, leaving without a diploma in 1961. That same year he met Nitsch, became interested in early Austrian expressionism, and admired Arnulf Rainer and Yves Klein, as well as the writers Artaud, and Hans Henny Jahnn. In 1965, he integrated an action into Nitsch’s seventh action. A few weeks later he became the model for Nitsch’s eighth action, or “penis rinsing.” The careful staging of Nitsch’s actions specifically for the camera and photograph was a strong influence on the young Schwarzkogler. His final action, *no. 6* performed alone for the camera in his flat with Edith Adam in Vienna in 1966, gave him perfect control over aesthetics and ritualistic statement. After collaborating on Nitsch’s thirtieth action in Munich and two films with Muehl and Brus in 1968, unstable mental health drove him into isolation. In June of 1969 he died from a plunge from his apartment window in Vienna; the cause of his fall was never determined.

Perhaps more than any other performance artists of their time, The Wiener group incorporated photography into the conceptual framework of their practice. Photography accentuated the dialect-

tical relationship between the factual, neutral document and the image as an aesthetically transformed object. Many of their actions were so radically conceived, and so controversial, that they were often performed without an audience. Their work was widely ignored by critics and treated with outright hostility by the public at the time it was produced. The camera became a surrogate witness to their work, a means of documenting their actions, and a medium of transforming their artifacts into images of profound aesthetic beauty. Hundreds, perhaps thousands of negatives and photographs remain from their work.

While Muhl and Brus seemed more interested in challenging social norms, Nitsch and Schwarzkogler shared interests in alchemy, and transformation of the object through photography. The fundamental motivation of all of these artists was in one way or the other connected to Nitsch's theory of abreaction—stating that a cathartic response in the viewer produced by shock can unlock energies deep within the psyche. In the environment of post-fascist Austria, their work was also a deliberate challenge to the grip of social conformism that restricted artistic freedom in the years following the war.

It is generally agreed that Viennese Actionism was Austria's greatest contribution to Post-war

Modernism, but this has only been a recent claim made with many years of historical distance. The reputation as "shock-artists" with no ethics, or as pariahs gone over the edge into self-mutilation and degradation, has been difficult to dispel. Ironically, American critics such as Robert Hughes and Barbara Rose only contributed to the misunderstanding by their literal readings of Schwarzkogler's photographs that suggested he was mutilating his own penis. The critics' condescension and shock over photographs that were fabricated by the artist ultimately testified to the artist's skill and foregrounded the need to crack down on artistic freedom.

The legacy of Viennese Actionism will rest with several dynamic concepts found in the collective works of these artists: the use of deliberately extreme actions to test the boundaries of total artistic freedom, the use of the nude human body as an artistic medium in public contexts, and the use of the camera to create a ritualistic iconography of radical artistic practice.

LANE BARDEN

#### Further Reading

*Brus, Muehl, Nitsch, Schwarzkogler: Writings of the Vienna Actionists.* London: Atlas Press, 1999.

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## DEBORAH WILLIS-KENNEDY

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### American

Deborah Willis-Kennedy is a photographer, educator, and historian specializing in African American photographic history. Her career spans more than 20 years of creating and critiquing images, and she has published numerous books on the history of African American photography, such as *The Black Female Body in Photography*, (co-author, Carla Williams, 2002) and *Reflections in Black: A History of Black Photographers—1840 to the Present*, (2000), advancing an area of scholarship that had been previously largely ignored. In recognition of her groundbreaking work, Willis-Kennedy was awarded a MacArthur Foundation Grant in 2000. Besides publishing, Willis-Kennedy has been an influential

teacher at Duke University, Durham, North Carolina, and New York University, worked at the Smithsonian Institution's Center for African American History and Culture, and exhibited nationally in solo and group shows.

Willis-Kennedy completed her undergraduate studies at the Philadelphia College of Art (now The University of the Arts) earning a B.F.A. in photography in 1975, and continued her education at Pratt Institute, New York, with an M.F.A. in photography in 1980. The early part of her career was spent as a fine art photographer exhibiting in the New York City area, including *Women Photographers: Reflections of Self* (Fordham University 1986), *Prisoners of War: In My Native Land and On Foreign Soil* (New School Gallery 1992), and *Occupations and Resis-*

*tance* (Alternative Museum 1992). The impact of her work spread, and notable national exhibits included *Words and Pictures* (The Light Factory, Charlotte, NC, 1992) and *Encounter 6: Deborah Willis* (Center for Creative Photography in Tucson, AZ, 1994). Personal narrative and visual history became two important themes in her images, and she drew on stories and relics from her childhood such as her father's aspiration to become a tailor and her Aunt Cora's quilts, both of which were symbolic of her family heritage. Weaving and textiles, two important themes in exhibits such as *Debra Willis: Photo|Quilt Stories* (1996), *Conceptual Textiles* (1995–1996), and *Fabricated Memories* (2000), became important components of her work in the 1990s and beyond. Telling personal histories through her photographs, symbolically in the structure of the textiles and visually in the images, Willis-Kennedy describes her works as visual diaries of personal events. They are not reactionary against racism, but seek to uncover a history that was neglected by the larger American story and mainstream canon. By looking at specific groups of people and visualizing their narratives, her works began as autobiographical and expanded to include projects such as *Picturing the Modern Amazon* (New Museum, NY, 2000). This project portrayed African American female bodybuilders with the knowledge of their own unique history and place in contemporary culture.

Willis-Kennedy was employed as the Curator of Photographs and Prints and Exhibition Coordinator at The New York Public Library, Schomburg Center for Research in Black Culture, from 1980 until 1992. While at this position, she began her research on African American photographic history and retraced its role in shaping the visual memory of American culture. Her M.A. in art history and museum studies, which she received from the City College of New York in 1986, also further influenced her focus on the study of the photograph as an art object and visual artifact. Her text *VANDERZEE: The Portraits of James VanDerZee* (1993) focused on was the manner in which VanDerZee's images created a social history of the emerging African American middle class between the two world wars in Harlem, New York. Willis-Kennedy claimed that his portraits were not created in a neutral documentary manner, but rather as subjective social mementoes of the emerging black middle class that were expressive and personal to VanDerZee. She also criticized the neutral stance of critics that claimed his work was only documentary, and stressed the historicity of the photographic medium in framing and re-fram-

ing cultural perspectives. After her tenure at The New York Public Library, Willis-Kennedy became the Associate Director for Research and Collections, Exhibitions Curator, and Museum Specialist at the Center for African American Research and Culture at the Smithsonian Institution in Washington, D.C. These research positions and her subsequent work established her as an expert on African American photographers and photo history and her contributions included the text and subsequent traveling exhibition *Reflections In Black: A History of Black Photographers—1840 to the Present* (2000). This text was monumental in its investigation and recovery of the rich legacy of African-American photography, and provided an invaluable resource to American historiography and its missing pieces. This text also placed Willis as the foremost expert on African-American photographic history, and her numerous lectures and presentations on the subject reinforced her status as a research specialist in the field. Willis-Kennedy's recent work includes the investigation of the Black female form through the legacy of photographic images in *The Black Female Body In Photography*. She examines the presentation of the Black female body as a cultural object, and explores its layered meanings through the images that portray women of varied social, racial, and class levels. Earning a Ph.D. in Cultural Studies from George Mason University (2003), Willis-Kennedy focused upon the identity and interpretation of the "new negro" in photographic images for her dissertation topic.

Willis-Kennedy's professional career expanded from research and curatorial work to pedagogical pursuits. She taught photographic history at the Brooklyn Museum, New York University, and the City University of New York. In 2000, she was appointed the Lehman Brady Chair in Documentary Studies and American Studies at Duke University in Durham, North Carolina. This dual appointment at Duke and the University of North Carolina at Chapel Hill placed Willis-Kennedy in the Center for Documentary Studies (Duke) and the American Studies curriculum (UNC), and her expertise created a course entitled "Visualizing Culture" that focused on the range of methods used in the humanities to study visual culture. She is currently Professor of Photography and Imaging at New York University's Tisch School of the Arts.

JENNIFER HEADLEY

*See also:* **Representation and Gender; Representation and Race; Visual Anthropology; VanDerZee, James**

## Biography

Born in 1948. Attended Philadelphia College of Art, Philadelphia, PA, B.F.A. Photography, 1975; Pratt Institute, Brooklyn, NY, M.F.A. Photography, 1980; City College of New York, M.A. Art History, Museum Studies, 1986; George Mason University, Fairfax, VA, Ph.D. Cultural Studies, 2003. Artist in Residence, Light Works, Syracuse, NY, 1990; Critic in Residence, Maryland Art Place, Baltimore, MD, 1990. Received Manhattan Borough President's Award for Excellence in the Arts, 1986; International Center of Photography Infinity Award for Writing in Photography, 1995; Anonymous Was A Woman Fellowship, 1996; The John D. and Catherine T. MacArthur Fellow, 2000; The Studio Museum in Harlem Award for Achievement in Scholarship, 2001; James VanDerZee Award, Brandywine Printmaking Workshop, 2002; Honorary Doctorate, Maryland Institute, College of Art, 2003. Represented by Bernice Steinbaum Gallery, Miami, FL. Lives and works in Washington, DC and New York, NY.

## Individual Exhibitions

- 1994 *Encounters 6: Deborah Willis*; Center for Creative Photography, Tucson, Arizona  
 1995 *Deborah Willis: Family Matter*; Steinbaum-Krauss Gallery, New York, New York  
 2002 *Beggars and Choosers*; Birmingham Museum of Art, Birmingham, Alabama  
 2003 *Deborah Willis: Appearances*; University of Wisconsin, Madison, Madison, Wisconsin  
 2003 *Mother to Son: Deborah Willis + Hank Thomas*; Texas Woman's University, Denton, Texas  
*Embracing Eatonville: A Photographic Survey*; Light Work, Syracuse, New York  
*HairStories*; Scottsdale Museum of Contemporary Art, Scottsdale, Arizona, and traveling

## Selected Group Exhibitions

- 1986 *Reflections of Self: Women Photographers*; Fordham University, New York, New York  
 1990 *Occupation and Resistance*; Alternative Museum, New York, New York  
 1992 *Words and Pictures*; The Light Factory, Charlotte, North Carolina  
 1993–1995 *Personal Narrative: Women Photographers of Color*; Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, and traveling  
 1995 *Cultural Baggage*; Rice University, Houston, Texas  
 1995 *Searching for Memories: Black Women and the 1895 Exposition*; Atlanta Arts Festival, Atlanta, Georgia  
 1995 *Photo Stories*; Spelman College, Atlanta, Georgia  
 1996 *Visual Griots*; University of Maryland, Baltimore County, Catonsville, Maryland  
 1998 *Memorable Histories and Historic Memories*; Bowdoin College Museum of Art, Bowdoin, Maine  
 1999 *The Comforts of Home*; Hand Workshop Art Center, Richmond, Virginia  
 1999 *Re/Righting History: Counternarratives by Contemporary African-American Artists*; Katonah Museum of Art, New York, New York

- 2000 *Picturing the Modern Amazon*; New Museum, New York, New York  
 2001 *Three Contemporary Artists in the Classroom*; Center for Documentary Studies, Duke University, Durham, North Carolina  
 2001–2002 *Reading Between the Lines: Image, Text and the African American Experience*; Salt Lake Art Center, Salt Lake City, Utah  
 2001–2003 *Over the Sofa*; Bernice Steinbaum Gallery, Miami, Florida, and traveling  
 2003 *Off the Record*; The Skylight Gallery, Brooklyn, New York  
 2003 *Through our Lenses: Personal and Political Views of 18 Photographers*; Nathan Cummings Foundation, New York, New York

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 Kennedy, Winston. "Deborah Willis, Artist and Scholar." *International Review of African American Art* 17, no. 2 (2000).  
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 Lewis, David Levering, and Deborah Willis. *A Small Nation of People: W.E.B. DuBois & African American Portraits of Progress*. New York: Amistad, 2003.  
 Paysour, Fleur. "Deborah Willis: Prodigiously Picturing Us (Promoting the History of African American Photographers)." *International Review of African American Art* 18, no. 1 (2001).  
 Willis, Deborah. *Black Photographers 1840–1940: An Illustrated Bio-Bibliography*. New York and London, 1985.  
 Willis, Deborah. *Picturing Us: African American Identity in Photography*. New York: The New Press, 1994.  
 Willis, Deborah. *Reflections in Black: A History of Black Photographers-1840 to the Present*. New York: W.W. Norton, 2000.  
 Willis, Deborah, and Carla Williams. *The Black Female Body in Photography*. Philadelphia: Temple University Press, 2002.  
 Willis, Deborah. *Black: A Celebration of a Culture*. Irvington, NY: Hylas Publishing, 2004.  
 Willis, Deborah. "Visualizing Memory: Photographs and the Art of Biography." *American Art* 17, no. 1 (2003).

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# GARRY WINOGRAND

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## American

The life, art, and legacy of Garry Winogrand constitute one of the most complex contributions ever made to the history of photography. His prodigious creativity over three decades was driven by a thorny, pragmatic, yet ultimately poetic theoretical stance that both confounded attempts to read into his images and inspired countless disciples to follow in his shadow. His aggressive approach to photographing public life across America and abroad produced quintessential, expressive documents of life and culture during the 1960s and 1970s. Winogrand himself, however, disclaimed any narrative authority insofar as what his photographs showed; they were not made to tell a story other than the one implicit in their own making and evident in the image itself. Though considered a seminal influence on street photography and the snapshot aesthetic, Winogrand quickly dismissed such generic pigeonholing during his lifetime. His pithy, provocative observations about his own photographs, and the medium in general, have had a lasting impact, nearly commensurate with his photographs.

Winogrand began photographing in the late 1940s while attending art classes in New York City following a brief stint in the Army Air Force. Restless by nature and eager to make images, he soon abandoned painting studies for photography's more immediate gratifications. He quickly became proficient and worked through the 1950s as a freelance photojournalist. Early on he was interested in photographing things that expressed themselves through movement; sports and dance were among his favorite subjects. Such photographs could effectively explain themselves, and would not require interpretive commentary. Two of these early photographs appeared in *The Family of Man*, the major 1955 exhibition arranged by Edward Steichen at the Museum of Modern Art, New York (MoMA); the inclusion foretold a more extensive relationship with the museum in the future.

While not unprecedented—Robert Frank, Alexander Rodchenko, and Henri Cartier-Bresson can all be cited as partial precursors—the formal qualities of Winogrand's photographs were a departure from traditional hand-held 35 mm photography. He often

aligned the photographic frame with a vertical axis, as opposed to the usual reliance on the horizon as visual reference, causing the view to appear tilted. Use of a wide angle lens, adjusted for achieving maximum depth of field, brought deep space, middle ground, and foreground into planar equivalence. Black-and-white film, processed and printed to allow reading of a broad range of grays, refused to rely on conventional printmaking beauty; ironically, despite the wealth of information they contained, Winogrand also strove to eschew stories from his prints. His use of a rangefinder camera allowed him to see everything in focus, and to see beyond the edges of the final photographic frame, in contrast to the selectively focused window of the single lens reflex camera. If what he saw when he looked through his rangefinder camera looked familiar he would, he said, do something to change it. Though known almost exclusively for his black-and-white photography, the Center for Creative Photography, Tucson, Arizona, which holds the Winogrand archive, has begun showing examples of the non-commercial color photographs he made throughout his lifetime. Tod Papageorge underscores the complexity of Winogrand's photographs by describing them via a process of elimination, distinguishing them from other work being made in the late 1970s.

