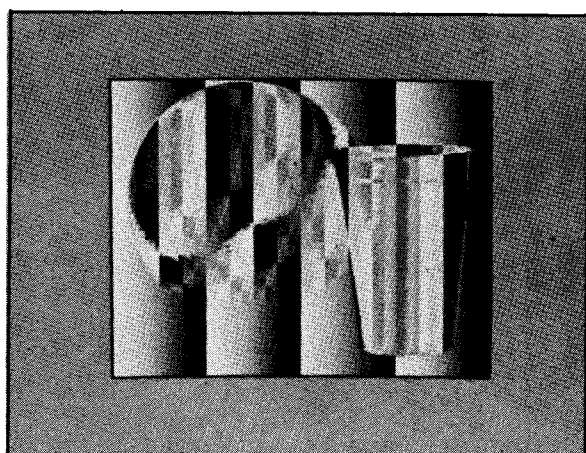
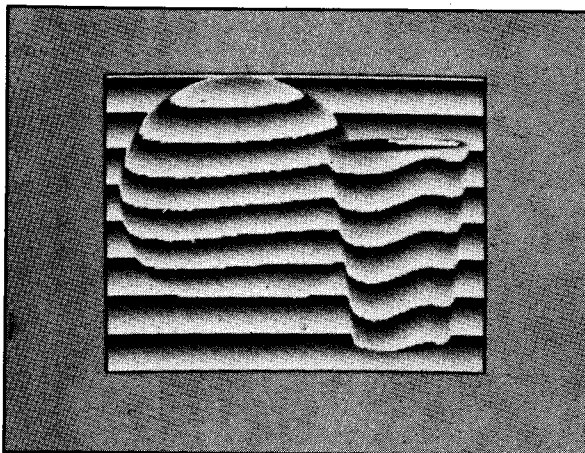
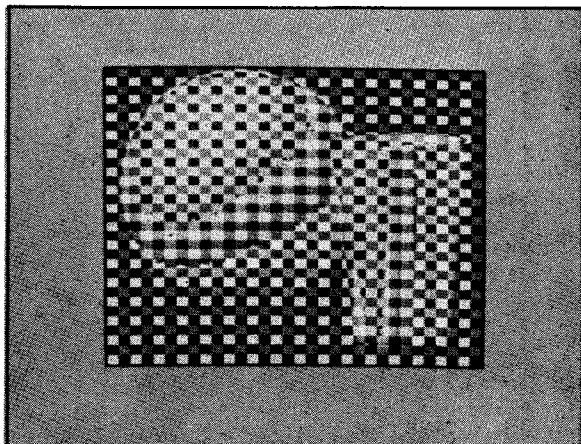
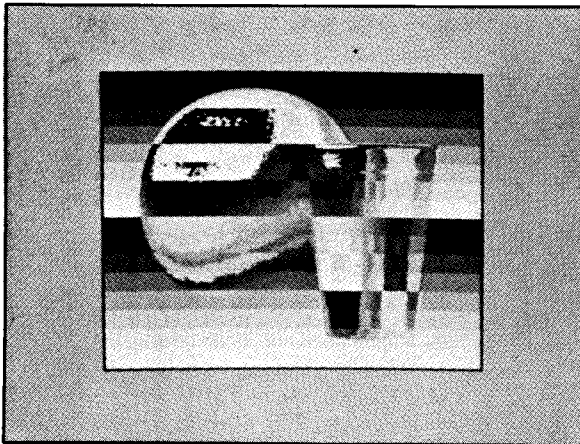
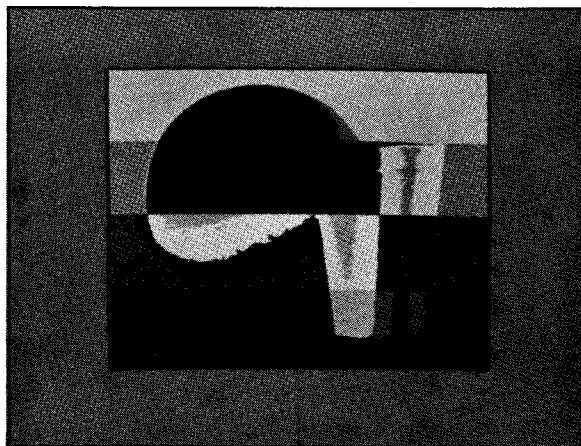
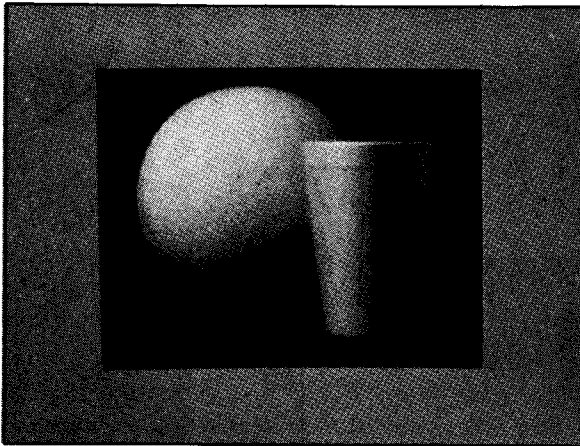


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SUMMER 1978 VOLUME 6, NUMBERS 1&2



Special double issue

letters

NEA

To the editor:

Regarding "NEA's fellowship program: a report," by Kathleen McCarthy Geuss (*Afterimage*, March):

The Boston Visual Artists' Union (BVAU) is an artists' rights organization currently numbering over 850 professional artists in the greater Boston area. At the present time the BVAU is developing guidelines concerning the dispensation of financial assistance to artists, particularly in the public sector, that will assure equitability based on the wishes of those most directly involved, namely the artists themselves. Kathleen McCarthy Geuss's statement about the NEA fellowship program thus comes at a welcome time.

Two of our positions are immediately applicable to Geuss's statement. Geuss states that "in the initial stage (of selection), which lasts for a period of three days, two of the five panelists review all the applications." The BVAU unanimously feels that any pre-selection process by a limited number of jurors is an inherently unfair process. Geuss's justification for the pre-selection process, that "any application with even the slightest possibility of being favorably considered for a fellowship is kept in for further consideration by the full panel," is regarded by all artists with a high degree of suspicion, the openness of the statement notwithstanding. Stylistic preferences on the part of the pre-selectors may well eliminate work which other panelists might wish to express an opinion about, or to at least use in formulating an opinion about the current state of photographic or artistic activity based on the overall field of applicants. It is entirely possible that, knowing, for example, the remainder of the panel may be of a particular aesthetic bias, worthy work may simply be selected out without providing the remainder of the panel with an opportunity to re-evaluate their position. If the work is really that easy to screen



Photography portfolios in NEA offices, 1977 (photograph by Kevin Noble)

out, then it should be no less easy for the entire panel to quickly reach agreement than for a limited number of that panel to do so. Any work receiving at least one dissenting opinion would then have at least the opportunity of being considered in the reduced context of a second or subsequent round of screening. Again, the BVAU is unalterably opposed to pre-selection of applicants by a reduced panel.

The BVAU also feels unanimously that jurors should be announced in advance. It is sometimes felt that applicants, knowing the predilections of jurors, may select their work in the hope of appealing to perceived aesthetic biases. In general it is the BVAU's position that artists, as professionals, have the right to make selections of their work based on whatever criteria they deem appropriate. It is their right, in effect, to make mistakes providing they are of their own choosing. It is entirely possible that, knowing the jurors are predisposed against the particular kind of work the artist does, the artist will choose not to apply at all. Should the artist be in error then the loss will only be

that particular artist's; should the artist be correct in his or her assessment of the panel, then needless trouble and expense can be avoided.

An additional argument for maintaining the panel's anonymity prior to the actual judgment—that artists might attempt to exert influence on the members of the panel—can be easily dealt with. The stated rule in such an instance can be that the artist will be automatically disqualified. No artist would feel this to be an unreasonable action. Again, the BVAU's position is that applicants for competitions should know in advance who the jurors will be.

Geuss states that "the panel certainly is not looking for novelty, but for well-planned and executed work that is uncommon, be it traditional photography or experimental photography." The distinction between traditional and experimental is in itself a highly suspect distinction. The great tradition of photography from the very beginning is, in fact, a constant series of experiments with the medium's potential. Every photographic artist of stature has, from the frequent evidence

of written statements, pitted him or herself against the inherent limitations and received aesthetic biases of the medium, at every point in the medium's history. What sometimes seems traditional at various points in the medium's history is a direct result of that artist's mastery and utilization of the limitations at that particular time. This is as true today as it was in the daguerreian/calotype era, the wet plate era, the era of "pictorialist" photography, or, in more modern times, the color era. It is what artists of the time do that is important not what historians say they should be doing.

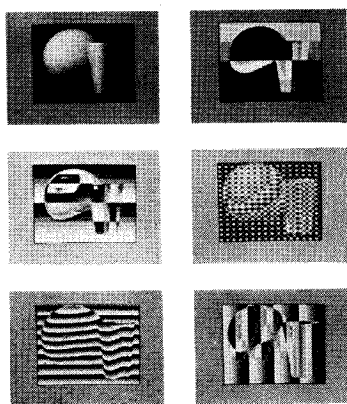
In listing past panelists for the NEA juries it should not go unnoticed that not one of the artists enumerated is known for work that, to continue the administrative distinction, can be considered anything other than "straight." It is unrealistic to assume that, given a choice of applicants seemingly otherwise equal, such panelists will decide against their aesthetic bias. Of the other panelists listed, only Peter Bunnell is widely known for his advocacy of work involving manipulation of the print to a more expressive level. If the interest of the NEA is to provide aesthetic balance on the panels, as artists would consider appropriate, then this has not been achieved thus far.

It is in the interest of Geuss's statement that the NEA tries "to make the review process as fair as possible by bringing many people into it, rather than placing this decision-making power in the hands of a few," and that the "method for review of applications has carefully evolved over the past 10 years and has been subject to review," that the BVAU presents this first statement by those most directly affected by the grants—the artists themselves—concerning the issue of financial assistance through public competitions. We hope other organizations and individuals will join with us in our attempt to draft a meaningful, comprehensive set of guidelines.

—Cary Wasserman
Secretary-General

Boston Visual Artists Union

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Editor: Nathan Lyons

Managing Editor: Charles Hagen

Assistant Managing Editors: Dan Meinwald, David Trend

Reviews: Martha Chahroudi, coordinator; Alec Dann

Editorial: Michaela Murphy, Randy Saharuni, Lee Silverman

Design: Helen Robinson

Production: Ron Kachelmeier, Eric Lentz, Ricky Pearl, Ed Reed

Correspondents: Anthony Bannon (Buffalo), Penny Cousineau (Canada), Hal Fischer (San Francisco), Candida Finkel (Chicago), David Herwaldt (Boston), Stephen Perloff (Philadelphia), Bill Jorden (New York), Meridel Rubenstein, Michael Costello (New Mexico).

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letters

Sontag

To the editor:

While I am not drawn to Susan Sontag's writing, the grounds on which photographers dismiss her book, as epitomized by Michael Lesy's review and letter (*Afterimage*, January and March 1978), share a theme I find stupid, namely that one has to be a photographer to write about photography. Shaw was not a musician, neither Agee nor Kael filmmakers, nor Benjamin an author, nor Ruskin a painter (nor we who eat omelettes necessarily chefs). Their works are valued today because their writing related the respective mediums to larger contexts — life, politics, thought, the times, etc. This is the second heresy for Lesy that Sontag committed — that she sees photography in a larger context and on terms other than itself. This is the insight which a traveller from a foreign land brings to one's own land — a fresh set of eyes, which is to say they are not blinded by the cultural restrictions of the natives. In this regard, Lesy's omission (in fact, inclusion by omission) of the fact that Coleman, Kozloff, and Sekula are not photographers is both

curious and noteworthy. The only specific value in being both a critic and a worker in a field is that by knowing the past and the limits of the medium, one chooses not to repeat what has been done before (viz. New Wave critic/filmmakers Truffaut, Godard). In photography's case, to limit oneself in 1978 to the classical and European aesthetic so ably practiced before the turn of the century and in the '20s and '30s is boring, if not decadent; to translate this same vision in other, more recent technological light mediums — computers, holography, video, etc. — is banal and wasteful.