Winogrand's photographs do not give the conventional clues by which the works of an ambitious photographer are identified. They are not elegant constructions that flatten the picture plane; neither are they long suburban views, luminous blurs, or mystifying truncations. Nor is there the imputation that behind the literal world lies either a kind of moral truth that we could all see, were we good enough, or a simple, sensuous truth by which we remember that the world is beautiful. We are instead thrown back by his work, back to what seems to be the surface of life itself—a theater of quick takes, foreshortenings, and contingencies.

(Papageorge 1977, 16)

Whether photographing animals interacting in zoos, women anywhere, airports, children, cars, disabled people, rodeos, parades, press events, parties, or public demonstrations, Winogrand's creative mission was to balance photographic form and

literal content, letting neither rule the reading of an image. His photographs seek equilibrium between the extremes of esthetic self-absorption (art for art's sake) and narrative (the story told by an image's apparent subject matter). After years of providing content-heavy photographs for picture agencies and advertising clients, Winogrand began reconsidering his photographic work in 1960. Though he did not fully retreat from commercial work until 1969, when grants, teaching, and print sales began to support him, his personal work quickly attracted attention from institutions devoted to photographic art. The International Museum of Photography and Film at George Eastman House in Rochester, New York, showed Winogrand with Duane Michals, Danny Lyon, Lee Friedlander, and Bruce Davidson in the seminal 1966 exhibition *Contemporary Photographers: Toward a Social Landscape*. MoMA included Winogrand in two important group shows in the decade. The second, *New Documents* (1967), which featured Winogrand with Diane Arbus and Lee Friedlander, marked his break with photojournalistic tradition and his establishment as a leading photographic artist. This landmark exhibition signaled a critical shift in the perception of documentary photography and photographic art. Long seen as almost mutually exclusive, these two strands of photographic practice commingled in the work of these three artists; together, they demonstrated that a straightforward, ostensibly factual style could be employed toward personal, subjective goals. The show proclaimed that their aim was not to reform the world, but to know it through photographs.

Winogrand's career can be summarized as a formal investigation of the phenomenon of photography. He espoused a modernist, organic approach to the medium, and insisted upon the unique formal qualities and inherent limitations of photographic images. He disclaimed any narrative based on the content of his images. No matter how leading a picture's subject matter might seem, Winogrand would argue that the photograph is a self-contained thing, entirely distinct from what it depicts. His only explanation of his photographs were epigrammatic statements like "I photograph to find out what the world looks like photographed," or "There is nothing as mysterious as a fact clearly described," or "A still photograph is the illusion of a literal description of how a camera saw a piece of time and space." One of his enduring problems in making photographs was testing how small something could be in the full-frame 35 mm negative and still act as the nominal subject of the image; this self-assigned challenge can be seen

throughout his photographs of women, who sometimes are seen at a great distance from the photographer but still are read as central to the photograph's structure and impulse.

His commitment to probing the subject of photography led him to teach in college art programs and photographic workshops across the country, a pursuit that also afforded him extensive travel opportunities and fresh scenery for his voracious eyes. Winogrand claims to have been uninterested in the students themselves, preferring large classes, which distanced them and allowed him to speak in his favored, oracular fashion. He once stated in a workshop setting that "The student who can learn from a good teacher doesn't need him." His pedagogical yet abrupt character is well represented in transcribed interviews—confident, feisty, and fascinated by photographic seeing. As influences on his work he referred to Eugène Atget, Walker Evans, and Robert Frank. In his classes he often discussed Evans's work, along with that of André Kertész, Henri Cartier-Bresson, Edward Weston, and Bill Brandt.

Winogrand's influence takes many forms and is difficult to measure. His legacy has both enthusiastic adherents and vehement detractors, while many observers simply have mixed feelings. Even his long term supporter, John Szarkowski, who in the exhibition catalogue *Mirrors and Windows: American Photography since 1960* (MoMA, 1978), described Winogrand as the "central photographer of his generation," admitted to concerns ten years later in the catalogue published in conjunction with MoMA's posthumous Winogrand retrospective. Szarkowski comments that

Winogrand was at the end a creative impulse out of control, and on some days a habit without an impulse, one who continued to work, after a fashion, like an overheated engine that will not stop even after the key has been turned off.

(Szarkowski 1988, 36)

His compulsive photographing of women has led some to write him off as a sexist, chauvinistic objectifier. In his book *Women Are Beautiful* (1975), often cited as the most personal of Winogrand's books (he dedicated it to his wife and two daughters), he stated "Whenever I've seen an attractive woman, I've done my best to photograph her. I don't know if all the women in the photographs are beautiful, but I do know that the women are beautiful in the photographs.... 'Women Are Beautiful' is a good title for this book because they are."

While Winogrand made and expressed opinions about many memorable pictures that have assured

his place in the history of photography, he may also be remembered for pictures he never saw. When he died in 1984, he left behind more than 300,000 exposed negatives that were either undeveloped, developed but unproofed, or printed on proof sheets but unedited. Commenting on Winogrand's "last few thousand rolls," Szarkowski posits that "the making of an exposure had become merely a gesture of acknowledgment that what lay before the camera might make a photograph, if one had the desire and the energy to focus one's attention" (Szarkowski 1988, 36).

Szarkowski, with assistance from Winogrand's long time friends and colleagues Tod Papageorge, Tom Roma, and Thomas Consilvio, selected 25 pictures for the 1988 retrospective which were grouped under the heading of *Unfinished Work*. Szarkowski wrote that these photographs "were chosen because they are consonant with and yet different from his earlier work, and represent our sense of the change in his intuitions and ambitions late in his life." (Szarkowski 1988, 9) While such postmortem extrapolation is not unheard of in the history of art, and photographers often have backlogs of unprocessed film or unedited contact sheets, the scale of the Winogrand backlog has prompted numerous questions about the artist's career. Liz Kotz writes: "The awkward status of these late, 'unfinished' images should alert us to a structural failure or impossibility internal to Winogrand's project." Despite the valid, conceptual implications of archives suggested by the reams and rolls of unreviewed material, Kotz insists that Winogrand "doggedly clings to an older model of authorial agency, subjectivity and desire, even as it implodes around him during his final years" (Kotz 2000, 25 & 28).

The weight of Winogrand's articulated legacy and the astonishing number of negatives he left unremarked are matched by a comparable outpouring of words in response. *Winogrand: Figments from the Real World*, (1988) the most comprehensive single source of information on the photographer, includes over four dozen book and article citations, following listings of published interviews, statements, and taped lectures. The publication of this book and the exhibition it accompanied spawned numerous reviews and retrospective commentary in 1988. Several substantial biographical and memorial essays on Winogrand have appeared by writers including Helen Gary Bishop, Ben Lifson, Tod Papageorge, Leo Rubinfien, Kenneth E. Silver, Alex J. Sweetman, and John Szarkowski.

In the end, there can be no final resolution of the Winogrand legacy. The problems, both physical and mental, represented by his work will provide

fodder for endless arguments cycling around what for Winogrand were the central issues—the distinction between photography and sight, the tension between form and content, the use of photography to know life. As Alex Sweetman writes:

His nervous bliss, the ecstasy of the photographic activity that took him outside of himself, was what Winogrand worked for, lived for, and believed in: his own professionalism, the performance of his vision, was all that he had and the best that he could be. The resulting photographs were, finally, merely the leftovers and debris, the ash of the intensely seen and intuitively felt moments, not life itself

(Sweetman 1990, 11)

GEORGE SLADE

*See also: Davidson, Bruce; Friedlander, Lee; Lyon, Danny; Street Photography; Szarkowski, John*

### Biography

Born in New York, New York, 14 January 1928. United States Air Force, 1946–1947. Studied painting, City College of New York, 1947–1948. Studied painting and photography, Columbia University, New York, 1948–1951. Studied photography, The New School for Social Research, New York, 1949, with Alexey Brodovitch. Freelance photographer and photojournalist, New York, Los Angeles, 1952–1969. Begins association with Light Gallery, New York, 1971. Photography instructor at The New School for Social Research, New York; Cooper Union, New York; The School of the Art Institute of Chicago; Institute of Design, Illinois Institute of Technology, Chicago; University of Texas at Austin. Member American Society of Magazine Photographers, 1952–1963. John Simon Guggenheim Memorial Fellowship, 1964, 1969, 1978. New York State Council on the Arts Award, 1972. National Endowment for the Arts award, 1975. Died in Tijuana, Mexico, 19 March 1984.

### Individual Exhibitions

- 1960 *Photographs by Garry Winogrand*; Image Gallery, New York, New York
- 1969 *The Animals*; Museum of Modern Art, New York, New York
- 1971 *Garry Winogrand's Photographs*; Light Gallery, New York, New York
  - Garry Winogrand*; Focus Gallery, San Francisco, California
  - Garry Winogrand*; Institute of Design, Illinois Institute of Technology, Chicago, Illinois
- 1972 *Garry Winogrand*; Toronto Gallery of Photography, Toronto, Ontario, Canada
  - Garry Winogrand*; Media Center, Rice University, Houston, Texas
- 1975 *Garry Winogrand: Women Are Beautiful*; Light Gallery, New York, New York
- 1977 *Public Relations: Photographs by Garry Winogrand*; Museum of Modern Art, New York, New York, and traveled

- to Reed College, Portland, Oregon; Laguna Gloria Art Museum, Austin, Texas; Florida International University, Miami, Florida
- 1978 *Garry Winogrand*; Kline Common Gallery, Bard College, Annandale-on-Hudson, New York
- 1979 *Garry Winogrand: Greece*; Light Gallery, New York, New York
- Garry Winogrand: Texas and Greece*; Orange Coast College Gallery, Costa Mesa, California
- 1980 *Garry Winogrand*; Galerie de Photographie, Bibliothèque nationale de Paris, France
- Garry Winogrand Retrospective*; Fraenkel Gallery, San Francisco, California
- Garry Winogrand*; University of Colorado, Boulder, Colorado
- 1981 *Garry Winogrand*; The Burton Gallery of Photographic Art, Toronto, Ontario, Canada
- 1983 *Garry Winogrand: Big Shots: Photographs of Celebrities, 1960–1980*; Fraenkel Gallery, San Francisco, California
- 1984 *Garry Winogrand: Recent Work*; The Houston Center for Photography, Houston, Texas
- Garry Winogrand: Photographs*; Williams College Museum of Art, Williamstown, Massachusetts
- 1986 *Women Are Beautiful: A Portfolio of Photographs by Garry Winogrand*; University Art Museum, University of California, Santa Barbara, California
- 1988 *Garry Winogrand*; Museum of Modern Art, New York, New York, and traveled to Art Institute of Chicago, Chicago, Illinois; Carnegie Mellon University Art Gallery, Pittsburgh, Pennsylvania; The Museum of Contemporary Art, Los Angeles, California; Archer M. Huntington Gallery, University of Texas, Austin, Texas; Center for Creative Photography, University of Arizona, Tucson, Arizona; Hayward Gallery, London, England; Fundació Antoni Tàpies, Barcelona, Spain; Centre national de la photographie, Paris, France; Fotografische Sammlung im Museum Folkwang, Essen, Germany
- 1994 *Garry Winogrand: Into the Night (Unpublished Vintage Prints, NYC, 1954)*; Bonni Benrubi Gallery, New York, New York
- 1995 *Women Are Beautiful: Photographs by Garry Winogrand*; Krannert Art Museum, University of Illinois at Urbana-Champaign, Champaign, Illinois
- 1999 *The Man in the Crowd: The Uneasy Streets of Garry Winogrand*; Fraenkel Gallery, San Francisco, California, and traveled to Museum of Contemporary Photography, Columbia College Chicago, Chicago, Illinois; Photographers' Gallery, London, England
- 2001 *Winogrand's Street Theater: Selections from the Garry Winogrand Archive at the Center for Creative Photography*; 32es Rencontres Internationales de la Photographie, Arles, France
- The Garry Winogrand Game of Photography: Part I, The Known; Part II, The New*; Center for Creative Photography, University of Arizona, Tucson, Arizona
- 1967 *New Documents*; Museum of Modern Art, New York, New York, and traveled to Goucher College, Towson, Maryland; McMaster University, Connecticut; Cornell University, Ithaca, New York; Krannert Art Museum, Champaign, Illinois; Wesleyan University, Middletown, Connecticut; Dartmouth College, Hanover, New Hampshire; University of Missouri
- 1968 *Five Photographers: Eikoh Hosoe, Ralph Eugene Meatyard, Josef Sudek, Garry Winogrand, and John Wood*; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, Nebraska
- 1975 *14 American Photographers*; The Baltimore Museum of Art, Baltimore, Maryland, and traveled to Newport Harbor Art Museum, Newport Beach, California; La Jolla Museum of Contemporary Art, La Jolla, California; Walker Art Center, Minneapolis, Minnesota; The Fort Worth Art Museum, Fort Worth, Texas
- 1976 *The Great American Rodeo*; The Fort Worth Art Museum, Fort Worth, Texas
- 1978 *Mirrors and Windows: American Photography since 1960*; The Museum of Modern Art, New York, New York, and traveled to Cleveland Museum of Art, Cleveland, Ohio; Walker Art Center, Minneapolis, Minnesota; J. B. Speed Art Museum, Louisville, Kentucky; San Francisco Museum of Modern Art, San Francisco, California; Krannert Art Museum, University of Illinois, Champaign, Illinois; Virginia Museum of Fine Arts, Richmond, Virginia; Milwaukee Art Center, Milwaukee, Wisconsin
- 1979 *Fleeting Gestures: Dance Photographs*; International Museum of Photography and Film, George Eastman House, Rochester, New York
- 1980 *Bruce Davidson and Garry Winogrand*; Moderna Museet/Fotografiska Museet, Stockholm, Sweden
- 1981 *Central Park Photographs: Lee Friedlander, Tod Papageorge, and Garry Winogrand*; The Dairy in Central Park, New York, New York
- Garry Winogrand and Charles Swedlund*; Film in the Cities Gallery, St. Paul, Minnesota
- 1983 *Masters of the Street: Henri Cartier-Bresson, Josef Koudelka, Robert Frank, and Garry Winogrand*; Museum of Photographic Arts, San Diego, California
- Available Light*; The Museum of Contemporary Art, Los Angeles, California
- 1985 *American Images: Photography 1945–1980*; Barbican Art Gallery, London, England
- 1987 *American Dreams*; Reina Sofia Art Center, Madrid, Spain
- 1988 *Women/Men: Photographs from the Seagram Collection*; Joseph E. Seagram and Sons, Inc., Executive Offices, New York, New York
- No Trumpets, No Swans: An Invitational Exhibition of Photography*; Pratt Manhattan Gallery, New York, New York; and The Rubelle & Norman Schaffer Gallery, Pratt Institute, Brooklyn, New York
- 1989 *On The Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Washington, D.C., and Art Institute of Chicago, Chicago, Illinois; and traveled to Los Angeles County Museum of Art, Los Angeles, California
- Picturing California: A Century of Photographic Genius*; The Oakland Museum, Oakland, California
- Decade by Decade: Twentieth-Century American Photography From the Collection of the Center for Creative Photography*; Center for Creative Photography, The University of Arizona, Tucson, Arizona

### Selected Group Exhibitions

- 1955 *The Family of Man*; Museum of Modern Art, New York, New York
- 1963 *Five Unrelated Photographers*; Museum of Modern Art, New York, New York
- 1966 *Toward a Social Landscape*; George Eastman House, Rochester, New York

## WINOGRAND, GARRY

*Confronting the Uncomfortable: Questioning Truth and Power*; Yale University Art Gallery, New Haven, Connecticut  
*Photography Until Now*; The Museum of Modern Art, New York, New York

1994 *American Politicians: Photographs from 1843 to 1993*; The Museum of Modern Art, New York, New York

1995 *Seeing Things*; Fraenkel Gallery, San Francisco, California, and traveled to Palacio de los Condes de Gabia, Granada, Spain

*American Photography 1890–1965 from The Museum of Modern Art, New York*; The International Council of The Museum of Modern Art, New York, New York, and traveled to Staatliche Museen zu Berlin, Kunstbibliothek, Stedelijk Museum, Amsterdam, the Netherlands; Scottish National Gallery of Modern Art, Edinburgh, Scotland; Hasselblad Center, Göteborg, Sweden; Centre Georges Pompidou, Paris, France; IVAM Centre Julio González, Valencia, Spain; Victoria and Albert Museum, London, England

1996 *Crossing the Frontier: Photographs of the Developing West, 1849 to the Present*; San Francisco Museum of Modern Art, San Francisco, California, and traveled to Yale University Art Gallery, New Haven, Connecticut; Phoenix Art Museum, Phoenix, Arizona; Tokyo Metropolitan Museum of Photography, Tokyo, Japan

1997 *Documenta X*; Kassel, Germany

2000 *Walker Evans & Company*; Museum of Modern Art, New York, New York, and traveled to J. Paul Getty Museum, Los Angeles, California

### Selected Works

*The Animals*, 1969

*Women Are Beautiful*, 1975

*Public Relations*, 1977

*Stock Photographs: The Fort Worth Fat Stock Show and Rodeo*, 1980

*Winograd: Figments from the Real World*, 1988

*The Archive 26: Garry Winograd: Early Work*, 1990

*The Man in the Crowd: The Uneasy Streets of Garry Winograd*, 1999

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Garry Winograd, Central Park Zoo, New York City, 1967, *Figments from the Real World*, p. 91.