I also find it relevant that the study of Death through two photographic books (in the same issue of *Afterimage* as Lesy's letter) ignored one of the most emotional, personal, verbal, and photographic texts on death and dying in all literature — *Gramp*. Similarly, in the review of *American Snapshots* in an earlier issue (December 1977), the reviewer did not notice, or if noticed, did not state, that the book included images only of white Americans which presumably were taken only by white Americans, yet called itself *American Snapshots* and not *White American Snapshots*. Such omissions in 1978, in America (not South Africa) suggests much about looking and not seeing, so common to photographers, or, as Son-

tag would put it, the acquisitive photographic mind. Similarly, several of the younger in-vogue photographers present sexist and often sadistic images — yet rarely are the implications of this, and the historical precedents for this in photography, discovered in reviews.

In most photography reviews there is little of the depth, integrated knowledge, critical analysis, and wit which one demands from literature, film, painting, and music reviews. When compared to the literature of film, for instance, the photographic book genre is primitive. Left in the hands of its practitioners, the photographic book is either a "how-to" or a picture book.

It is out of this void (or avoidance on the part of photographers) that Susan Sontag, a non-photographer, wrote *On Photography*. It is also out of this same void that painters, lawyers, carpenters, dancers, printmakers, and other non-photographers are seeing the medium for what it and may be, and thereby giving us new and nourishing images and visions more related to our life and times. When Moholy Nagy predicted that the illiterate of the future would be one who wouldn't know how to use a camera, he was wrong. The illiterate of today is the photographer: "May the Good Lawd save us from the insistent yammering verbalizations and direct us

to saying what we have to say in the simple terms of the clear, beautiful, incisive, and significant image of the lens . . ." —Ansel Adams.

With high priests like this, it is no surprise that Sontag's book, which has gone through four printings and been nominated for a National Book Award in criticism, has such a low currency among the flock.

—Robert Leverant
Berkeley, Calif.

To the editor:

Michael Lesy's spiteful "analysis" (*Afterimage*, January) of Susan Sontag's *On Photography* reveals not only his intellectual insecurities but also his penchant for spurious conclusions and faulty intuitions. To string together a series of excerpts from Sontag's book along with their alleged (by Lesy) sources and then to condemn by sarcasm her richness of perspective (not to mention erudition) belies Lesy's own uneasiness about synthesis as opposed to what Sontag has described as his "collage" method of history. And to insist Sontag's book is really about her is to personalize his attack in a manner which quite simply embarrasses any intelligent reader.

—Tom Goodman
Philadelphia

Visual Anthropology

To the editor:

A copy of Marita Sturken's article, "In Visual Anthropology, Objectivity is Still the Question" (*Afterimage*, April), was passed on to us recently here at the Dayton Community Media Workshop. In our experience, objectivity is seen as neither possible nor especially desirable. I much prefer to see someone's admittedly biased interpretation rather than unconscious or deliberately hidden biases masquerading as "objectivity." Accuracy in documenting something is, for me, a more possible and appropriate goal; but that is difficult, too. Based on the couple of paragraphs about our presentation at COVA, it is clear that it is just as difficult for authors as it is for filmmakers.

There was very little accuracy in the article's description of our slide-tapes, their impact, or our intent. *Summer Lights* was a compilation of eight differ-

ent *Summer Lights* programs made over a two-year period in and about primarily two Dayton neighborhoods. As the article said, it was designed "to create an awareness of the problems that affect the community." Our statement quoted here is incomplete, though. The problems were articulated by the community residents. *Summer Lights* was made to validate those ideas and feelings expressed in the neighborhoods, and to help motivate people to do something about them.

In the neighborhoods in which we worked (and lived, in the case of one neighborhood) people who saw the shows presented on summer evenings in local parks, liked them, felt they accurately expressed what they had said, and opened up even more to us after the first shows. The article paraphrases us as saying the exact opposite.

In a discussion with several people after our presentation at COVA, someone accused us of manipulating people; particularly in a sequence where we used

two fictional characters (a parody of a utility company's "Consumer Affairs" representative, and a cartoon horse) to make informational points about a utility reform campaign going on at that time. It is in reference to this that Cal Pryluck is quoted as quoting us as saying, "We do just what ABC does, just on the other side." Were this statement true, there would be no difference between ABC and us, and I would look for a job with them rather than the part-time work I do now. In context, we were saying that media for social change should be well-crafted, entertaining, and engaging. It should be done as well or better than commercial media, using fictional characters where it is appropriate.

However, we differ from the networks in more than just our message. Unlike ABC, there was no mystification in who, how, and where *Summer Lights* was produced. DCMW members and friends spent weeks talking with residents in the street, in the parks, and on front porches.

The shows were presented in parks that often bordered backyards. One hundred to three hundred kids, couples, neighbors, grandmas, aunts, and uncles came to each show, watched, talked with each other, and talked with us. And, unlike ABC, we paid for the production through part-time work, a bicycle raffle, and a \$100.00 grant from the Dayton Women's Center.

When we introduced ourselves at COVA we said we did not have the same goals as anthropologist filmmakers. Visual anthropologists try to affect the people they are filming as little as possible. As activist filmmakers, we want to affect the people we work with as much as possible. We want people to be able to take an active part in controlling their own lives and we feel media can be a tool that shows alternatives and can help motivate people.

—Andy Garrison
Dayton Community Media Workshop
Dayton, Ohio

Livingston

To the editor:

The article "Livingston Firing Sparks Controversy" in the April 1978 *Afterimage* reported on the issue of my terminated contract to teach photography at Cornell University. Your discussion of the issue and the many letters that Cornell students and faculty wrote to the *Cornell Daily Sun* put much emphasis on whether the Cornell art faculty considers photography art. The attitude I have found expressed by most of the "power based" professors in the Cornell Art Department is that photography is **not** an important art form. Actually, this kind of stupidity abounds across the nation in many art departments. But a large number have encouraged steadily growing photography programs for the past fifteen years. It seems important that the narrowness and lack of professional insight within the Cornell Art Department had the interest of many here concerned enough to write.

However, my main objective in writing at this time is to discuss the glossed over issue of sex discrimination. It not only exists at Cornell (and other universities and the photo/art world), it thrives.

The entire issue of the photography program at Cornell is interrelated with charges of sex discrimination brought by me against Cornell University due to procedures followed, evaluations made, standards applied, and salary administered to me that differed from that given my male colleagues. (How I was treated was different than a male would have been treated in the same situation.)

It is my contention that the photography program is being cut, my position being redefined, and budgetary reasons given for my terminated contract, because this is the only "official" way Cornell has found to dismiss me. Many have questioned me about this. I write to explain the issues more fully.

A year ago my two-year contract was not renewed by the Departments of Art and Architecture. I was provided no reasons for nonrenewal, even when University guidelines state that reasons should be provided in writing.

I was told then that my position would no longer be jointly funded by the two departments—Art and Architecture. Rather, the Architecture Department was going to "lease" its portion of the photography line to the Art Department for three years. This would mean a guaranteed full position within the Art Depart-



Jacqueline Livingston, *Exploratorium House*, © 1978

letters

ment in addition to that held by Stanley Bowman.

The money was there for a full position for three years. But the art faculty did not want me to fill it; they wanted to begin a search for a new candidate without any further explanation.

I filed a complaint at that time with the University Ombudsman. I argued that the Art Department's dismissal of me had been arbitrary and capricious and that they had not followed the proper procedures. In making their decision to not renew my contract, they had not asked for or looked at my updated vitae or read the scores of student evaluation forms. I had exhibited widely, published and had the full and enthusiastic support of my students.

I questioned nearly all of the art faculty individually, asking them to state reasons for their decision. Most would not comment. Two professors did say that the subject matter of male nudes in my photographs was objectionable, shocking, and the primary reason for my dismissal as well as the fact that my other work makes strong feminist statements.

Due to my complaint, I was permitted to submit the materials necessary for a proper evaluation such as is given male colleagues. I further requested a formal hearing with the art faculty. I asked them if the subject matter in my art was an issue. At this time, they all said that it was not. I pointed out that denying me a job was a censorship of my work, an attempt to silence me.

Weeks later I learned that the Art Department had decided it did not want control of the photography position. They reversed the entire thing, "leasing" their part of the photography line to the Architecture Department.

Mario Schack, Chairman of the Architecture Department, began talking about the position as part time for me. I

expected him to fulfill his earlier verbal commitment. He had promised me a full-time position if the decision became that of the Architecture Department's alone. I told him it was my intent to file a sex discrimination suit unless I received a full-time position. It was then, after this threat and after four months of hassle that I received a one-year terminal contract. No reasons were provided as to why it was terminal.

This year, when my contract was not renewed, limited budget was given as the reason. I filed charges of sex discrimination. The president's office at Cornell responded to my charges in late March this year. Provost David Knapp wrote that since my contract this year was stated as "terminal with no possibility for extension or renewal" any request for reconsideration was "inappropriate."

These issues await the investigation of the Human Rights Commission of New York and a possible court suit as the article in **Afterimage** stated.

Mine is not the first or only case of sex discrimination pending against Cornell nor will it be the last. Regardless of what university you attend, look in the classrooms. How many women do you see at the front of the room? The Civil Rights Act of 1964 guaranteed equal employment under the law regardless of race or sex. How far have we come in the past fourteen years?

In order to enforce The Civil Rights Act, we have to continue to "fight" for our jobs. We remain angry and helpless about the decisions to hire few women and minorities.

Employers know that court suits are lengthy, energy draining affairs and that traditionally women and minorities are passive and do not often assert themselves. They have not been trained to "rock the boat" or "make waves." The Human Rights Commission of New York is struggling to handle an overwhelming backlog of nearly 5000 cases filed with

its office in 1977 (a total of over 9000 cases was filed). And the state government is talking about cutting the budget to this commission which in effect kills the law.

Employment is not the only area in which women are held back. At the SPE Conference this spring, Shelley Rice and Sandra Fellman gave an extensive presentation on photography being done by women across the country. Yet with the diversity, fine quality, important images and ideas being made, only 10% of work exhibited in New York in 1977 was done by women.

In a conversation at the SPE Conference the year before, I was told by an employee of one of the "more important" New York photo galleries that his gallery did not represent many women photographers (10— to be exact) because the sales people had to know what to say about a person's work in order to sell it. And in order to sell well, they had to be very enthusiastic about the photographer's work. He admitted that none of the workers at this gallery understood women's point of view (or considered it important enough to talk about their work to a client, much less be an excited supporter. I started the conversation with the gallery salesperson about this issue because in response to my question, "Why does your gallery represent so few women photographers?" the secretary at this establishment had answered, "Because there are no good women photographers." This attitude or some variation of it is prevalent in most galleries as well as many photography classrooms.

Most women and men have preferred to close their eyes to sex discrimination. It is upsetting to face the depth and extent of peoples' enmity. Confronting sex hatred may result in a sound dose of anger and hatred of the white male who has the power. Most people are scared of such feelings.

Most have chosen to ignore the fact that excluding women from university

faculty positions as well as exhibition space is degrading, vicious, and anti-woman. Such exclusion has demonstrated effects of damaging us personally and socially. Those individuals who exhibit work in galleries and who serve at the lectern are examples for us all. They are selected with white male bias. We need to question whether or not this reinforces destructive and dangerous myths about women and minorities, whether it increases contempt and hatred for both, whether it encourages others to continue to impose upon those close to them these same white male prejudices, etc., etc.

Women have even come to expect it to be our lot to be victims of discrimination on the job and in the art world. In the silencing of us, there exists a kind of celebration of white male power and the sexist wishes that the values of women be totally subservient to white men's.