[© *The Estate of Garry Winograd*, courtesy *Fraenkel Gallery*, San Francisco]

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## STANISLAW IGNACY WITKIEWICZ (WITKACY)

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### Polish

Stanisław Ignacy Witkiewicz (Witkacy) is now accepted as a unique photographer and one of the most fascinating artists of the avant-garde modernist period. Utilizing every medium available, the multitalented Witkacy (a self-created nickname combining parts of his middle and last names) was also a painter, dramatist, novelist, philosopher, historiographer, as well as art and cultural critic. Now amongst the Polish cultural elite, Witkacy's fame was very slow in coming. Only posthumously did he receive due recognition. Today, his works are well known throughout Poland and the world. Hardly a year goes by without the performance of one his plays or an exhibition of his paintings or photographs. His novel *Insatiability*, first available in English in 1953, is now considered a masterpiece of world literature. In 2000, a combined exhibition *Malinowski-Witkacy Photography: Between Science and Art* toured the national galleries of Poland and later Europe.

The son of the eminent art critic, painter, and architect, Stanislaw Witkiewicz, Witkacy was born February 14, 1885 in Warsaw and raised in Zakopane, the cultural capital of the Polish territory. After completing his high school examinations, he studied painting at the Academy of Fine Arts on and off from 1904–1910 in the bohemian city of Cracow under the direction of painter Jozef Mehoffer. More than the cultural life of Zakopane and the artistic development at the Academy of Fine Arts, the most seminal influences on the young artist came in his journeys to other cultures, where he witnessed new trends in the arts, science, and technology. Between 1904 and 1914, Witkacy traveled to Russia, France, Germany, and Italy, always taking time to visit the art galleries. On these trips, he discovered the various experiments in modern art in the works of Paul Gauguin, Arnold Bocklin, Henri Matisse, and the Fauves that were rejecting the representational movements, such as naturalism and impressionism, in favor of non-representational styles.

During this time, Witkacy began to express his artistic vision through photography. His first photographs, not unlike his early paintings, were in the “reported” style, faithfully representing the subject. The subjects in this period include studies of nature (e.g., landscapes, lakes, rivers, and mountains), trains, castles, and portraits. Around 1910, the artist began experimenting with the lens creating a new approach to portrait photography capturing the subject’s face by creating a sequence of posed close-ups. The best known of these are a series of close ups of his father and Tadeusz Langier. The new technique was most likely inspired by Julia Margaret Cameron (1815–1879), whose work was well known to the Witkiewicz family. (The elder Witkiewicz owned an album of her photography.) Cameron’s oscillation between aspiring to faithfully represent the external look of the subject and the treatment of a model as representation of symbolic form most certainly had an impact on the young Witkacy, who, like Cameron years earlier, connected the objective value of photography and the imagination of the photographer.

Between 1910 and 1917, Witkacy continued to develop a very unique personal style of portrait photography. Influenced by Tadeusz Langier, a well-known innovative photographer of the time, Witkacy explored new techniques such as gum print, over- and under-exposure, reducing the gray scale, cropping, blurring the photographs, and tight close ups. The subjects of his works primarily include self-portraits, friends, and family. This evolution in his development is the beginning of his psychological or “metaphysical” portraits that abandon faithful representation of the subject.

In 1914, Witkacy’s friend, anthropologist Bronislaw Malinowski, received a grant from the British Association for the Advancement of Science to work in Australia and Papua (New Guinea) among the Mailu people. Witkacy accompanied his dear friend on the journey as a photographer and draftsman. The expedition ended with the outbreak of World War I on July 18, 1914. Since Poland was partitioned at the time, Witkacy, born in Warsaw, was a Russian citizen. As a result, he enlisted in the Russian army in which he experienced first hand the horrors of war and revolution. A very famous photograph survived in this period, *Multiple self-portrait* (St. Petersburg, around 1915), in which Witkacy is seated in front of two mirrors that were set side by side at an angle, resulting in four reflections of the artist from different perspectives. One critic argued that this portrait reveals Witkacy in all of his careening manifestations as a photographer, dramatist, painter, and philosopher. Interestingly, the viewer does not see the real

Witkacy, only his back, reinforcing the artist’s concern with impossibility of establishing stable identity of self.

The final period of Witkacy’s photography, and perhaps the most interesting, is closely linked to his philosophy. Upon returning from the service in the military, Witkacy spent considerable effort articulating his ontology and philosophy of art. In his aesthetic works, he developed the famous theory of Pure Form in which he claimed that through the experience of true art an individual intensifies his or her feelings of individuality and affirms his or her own uniqueness in the face of an alien universe. As a result of this experience, the individual restores temporarily what Witkacy called the Metaphysical Feeling of the Strangeness of Existence, which simultaneously creates a feeling of alienation and a childlike sense of wonder about the uniqueness of self. With this in mind, his photographs of the 1920s and 1930s can be divided into two categories: metaphysical portraits and “Life Theater.”

The metaphysical portraits are psychological interpretations of the subject revealing the fragile sense of identity of self and consequently a heightened awareness of the mystery and horror of existence, often visible in the eyes of the subject. On the other hand, the Life Theater photographs are comical poses revealing life as adventure, play, a game, and infinite possibilities.

Witkacy’s life ended tragically as he took his own life in the small village Jeziory (in present day Ukraine) on September 18, 1939, when the Nazis approached from the west and the Russians attacked from the east. He was buried in a makeshift grave in an Orthodox cemetery. His photographs are maintained mostly in private collections. The largest public collection is found in the Tatrzańskie Museum in his hometown of Zakopane. Although he was not well known for his photography in his lifetime or even in his revival in the early 1960s, since the 1980s, his photography has been increasingly the subject of scholarly essays and book length studies as well as exhibitions all over the globe. He deserves, and has certainly earned, a unique and respected position amongst the luminaries in the history of modern photography.

MARK RUDNICKI

*See also:* **Photography in Russia and Eastern Europe**

### Biography

Born in Warsaw, Poland 14 February 1885. Died in Jeziory, (in present day) Ukraine, 18 September 1939. Attended Academy of Fine Arts in Cracow, Poland, but never

completed his studies. Self-educated in photography. Engaged to be married in 1914, but his fiancée committed suicide. Accompanied anthropologist, Bronislaw Malinowski, to Australia and Papua New Guinea as a photographer and draftsman. Served as an officer in the Pavlovsky regiment in the Russian military during World War I and remained enlisted through the Russian Revolution. Returned to newly independent Poland where he devoted his life to photography, painting, drama, novels, and philosophy. Published *New Forms in Painting*, outlining his theories of painting and art, 1919. Founded a portrait firm abandoning "artistic" painting, 1924. Organized an amateur avant-garde formist theater, 1925. Completed his magnum opus in philosophy entitled, *The Concepts and Principles Implied by the Concept of Existence*, 1935.

### Permanent Exhibition

Stanislaw Ignacy Witkiewicz photography Museum Tatrzańskie

### Individual Exhibitions

- 1979 Witkacy photographs; Museum of Art, odz, Poland  
 1980 Witkacy Retrospective; Museum of Art, odz, Poland  
 1985, 1989 *Witkacy in the World* from the collections of Professor Janusz Deglar (*Witkacy na świecie ze zbiorów prof. Janusza Deglera*);  
 1988 *Photographs from the collections of Ewa Franczak and Stefan Okolowicz*, (*Fotografie ze zbiorów Ewy Franczak i Stefana Okoowicza*); Zakopane, Poland  
 1988 *Stanislaw Ignacy Witkiewicz—Life (Stanislaw Ignacy Witkiewicz—Zycie)*; Zakopane, Poland

- 1993 *Insatiability—drawing, painting, photography (Nienasyconie—rysunek, malarstwo, fotografia)*; Zakopane, Poland  
 1998 *Photography by Stanislaw Ignacy Witkiewicz "Witkacy" (1885–1939)*; Robert Miller Gallery, New York, New York  
 2000 *Konteksty, Malinowski-Witkacy Photography: Between Science and Art*; Cracow and Warsaw, Poland  
 2001 *Witkacy, Signal de alarma*; Galeria Studio, Warsaw, Poland  
 2002 *Das zweite Gesicht: Metamorphosen des fotografischen Porträts*; Deutsches Museum, Berlin, Germany

### Further Reading

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 Czaroryska, Urszula, Stefan Okolowicz, T. O. Immisch, Klaus E. Goltz, and Ulrich Pohlmann, eds. *Witkacy: Metaphysical Portraits, Photographs 1910–1939*. Robert Miller Gallery. New York: Art Publishers Inc., 1999.  
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 Piotrowski, Piotr. "Art in the Crucible of History: Witkacy's Theory and Practice of Painting." *The Polish Review* vol. XXXIII no. 2 (1988): 123–142.  
*Polish Review*. Special Witkiewicz issue. vol. 18, no. 1–2 (1973).  
 Zakiewicz, Anna. *Witkacy*. Slupsk: Museum Pomorze Srodkowego, 2000.

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## JOEL-PETER WITKIN

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### American

The photographs of Joel-Peter Witkin showcase human anomalies, amputated body parts, dead animals, and cadavers composed in a manner highly consistent with traditional artistic formulas, especially the fifteenth and sixteenth century Dutch still-life tradition of *vanitas* paintings—collections of objects that symbolize the brevity of human life (also known as *memento mori* and to some extent, Surrealism of the 1930s. Since it was first exhibited in the early 1980s, Witkin's work has been the subject of controversy and debate, with some denouncing the work as sensational or exploitative.

Witkin's photographs have also received recognition in exhibitions worldwide, as well as critical acclaim from organizations such as the National Endowment for the Arts (NEA) and the New York State Council on the Arts, which have recognized his work as unique and worthy of support.

The son of an Orthodox Jewish father and Catholic mother, Joel-Peter Witkin was born in Brooklyn, New York, in 1939. Both Jewish mysticism and strict Catholic doctrine proved highly influential on him from an early age. He combined his fascination for religion with a penchant for photography after acquiring his first camera in 1955. (One of Witkin's earliest subjects was a rabbi who claimed

to have seen and spoken with God.) Witkin received formal training in photography while serving in the U.S. Army from 1961 to 1964. Although his assignment as a combat photographer and photographic technician exposed him to numerous accidents and deaths, Witkin's years in the military did not constitute his first experience with the macabre. He cites his earliest brush with death, an event that occurred in Brooklyn when he was six years old, as the incident that was highly pivotal in his development as a photographer. After witnessing a car accident, he claims that a young girl's decapitated head rolled to a stop at the curb where he stood watching:

This, my first conscious visual experience, has left its mark. Out of it I see many roots extending to my visual work in my use of severed heads, masks, and my concern with violence, pain, and death. I am no longer the helpless observer, but the objectifier who chooses to share the 'hell' of his confusion visually, rather than to confront the quality that distinguishes a vital and functional being from a dead body

(Celant 1995, 49).

Witkin's use of this story to describe the origins of his work is also indicative of the narrative quality of his writing style, a trait that earned him a poetry fellowship at Columbia University in 1974. While he did indeed witness a car accident in which a young girl died, family members insist that no head came to rest at Witkin's feet, and that the story is a manifestation of his active imagination, which continues to serve as an intrinsic element in the development of his photographs. This element of neo-surrealist narrative deeply imbues his photographs with a sense of the mystical and the macabre.

After leaving the military in 1964, Witkin returned to The Cooper Union School for the Advancement of Science and Art in New York, where he had studied sculpture from 1958 to 1960. He received his Bachelor of Fine Arts degree in 1974, and relocated to Albuquerque, New Mexico, where he continues to live and work. Witkin began working towards his M.F.A. in photography at the University of New Mexico in 1975, a degree that he obtained in 1986.

Witkin's method diverges from that of most photographers in that he sketches out his ideas for images prior to assembling the materials needed for the photo shoot. The resulting black and white prints are achieved through scratching the negative, printing through tissue paper, and toning select areas of the print, all in an effort to lend the image a distressed appearance, echoing the delicate condition of many surviving nineteenth-century photographs. His interest in religious dogma and symbolism is

evident in imagery that evokes spirituality, suffering, and death that refers to such artistic conventions as the crucifixion.

Although Witkin cites German photographer August Sander as a primary influence on his photography, even though Sander's stiffly posed but naturalistic portraits may seem to have no obvious commonalities, critics have compared his work to that of the Americans Diane Arbus and Weegee, who were also interested in capturing the violent and the macabre.

But Witkin's penchant for the exaggerated peculiar in his photographs moves beyond the styles of his predecessors, and has led Witkin to seek out models in a unique manner. In his monograph published in 1985, as well as the 1989 book *Gods of Earth and Heaven*, the photographer's afterword advertised for "physical prodigies of all kinds," including "people with tails, horns, wings, fins, claws, reversed feet or hands, elephantine limbs, etc. Anyone with additional arms, legs, eyes, breasts, genitals, ears, nose, lips...all manner of extreme visual perversions" (Witkin 1989).

He places his "physical prodigies" as well as amputated limbs, dead animals, and other unusual props, into compositions that often closely mimic seminal paintings from the Renaissance, Baroque, and later art historical periods. *Gods of Earth and Heaven, Los Angeles* (1988) draws directly from Sandro Botticelli's painting *The Birth of Venus* (c. 1482), but Witkin has replaced the central figure of Venus with a pre-operative hermaphrodite, providing an unexpected twist to an otherwise familiar scene. His photograph *Head of a Dead Man, Mexico* (1990), is reminiscent of many representations of the severed head of St. John the Baptist as it rests lifeless upon a platter. The head chosen for this image was selected when Witkin traveled to a forensic hospital in Mexico City, Mexico, in 1990 and photographed a number of unclaimed cadavers.

It was here that Witkin also produced his highly controversial *Feast of Fools* (1990), a Baroque-inspired *vanitas* in which bountiful grapes and pomegranates have been intertwined with amputated limbs and a dead infant. Such use of the human body has raised the ire of many critics. In 1992, protesters in Washington, D.C., who objected to the NEA's distribution of funds used Witkin's grisly *Testicle Stretch with the Possibility of a Crushed Face, New Mexico* (1982), as a symbol of the type of artwork the government agency considered highly offensive.