It is debilitating to "fight" for jobs and gallery space in order to have a voice in one's own life and the lives of others. If women reject the traditional role of being under men's thumbs, if we call ourselves feminists, watch for the punishment of the uppity female by not hiring her or not giving her tenure. Domination, control and often even the desire to inflict pain are the motivations.

Continuing the abuse of women teaches students (and society) to view women as less than human. We are kept as victims because of this view.

I am tired of the liberal rhetoric which denies that women-hatred exists at Cornell, at universities across the country and in the gallery of art. The attempt is to silence us. To make us invisible, to continue to make invisible our impact on history. The university and art establishment perpetuates the creation of authority in the image of the white male. Women must be clear about recognizing and understanding this as a crime against their lives. A crime we must stand up against with a mighty rage.

—Jacqueline Livingston

CENTER OF THE EYE TO CLOSE ITS DOORS

The Center of the Eye in Santa Fe, N.M., has announced the closing of its facilities, due to lack of financial support and interest. According to Andrew Smith, a member of the board of directors, it will keep its status as a non-profit corporation in the hope that it will be able to reopen.

"We started out in debt," Smith said, "and that was always the problem." Lack of funds made it difficult to attract talented instructors, which in turn made it difficult to attract students. A portfolio of

photographs by people involved with the program succeeded only in breaking even. Grant support was limited, and difficult to obtain, Smith said.

The Center opened in February 1976 with a year-round teaching program. Workshops generally ran six to eight weeks during the year, and anywhere from a weekend to six weeks during the summer. "Attendance was high at first," Smith said, "but people lost interest."

The facilities of the Center will be turned over to "Armory for the Arts," a group which, for the past five or six years, has been coordinating arts projects in New Mexico.

Rochester, N.Y. before returning to Israel in 1979.

The department had its origins in 1965 when photographer Arnold Newman was asked by Kollek to advise on its development. The nucleus of the collection has been acquired over the past few years, with the assistance of American curators and collectors. Among the photographers whose work is included in the collection are Julia Margaret Cameron, David Octavius Hill, Man Ray, Brassai, Stieglitz, and others.

All of the Department's planned activities will be housed in the near future in a new wing of the Museum's complex. As part of the new program, the Department has two exhibitions planned: a one-man show of Arnold Newman's portraits opened April 18, and a triennial is planned for 1979-1980.

Committees to assist the museum in building the new department have been formed in New York, London, and Paris. The New York Committee of Advisors, which is affiliated with the American Friends of the Israel Museum, includes Dan Berley as Chairman, Dorothy Norman, Arnold Newman, Arthur Rothstein, Roman Vishniac, and Lee Witkin.

OTTO STEINERT, 1915-1978

Otto Steinert, a major influence on photography in this century through writing, teaching, exhibition work, and photography, died March 3, in Essen, Germany.

Steinert, born in 1915 in Saarbrücken, Germany, practiced medicine until 1948, when he gave up medical practice to become director of the Photography Class at the State School of Arts and Crafts in Saarbrücken. He taught according to his ideas about "subjective photography," which, to quote Steinert, was to be understood as "a framework concept which embraces all areas of personal photographic creation from the abstract photograph to the psychologically profound and visually composed reportage." His approach contrasted with the prevailing school of "new objective" photography; Steinert sought to refute the

idea that photography could be objective.

Steinert organized the exhibition "Subjective Photography" at the 1951 Photokina, which contained over 700 photographs, most of them by European photographers. The exhibition was a highly visible presentation of his ideas, and provoked a great deal of controversy. "Subjective Photography II," in 1952, contained work by American, Japanese, and European photographers, and was somewhat less provocative. By "Subjective Photography III," in 1958, Steinert's ideas had been fully assimilated, and for the most part, in his opinion, misunderstood.

In 1959 Steinert became director of the Department of Photography at the Folkwangschule in Essen, where, in addition to teaching, he began a series of exhibitions on the theme of "Contributions to the History of Photography." In 1973 he became curator of the Folkwang Museum in Essen.

ARIZONA CENTER ACQUIRES CURTIS PHOTOGRAPHS

The Center for Creative Photography, of the University of Arizona, Tucson, has received a gift of 25 photographs of American Indians by Edward Curtis. The photographs, which are original cyanotypes made in the field as proof prints, are valued at \$10,000. They are the gift of Manford Manguson.

This contribution brings the total amount of gifts of photographs and equipment made to the center to more than \$40,000, according to James L. Enyeart, director of the center. Other gifts include: 84 photographs from the personal collection of Ansel Adams, which

includes works by Walker Evans, Arnold Genthe, Minor White, Judy Dater, Barbara Crane, Brett Weston and others; a sequence of 15 photographs and three individual prints by Minor White, given by Dr. Arnold Rustin of Portland Ore., for whom the prints were made; 13 Ansel Adams photographs taken in Manzanar, a Japanese relocation camp during World War II, donated by R.P. Merritt Jr. of Fallbrook, Calif.; a copy camera from the Polaroid Corporation which makes 4 x 5 prints for research purposes; and other gifts, which include works by Jerry Uelsmann, Harold Jones, Willard Van Dyke, Marc Gaede, Sandy Hume, Stephen Shore, and Baron Wilhelm von Gloeden.

ISRAEL MUSEUM BEGINS PHOTOGRAPHY DEPARTMENT

The Israel Museum of Jerusalem has announced the establishment of a Department of Photography. Dr. Martin Weyl, Chief Curator of the Museum, and Jerusalem Mayor Teddy Kollek, Chairman of the Board, outlined a plan for the new department, which includes a permanent collection "reflecting all important periods of photography's history"; a library of photographic books; exhibitions of the permanent collection and traveling shows including contemporary photographers; seminars on all aspects of photography led by well-known photographers, historians, and critics; and international conferences, to be held with the intention of making the department the focal point for photographic interests and studies in the Middle East.

Dr. Weyl has also announced the appointment of Nissan Perez, an Israeli photographer and historian, as curator of the new department. Perez is currently involved in curatorial research in Paris and London, and will spend a year working at the International Museum of Photography at George Eastman House in

"Life" to resume publishing in October

Life magazine, which died in 1972 as a weekly publication, will be revived as a monthly magazine in October, it was announced recently by Time, Inc., Editor-in-Chief Hedley Donovan and Chairman Andrew Heiskell. The new **Life** will stress photojournalism and boast a familiar, yet heavier, large format and a price tag of \$1.50. Its editor will be Phillip Kunhardt Jr., a 22-year **Lifer** who was assistant managing editor of the old **Life**.

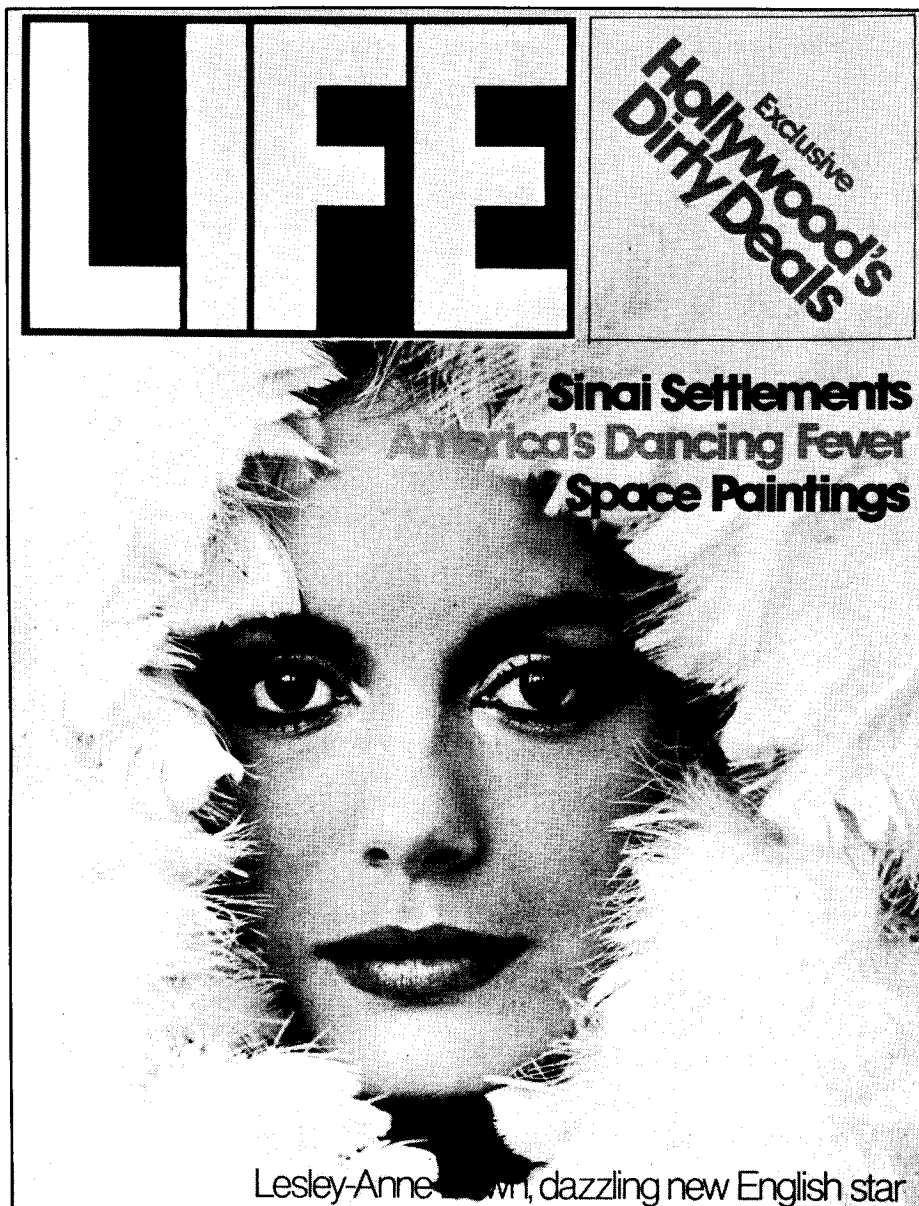
Why bring it back now? "The magazine field is generally vigorous," states Donovan, "all of our Time, Inc., publications are flourishing, and it seems an appropriate moment to bring back one of the greatest forces in American journalism. The power of the picture, which the old **Life** did so much to magnify, has never been greater than today."

"**Life** is coming out at a time when photographs are being treated like works of art," Charles Whittingham, **Life's** new publisher and formerly of **Fortune** magazine, told **Newsweek**. "Combine that with our large size and high-quality paper and printing, and we've got a really bold magazine."

The new **Life** will differ from the old weekly in editorial emphasis and publishing strategy. According to John Loengard, who will be picture editor (although it has not yet been officially announced), the stress will be on a currency and not the "eternal story" of the **National Geographic** genre. "The old **Life** would cover what had happened the week before," Loengard said. "We'll have a three-week close. We'll be able to choose from a whole month's news what we want to cover."

The format will include "peanuts" of information as well as longer photo essays, with most stories 6-10 pages in length, Loengard said. Departments will focus on fashion, science, nature, trends, and the arts, with a monthly column by contributing writers and a regular feature of the best news photos of the month. Two dummy issues which were produced earlier this year feature a spread on the current dance craze, a photo story on Israeli settlements in the Sinai, and a picture essay about an orgiastic religious ritual in the Himalayas.

The magazine will not hire staff photographers, but will rely on free-lance. Certain stories will be done by a reporter and photographer team, according to Loengard, who states, "The strongest stories come from a photographer working



The cover of one of the dummy issues of the new monthly **Life**.

alone, bearing the sole responsibility for the story." The magazine will have access to photographers who are under contract with **Time**, **People**, and **Sports Illustrated**. "It'll be a lot of fun," says Loengard. "For photographers, it'll be important, not so much in the sense of being a means of support, but it'll be an important outlet for good work."

The publishing strategy of the new **Life** will emphasize direct sales at newsstands, supermarkets, and drugstores, as opposed to subscriptions, which will cost \$18.00 a year. High postage rates and fewer subscriptions were contributing factors to the old **Life's** decline, ac-

ording to its management. Initial circulation will be 750,000, but **Time** officials call that figure "conservative," pointing out that each of the "Special Reports" issues has sold that many copies.

"We believe the new **Life** can deliver high quality consumers—readers who are willing to pay top prices," says Heiskell. "As an advertising medium, there simply isn't any magazine today with the big-page display and gravure reproduction that **Life** will have. We aim to fill an advertising void."

The physical appearance of the magazine will be similar to the last **Life** Special Report, according to Loengard. The

paper will be a relatively heavy 50 lb. stock. There will be 80 pages budgeted for editorial material, and 120 pages overall.

Kunhardt, who edited the **Life** Special Reports and also authored **Mathew Brady and His World**, has assembled a small staff who have worked on the dummies of the new magazine. Among them is Byron Dobell, a former **Esquire** editor who is expected to be named a **Life** editor soon, according to **Newsweek**. H. Mclean Smith, formerly of the **Time** magazine circulation department, has been named Circulation Director. The rest of the 35 member editorial staff and 35 member business staff has not yet been chosen. Kunhardt told **Newsweek** that they will include many Time, Inc., staffers and **Life** alumni.

At its peak in 1966, the old **Life** had a circulation of 8.5 million copies. It was suspended in 1972 when its circulation dropped to 5.3 million and it could no longer sustain financial losses. Its decline was attributed by its management to high postal rates and daily television news programs. The magazine was first published as an instant success in 1936.

Since **Life's** suspension Time, Inc., has published 10 **Life** Special Reports. These included pictorial reviews of the years 1973 to 1977, and thematic issues ranging from "100 Events That Shaped America" and "The Spirit of Israel," to "The New Youth." The success of these reports, with relatively little promotion, influenced the decision to revive **Life** with no test-marketing, according to Kunhardt.

Two hardcover titles, **The Best of Life** and **Life Goes to the Movies**, have also been popular. **The Best of Life** sold more than 100 million copies in the first year of its publication. Both books have also served as the basis for network television shows.

Time, Inc., which has also announced that it will soon become its own national distributor, publishes **Time**, **People**, **Sports Illustrated**, **Fortune** and **Money**. It posted revenues of \$1.25-billion last year. Its other major operations include Time-Life books, and a group of associated book publishers, including Book-of-the-Month Club; several television related businesses including Home Box Office, Time-Life Films, Manhattan Cable Television; a chain of weekly newspapers in Chicago suburbs, and the **Washington Star**, which it purchased earlier this year. —Marita Sturken

NEW YORK ARTS COUNCIL QUIZZED ON PHOTO BOOK

The controversy over the funding of Eric Kroll's book **Sex Objects** by the Creative Artists Public Service (CAPS) has abated, although the New York State Council on the Arts has been asked to file a "plan of accountability" with the state legislature. In a hearing on the Council held by the Senate Finance Committee, Sen. John Marchi, chairman of the committee, and other assemblymen, requested that Kitty Carlisle Hart, chairman of the Council on the Arts, explain the funding by CAPS of a book which they viewed as "patently pornographic." Marchi began the controversy over the book by writing a well-publicized letter to Hart, on Feb. 2, stating that the book was a best-seller in porn shops in New York City (which was refuted by the Council), and demanding that Hart show why the CAPS program should be allowed to continue.

The relationship between the Council and its satellite organizations, such as CAPS, was also an issue at the hearing. The Council can only award grants to cultural institutions, according to the state constitution. The purpose of CAPS is to fund individual artists, and it is funded by the Council and other funding organizations. Although it has received

substantial grants from the council since it was begun in 1971, according to Hart, it is only one of approximately 1000 organizations that the Council funds annually.

"There are a great many legislators like myself who are strong supporters of yours and the arts who just withdrew that support," Assemblyman Solomon said to Hart. "We might even legislatively prohibit your dealing with CAPS grants. That is how strongly some of us feel about that sex-object publication." Hart replied, to this and other arguments, that the Council cannot know ahead of time what the legislators will object to, and that the book was by no means pornographic. "If the government is to support the arts," she stated, "It must do so in a detached manner on the basis of a fair selection procedure and without censorship, even censorship that has the benefit of hindsight."

The assemblymen requested that Hart send a statement about the book to members of the legislature. It was also suggested by Assemblyman Passanante that artists who make a commercial profit after receiving CAPS grants be asked to pay back their grants and additional funds as well, and that they be encouraged to publish their works in New York State (Kroll's book was published in

New Hampshire). "If he [Kroll] makes a lot of money we will ask him to give some back, said Hart. "I deserve it for the grief the whole thing has caused me."

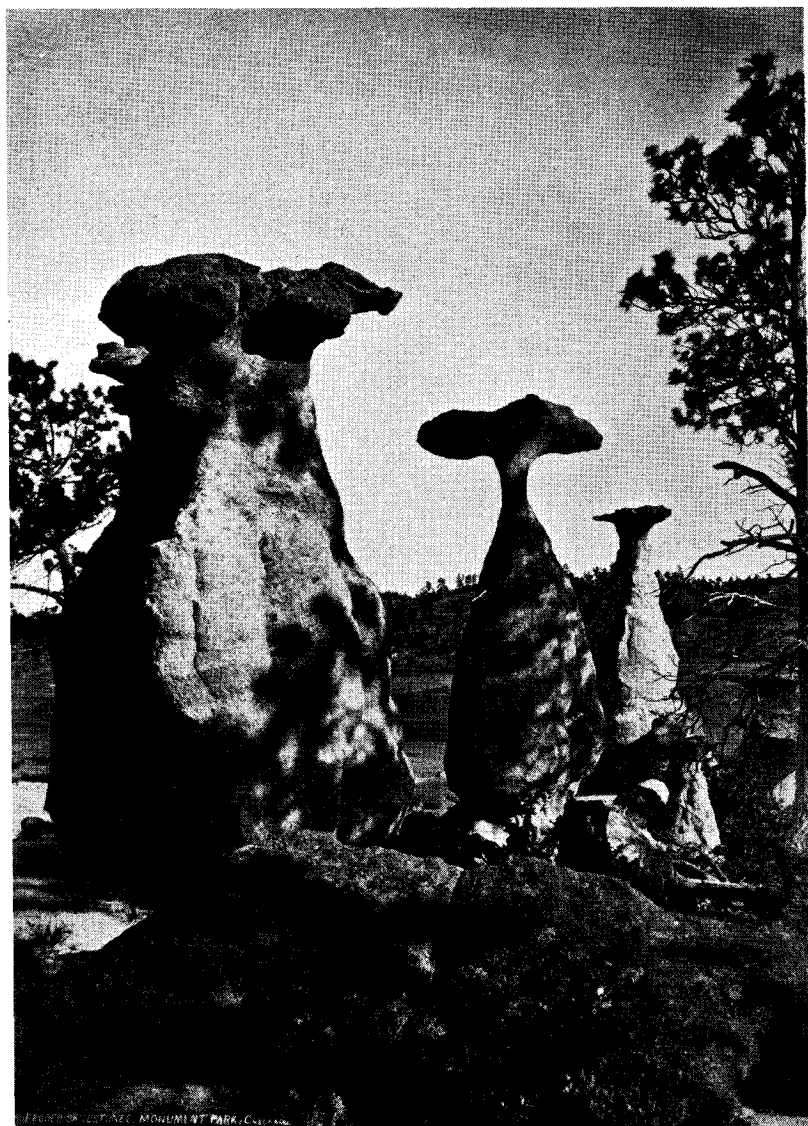
A budget of \$34-million for the Council on the Arts was recommended by Gov. Hugh Carey, to the Senate, but only \$30-million was allocated by the State Senate for 1978-79. According to Bob Wood, a legislative analyst on the staff of the Senate Finance Committee, the decision to cut the budget by \$4-million was based on the material presented by the Council and the Senate's program of tax cuts. The Kroll incident was, according to Wood, "certainly one of a number of factors considered by the legislators in determining what justification there was for an increase of funds."

The Council has appealed for a supplementary request of \$4-million, according to Maxine Gold at the Council. In addition, the legislature was asked by the Council to file a plan of accountability. This plan, according to Gold, was filed on May 1, and described the criteria involved in the grant-making process in response to the request by the legislature that the Council be more accountable for CAPS. "Money is tight," said Gold. "We have to prove we need it and be accountable for how we spend it."

FILM/VIDEO GRANTS FOR WESTERN U.S. ARTISTS

The Visual Arts Fellowship Program of the Western States Arts Foundation is now accepting applications for nine film/video grants of \$5,000 each. The grants will be awarded by a jury on the basis of an artist's past work, and not on the merit of a particular project or proposal. Artists may use the grants to begin a new project or complete a work, to purchase new equipment, to set up distribution of a finished work, or to pay travel or other promotional expenses.

The Visual Arts program awards fellowships to artists residing in the Foundation's 10-state region: Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. Independent filmmakers and video artists are invited to submit work in 16mm, Super 8, or videotape. Applicants must be U.S. citizens, and those who have previously received Western States Arts Foundation fellowships are not eligible. All applications must be postmarked no later than July 31. For further information contact: The Visual Arts Fellowship Program, Western States Arts Foundation, 428 E. 11th Ave., Denver, Colo. 80203.



William Henry Jackson, **Eroded Sandstones, Monument Park, Colorado, 1873;**



the same scene as rephotographed by Mark Klett and JoAnn Verburg, 1977.

Rephotographing Jackson

Photographs are the consequence of a photographer's perception, the possibilities and limitations of photographic materials, and the appearance of a particular space at the time of exposure. By creating a group of photographic comparisons in which one or more of these three variables has been held constant, it has been the intention of Ellen Manchester, Mark Klett, and myself (The Rephotographic Survey Project) to provide some raw material for an investigation into the nature of photographic information. Toward this end, Mark Klett and I spent most of last summer making contemporary versions of William Henry Jackson's 1873 views of Colorado.

From July through early September, 1977, we located 27 of the sites at which Jackson exposed his glass-plate negatives. We hiked to his tripod/camera position with equipment, including a copy of his photograph; then, when the light and shadows most closely resembled the light and shadows in Jackson's picture, we photographed the view.

It became clear from our first attempt, **Upper Twin Lake**, that the closer we could come to convincing the viewer that we had located the exact camera location and time of day of the original photograph, the more interesting the comparison would be. We returned to some sites many times in an effort to achieve a closer match.

The impetus for beginning the project was our interest in the nature of photographic information, but in our initial grant application submitted to the National Endowment for the Arts, we proposed it as a pilot project for the development of a methodology for rephotography. Until we had made the first few sets of photographs, we weren't sure that they would be useful or interesting conceptually.

However, the 27 comparisons have been reviewed by photographers, geologists, naturalists, historians, and laymen. Interest has been expressed in the photographs as descriptions of change in the American West over a period of 104 years. Since the comparisons represent such a small fraction of the Western landscape, and a very particular way of picturing that landscape, faith in the comparisons as accurate indicators of change sometimes seems misplaced. We have been told that our comparisons can substitute for field trips, that precise growth measurements could be made from them, and that future growth and deterioration can be predicted from them.

The Rephotographic Survey Project has assembled photographic and non-photographic material for 27 of Jackson's views. At this point, our experience in locating vantage points emphasizes two things: first, that the photographs Jackson made while working on Hayden's survey were manipulated in such a way that they insist on an "objective witness" relationship with the American West; and second, that in order for our

survey to be acceptable as evidence and interesting as a concept, it was necessary for us to establish a precise methodology, and to follow strict guidelines in the field.