Witkin's work has been widely collected, including at the Whitney Museum of American Art, The Vic-

toria and Albert Museum, The J. Paul Getty Museum, and the Princeton Art Museum.

JULIA DOLAN

*See also:* **Arbus, Diane; Erotic Photography; History of Photography: the 1980s; Sander, August; Weegee**

### Biography

Born in Brooklyn, New York, September 13, 1939. Enlisted in the U.S. Army, 1961–1964; worked as a technical sergeant, photographer, and photo technician. Attended Cooper Union, New York, B.F.A. 1974; University of New Mexico, Albuquerque, New Mexico, M.F.A. 1986. Received a CAPS Grant in photography from the New York State Council on the Arts, 1974; Columbia University poetry fellowship, 1974; Ford Foundation Grant, 1977; National Endowment for the Arts grants, 1982, 1984, 1986, 1992; Maine Photographic Book Competition, Book of the Year award for the Twelvetees Press Monograph *Joel-Peter Witkin*, 1986; International Center of Photography Award, 1988; Cooper Union Distinguished Alumni Citation, 1988; Chevalier des Artes et Lettres award, 1990; National Endowment for the Arts and American Center in Paris residency grant, 1993; Cooper Union Augustus Saint Gaudens Medal, 1996. Living in Albuquerque, New Mexico.

### Individual Exhibitions

- 1972 The Cooper Union School of Art; New York, New York
- 1976 The University of New Mexico; Albuquerque, New Mexico
- 1980 Projects Studio One; New York, New York
- 1982 Galerie Texbraun; Paris, France
- 1983 Fraenkel Gallery; San Francisco, California  
Stedelijk Museum; Amsterdam, Netherlands  
Kansas City Art Institute; Kansas City, Missouri
- 1984 Pace/MacGill Gallery; New York, New York
- 1985 *Forty Photographs*; San Francisco Museum of Modern Art, San Francisco, California; The Museum of Contemporary Photography, Columbia College, Chicago, Illinois; The Brooklyn Museum, Brooklyn, New York; Milwaukee Art Museum, Milwaukee, Wisconsin  
Galerie Watari; Tokyo, Japan
- 1986 Museum of Fine Arts; Santa Fe, New Mexico
- 1987 La Jolla Museum of Contemporary Art; La Jolla, California
- 1988 Hippolyte Photographic Gallery; Helsinki, Finland  
Rotterdam Biennale; Rotterdam, Netherlands  
Centro de Arte Reina Sofia; Madrid, Spain
- 1989 Fahey/Klein Gallery; Los Angeles, California  
Palau Solleric; Palma, Spain
- 1990 Fraenkel Gallery; San Francisco, California
- 1991 Hamiltons Gallery; London, England  
The Museum of Modern Art; Haifa, Israel
- 1992 University of Illinois; Champaign-Urbana, Illinois  
Fotograficentrum; Stockholm, Sweden
- 1993 Catherine Edelman Gallery; Chicago, Illinois  
Picture Photo Space; Osaka, Japan
- 1994 Galerie Mokka; Reykjavik, Iceland

- 1995 Solomon R. Guggenheim Museum; New York, New York
- 1996 Photology Gallery; Milan, Italy
- 1998 Hanlim Museum; Seoul, Korea
- 1999 Camera Work Gallery; Berlin, Germany
- 2000 Hôtel de Sully; Paris, France
- 2000 Athens School of Fine Arts; Tavros, Greece

### Selected Group Exhibitions

- 1959 *Great Photographs from the Museum Collection*; Museum of Modern Art, New York, New York
- 1968 *Two Americans*; University of Manchester, Manchester, England
- 1972 *Curator's Choice*; The Witkin Gallery, New York, New York
- 1973 *Biennial of Photography*; Lisbon, Portugal
- 1976 *Exhibition of American Photography*; Andromeda Gallery Ltd., New York, New York
- 1977 *Photoerotica*; Camerawork Gallery, San Francisco, California
- 1978 *Contemporary Photographers from New Mexico*; Arizona State University, Tempe, Arizona
- 1980 *Eccentricities*; California Institute of the Arts, Valencia, California
- 1981 *Marked Photographs—15 Photographers*; Robert Samuel Gallery, New York, New York
- 1982 *The Erotic in Photography*; Cameravision, Los Angeles, California  
*Form, Freud and Feeling*; San Francisco Museum of Modern Art, San Francisco, California
- 1983 *Images Fabriquées*; Centre Georges Pompidou, Paris, France  
*Personal Choice. A Celebration of Twentieth-Century Photographs*; Victoria and Albert Museum, London, England  
*Ashes to Ashes, Vision of Death*; Alternative Museum, New York, New York
- 1984 *Content, A Contemporary Focus, 1974–1984*; Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
*The Human Condition*; San Francisco Museum of Modern Art, San Francisco, California
- 1985 *The Sam Wagstaff Collection*; International Center of Photography, New York, New York  
*Extending Perimeters of Twentieth-Century Photography*; San Francisco Museum of Modern Art, San Francisco, California
- 1986 *The Sacred and the Sacrilegious: Iconographic Images in Photography*; Photographic Resource Center, Boston University, Boston, Massachusetts  
*Sacred Images in Secular Art*; Whitney Museum of American Art, New York, New York  
*The Human Form*; Centre national de la photographie, Palais de Tokyo, Paris, France
- 1987 *Photography and Art: Interaction since 1946*; Los Angeles County Museum of Art, Los Angeles, California
- 1987 *Fabrication*; Harvard University, Cambridge, Massachusetts
- 1988 *Life Magazine's Celebration of 150 Years of Photography*; Nikon House, New York, New York
- 1989 *The Photography of Invention*; National Museum of American Art, Washington, D.C.  
*On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*; National Gallery of Art, Smithsonian Institution, Washington, D.C. and Art Institute of Chicago, Chicago, Illinois; traveled to Los Angeles County Museum of Art, Los Angeles, California

WITKIN, JOEL-PETER

1991 *Photographie/Sculpture*; Centre national de la photographie, Palais de Tokyo, Paris, France  
1992 *Objets Trouvés d'Artiste*; Galerie Urbi et Orbi, Paris, France  
1992 *The Crucifixion through the Modern Eye*; Hearst Art Gallery, Saint Mary's College of California, Morgan, California  
1993 *Mexico Through Foreign Eyes (1850–1990)*; Museo de Arte Contemporaneo Rufino Tamayo, Mexico City, Mexico  
1994 *Still Pictures/Still Life*; University of Rhode Island, Providence, Rhode Island

1995 *Interkamera Photo Festival*; Prague, Czech Republic  
1998 *The Body in the Mirror—Photography Today*; Photographic Center of Skopelos, Skopelos, Greece  
1999 *Love and Desire: Between Neoclassicism and Neuroticism*; Photology, Milan, Italy  
2000 *Ecce Homo*; Kunsthalle, Rotterdam, Netherlands

**Selected Works**

*Corpus Medius*, n.d.  
*Bee-Boy*, New Mexico, 1981



Joel-Peter Witkin, *Woman on a Table*, New Mexico, 1986, Toned gelatin silver print.  
[© Joel-Peter Witkin. Courtesy: Ricco/Maresca Gallery, New York City]

*Testicle Stretch with the Possibility of a Crushed Face, New Mexico*, 1982  
*Side Show Banner, New Mexico*, 1986  
*Woman on a Table, New Mexico*, 1987  
*Gods of Earth and Heaven, Los Angeles*, 1988  
*Head of a Dead Man, Mexico*, 1990  
*Feast of Fools*, 1990  
*Cupid and Centaur in the Museum of Love, Marseilles*, 1992  
*The Cuisine of a Failed Romance, Buenos Aires*, 2003

### Further Reading

Celant, Germano. *Witkin*. New York: Scalo/D.A.P., 1995.  
 Coke, Van Deren. *Joel-Peter Witkin: Forty Photographs*. San Francisco: San Francisco Museum of Modern Art, 1985.

Harris, Melissa, ed. *On Location: With Annie Leibovitz, Lorna Simpson, Susan Meiselas, Cindy Sherman, Adam Fuss, Joel-Peter Witkin, Jon Goodman*. New York: Aperture Foundation, Inc., 1993.  
 Witkins, Joel Peter. *Joel-Peter Witkin*. London: Phaidon, 2001.  
 ———. *Gods of Earth and Heaven*. Pasadena, CA: Twelvetrees Press, 1989.  
 Witkin, Joel-Peter, ed. *Harms Way: Lust & Madness, Murder & Mayhem: A Book of Photographs*. Santa Fe: Twin Palms Publishers, 1994.  
 Witkin, Joel-Peter, ed. *Masterpieces of Medical Photography: Selections from the Burns Archive*. Pasadena, CA: Twelvetrees Press, 1987.

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## STEFAN WOJNECKI

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### Polish

Stefan Wojnecki is one of the most distinguished Polish photographers. His career is not limited to the practice of photography, but includes roles as a theorist, philosopher, and art teacher. In addition, Wojnecki has organized numerous exhibitions that focus on new artistic practices and was the director, between 1991 and 2000, of the six international Photographic Workshops called *Profile*. He is often described in the context of “post-media photography,” which looks beyond photography’s traditional imagistic usage to physical and optical processes that create images not otherwise visible.

Born in 1929, Wojnecki studied physics at Poznań University; he graduated in 1952. While working as a physicist and teacher in the mid-1950s, he took up photography, practicing what he has described as “socially engaged”. But from the beginning Wojnecki’s work in photography had a foothold in the scientific field. His career is marked by two distinct elements: technological research and reflection about photographic practice. His works can be seen as a succession of images that illustrate his various scientific experimentations related to physics and optics and is closely linked to how scientists perceive information as an image and how this affects scientific progress, as in the series *W Kosmos*, of 1958.

In a first reading, Wojnecki’s pictures seem to be like a personal diary, a log where each picture

becomes the equivalent of a manuscript annotation (*Maszt antenowy*, 1966, or *Rozklad energetyczny*, 1962). There is a will, however, to encompass the collective into a personal vision. Thus he conceives singular images that relate a world—his own world—while reflecting a sociological reality and the historic context of Poland during the last 40 years (*Fotografia Tozsamosvci*, 1981).

Gradually, his images juxtapose a political vision upon the simple representation of physics phenomena. His pictures represent stable moments, well-balanced and well-thought-out actions. Even so they swing to something else—his own thought. Wojnecki pictures give life to the materials: those used at the moment of the shooting and those represented by the shooting. His images go beyond the represented reality, they exceed the object surface, they contravene forms in order to keep the viewer in a thought about deepness.

In the early 1960s, Wojnecki’s work was directed toward a research on technical characteristics of material, specifically, the transmission of images and the way they determine perception. He invented an ultra-fast miniaturized shutter in 1965 and a stereoscopic A4 enlarger with a half-tone screen lens, building this equipment in order to experiment with the technological and perceptive potential of an image. The stereoscopic enlarger was used in his *Duogrammes* series. In addition, in his theoretical writings Wojnecki uses the development of his equipment in order to define, understand, and improve

human sensorial perception. As an example, in 1960, he took pictures of an oscilloscope screen. With this photographic action, he indicates to the viewer a specified limit of perception. Indeed, human perception is poorer in comparison with the one that is registered by a simple machine based on mathematical equations.

Furthermore, Wojnecki's pictures attest to research undertaken about specificity and semantic development of the photographic medium. He tries to develop the evocative possibilities of an object in relation to the photographic image. In 1965, he began to work with lenticular filters, which change the aspect of a photographic image. Wojnecki's efforts with this technique show the physical potential of the essence of the components of photography inherent in an image and the physical investment the viewer makes in the way he apprehends and reads photography. The series *Duograms*, begun in 1970, consists of a double image created by the lenticular filter, in this instance a glass pane. Each viewer's eye tends to focus on a different part of the image, which when combined by the brain, creates a unique image.

Wojnecki has also explored techniques in which the photographic image is transformed into an expansive space where the surface of the photograph and the distance of representation from the viewer are taken into account. The image works to "lock" the perception of the viewer elicited through different optical effects with the perception of the artist and the representation that results from the combination of the goals of the photograph and the technical instrument of realization of the photography. Depth in these pictures is not a simple rhetorical turn of phrase, but applies concretely in the series called *Hyperphotography* where Wojnecki works in the realm of macrophotography. In this series, he photographs fragments of the body—most often, hands. He then breaks the relationship of the body fragments by reprinting them in large scale and combining them in site-specific installations and photographic sculptures.

From 1967 until 1976, Wojneck served as president of the Poznań Photographic Club. In the 1980s, he began to think about the relationship between photography and other media, and began publishing articles on the topic, including *Revision of Art in the Holistic-Transcendental Spirit* in 1984 and *Photography as Communiqué* in 1985. He then began experiments of a more plastic nature, juxtaposing, superimposing, making holes in multiple photographs, and then assembling them in a number of photographic installations during 1983–1984. These installations, while featuring a cubist approach, are primarily about identity. Faces are replaced by ID

card numbers or other traces of identity in society, such as in *Faces*. In the series *Trace Is a Quotation A Quotation Is a Trace* (1992), Wojnecki disturbs the photograph by adding drawings or figures from various mediums.

In the 1990s, Wojnecki elaborated on the post-media photography concept. Pictures are taken through a pinhole in the shape of a vertical aperture. The result is surprising. Objects that lay on a table as static elements seem to be endowed with movement. He also worked on pictures that result from digital manipulation. The "abstract" image is still the result of algorithmic operations. But Wojnecki transforms this abstract image into a support for his reflections upon virtual reality, giving in this manner a part of virtual representation in a concrete image. Wojnecki's work was examined and celebrated in a major retrospective and symposium in 1999 at the Poznań Arsenal.

THOMAS CYRIL

*See also: Digital Photography; Photography in Russia and Eastern Europe*

### Biography

Born 6 April 1929. He studied Physics at Poznań University and graduated in 1952. Member of the Poznań Photographic Association, 1952. Study of the history of art, 1956–1960. Between 1965–1969, he built a photographic shutter and he became interested in stereoscopic photography by means of lenticular screens. In 1975, became an independent art photographer in Poznań. Since 1978, he has been working at the Academy of Fine Arts in Poznań and the same year, he worked with Agfa in Munich. Since 1991, Professor, Faculty of Painting, Graphics and Sculpture at the Academy of Fine Arts in Poznań. 1993, he became a member of the Council of Academic Artistic Education as an expert. Created the Scientific Photographic Association in 1998. Between 1991 and 2000, he was the director of six international photographic workshops called *Profile*. Since 2002, he has been a reviewer of the State Accreditation Committee. Half-century medal of the Poznań Photographic Club; Ministry of Culture and Art Prize, 1975, 1979, and 1983; Gold Cross, Poland, 1986; Josef Sudek Artist of Merit Medal, Czechoslovakia, 1989.

### Individual Exhibitions

- 1959 *Stefan Wojnecki*: Salon PTF, Poznań, Poland
- Stefan Wojnecki*: KMPIK, Szczecin, Poland
- 1969 *Stefan Wojnecki, Faces*: Salon PTF, Poznań, Poland
- 1972 *Stefan Wojnecki, Duograms*: Salon PTF, Poznań, Poland
- 1974 *Stefan Wojnecki, Alternative Art*: Salon PTF, Poznań, Poland
- 1978 *Stefan Wojnecki, Hyperphotography*: Gallery BWA Arsenal, Poznań, Poland
- Stefan Wojnecki*: Foto-medium Art Gallery, Wrocław, Poland

- 1980 *Stefan Wojnecki, Free Photography*; Jaszczury Photographic Gallery, Cracow, Poland  
 1981 *Stefan Wojnecki, Photography of Identity*; BWA Gallery, Gorzow Wlkp, Poland  
 1983 *Stefan Wojnecki, Photography of Identity*; The Little Gallery of Photography, Torun, Poland  
 1984 *Stefan Wojnecki*; Bielsko-Biala Photographic Gallery, Bielsko-Biala, Poland  
 1986 *Stefan Wojnecki, I Inscribe my Own World Order*; Little Gallery, Warsaw, Poland  
 1987 *Stefan Wojnecki, I Inscribe my Experience of the World*; Galeria FF, Łódź, Poland

### Group Exhibitions

- 1957 *A Step Towards Modernity*, Salon PTF, Poznań, Poland  
 1971 *Searching Photographs*; Contemporary Gallery, Warsaw, Poland  
 1980 *Anniversary Exhibition of the State Academy of Art in Poznań* National Museum, Poznań, Poland  
 1985 *Contemporary Polish Art Photography*; Zacheta Gallery, Warsaw, Poland  
 1986 *Polish Photography 1955–1984, Art and Technology Museum*; Prague, Czechoslovakia  
 1988 *Polish Inter-Media Photography of the 80s*; BWA Arsenal Gallery, Poznań, Poland  
 1989 *Eco Art*; Zamek Ujazdowski Center for Contemporary Art, Warsaw, Poland  
     *150 Years of Photography from the Collection of the National Museum*; National Museum, Wrocław, Poland  
 1990 *Eco Art-Ecology in Art*; Polish Information and Cultural Centre, Leipzig, Germany  
     *Quick Pictures: Contemporary Art in Conversation*; Art Gallery, Vienna, Austria  
 1991 *70 Years of Polish Avant-Garde Photography*; Stadtsparkasse, Rhein, Germany  
     *Photography of Imagination*; Old Gallery and Little Gallery, Warsaw, Poland  
 1992 *XX Ifo-scanbaltic*; Stadthalle, Rostock, Germany

- 1992 *Hidden Dimension-Contemporary Polish Photography*; Museum of Photographic Art, Odense, Denmark  
 1994 *Contemporary Polish Photography*; Voipaalan taidekeskus, Valkeakoski, Helsinki, Finland  
 1998 *Biennale Polish Photography*; Gallery Miejska Arsenal, Poznań, Poland  
 2002 *Polish Photography*; Museum Sztuki and FF Gallery, Łódź, Poland

### Selected Works

- Maszt antenowy*, 1966  
*Hyperfotografia*, 1978  
*Lustro*, 1981  
*Le plongeur*, 1982  
*Unmaterial Presence*, 1985  
*Reflective Stagin* (series), 1989  
*Trace Is a Quotation A Quotation Is a Trace*, 1990–1992  
*Cyberprzestrzeń*, 1993

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## FRANCESCA WOODMAN

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### American

What is most moving in Woodman's photographs is a willingness to entrust the viewer with her youth, her solitude, [and] her artistic pre-occupations.

(Hirsch 1994, 48)

Francesca Woodman lived only 22 years but left a remarkable body of work focusing on female identity, sensuality, and transcendence. Beginning with a series of self-portraits at the age of 13, she created

over 500 black and white photographs, mural-size blueprints, and one published artists' book. Many images, such as *Space*, *Point of View*, and *Depth of Field*, were developed in series to fulfill class assignments, but accomplished with captivating individuality and personal investment. Her work is at once challenging and disorienting, with the exploration of the female body as the central theme.

Woodman was born in Denver, Colorado, and grew up in Boulder. Both English and Italian were

spoken by her father, painter George Woodman and mother, ceramicist Betty Woodman. From 1965 to 1966, when Woodman was in second grade, the family lived in Florence, Italy. The family purchased a farmhouse in Antella, outside Florence, where they returned each summer. In 1972, Woodman was enrolled in boarding school at Abbot Academy in Andover, Massachusetts. Here she was not only a frequent visitor to the Addison Gallery of American Art but she met an instructor who proved pivotal to her artistic development. The instructor, a dynamic art teacher named Wendy MacNeil, later taught at the Rhode Island School of Design (RISD) when she again mentored Woodman.

The young girl flourished at boarding school and photography began to dominate her life. According to Ann Gabhart's biographical essay on Woodman, the artist slept in her closet so she could use her room as a photography studio (Gabhart 1986, 53). Although her parents brought her back to Boulder to finish high school, she was already defining her artistic lexicon, fusing the passions of female adolescence with a growing visual vocabulary. Acknowledging the rarity of prodigies in the field of photography, Abigail Solomon-Godeau wrote, "Produced from early adolescence until the time of her death, Woodman's photography is the work of a prodigy" (Gabhart 1986, 14).

Woodman moved to Providence to attend RISD, where she was a flamboyant student and artist who demonstrated a remarkable sophistication and self-awareness. She explored Victorian novels and female authors such as Colette, Virginia Woolf, and Simone de Beauvoir. Woodman also admired the work of Duane Michaels and adopted his formula for working photographs in serials with incorporated texts. She staged her photographs inside run-down interiors, such as abandoned houses or old factories. For Woodman, the photograph itself constitutes a space, small and secret, which disclosed some private event.

The naked female body, often her own, became the center of her compositions. Atmosphere and movement often allowed this body to appear and disappear into the wallpaper, behind the fireplace, and into the corners of the rooms. Woodman inserted the paraphernalia of sexuality and fetishism into these scenes, achieving a disorienting effect not unlike early Surrealists. She explored the female form hidden, trapped, diminishing, but also liberated, suggesting the elusiveness of identity and the temporality of existence itself. The maturity of her work was acknowledged, when, during her freshman year, Woodman was given a solo exhibition at the Addison Gallery.

Her third year at RISD was spent in Rome, as part of the school's Honors Program. She found an old spaghetti factory where she photographed at night and became involved with the activities of a Surrealist bookshop, the Libreria Maldoror. There a solo exhibition of Woodman's work was mounted in 1978. She also had work accepted into an exhibition at Galleria Ugo Ferranti.

When Woodman returned to Providence, she gave her senior exhibition the prophetic title, *Swan Song*, and finished her last year in one semester. She moved to New York City in January 1979. Freed from the confines of class assignments, Woodman began exploring a wider scope of materials and formats. She projected slides onto light-sensitive paper forming long diptychs and triptychs. Some of these new mural-size blueprints were accepted into the show *Beyond Photography 80* at The Alternative Museum in Soho. Around this time, Woodman sent portfolios of her work to various fashion photographers, including Deborah Turbeville, but nothing came of these efforts. The well-known New York photography gallery Daniel Wolf Inc. included Woodman in two exhibitions, and she was chosen by Synapse Press to create an artists' book. The book was handwritten in an old mathematics primer, with photographs filled with allusions to her dead grandmother, skeletons, and mirrors. She titled it *Some Disordered Interior Geometries* and dedicated it to the proprietors of the Libreria Maldoror.

The summer of 1980, Woodman applied and was accepted as a Fellow at the MacDowell Colony in Peterborough, New Hampshire. Much of her time was spent reading Proust's *Remembrance of Things Past* and producing the ten-part series *Birches*. Back in New York, Woodman planned a trip to Rome but, instead, jumped from her apartment window on 29 January 1981. During her brief life she had been featured in eight group shows, three solo exhibitions, and had a book of photographs published one month before her death.

Several years after her death, Ann Gabhart of Wellesley College mounted Woodman's first retrospective. Rosalind Krauss of Hunter College contributed an essay to the accompanying catalogue. Since that time, Woodman's work has been included in numerous exhibitions and received growing critical attention, including a major monograph published on the occasion of the 1998 exhibition at the Fondation Cartier pour l'art contemporain in Paris. It is tempting to exaggerate the weight of Woodman's limited body of work and speculate what might have been created had she lived. Ultimately, Woodman remains like Nadja, the title character in one of her favorite novels by André Breton, who was

asked: "Who are you?" and answered "I am the soul in limbo."

JULIE MELLBY

See also: **Feminist photography**

### Biography

Born 3 April 1958 in Denver, Colorado. Early education in Boulder, Colorado; Florence, Italy; and Abbot Academy, Andover, Massachusetts. B.F.A., Rhode Island School of Design, 1979. Fellow at MacDowell Colony, Peterborough, New Hampshire 1980. Published *Some Disordered Interior Geometries*, 1981. Committed suicide on 19 January 1981 in New York City.

### Individual Exhibitions

- 1976 *Francesca Woodman*; Addison Gallery of American Art, Andover, Massachusetts
- 1978 *Francesca Woodman*; Libreria Maldoror, Rome, Italy
- 1979 *Swan Song*; Woods-Gerry Gallery, Rhode Island School of Design, Providence, Rhode Island
- 1986 *Francesca Woodman: Photographic Work*; Hunter College Art Gallery, New York and Wellesley College Museum, Jewett Arts Center, Wellesley, Massachusetts
- 1987 *Francesca Woodman*; Fine Arts Gallery, University of California, Irvine, California
- 1987 *Francesca Woodman*; The Galleries, University of Colorado, Boulder, Colorado
- 1989 *Francesca Woodman, Photographic Work*; Institute of Contemporary Art, Philadelphia, Pennsylvania
- 1992 *Francesca Woodman, Photographische Arbeiten*; Shedhalle, Zurich, Switzerland, and traveling
- 1994 *Francesca Woodman*; PaceWildensteinMacGill, New York, New York
- 1996 *Francesca Woodman*; Galleria Civica di Modène, Italy
- 1998 *Francesca Woodman*; Studio Guenzani, Milan, Italy
- 1998 *Francesca Woodman*; Fondation Cartier pour l'art contemporain, Paris, France
- 1999 *Francesca Woodman*; Bernard Toale Gallery, Boston, Massachusetts
- 1999 *Francesca Woodman*; The Photographers' Gallery, London, England
- 2000 *Francesca Woodman*; Palazzo delle Esposizioni, Rome, Italy

### Group Exhibitions

- 1976 *Juried Competition*; Woods-Gerry Gallery, Rhode Island School of Design, Providence, Rhode Island
- 1977 *Juried Competition*; Woods-Gerry Gallery, Rhode Island School of Design, Providence, Rhode Island
- 1977 *Photographs and Portraiture*; Womanspace, Boulder, Colorado
- 1978 *Group Show*; Rhode Island School of Design Gallery, Palazzo Cenci, Rome, Italy
- 1978 *Cinque Giovani Artisti*; Galleria Ugo Ferrante, Rome, Italy
- 1980 *Pictorialism*; Daniel Wolf, Inc., New York, New York
- 1980 *Friends of the Gallery*; Daniel Wolf, Inc., New York, New York

- 1980 *Beyond Photography 80*; Alternative Museum, New York, New York
- 1986 *Memento Mori*; Centro Cultural de Arte Contemporáneo, Mexico City, Mexico
- 1987 *Sexual Difference: Both Sides of the Camera*; CEPA Gallery, Buffalo, New York and traveled to Wallach Art Gallery, Columbia University, New York, New York
- 1988 *Identity: Representation of the Self*; Whitney Museum of American Art Downtown Branch, New York, New York
- 1989 *Vanishing Presence*; Walker Art Center, Minneapolis, Minnesota, and traveling
- 1992 *Current 92: The Absent Body*; Institute of Contemporary Art, Boston, Massachusetts, and traveling
- 1996 *Inside the Visible*; Institute of Contemporary Art, Boston, Massachusetts, and traveling
- 1997 *Recent Acquisitions*; Museum of Modern Art, New York, New York, and traveling
- 1998 *From the Heart, the Power of Photography*; South Texas Institute of the Arts, Corpus Christi, Texas
- 1998 *Mirror Images: Women, Surrealism, and Self Representations*; List Visual Arts Center, MIT, Cambridge, Massachusetts

### Selected Works

- House 3, Providence*, 1975–1976
- Providence*, 1976–1977
- On Being an Angel*, Spring 1977
- Self-Deceit #1*, Rome, 1978
- New York*, 1979–1980

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# WORKER PHOTOGRAPHY

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The worker-photographer movement was active in Germany from 1926 to 1932. Worker photography continued a nineteenth and early twentieth-century tradition and preceded American social documentary photography of the 1930s. It involved the German publisher Willi Münzenberg's aim to create his own photo-agency of worker photographers who could provide his *Arbeiter-Illustrierte-Zeitung* (Worker Illustrated Magazine, AIZ, 1924–1938) with the needed picture material to promote Communist ideological principles. The picture material from the major German photo-agencies such as *Mauritius-photo*, *ufa-photo*, and *Ecce-photo* had threatened to boycott the AIZ, and the American photo-agencies such as Keystone, AP, and World-wide hardly covered the conditions of working-class life in Weimar Germany. The social plight of the worker became the central theme of the AIZ, which aimed to counterbalance the bourgeois press and win over the consciousness of unorganized workers, themselves a new social force in an experimental democratic period. Though the term worker photography has been used broadly to indicate any photography that focuses on labor, it most correctly describes the brief history of this collective of amateur worker photographers from its inception to decimation by the Nazis.

The history of worker photography coincides with the relative stability in the German economy in 1923 and renewed faith in the Ebert government, which caused the workers movement to reorient itself towards a long-term struggle to develop class consciousness among workers. Propaganda and agitation took on a much more significant role in consolidating Communist influence and winning over unorganized workers. In 1923, the Communist party issued a new agitprop concept, opening the way for Münzenberg to establish a network of media production and distribution.

## Willi Münzenberg and the AIZ

Münzenberg had a special status within the German Communist Party because he had been under the orders of the Control Commission of the Communist International since 1921. Münzenberg's special status enabled him to act on the new poten-

tial force of pictorial propaganda. He innovatively used not only print media but also picture media—photography and film—to the greatest possible effect upon the masses.

Together the AIZ and its photo-agency the *Ver-einigung der Arbeiter-Fotografen* (Association of Worker Photographers) would create a truly collective form of journalism, in which the producers and the readers of the periodical were one and the same, and leave a lasting impact on the production of photojournalism in 1930s.

Lenin recognized his friend Münzenberg's abilities as an organizer and coordinator. He directly commissioned him to direct the *Internationale Arbeiterhilfe* (International Workers' Aid, IAH). The German section of the IAH would remain self-sufficient and independent of the German Communist Party and the Red Aid (Moscow). It set its own guidelines and had its own organization and media apparatus that promoted sympathy for the Soviet Union, for socialism in general, as well as for the realization of a socialist society. The IAH acted as a second medium that substituted and protected the German Communist Party's and Communist International's propaganda apparatus in times of censorship and persecution as was the case from 1923 to 1924. This independent status of the IAH gave Münzenberg the necessary freedom to organize and effectively implement propagandistic campaigns, using illustrated magazines. Such mass-distributed publications came to define the role and style of photojournalism.

The reason for the IAH's founding was to campaign for aid to alleviate the suffering of workers and families suffering from a drought-induced famine in Russia. To this end Münzenberg published a monthly illustrated magazine called *Sowjet Russland im Bild* (Soviet Russia in Pictures) in 1921. This illustrated magazine served as an organ of the IAH and was distributed through IAH groups internationally. It appeared in the United States under the title *Soviet Russia Pictorial*. In 1923, the magazine's name changed to *Sichel und Hammer* (Sickle and Hammer), and then to AIZ in 1924. With the changes in name and format—from monthly to weekly—came changes in the magazine's scope. The magazine shifted its focus from

the Soviet Union to Germany and to working-class culture and society worldwide.