Theoretically, any work by any photographer could have been used as the basis for the Rephotographic Survey Project. However, nineteenth-century survey photographs of the American West, and Jackson's 1873 views in particular, had definite practical advantages. In general, the places Jackson photographed are accessible, and locating them is a fairly straightforward matter. In addition, Jackson seems to have used only two lenses (or possibly one convertible lens) consistently. This simplifies the problem of duplicating the equipment Jackson used.¹

In choosing Jackson's 1873 sites, we felt we had a good chance of finding places which, in comparison with nineteenth-century photographs, would exhibit a range of visible changes. In some comparisons, there is little noticeable difference in the environment as pictured in Jackson's view and our 1977 version. In many of the pairs, nothing indicates which negative was exposed before the other, much less the fact that there was a period of over a hundred years between. In **Elk Lake/White House Mountain**, for example, the only obvious difference in the landscape from one picture to the next is that a boulder in the foreground of one version (Jackson's) is missing in the other. Ironically, as we set up our equipment for this comparison, which shows such a minimal change, there were brightly-colored tents, fishermen, and backpackers playing radios and eating junk food behind us. At the other extreme, the meandering river in Jackson's **Moraines on Clear Creek** has been dammed, and shows up in the 1977 view as Clear Creek Reservoir, and the view from Jackson's **Boulder Canyon** vantage point is now almost completely hidden by trees.

Jackson's survey photographs were commissioned by F.V. Hayden, the noted geologist. They were paid for by the U.S. government. They were used by scientists, congressmen, and the American public. The extent to which Jackson's work was supported was the extent to which it pleased this audience. To the pioneer geologists, botanists, and naturalists with whom he traveled, Jackson's views probably served as personal souvenirs, but their justification was their use as data. They were, for example, used as evidence for Hayden's controversial theories of geology.² To congressmen, who had to be convinced each year to fund survey parties, Jackson's photographs were an integral part of annual reports describing Hayden's expedition, and legitimizing its refunding. For these men, most of whom had not seen the western territories, Jackson's photographs also fed the fires of "Manifest Destiny" as tangible indications of the beauty

and majesty of America's most recently acquired frontier. Jackson's photographs informed and entertained the American public. In parlors around the country, people were enticed by postcards, and excited by stereo cards. Photographers often included foreground rocks and brush to heighten the illusion of vast space.

Whether used scientifically, politically, or as entertainment, it was essential that these photographs had credibility as truthful documents of places. Thus, Jackson's manipulations were directed toward producing convincing, objective-looking views. His means to this end, at least so far as we could determine from locating 27 of his 1873 vantage points, were particular and consistent. Specifically, sharp, wide-angle lenses included a broad panorama. Contact printing provided sharpness also.³ Stereo cards added an illusion of depth. Blurs caused by wind in the trees during a long exposure were avoided, because, without pictorial precedent, they detracted from the believability of a scene. For a similar reason, skies were retouched or multiple-printed. (Orthochromatic plates, relatively more sensitive to sky than land, rendered the sky as a blank white space unless clouds were brushed or printed in separately.) The consequence of this combination of choices was a believable reference to a real three-dimensional space.

—JoAnn Verburg

Procedures of the Rephotographic Survey Project

A major concern of the pilot project was to collect visual data which could be used to list and analyze the variables Jackson must have confronted and the decisions he made when taking the original photographs. These variables included his vantage points, the focal lengths of his lenses, the time of day at which exposures were made, kinds of subject matter included and excluded, the consistency of his individual viewpoint, and others. We collected data which could be used for the study and made accessible for future research. Thus, special consideration had to be given to cataloguing negatives and field records and for the future dissemination of this material.⁴

In our preliminary research we used diaries and field notes, Jackson's autobiography, government-published descriptions of survey images, descriptions catalogued with the United States Geological Survey print collection, and other literature pertaining to Hayden's 1873 survey.

The photographic portion of the Hayden survey took place between May 24 and Aug. 23, 1873. During this time, Jackson with his separate party traversed the field region encompassed by three other scientific, expedition teams. Remaining visual records of his work consist of 206 images from collodion negatives, including 62, 11x14-inch; 64, 5x8-inch; and 80 ste-

reo albumen prints. Counting the 80 stereo views as independent camera stations (some may not be), there exists a maximum of 162 separate camera sites. We obtained 7½-minute quadrangle maps for the geographical area under inspection, and we were able to locate individual vantage points by comparing the topography and geology depicted in Jackson's pictures, along with field records, with these maps.

We located Jackson's camera stations in the field on a trial and error basis, then verified them by measurements made directly on copy photographs and Polaroid positives. The time of day at which the exposure was made was estimated from the copy photograph, then determined precisely by waiting with the camera set in position.⁵ We checked our camera locations by first making a test exposure on Polaroid 55 P/N film and then checking the positive with the copy print of the original Jackson photograph.⁶ The borders of the latter were measured and traced off onto the Polaroid print with a pen to insure proper field of view. We measured major features on the photograph with a ruler and used the ratio of relative distances between objects on the two-dimensional plane as an indicator of specific vantage points. A proportion established between the scale of the Jackson copy and the Polaroid print confirmed that our camera was located in the same place as Jackson's. We moved our camera and repeated this procedure until we found the exact position. Finally, the vantage point was checked again in the lab by projecting the resurvey negative onto the copy print.

Our exposures were made onto Polaroid P/N 55, Ilford FP-4, and in some cases Kodak VPS Type S color negative film, using a 4x5-inch Calumet camera. In a few instances Kodak Tri-X and VPS L were used with a 5x7-inch Gundlach camera. Data for each exposure was recorded onto a site record-date sheet, along with location, time, lens, camera movements, and other information helpful in determining factors involved in making the original view or remaking the picture again in the future. At a later date, this information was transferred onto Hollinger negative storage envelopes containing individual negatives for permanent storage. Written and visual (color slides) field reports were filed upon completion of most outings to supplement the technical information.

Our field work determined that Jackson used lenses of wide coverage on the 1873 expedition. For example, we successfully duplicated the field of view for his large plates with a 90mm lens used with a 4x5-inch format camera. This would be comparable to a 273mm or 10¾-inch lens used with an 11x14-inch

format camera. Even shorter focal lengths were employed on certain of the smaller 5x8-inch plates, where in two cases the modern equivalents had to be made with a 90mm lens on a 5x7-inch format camera. Roughly, his lens would then have measured the focal length of 100-110mm, or 4 to 4½ inches on his equipment.

In reoccupying the sites of Jackson's 1873 photographs, we were faced with the problems of duplicating geographical positions, camera coverage, and camera movements; for which some precedent had been established for this undertaking. Four publications are noteworthy as references to the Rephotographic Survey Project. Hastings and Turner (1965) produced an ecological study of vegetation changes in an arid and semi-arid region using repeat photography.⁷ Progulske and Sowell (1974) retraced the Custer expedition of 1874 through South Dakota, rephotographing views made by the expedition's photographer William H. Illingworth.⁸

Malde (1973) described the use of repeated photographs as one means of measuring exactly subtle changes in terrain, and discussed collecting relevant data for making direct measurements of landscape features from the image.⁹ His method for locating exact vantage points of previous photographs involves aligning foreground and background objects.

In the field we used the methods discussed by Malde to locate the exact positions Jackson occupied when making the original photographs. These procedures enabled us to repeat precisely Jackson's angle of view in most of the images we rephotographed. At these sites, tolerances for movement of our camera in any direction were no more than one or two inches. In certain cases where identifiable foreground did not exist, we were forced to establish a camera position based on the alignment of more distant objects which enlarged the tolerances for our camera movement to a range of 10 to 30 feet. However, many views made from only the approximate vantage point of Jackson's originals appear convincing as a repeat of his angle and field of view.

In a related technical paper, Harrison (1974) suggests an alternative method to foreground-background alignment for reoccupying camera stations without identifiable foregrounds.¹⁰ Transparent plastic overlays are used to this end, and ratios between distances as measured in the old and new photographs are used to confirm camera position with an accuracy of 1%.

Most likely, vantage points used in making existing photographs can be located and rephotographed with

an almost unlimited degree of accuracy. The exactness with which images are repeated is dictated by the specific needs for the images; as for example in photographs to be used as geologic bench marks. However, the scope of previous studies did not permit greater exploration of the choices available to individual photographers at one specific vantage point. Even after accepting and attempting to refine the exacting parameters established by previous resurvey photographers, we found we had to make arbitrary decisions regarding the precision of time of day, weather, and atmospheric conditions, and inclusion or exclusion of mobile subject matter. Use of tonal and contrast properties were considered, as well as other factors not defined by inclusion of subject alone, but rather reflecting conditions beyond control or indicative of photographer preference. We feel that understanding the implications of these variables illuminates considerations made by Jackson and locates certain of the factors which direct our experience of his photographs.

However, this technique has its limitations. A modern comparison, seemingly made under the same physical conditions as the original, can still be suspect, since the possibility of repeating photographs with retouched or printed-in skies remains in question.

It is obvious that the work of previous studies is not to be relied on for a full understanding of rephotographed images. In the future, the limitations of resurvey work must be determined as well as its potentials. This examination must rely less upon the physical factors of vantage point or angle of view, and more upon variables within the control of individual photographers. The extensive investigation necessary to lay this foundation was merely begun by the pilot project. With the continuation of our work into another, more extensive, field season, we hope additional data can be collected and that the parameters we have established can be used to address our understanding of photographic surveys.

Further information about the Rephotographic Survey can be obtained by writing The Rephotographic Survey Project, Box 1426, Breckenridge, Colo. 80424.

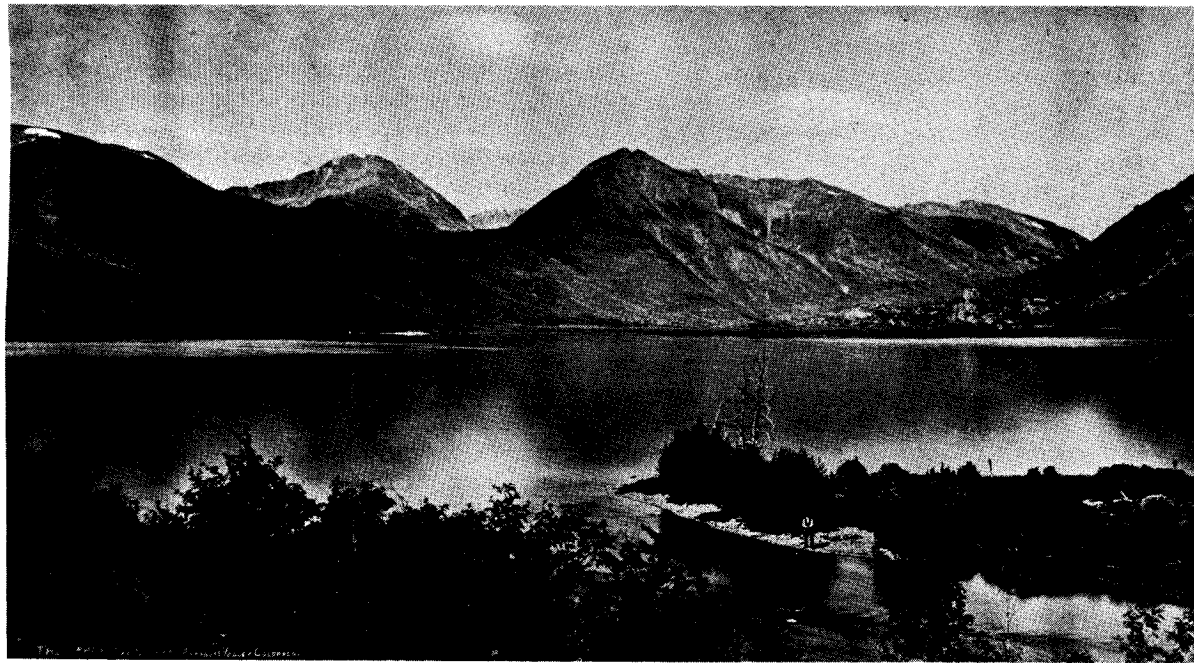
—Mark Klett

NOTES

1. In his *Strobe Series/Futurist: Dog on Leash for Balla* (1975), John Baldessari has made a wonderful tongue-in-cheek attempt to produce a photographic version of Balla's painting *Dynamism of a Dog on a Leash* (1911) by popping a poodle, leash, a leg several times with a strobe. I imagine this is the sort of comparison we would have come up with, had we chosen Cartier-Bresson, Frank, Winogrand, or another "people" photographer as the basis of our rephotography. Baldessari's piece is a series of 18 near-misses and not-so-near misses, which are funny in their dissimilarities to Balla's painting.
2. Frances Williams Brinkley, *The Hayden Survey*. Unpublished thesis submitted to the faculty of the Graduate School of the University of Colorado in partial fulfillment of the requirements for the degree of Master of Arts, Department of History, 1945.
3. Later in his career, Jackson used 20x24-inch plates, providing his audience with almost four square feet of contact printed photographic information. It should be mentioned that Jackson often retouched skies, rocks, trees, and mountains. In one of the *White Rock Mountain* panorama views of 1873, he even retouched a man out of the foreground. Jackson was an expert retoucher; in fact he had been a professional retoucher before he was a professional photographer. Rather than making his views appear to have been painted, Jackson's retouching generally emphasized the verity of a scene by complying with picturesque precedents (clouds, highlights, foreground rocks, etc.)
4. Upon completion of the project, photographs will be housed by the Colorado State Historical Society, the U.S. Geological Survey Archives, Colorado Mountain College, and the Visual Studies Workshop.
5. However, an instrument known as a "Sundicator" (sold by Thos. Spencer Enterprises, Box 272, New Canaan, Conn. 06840, for \$4.00) can accurately identify the correct time of exposure when used at the site.
6. It is recommended that the conventional sulfite tank used for clearing the 55 P/N film be replaced with a hardening bath as described by Donald Leavitt in "How I Solved Polaroid P/N's Pain-In-The-Pail Problem," *Popular Photography* (November, 1976).
7. Hastings, J.R., and Turner, R.M., *The Changing Mile, an Ecological Study of Vegetation Change with Time in the Lower Mile of an Arid and Semi-Arid Region*. (Tucson: University of Arizona Press, 1965).
8. Progulske, D.R., and Sowell, R.H., *Yellow Ore, Yellow Hair, Yellow Pine, A Photographic Study of a Century of Forest Ecology*. (Brookings, S.D.: Bulletin 616, Agricultural Experiment Station, South Dakota State University, 1974).
9. Malde, H. E., "Geologic Bench Marks by Terrestrial Photography," *Journal of Research, U.S. Geological Survey* (March-April, 1973).
10. Harrison, A.E., "Reoccupying Unmarked Camera Stations for Geological Observations," *Geology* (September, 1974).

JOANN VERBERG, in addition to her work on the Rephotography Survey, now works for the Polaroid Corp.; MARK KLETT is a photographer who teaches at Colorado Mountain College, Breckenridge, Colo.

Top: William Henry Jackson, *The Upper Twin Lake, Arkansas Valley, Colorado, 1873*;
right: the same scene as rephotographed by Mark Klett and JoAnn Verburg, 1977



Documentary truth: working notes



Bruce Jackson, from *Killing Time*.

BY BRUCE JACKSON

In a manuscript describing what he thought was a developmental pattern in several of my books, an Ohio anthropologist got flowery when he wrote about my recent interest in visual methods of documentation. He said that, "The ability to record both the sounds and the signs of a performance for later investigation and for future generations makes a new era of rigorousness possible."

I like that a lot. It seemed reasonable and sounded scientific. I've long thought the most interesting things sociologists and anthropologists did happened in a state of slight fuzziness — an indeterminate state in which insight or instinct still had an operative place. I've found the ventures that were perfectly encodable and analyzable on the computers — what fill so many journal pages — were rather boring. So this fellow's notions that these cameras and tape decks permit us to have more of what might be called "raw data" available seemed to mean that good things were inevitable: the information upon which we base theories or analyses are available to others to make their own theories or evaluate ours.

Most important was this: it made me feel good because it said that doing what was obviously fun — running around with a Leica or Arriflex — was inherently a useful act.

Then, as I thought a little longer, I decided the fellow who wrote the article was surely himself not a user of equipment. Perhaps a cassette recorder with an automatic volume control for catching someone's unpublished lecture on the fly. A Polaroid now and then. Nothing heavier.

Anyone who has used equipment a lot and is even moderately honest about what happens knows that each device sets its own limitations on the kinds of things you will see and collect and carry home. You may decide to carry only a camera or a tape recorder that day, but the decision then controls **you**: the camera makes you look, the recorder makes you listen.

When I was working on some books about criminal careers, my friend Danny Lyon said one day, "The difference between us is I'm always looking for the

beautiful convicts and you're looking for the intelligent ones."

Like the comment of the Ohio anthropologist, that was something I also liked — until I thought about it. Danny was wrong: the difference wasn't between us, it was rather between what we were each doing at the time. When Danny came to the verbal part of his book, he selected a fellow who was physically homely but who was very intelligent and sensitive and who had a great story to tell about horrible self-mutilation with a piece of crockery while he was waiting to die in the electric chair. When Danny decided his project needed a good story he didn't head for the gorgeous convicts doing all the weightlifting, the guys he'd been following and photographing all year. The tape recorder and typewriter don't respond to such information. And, when I realized one day that the book I was doing about the Arkansas penitentiary was going to be largely visual, I didn't check out the smarts or verbal competence of everyone more or less focussed in my Nikon and Leica viewing screens.

The machines you select themselves select the information you will apprehend. In very real ways, the machines set the field worker's mental depth of field — and that is **more** the case for the competent worker who understands his machine well than for the klutz who knows only what button to push. One's aesthetic of instrument use and the physical design of the instrument condition the kind of information to which one will actively respond. It isn't only that 28mm and 105mm lenses see faces differently, but also that the photographer who understands the difference approaches faces differently with the different lenses.

You bring home different kinds of footage with an automatic Super 8 (with its three-minute maximum shot) and a manually controlled 16mm Arri (with a 400-foot magazine). You define options one way if you've got a regular Super 8 camera and another way if you've got an XL lens and shutter. You follow sound sequences differently if you're shooting synch or wild, single- or double-system, if your mike is omni or shotgun. You feel freer to push the shutter button in quiet rooms if you're using a Leica than if you're using a Nikon — which means that if you've got the Leica you're perhaps more likely to look upon quiet rooms as potential image-making places than you are if you've got only the Nikon with its intrusive **chu-chunk**.

The victim/partnership relationship or symbiosis with the machine applies to everyone: even if you

understand it perfectly, you can never carry all the machines with all their options at once. When the button is pushed, it is always in terms of what the machine loves most.

Cameras are like shovels: some are good for only certain kinds of digging and all are better in some situations than others. You won't move two tons of dirt a day with a garden spade and you won't shoot a boxing match with a tripod-mounted 8x10 (Well: **you** might. But if you do, it's not the essence of the boxing match you're after.) The faces in Michael Lesy's **Wisconsin Death Trip** may have that necrophiliac tonality because it was a necrophiliac age; but — as Judith Mara Gutman has argued — they also look like that because the kind of camerawork possible then permitted no movement. If your face must be motionless a while, a closed heavy look is far easier to maintain than a bright cheery one. Try smiling the same smile for more than 10 seconds: only Farrah Fawcett-Majors and Jimmy Carter can do it, and she looks like an imbecile and he looks like he's trying to get Alfred E. Newman's job at **Mad**.

If a photographic document is itself really objective, how come you can almost always pick out from a batch of ringers a photograph by Walker Evans or Ansel Adams or Les Krims? Does objective reality have a style?

You may remember Senator Joe McCarthy's doctored photograph of G. David Shine that figured prominently in **Point of Order**. The photograph was supposed to give evidence of a relationship between a pair of men at a certain point in time; the attorney opposing McCarthy, Joseph Welch of Boston, found the original print, which had other people in it and indicated a totally different relationship among the participants. To know the truth of the photograph, you had to first know the truth of the afternoon in question.

As Howard Becker's recent article on photographic truth in **Afterimage** ("Do photographs tell the truth?", February 1978) suggests, photographic documents definitely tell you nothing more than that they exist as photographs. They are as qualified as any other kind of document. To know what an image means, you have to know whether or not the maker of the document was lying to you or himself or history when the image got made. You have to know when you're reading the image in terms of your association patterns and technology and when you're looking at the photographer's patterns and technologies. Becker says none of this matters in "art" photographs: they work or don't work on aesthetic grounds only; historical truth is another conversation entirely. Documents that pretend to objective truth are far more problematic than documents that frankly admit they are made up.

I recently did a book about an Arkansas prison. Over half the book consisted of photographs: there were 133 of them. There were also about 80 pages of material selected from official documents, newspaper stories, interviews, letters I got from people in the prison, and my own notes. All straight-out, objective items of data, right?

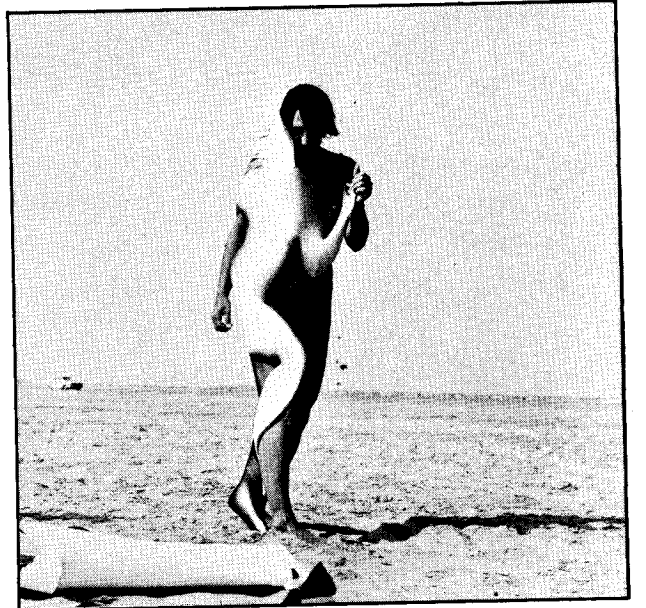
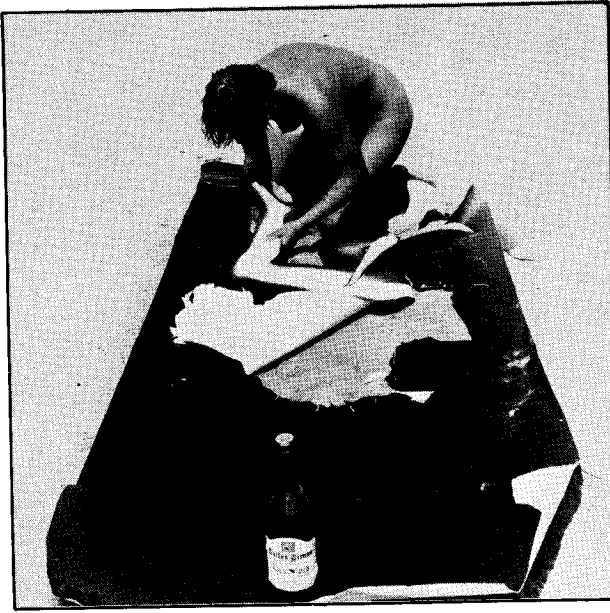
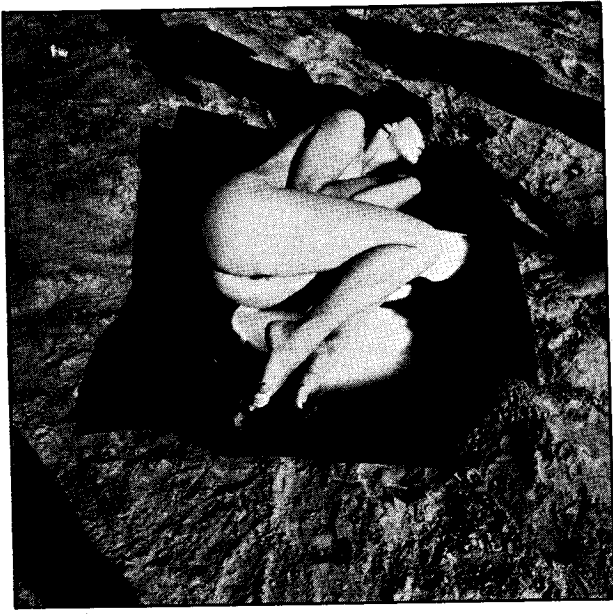
Wrong. I have a large carton full of official reports, newspaper stories, court decisions, letters, interview transcripts, notes. I have maybe 5000 black and white and color images from the prison. I decided what information to pick up while I was down there; I decided how to print the photographs; I decided how to arrange and order the photographs and prose materials. I selected things out in accordance with notions I had going in and ideas I developed as the process went on. The final idea in the book is not the idea that governed any earlier state of data collection or organization — and I would do it differently now. I would do it differently tomorrow than I would today. That isn't because I think the story I told is invalid, but rather because I'd prefer to tell a somewhat different version now: telling that one freed me to tell a different one now. You learn to see even when looking at what you looked at previously. Taking a picture is a matter of vision, but making photographs is a process of continual re-vision.