### The Founding of the Arbeiter-Fotograf

In 1926, the editorial staff of the AIZ launched a competition, inviting their readers to provide the magazine with documentary photographs. This led to the creation of a center for amateur photographers for the purpose of exchanging experiences and passing on photographic commissions. These loosely-knit groups of worker photographers in Berlin, Hamburg, Leipzig, Halle, Dresden, Stuttgart, and subsequently in smaller towns were transformed by Münzenberg together with Walter Tygor, another Communist party functionary, into the formal *Vereinigung der Arbeiter-Fotografen Deutschlands* (Association of Worker Photographers of Germany) in 1926. Münzenberg's publishing company, *Der neue deutsche Verlag* (The New German Publishing Company), financed the formation of the organization, which was designed to bring people together under the banner of working class solidarity. Worker photographer associations eventually were established throughout Europe in Switzerland, Holland, Austria, France, Czechoslovakia, and England, producing picture material for the AIZ and other leftist publications. The Workers Film and Photo League, established in New York in 1930 (later The Photo League), shared a common sponsor with the German association of worker photographers, namely the IAH. The worker photographer could represent well everyday industrial life replete with social class differences, yet they fell short in terms of the quantity and quality of picture material needed by worker illustrated magazines and leftist leaflets and pamphlets, among other publications.

The association of worker photographers structured itself around networks of local chapters that offered instruction, informal exhibitions, and access to equipment. Members did not need to join the Communist party as the association was intended to be free of party politics. They represented a broad range of political viewpoints, bound together by a socialist world view. The association fulfilled its own social mandate by keeping unemployed workers from "indifference and dullness" and providing them with more or less useful diversions during the acute economic crisis of the Great Depression.

As of late 1926, Münzenberg, as chief editor and director, issued a monthly member magazine *Der Arbeiter-Fotograf, Mitteilungsblatt der Vereinigung*

*der Arbeiter Fotografen* (the Worker Photographer, Journal of the Association of Worker Photographers, AF), renamed *Offizielles Organ der Vereinigung der Arbeiter Fotografen Deutschlands* (Official Organ of the Association of the Worker Photographers of German) as of the eighth issue. The magazine addressed photographic technique and the worker photographers' political purpose. Worker photography aimed to show the world the way contemporary life is through photographs taken from the subjective perspectives of the "class eye." The worker photographer was encouraged to become a reporter and use a series of five or six photographs of happenings that would be of general interest to the workers. Soviet photography modeled itself upon the AF as of 1928. The National Socialists decimated the worker-photographer movement and the last official publication appeared in March 1933.

### Impact of Worker Photography

Münzenberg's innovation as a pioneering newspaper publisher was the creation of a media apparatus upon a plurality of locations and collaborations in the production and distribution of print and picture media. He developed a new type of newspaper as exemplified by the weekly AIZ. The AIZ served as a model for weekly illustrated newspapers on an international level: from the Soviet Union's international illustrated magazine, *USSR in Construction*, to the French weekly illustrated newspaper, *Regards*. The magazine's synthetic montage layout demonstrated the extent to which the photograph could be manipulated to convey a political message and to influence its readers. American publisher Henry Luce sent Daniel Longwell, the editor in charge of planning *Life*, to Germany to study the illustrated publications.

CRISTINA CUEVAS-WOLF

*See also: Agitprop; Documentary Photography; History of Photography: Interwar Years; Photography in Germany and Austria; Photo League; Propaganda; Socialist Photography*

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Tina Modotti, *Worker's Hands*, 1926, Platinum/palladium print,  $7\frac{1}{2} \times 8\frac{7}{16}$ ", Anonymous gift.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]

# WORKS PROGRESS ADMINISTRATION

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The Works Progress Administration (WPA), established in 1935 as part of Franklin D. Roosevelt's New Deal, was the overarching agency that instigated and funded a series of programs to help generate employment for the nearly 10 million unemployed Americans during the Great Depression of the 1930s. Its philosophy was that through federal jobs programs public facilities and infrastructure (such as highways and parks) could be built and improved, and literacy and cultural awareness promulgated. The WPA became the largest agency within the New Deal programs and was eventually renamed the Works Project Administration.

Thus WPA's mission was unprecedented in that it not only carried out construction, beautification, and other good works, it also hired hundreds of artists, actors, photographers, and performers. The Federal Theater Project performed original and canonical plays, eventually supporting touring companies that brought theater to the remote and rural areas of America. The Federal Writers' Project documented the agrarian poor through their own stories, culminating in a number of books, including *These Are Our Lives*.

Two key agencies in the area of photography were created under the auspices of the WPA: the Federal Arts Project (FAP) and Farm Security Administration (FSA). The FSA had grown out of the Resettlement Administration, which was intended specifically to address the problems of America's rural poor. By 1937, the program had been integrated into the Department of Agriculture and had become its own agency. Rexford G. Tugwell, the head of the FSA, employed his friend and pupil Roy Stryker, an economist, to head the Historical Section of the program. Stryker believed that through photographic documentation the FSA could better preserve and record the tenor of the time; Stryker's emphasis on photographs produced one of the most prolific periods in American photography. During Stryker's eight-year tenure at the FSA, photographers such as Dorothea Lange, Walker Evans, Gordon Parks, Ben Shahn, and others produced more than 270,000 photographs for the American government, most of them stunning images of the impoverished, rural poor who had been neglected and often ruined by the intense economic turmoil of the Great Depression.

Originally, the FSA photographers' mission was to produce supportive propaganda for Roosevelt's New Deal, but the images they captured, far from simplistic celebrations of American life, became haunting visual icons of the harsh conditions of the poor, rural farmers, and their families. Through the FSA's photographs, Americans saw first-hand the devastation caused by the Great Depression and how affected families coped with their hardships. In fact, Dorothea Lange's photographs so captivated John Steinbeck that he integrated her images into his epic story of the Dustbowl Migration, *The Grapes of Wrath*.

The FSA photographs not only often incited outrage and indignation at the suffering they depicted, but also brought "documentary photography" into popular American consciousness. Shortly after the FSA photographs began to appear in various well-respected journals (due to the tireless efforts of Stryker), some magazines began adopting a mixture of text and photo. This new editorial style gave rise to the still-popular photojournalistic movement and helped shape the newly-established American magazines such as *Life* and *Look*, which became the standard-bearers of this genre.

The FAP employed visual artists of all kinds, including artists who documented and decorated WPA projects including schools, libraries, and other facilities such as state and federal parks. Painters and graphic artists designed posters for the Federal Theater Project's touring shows, created advertisements for local WPA sponsored programs, and helped produce various propaganda items, including illustrated travel texts.

Although FAP photographers were employed across the United States, some of the best-known projects took place in New York where Berenice Abbott, Arnold Eagle, Gordon Parks, Sid Grossman, and many others started their careers on FAP assignments. Assignments consisted not only of documenting other FAP programs, such as dance or theater projects, but capturing various aspects of city life. Labor projects, life on the streets, and neighborhoods were photographed. One of the best-known is Berenice Abbott's *Changing New York*, which documents with loving detail the peo-



Berenice Abbott, Rockefeller Center, from 444 Madison Avenue, from the series "Changing New York," 1937, Gelatin silver print mounted on paperboard.  
[© Berenice Abbott/Commerce Graphics Ltd., New York City. Smithsonian American Art Museum, Washington DC/Art Resource, New York]

ple and culture of the great city and offers a fond, romantic glimpse of the changing cityscape over a four-year period. This was not atypical. Though the FSA, FAP, and other WPA agencies used photography to help achieve their aims and further their agendas, most of the photographers employed by these programs approached their jobs creatively, producing works with aesthetic and social importance that ranged far beyond simple propaganda.

A major archive of FAP images can be found at the Museum of the City of New York as well as in the New York Public Library's Miriam & Ira D. Wallach Division of Art, Prints, and Photographs Photography Collection.

Eventually, both the FSA and FAP became too expensive to continue. The approach of World War II helped turn Americans from the introspection that characterized this period in history, and increased momentum for the already-growing economy. The FSA was subsumed into the Office of War Information with a much more purely propagandistic mission to produce positive images meant to boost home-front morale. When various rural assistance programs were reorganized in 1943, the FSA was discontinued. The archive was transferred to the Library of Congress where it is known as the Farm Security Administration-Office of War Information Collection and is available for public use.

The WPA's emphasis on photographic documentation had given America an unprecedented record of the history and the culture of the 1930s. The FSA photographers, in documenting the ravages of the Great Depression on rural areas, produced images that became etched into America's collective con-

sciousness. The FAP photographers, in documenting the minutia of city life and the changing American landscape, provided for posterity a window into the very soul of a pivotal decade in U.S. history.

ANDY CRANK

*See also:* **Abbott, Berenice; Evans, Walker; Farm Security Administration; Grossman, Sid; Lange, Dorothea; Life Magazine; Look; Propaganda; Shahn, Ben; Stryker, Roy**

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## XEROGRAPHY

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Xerography, also known as copy art, first emerged in the 1960s as artists from such diverse disciplines as painting, printmaking, sculpture, and photography began to examine the potential of the photocopy machine as an aesthetic tool. Developments in photocopy technology during the 1950s, which laid the foundation for such experimentation, greatly expanded upon previous duplication processes such as the Mimeograph and the Photostat, while sharing with them a common dependence upon the camera and photo chemistry. Patent attorney Chester Carlson perfected his electrographic copying process, called xerography (from the Greek, 'dry-writing') by the Haloid Company of Rochester, New York (now the Xerox Corporation) who introduced it to the public as the first commercial dry copier in 1948. In the xerographic process, an electrostatic charge is applied to a metal plate, rendering it photosensitive. The charge is dispensed upon exposure to light while a black powder, called toner, is made to adhere to those remaining charged areas of the latent image. The positive image is then transferred to paper, which has the opposite charge and is fixed through the application of heat. A competing process called the Thermofax was developed by Carl Miller at 3M Corporation, which was

based on the concept of heat absorption rather than static electricity. The first color copier, the Color-in-Color, created by Dr. Douglas Dybvig also at 3M Corporation, and introduced in 1965, was an automated machine capable of producing a dry color copy in 60 seconds.

Xerography's resonances with the photographic medium extend beyond the relationship between the two technical processes. Like photography, xerography as an art practice raises issues pertaining to originality and market value. Just as Walter Benjamin argued that as a reproductive medium, photography lacked the aura of the rare work of art, xerographic art is often conceptually bound to its status as a "copy" with the potential for limitless duplication produced with a utilitarian office tool. The very use of the word copy suggests that the piece functions as a reproduction of or surrogate for another original work, rather than reflecting its status as a unique creation. As with photography, xerographic works of art are often produced in limited editions, which do not entail the notion of a deteriorating printing matrix as with editioned prints produced in graphic arts such as etchings or lithographs, but which nevertheless serve to enhance their value in the market-

## XEROGRAPHY

place. Yet also fundamental to the xerographic work of art is the opposite notion of the medium as an inexpensive mode of expression. As Margot Lovejoy argues, “a signed, numbered copier print may only be seen by a collector or by the museum-going public as opposed to its appearance on countless billboards in the streets, on subways, or on buses...” (Lovejoy 1989, 113). Thus the issue of market value with respect to xerography is likewise inextricably wound with assumptions about the photocopy’s private versus public functions.

Also central to the process of xerography as art practice is the concept of time. The immediacy of an aesthetic process by which images are produced in a matter of seconds resembles the type of instantaneousness touted by the “you-push-the-button-we-do-the-rest” claim of early amateur photography. And as with photography, xerography is associated with a certain democratization of the artistic process, in which its processes are easily accessible to the masses; in the case of the latter, its tools are readily available in the grocery store or copy center. Xerography is also linked to the notion of time in terms of the ephemeral nature of works in this medium, which are considered under the umbrella of “throw-away” art, valued for their immediate impact rather than their permanence and lasting object value. Artists who began to experiment with the utilitarian-found tool of the copy machine in the early 1960s worked largely in isolation from one another, and explored just these notions of process and time in various manifestations.

In 1970, Sonia Landy Sheridan founded Generative Systems at the School of the Art Institute of Chicago, where she taught from 1961–1980. This research program was based on the dynamic relationship between artist-scientist-industry-society and was designed to examine the potential of the copier machine as art tool as well as the broader functioning of the machine within society. Born of a certain dissatisfaction with traditional art media, the program encouraged its students to take an active role in the exploration of machine technology and to reconsider photography, printing, painting, and sculpture in light of the copier’s potential to expand the parameters of these fields. Generative Systems furthermore challenged perceived limitations of current modes of art education and the functioning of the museum/gallery. It served as a model for similar programs founded in subsequent years by the Center for Advanced Visual Studies at MIT in Cambridge, Massachusetts, the Visual Studies Workshop in Rochester,

and the Tyler School of Art at Temple University in Philadelphia.

Sheridan forged the artist-scientist relationship on another level as Artist-in-Residence at the 3M Corporation research facilities in St. Paul, Minnesota in 1969. Working along with artist Keith Smith, Sheridan had the opportunity to explore the aesthetic possibilities of the recently developed 3M Color-in-Color machine. The two artists created a body of xerography that challenged assumptions as to distinctions between art and industry. One remarkable work borne of this collaboration was a Color-in-Color copier composite image of a human figure on cloth, which hung two stories tall in the foyer of the Museum of Modern Art in New York in 1974. Central to Sheridan’s work is the notion of process. The artist envisions her xerographic art not necessarily as completed works, but as the presentation of information about her generative process with the machine, which are often shown in long continuous sequences. For example, Sheridan’s *Stretched Scientist’s Hand*, created in 1980 was a 10 inch by 6 story xerography image of G. Roger Miller’s hand, which hung outside of the Xerox Corporation Building in Chicago. Sheridan’s work has been the subject of several one-person exhibitions including *The Inner Landscape and the Machine: A Visual Studies Workshop Exhibition of the Work of Sonia Landy Sheridan* in 1974 and *Sonia Landy Sheridan: A Generative Retrospective* at the University of Iowa Museum of Art in 1976.

Although often concerned with similar issues concerning artistic process, those artists who work with the copy machine cannot be thought of as a unified school or movement. Manipulation of the unique visual language of the copy machine has yielded diverse results. Artists’ choice of subjects and working methods are also necessarily influenced by the relative immobility of the copier machine and its accessibility. Esta Nesbitt first experimented with the copy machine at the Parsons School of Design but continued her work on Xerox machines in the company’s showroom in New York City. She has created a self-referential body of copy art called *Transcapsas*, in which she takes the light generated by the copier machine as her subject, redirecting it back into the lens with a reflective material placed over a glass surface called the platen. The wide, fixed aperture of the copy machine’s lens results in an extremely shallow depth-of-field, which Pati Hill exploits with respect to her three-dimensional subjects, thus turning the machine’s two-dimensional limitation to her aes-

thetic advantage. Hill describes the often otherworldly results of her manipulations:

This stocky, unrevealing box stands 3 feet high without stockings or feet and lights up like an Xmas tree no matter what I show it. It repeats my words perfectly as many times as I ask it to, but when I show it a hair curler it hands me back a space ship, and when I show it the inside of a straw hat it describes the eerie joys of a descent into a volcano.

(Hill 1979, 7)

With respect to such transformation of subject, the notion of a machine which copies the literal appearance of its subjects becomes increasingly inadequate.

Xerographic portraits, while perhaps first created by countless inquisitive office workers experimenting with the copier's unconventional capabilities, have been widely explored, especially in the form of self-portraiture by artists such as Joan Lyons in works such as *Untitled (Woman with Hair)*, 1974 and William Gray Harris, such as in his one-of-a-kind color work, *Self Portrait*, 1973. Artist Dina Dar challenges the notion of the endless reproducibility of the object of the copier's lens through her use of the ephemeral subjects of flowers and foods, as in her 1978 work, *Slow Boat to China*. The use of collage techniques in the creation of xerographic images is central to many artists' work. The seamless construction of imagery through collage has been adapted to both fanciful formal compositions and social and political commentary. Artist Carl Chew's 1979 work *George Eastman Hunting Elephant with Stamp* creates a contemporary metaphor in the juxtaposition of collage elements about commodity value in its depiction of the photographic pioneer on an African safari toting a postage stamp of his prey in place of his gun. Artist Peter Nagy uses xerographic collage toward overtly political ends, such as with *Passéisme* (1983), which rearranges historical markers in a non-linear configuration, aligning such disparate elements as a Jasper Johns' piece with a Mesolithic rock shelter. Artist William Larson utilizes xerography in the creation of unique artists' books, which address the idea of the degeneration of imagery and the abstraction of visual information through successive recopying.

Wide-spread public awareness of xerography practice did not occur until the early 1970s when several small group and solo exhibitions were mounted. The first major museum exhibition of xerography, *Electroworks*, was held at the International Museum of Photography at George Eastman House in 1979 and included 250 works. This title had likewise referred to numerous exhibitions

mounted in the United States and Canada during the 1970s. The related movement of Mail Art served to expose a broader public to xerography specifically outside of the parameters of the museum context. First practiced in the early 1960s by artists such as Ray Johnson and E.F. Higgins II, founder of a vein of this movement called the New York Correspondence School, who conceptualized the mailbox as museum, Mail Art consists of xerographic works in the form of postcards and other pieces of mail, which in their widespread dissemination through the mail served as both an alternative form of public exhibition of their art and a way to generate a network of xerography artists working in similar veins. While the prevalence of xerographic practice began to lessen in the United States in the 1980s, interest with many European artists, especially in France, Belgium, and the former West Germany, expanded in that same decade, culminating in key international exhibitions such as *Electra* at the Musée de l'Art Moderne in Paris in 1983. Of particular prominence is French artist and teacher Cristian Rigal, who in addition to his own work in the medium he calls Electrography, has established a collection and resource center called El Museo International de Electrografia in Cuenca, Spain.

KAREN JENKINS

*See also: Artists' Books; Non-Silver Processes*

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# Z

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## ZERO-61 GROUP

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In the 1960s in Poland, artistic collectives flourished in the city of Torun, fostered by the academic community of Copernicus University despite the restrictions placed on artists by the Communist régime then in power. One of the most significant of these groups was a photography collective known as Zero-61. The moniker was derived from the year of the group's founding, 1961, and was based on the members' insistence on starting from scratch, aesthetically speaking. Desiring to shed themselves of all influence and formalistic tradition, they sought to begin again from zero. The founding members included Józef Robakowski, Czesław Kuchta, Lucjan Oczkowski, Jerzy Wardak, and Wiesław Wojczulanis. As the 1960s progressed, more artists came to participate in the collective, including Andrzej Różycki, Antoni Mikołajczyk, Michał Kokot, and Wojciech Bruszewski.

The various participants shared darkroom space, experimented with technique, and exhibited their resulting work together. They did not employ a specific program or write an artistic manifesto, as their aesthetic direction was essentially freeform. Yet they did share certain values and strategies in common. Their motivation was self-consciously rebellious, and they were specifically interested in challenging the journalistic, documentary photo-

graphy popular in Poland at the time. Their work is characterized by a playful attitude toward the photographic medium, and frequent experimentation with technique and process. Such manipulation served to problematize photography's reputation as a transparent window into reality, and a conveyer of unmediated truth.

For the Zero-61 group, artistic intervention did not conclude with the click of the shutter. They were interested in pushing the boundaries of their medium by manipulating their images and combining their photographs with other materials. There was diversity to the formal strategies utilized by the Zero-61 members, and the results of their experimental endeavors were often visually poetic. Bruszewski frequently scratched his negatives, Różycki painted directly on finished prints, Mikołajczyk utilized multiple exposures, and nearly all produced various types of photomontage. Some created montages by juxtaposing negatives, others by combining fragments of prints and re-photographing them to create a sense of seamlessness. The willingness of the Zero-61 members to mix photography with other mediums points to the multiplicity of their artistic practice; some were practicing painters, while others went on to create more conceptually-based work.

## ZERO-61 GROUP

The Zeroists' transgressions of their medium and of tradition took place not only in the production of their images, but in the exhibition of the work as well. The artists often showed their photographs as part of installations. In one case they hung photographs alongside real objects that either appeared in or corresponded with the images. A heap of sand was placed before a photograph of a bulldozer, a picture of a fence was hung on an actual fence, and so forth. For another exhibition, the group invented an imaginary artist named Józef Korbiela and showed work under his name. Such projects and exhibitions anticipated subsequent artists' exploration of conceptualism and institutional critique.

The group held its final exhibition in Torun in 1969. The artists appropriated an abandoned factory as their gallery space, and included some of the found objects left over in the building as part of the

installation. By the time of this exhibition, it was clear that the artists were exploring divergent aesthetic directions. Unable to maintain a coherent unity, the Zero-61 collective dissolved. They proved to be an important but still understudied influence on the Polish avant-garde of the following decades.

SHANNON WEARING

*See also:* **Conceptual Photography; Photographic "Truth"; Photography in Russia and Eastern Europe; Postmodernism**

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# PIET ZWART

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## Dutch

Known primarily for design work executed during and immediately following his brief and tenuous association with the modern movement De Stijl, Piet Zwart remains one of the most important modernist innovators of graphic design and typography and, as such, critical to the development of photography over the twentieth century. Not strictly a photographer per se, his long and varied career led him to work in the disparate fields of architecture; architectural criticism; woodworking; education; interior, furniture, graphic, and exhibition design; typography; and, finally, photography. Before meeting Vilmos Huszár and Jans Wils, early members of De Stijl, Zwart's aesthetic concerns, expressed most concretely in his interior designs, more closely paralleled the conservative arts and crafts tradition favored by practitioners of the Amsterdam School. However, Zwart was seduced by Wils and Huszár's emphasis on the universality of pure form and in their utopian aspiration to generate a new social order based on the complete fusion of art and life. Intrigued as he was by their ideas, Zwart never officially joined the De Stijl group or published in its eponymous journal. He mistrusted what he per-

ceived to be De Stijl's limiting tendency towards the restrictive and dogmatic. He also felt that the group was not sufficiently committed to embracing new technologies in their pursuit of a new modern art.

While still loosely associated with De Stijl, Zwart was commissioned to design the exhibition stall for a cellulose manufacturer planning to exhibit at the 1921 Utrecht Industrial Fair. Zwart reasoned that any successful exhibition design must: 1) acknowledge the condition of being temporary; 2) serve as a background for the product; 3) correspond to the surrounding interior architecture; and, 4) be complicit with a modern consciousness. While seemingly simple and straightforward, these four principles led Zwart to an exhibition design that would radically affect avant-garde exhibition strategy throughout the rest of the century. Zwart's first proposal for the space depicted the room in the style used by most De Stijl colorists to prevent the distortion of perspective from entering their compositions: a single, flat plane wherein the walls were rendered as if peeled open. His second sketch, from 1 August 1921, marked a definitive break with the first and, not coincidentally, with his strongest De Stijl allegiances. Instead of the two-dimensional format, he chose to render the proposed space from an oblique perspec-

tive, focusing on one corner of the booth. His final drawing expanded upon this focus on corner, but emphasized an increased dynamism of the space though the use of strong diagonals and interlocking forms which heightened the viewer's experience of being drawn into the room. Zwart's design for this exhibition booth eventually lead to the avant-garde emphasis on viewing the exhibition space as an independent demonstration space wherein interiors themselves could become the focus of display, as they did, for example in El Lissitsky's *Proun Space* (1923).

A similar concern with drawing the viewer in conditioned Zwart's typographic experimentation in the name of advertising. While working for Berlage, Zwart met his future son-in-law, a member of the Board of Directors for NKF, a Dutch cable factory. Over the next 10 years, he designed approximately 275 advertisements and posters for NKF, each of which expanded upon and honed his commitment to "functional" typography, well-suited to communicating information in a speed befitting a modern reader. As opposed to the poster designers who had preceded him, Zwart emphasized the white spaces of the background, using asymmetrical form, layout, bold graphics, and large print to generate a dynamic tension intended, once again, to draw the viewer into the ad as quickly as possible. Dynamism replaced harmony as the reigning aesthetic.

Zwart increasingly employed photography, or what he would refer to as phototypography, in his designs. At first he worked with industrial photographers, but eventually eschewed them in favor of taking his own photographs, all of which emphasized sharp focus, close-up views, and extreme angles in depicting the mechanical objects and icons featured in the ads, such as the cross section of a bundle of electric cables in his 1929 NKF English catalogue, or a picture of stacked wood in *Untitled (lumber yard)* in which the light grid created in the ceiling reflects the pristine, precise lumber stacks. He also employed photomontage in his advertisements, but tended away from the photogram techniques he learned from El Lissitsky as early as 1923.

In 1933, Zwart made a radical return to interior design, producing a number of notable interiors, including the 1938 kitchen he designed for the Bruynzeel Company. Zwart's exacting and innovative legacy is recognized in Rotterdam in the establishment of the Piet Zwart Institute for Postgraduate Studies and Research as part of the Willem de Kooning Academy Hogeschool.

HANNAH FELDMAN

*See also:* **Modernism; Photography in The Netherlands**

### Biography

Born in Zaandijk, The Netherlands 28 May 1885. Studied drawing and architecture at the National School for Applied Arts in Amsterdam (Rijkschool Kunstnijverheid), 1902–1907. Taught drawing and art history at the Industry and Household School for Girls in Leeuwarden, 1908–1913. Studied Architecture at Institute of Technology (Technische Hogeschool) in Delft in 1913. Employed as draftsman in Jan Wils' architectural practice, 1919–1921; left to become chief draftsman for Henrik Petrus Berlage. First typographic commission in 1921; from 1923–1933 designed advertisements for NKF. Died in Wassenaar, The Netherlands, 27 September 1977.

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Andreas Feininger, Feather, circa 1956, Gelatin silver print, image: 12½ × 10".  
[Copyright, estate of Andreas Feininger, courtesy Bonni Benrubi Gallery, New York City]



Jaromír Funke, Still life (plates), 1923, Photo: Jean-Claude Planchet.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]



Richard Misrach, *Outdoor Dining, Bonneville Salt Flats*, 1992, *Crimes and Splendor*, p. 159.  
[*Courtesy Fraenkel Gallery, San Francisco*]



Masahisa Fukase, *Kanazawa*, 1977.  
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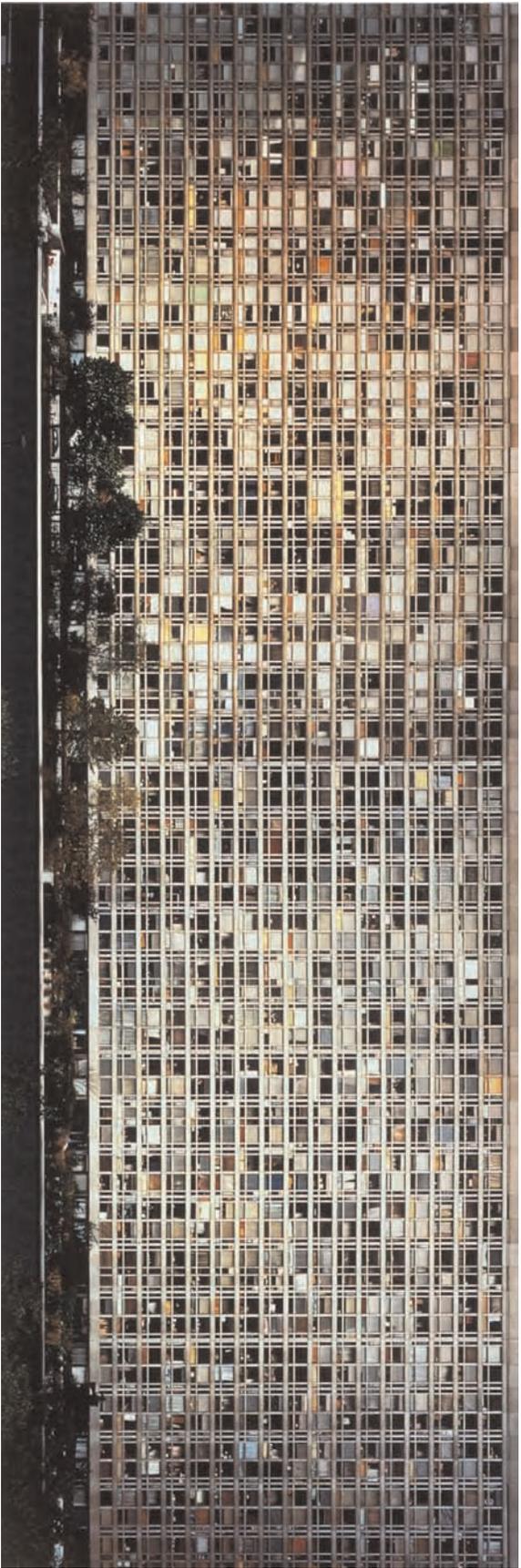
Heinz Hajek-Halke, Ohne Titel, 1950–1968, Photo: Georges Meguerditchian.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]



Boyd Webb, *Placebo*, 1989, Cibachrome photograph.  
[National Gallery of Victoria, Purchased through the Art Foundation of Victoria with assistance of The Herald and Weekly Times Limited, Fellow 1990 © Boyd Webb. Reproduced with permission of the artist]



Barbara Kruger, *Untitled (We will no longer be seen and not heard)*, 1985, Lithograph on papersupport, 9 panels, each: 520 × 520 mm.  
[Tate Gallery, London/Art Resource, New York]



Andrea Gursky, Paris, Montparnasse, 1993.  
[Tate Gallery, London/Art Resource, New York]



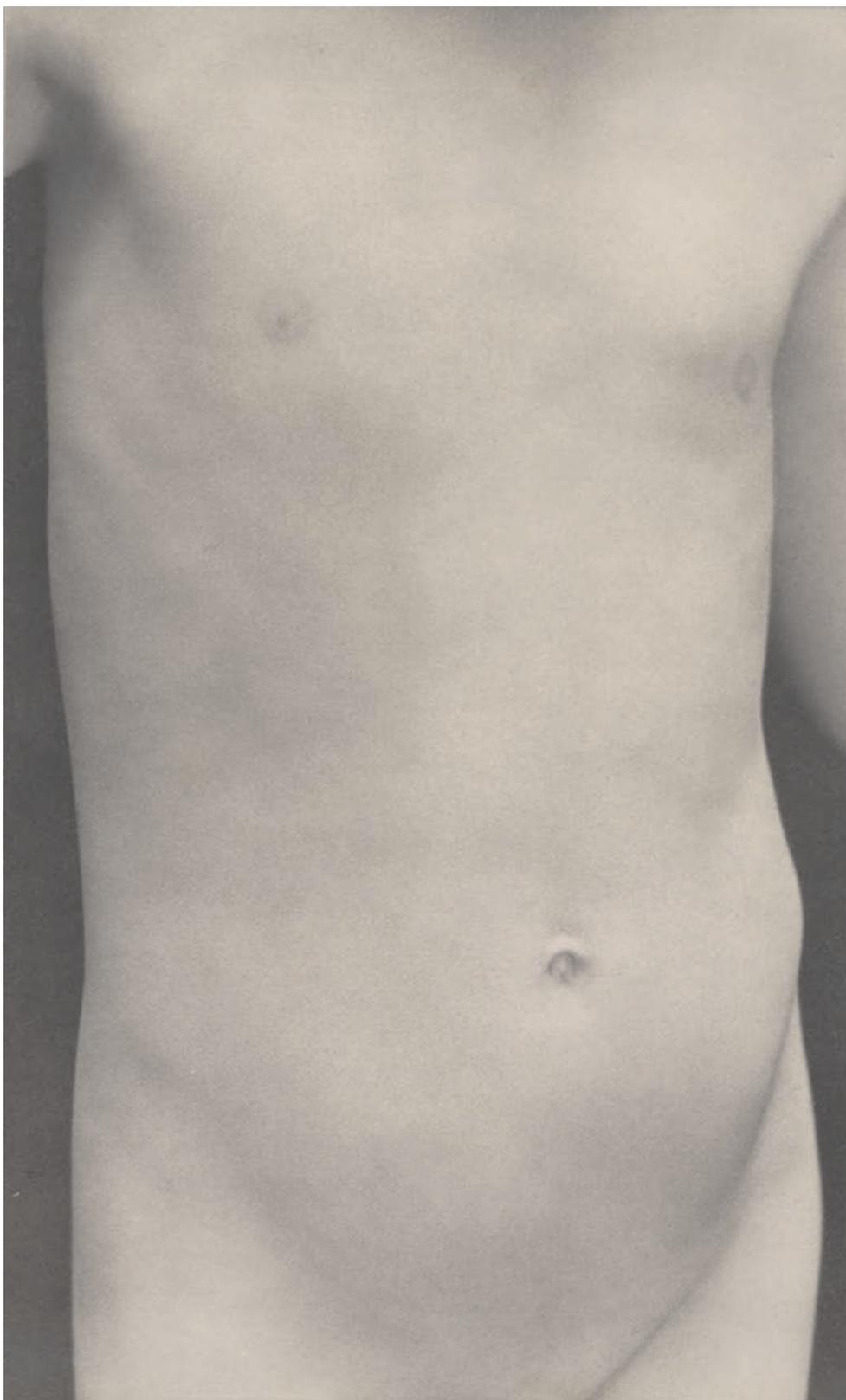
Bernard Faucon, *The Comet*, 1982.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]