Well, that's fine for me, but what does that suggest about the historical or sociological reality ostensibly documented in that book? Or the one that I might do now?

I think photographs as historical or sociological or even as psychological documents are as useless as any other pieces of information. Or as useful. They are useless when they float by themselves. Interpreting them seriously in isolation is something like Ernest Jones's psychoanalysis of Hamlet: it's a nice idea, but ultimately a silly procedure because there is not enough information to ask the questions the methodology demands. Jones reconstructed a fellow who might have behaved as Hamlet did, and then he told us what the fellow was like, and then he attempted to convince us that Hamlet was that fellow. It was a literary exercise.

The deceptive aspect of documentary photography is in the looker: it is deliciously easy to convince yourself that you are responding to information about the world. In most cases, you're using the photograph to respond to the configurations of your mind. With Duane Michals or Jerry Uelsmann one's own subjectivity is easy to accept; with Dorothea Lange or Henri Cartier-Bresson or

BRUCE JACKSON is director of the Center for Studies in American Culture, State University of New York at Buffalo, as well as the author of *Killing Time* (Cornell University Press).



The ritual destruction of photograms of themselves by participants in Floris Neussus's workshop at Arles, 1977. Photographs by Alain Desvergnès.

Man and his doubles: Floris Neussus's photographic rituals

The scene is an isolated beach in the Camargue, near Saintes-Maries-de-la-Mer, in France. It is very hot. It is July. Suddenly a police helicopter receives a call: there's a fire near the waves. The helicopter hastens across the marshlands and discovers a strange, ritualistic scene. A dozen naked men and women are turning in circles, pointing their cameras at a girl who is slightly apart, running against the wind. She is holding at arms' length — like a sail — a photograph of her body, which she has set afire with the help of a gypsy's campfire of live coals.

This particular ceremony constitutes the final step of a workshop conducted by the German photographer Floris Neussus (from the Foto-forum, in Kassel, Germany) within the framework of the Arles International Festival of Photography (Rencontres Internationales de la Photographie), held in France, in July 1977.

The interpretation of the symbols which criss-crossed and faded on the sands of Provence, constitutes a singular hermeneutic. In fact it does not translate words, but rather it creates new ones. It does not consist in making images, but rather in destroying them in order to make new ones. "Certain poetic dreams" wrote Gaston Bachelard, "are hypotheses upon life which will enlarge our life by placing our confidence in the Universe." It is one of these hypotheses on life which Floris Neussus, with his group, attempted to discern, it would seem, in order to express it, that is to say, to live it.

The astonished bathers and Provence police witnessed the initial attempts to find a language of reconciliation to one's self and to the cosmos, a language which looked for itself gropingly, in the dunes of silver salt and sand, a language which

seeks the alternate philosophies of equilibrium and rest, under the sign of an archetype dear to Bachelard, a sign understood as symbol of human calling: the Phoenix, the bird of fire which is reborn from its ashes. What better application of the famous recommendation of Walter Benjamin, the German thinker from the '30s, that we not persist in considering the aesthetics of photography as art, but rather that we become interested in the reality of art as photography, which is quite a different issue?

But what is the meaning and, finally, the means of decoding reality from a photographic perspective? **Don Quixote** is the first of the modern works, said Michel Foucault (**Words and Things**), since we can observe therein the cruel reason for identities and differences playing ad infinitum with signs and similitudes. It is indeed Don Quixote who first sets out to read the world as if it were an open book, who became the first to seek for truth through the only shimmer of similitudes and discovered to his great disappointment that signs and resemblances have undone their old agreement and that similitudes now deceive. However, it is the whole gamut of signs, and the conditions under which they exercise their strange function, which interest Foucault and interest us here. If the sign must find its space within the domain of knowledge, what is, today, the true relation between words and things? The evocation of **Don Quixote** is not fortuitous here, for on the beach of Saintes-Maries-de-la-Mer, where the final phase of the workshop under study took place, we saw, despite the lack of a windmill, a ceaseless struggle against the wind. But more than just the wind, it is exactly that spirit of a new experience of language in relation to things and the world that Floris Neussus works. This is reflected in the

title of his workshop: "Dissolution du Corps et Reve de Vol" ("Dissolution of Self and Dreams of Flight"), in conjunction with the four elements: air, water, fire, and earth.

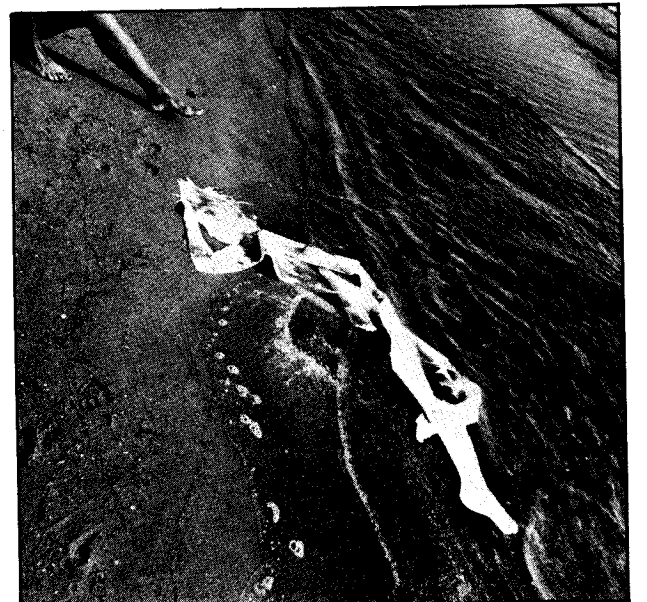
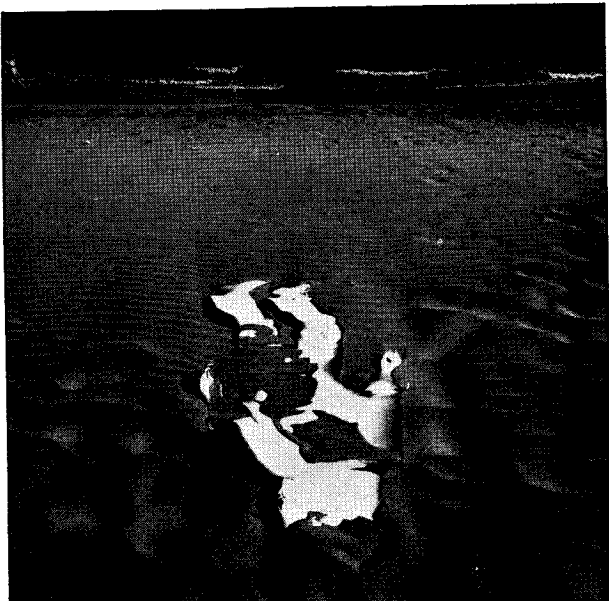
Here, in its broader meaning, is the role which each of the 10 participants were to play. To begin with, each one had to impress, four separate times, the naked image of his or her body, in direct contact with large sheets of photographic paper, exposed by arclight, and then to develop these. To this end he or she had to choose the forms of bodily representation which would evoke the four fundamental elements to which these images would in the end be left: the air, the spatial world (elevated scheme, flying); water, the vegetable world (horizontal scheme as well as vertical, plunging); fire, the animal world (vertical scheme, burning); earth, the mineral world (horizontal scheme, sleeping).

In the second step, each participant had to prepare to sacrifice those images of his or her corporal imagination. Once the silhouettes were freed from the photographic sheets, these paper doubles would be abandoned to the elements: torn, drowned in the waves, effaced and buried in the sand, consumed by flames, transformed into kites and taken up into the air. Finally, during the whole length of these rituals of farewell which were taking place on the almost deserted beaches of Camargue, participants could photograph the ceremony of this final sublimation, since there would be no other trophies to take home after the event, only these photodocuments of the experience, second-generation images, the only tangible proof acknowledging what happened between man and his double, between man and his dream, when time had only one reality, that of the instant. The tourists who watch now, with

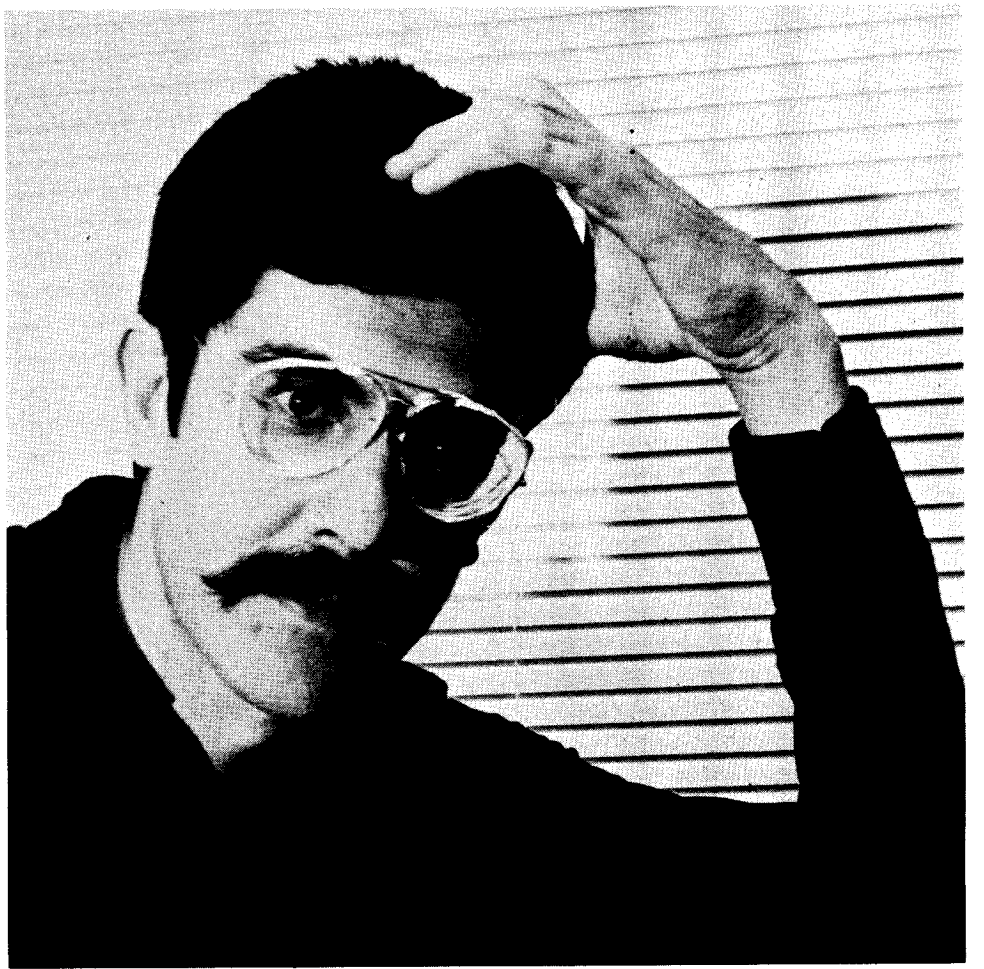
an interested eye, these unusual summer games would probably be greatly embarrassed where they asked about the real significance of those silhouettes thrown to the four winds or floating on the sea. The man of imagination is perhaps a man who is not content with what is not formed — a man who would like to know what he imagines. If there is an imagination in ourselves which plays upon the surface of ourselves and of the world, there is another one which comes from the depths of ourselves and communicates with the depth of things. What we call "realism," that is, what is referred to as phenomenal reality, may be only a washed-out abstraction.