Hugo Erfurth, Frans Blei, 1928, oil pigment, 22.2 × 16 cm ( $8\frac{3}{4} \times 6\frac{5}{16}$ "').  
[The J. Paul Getty Museum, Los Angeles]



Brassai (Guyla Halasz), "Bijou" of Montmartre. 1932 or 1933, Gelatin-silver print,  $11\frac{7}{8} \times 9\frac{1}{8}$ " (30.2 × 23.2 cm). David H. McAlpin Fund.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]



Edward Weston, *Torso of Neil*, 1925, Platinum/palladium print,  $9\frac{1}{8} \times 5\frac{1}{2}$ "', Purchase.  
[© 1981 Center for Creative Photography, Arizona Board of Regents. Digital Image © The  
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Claude Cahun, Self-portrait, 1928.  
[Réunion des Musées Nationaux/Art Resource, New York]



Roger Ballen, Dresie and Casie, twins, Western Transvaal, 1993.  
[© Roger Ballen]



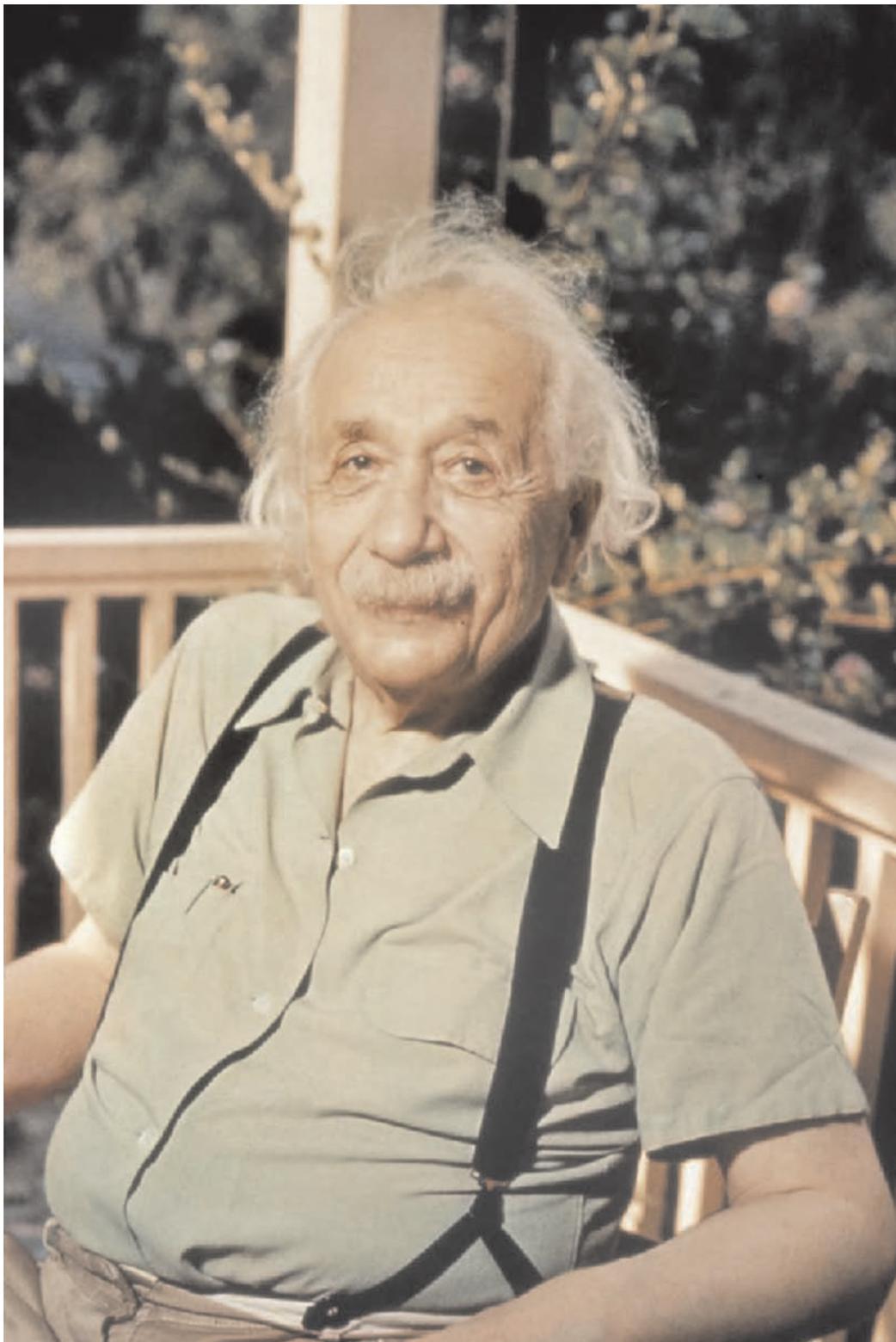
Irving Penn, *Large Sleeve (Sunny Harnett)*, New York, 1951,  $13\frac{9}{16} \times 13\frac{9}{16}$ " (34.5 × 34.4 cm), gift of the photographer.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]



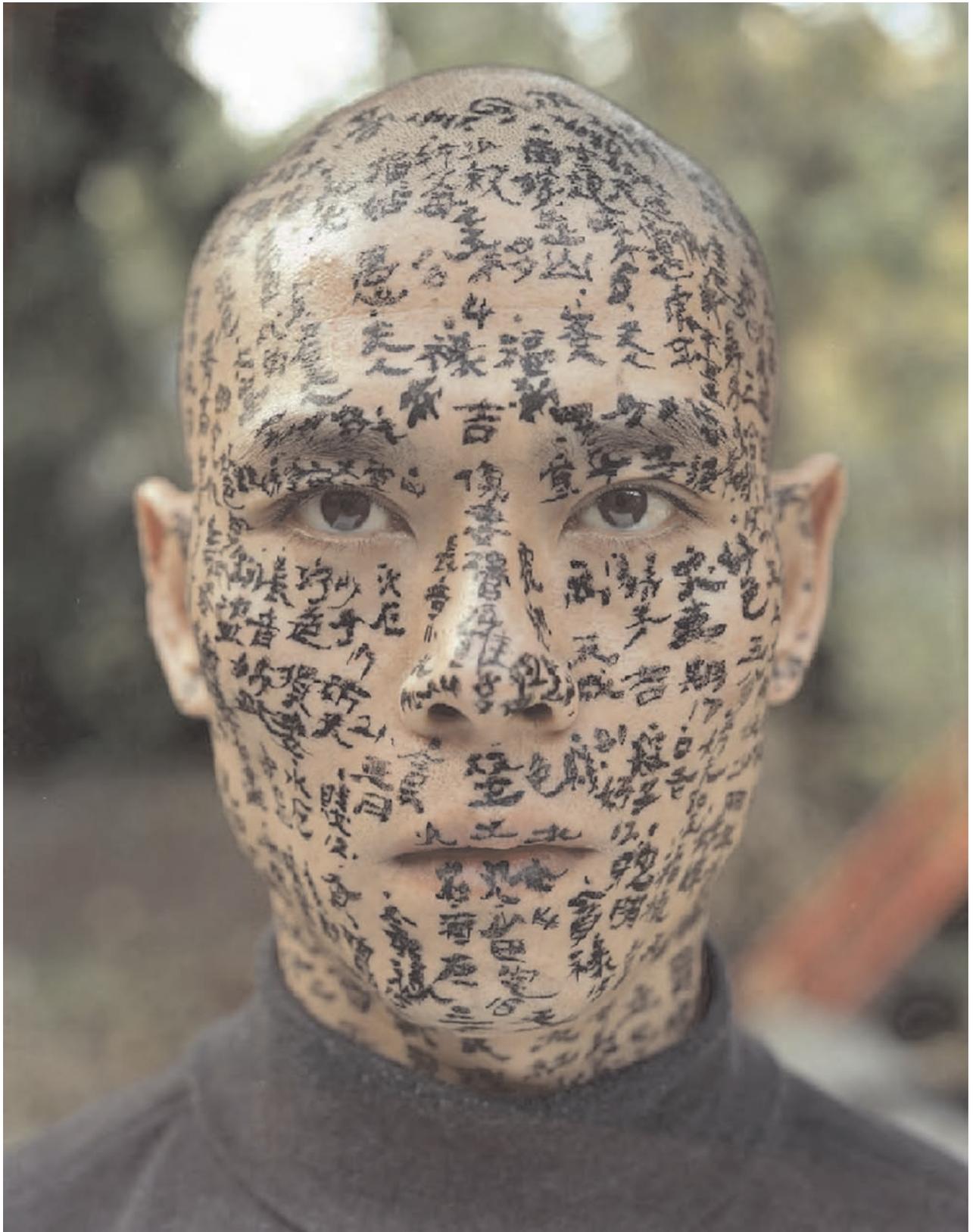
Dora Maar, *Untitled (fashion photography)*, Photo: Jacques Faujour  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]



Hans Bellmer, *The Joy of the Doll*, Page No. 9 of the maquette. Photo: Philippe Migeat.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]



Philippe Halsman, Albert Einstein in his home, 1947.  
[©Philippe Halsman/Magnum Photos]



Zhang Huan, from Family Tree, 2000, C-Print, 40 × 50".  
[Courtesy of the artist and Aura Gallery]



Cindy Sherman, *Untitled*, 1982.  
[Tate Gallery, London, Great Britain, Courtesy of the artist and Metro Pictures]



Frederick H. Evans, Kelmscott Manor: Attics, ca. 1897, platinum print, 15.6 × 20.2 cm,  
Museum Purchase: ex-collection Gordon Conn.  
[*Photograph courtesy of George Eastman House, permission supplied by Janet Stenner.*]



Peter Henry Emerson, Gathering Water Lilies from Life and Landscape on the Norfolk  
Broads, 1886, Platinotype, 7<sup>7</sup>/<sub>8</sub> × 11<sup>7</sup>/<sub>16</sub>", Gift of William A. Grigsby.  
[*Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York*]



Tina Modotti, *Hands Washing*, ca. 1927, Gelatin-silver print,  $7\frac{3}{8} \times 8\frac{15}{16}$ " , anonymous gift.  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]



Lewis Wickes Hine, *Young knitter in Tennessee knitting mills*, 1912, gelatin silver print,  
 $12.6 \times 17.7$  cm, Gift of the Photo League, New York: ex-collection Lewis Wickes Hine.  
[Photograph courtesy of George Eastman House]



George Tice, *Petit's Mobil Station, Cherry Hill, New Jersey*, 1974, from *Urban Landscapes*.  
[*Courtesy of the artist*]



Walker Evans, *A Graveyard and Steel Mill in Bethlehem, Pennsylvania*, 1935, Gelatin-silver print,  $7\frac{7}{8} \times 9\frac{5}{8}$ ".  
[*Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York*]



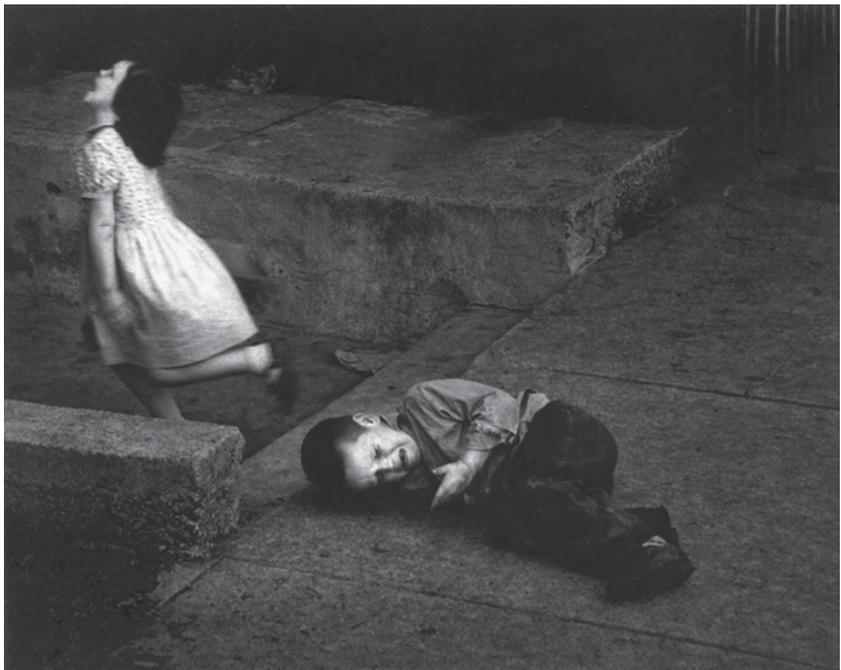
Yevgeny Khaldei (Jewgeni Chaldej), Ruinen im Zentrum Berlins.  
[Courtesy of Deutsches Historisches Museum, Reprinted by permission of Voller Ernst]



Gilles Peress, Sarajevo, Bosnia, 1996.  
[© Gilles Peress/Magnum Photos]



Elliott Erwitt, New York [fight], 1950.  
[© Elliott Erwitt/Magnum Photos]



David Martin Heath, Vengeful Sister, Chicago, 1956.  
[© Courtesy Lumiere Press]



Nancy Hellebrand, Colorado Stream, #754, 2004. Giclee print, 36 × 48".  
[© Nancy Hellebrand]



Dorothea Lange, Tractored Out, Childress County, Texas, 1938, Gelatin-silver print,  
 $14\frac{13}{16} \times 20\frac{3}{4}$ .  
[Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York]



Axel Hütte, Furka, Suisse, 1995, Photo: Jean-Claude Planchet.  
[CNAC/MNAM/Dist. Réunion des Musées Nationaux/Art Resource, New York]



John Pfahl, *Bethlehem #16, Lackawanna, NY* 1988, 20 × 20" Ektacolor print.  
[*Courtesy of the artist and Janet Borden Gallery*]



Ugo Mulas, *Bar Giamaica, Milan, 1953-1954*.  
[*Photo Ugo Mulas © Ugo Mulas Estate. All rights reserved*]

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