The imagination under study undoubtedly comes from acquired factors, collective factors, those factors introduced by the sociohistoric context, technological data, and the great aesthetic currents, as well as individual, hereditary, temperamental, and personality factors. Such imagination also constitutes — and it is thus that we are at the centre of Gaston Bachelard's thought on the genesis of forms — the innate "imaginaire" of our secret, fundamental, perhaps ancestral images. In the **Poetics of Reverie**, he writes: "In the dream world, we do not fly because we have wings; we believe we are wings because we have flown. Wings are the consequence." The photograms inspired by Floris Neussus seem to evolve in the sense of a reversal of the classic concept which asked us to perceive and then to imagine. According to the Bachelard method, he proposes that we first dream, then we shall later perceive...
—Alain Desvergnès

ALAIN DESVERGNÈS is an associate professor in the Institute for Social Communication at Saint-Paul University, Ottawa.



Juan Downey's recent videotapes



Juan Downey.

BY DEIRDRE BOYLE

Juan Downey is rather like a chameleon. Sometimes he appears as a three-piece-suit intellectual who fearfully holds an audience in awe, and sometimes he is the wrinkled-jacket artist, warm and joking in a personal conversation. The reality of the man lies somewhere in between.

Downey was born and raised in Santiago, Chile, studied art in Paris and Madrid, and now lives in New York City where he teaches architecture. He was already experimenting with audio delay and instant playback when he first heard about video in 1966. Downey tells how he met a Puerto Rican filmmaker on Canal Street. "He was very depressed and told me film was over. I tried to understand his depression. He said, 'Don't you understand? The whole industry will collapse. What about avant-garde film? What about the cinemathèque? This is going to be the end.' So I asked him, what is this? And he said, 'Well, it's exactly like audiotape but it has images.' That blew my mind. I couldn't talk to him anymore. It was just exactly what I needed."

In 1968, Downey created an electronic environment at an event called "Communications." "It was a very simple structure for the audience to improvise upon," he describes. "They were provided with walkie-talkies, telegraphs, communications equipment. It was completely late-'60s—very high-tech, very complex to install, loads of people, and a rock band imitating The Doors. This event happened in the main building of the Smithsonian and on the Mall. It was so typical of the late '60s—let's take over Washington!" He laughs at the memory. "But for me it was a break."

Downey continued experimenting with invisible forms of energy, fascinated by the architecture of radio waves. In 1973, he began a significant two-year journey across the Americas. He wrote in his journal: "In my twenties after exposure to the New York Art World I decided to return down south and recuperate my culture. After 10 years spent in Spain, France, and the U.S.A., I realized that I would never adapt to the Developed World, and, mirrorly opposed, my own third world would never be a market for my cultural aesthetic makings."

Downey's decision to "recuperate" his culture led him through Mexico, Central and South American where he began his **Video Trans Americas** series. Arriving in Chile, he was forced to report for daily interrogations by hostile Pinochet officials. Harsh political realities pursued the artist, whose most recent exploration was held up by interminable bureaucratic hassles. He was finally granted permits to visit the Guahibos and the Yanomami Indians who live along the Orinoco river in northern Venezuela. While there he was approached on several occasions and accused of de-mystifying his activities. He was suspected of looking for diamonds, prospecting for gold, working for the CIA and the KGB—all while he was shooting tape. Downey emerged from the Amazon jungle with 40 hours of tape which he is now editing. **Guahibos**, **More Than Two**, **The Singing Mute**, and **The Laughing Alligator** are his most recent works.

Guahibos, like all of Downey's tapes, is carefully structured. "My key consideration," Downey notes, "is

the structural form. Then there are the literary elements that interweave the visual and musical experience." **Guahibos** is built upon a musical structure with edits occurring every sixth second. He selected the number 6 because it is a dominant one in Guahibos weaving, and recurs in other cultural motifs.

The tape begins with Downey's deliberate, mellifluous voice saying, "I've been looking for myself in South American...I have been looking for some primitive minds...I have been looking for my own shadow." The shadow of the artist standing in the water is burned out by a blinding white light and then gradually redefined. This shadow cuts back and forth to a tightly cropped image of milk dripping from a woman's naked breast. Downey continues, "I am sensing a spiral growth... I have been drawing one spiral per day...in the warm, muggy atmosphere full of daylight, ghosts, and mosquitos." Guahibos men, women, and children circle around in a snake-like dance, moving to their own rhythmic chanting. The camera seeks out the dancers' feet as their shadows gradually fill the monitor with mysteriously gesturing shapes.

Briefly, one hears the counts 60,61, then a pulse: the editing track surfaces momentarily as a vertiginous experience of closely rushing water shifts to a telescopic view of the river. Bird cries mix with the wet slap of clothing beaten on a rock. The intricate movements of a woman weaving a basket are intercut with a man playing a haunting tune on a six-pipe carrizo, his feet stamping the rhythm of the dancing circle spiraling inwards.

A man stands outside a gate whose slots let bright daggers of light into a shady courtyard. He reports that a girl with a dislocated finger must have it treated or amputated and there is no money to get her to a doctor. No help is offered.

Unexpectedly there is a flashing light. "Today I was arrested," Downey explains, describing his interrogation over scenes from **Triburon (Jaws)**. Asked if he had attended the Cultural Festival of the Amazonas, he answers with the tortured face of a guitarist passionately singing, "The struggle is deeper. You're not dead. Your cry shall always be heard. It's the cry of revolution."

These details only hint at the complex texture of **Guahibos**, in which subtly colored images weave in and out, creating a visual harmonic with the alternating stereo pattern of natural sounds, narration, and music. When asked about the density of his work, Downey comments that "video art as well as conceptual art has tended to reduce the art experience to the minimal. Just one line, just a thought. Perhaps it's because I'm from a different culture that I tend to do the opposite, always to OD the audience (which is very unlike New York)."

The "overload" in Downey's work may in part reflect his childhood viewing of subtitled films. "You had to read the movies," he explains, "so you never had time to watch the images. Even further than that—you were told the story through your ear and asked to read a different story, which is total overload. That's the feeling for kids in the third world—it's just too much."

Guahibos is almost "too much." Downey's ironies are subtle, building associatively until their meanings finally burst through to the viewer's intense awareness. Knowing that "you cannot communicate to anyone unless that person is recalling something from his own material," Downey repeats images within one tape and

often reprocesses past images into new works. Isolated images, sounds, gestures, when repeated, acquire meaning in a complex symbol system which resonates for the viewer. By repeating, for example, the bird-like gestures of the Yanomami shaman Torokoiwe in each of the Yanomami tapes, the shaman becomes a familiar yet mythic figure.

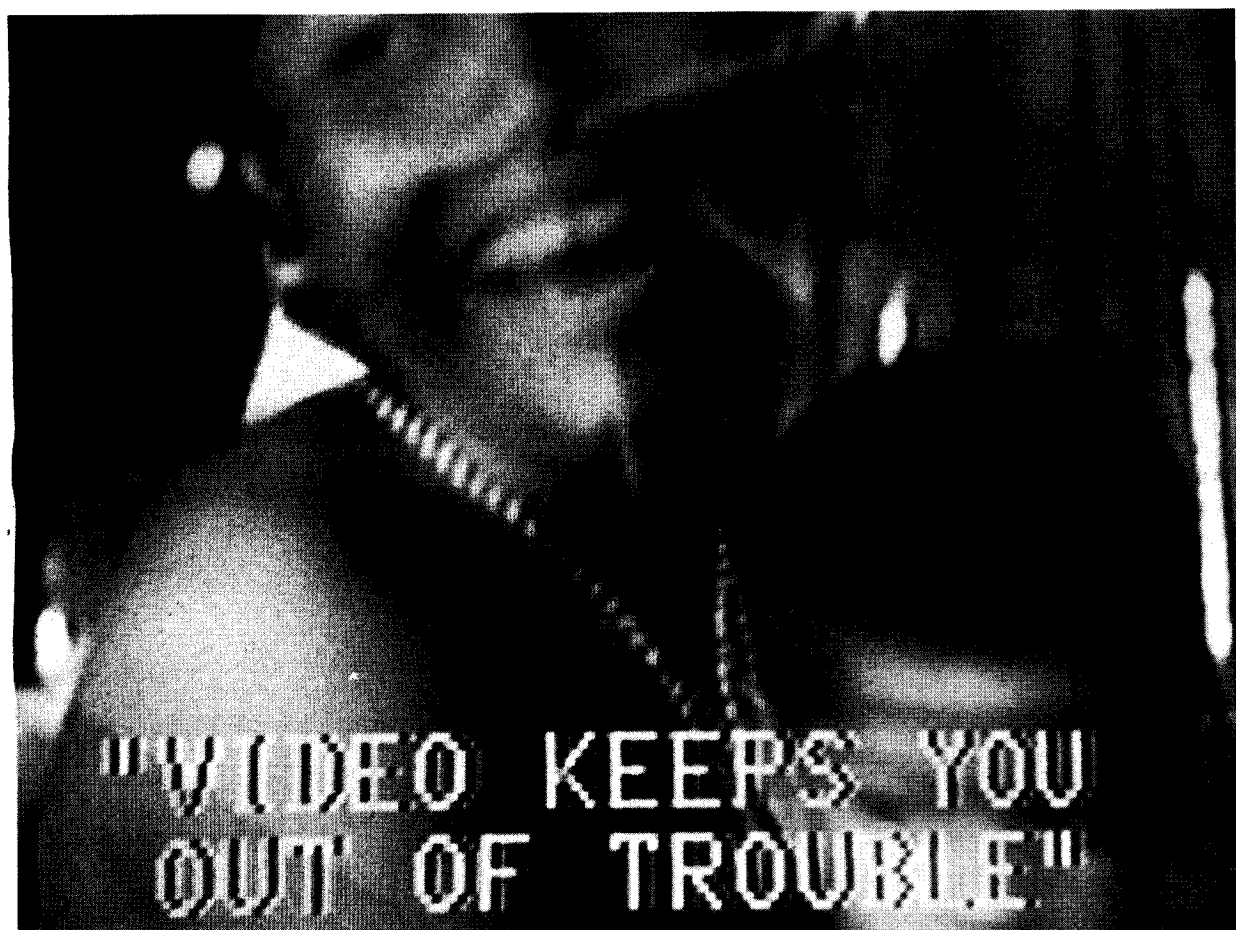
Downey exploits the value of repetition dramatically in his two-channel works, where a sequence appears on one monitor and then reappears, somewhat delayed and in a different context, on the other monitor. Occasionally these moments appear almost in synch in a tenuous, often exhilarating matching up of left and right perceptions.

Downey is fascinated by the intense brain activity stimulated by viewing two channels. "When I started doing two-channel pieces," he says. "I read something in Castaneda—whom I love and hate. (I'd never be able to hack those books—they're too boring—but there are some marvelous things there.) There's one part in **Journey to Ixtlan** where Castaneda arrives and Don Juan tells him, you have to find a place to sleep. Castaneda asks, how do I find the right place? And Don Juan says, the right place neither will you see with your right eye nor with your left eye. It's something different than those two but dependent upon them. So then, I started trying to do that with two-channel video, where you could really not watch either one but the space between the two images."

Ingrid Wiegand describes this experience in a **Soho Weekly News** review of Downey's **More Than Two**. "A shaman who with a group of other shamans has taken a hallucinogenic drug, does a dance-like walk through the large communal hut, his arms extended for balance, as if in flight. At that moment Downey's response is to slowly turn the camera with a movement so smooth and attuned to the action that the shaman is experienced, as if in flight. At the same time, the two channels suddenly show the same image, very slightly—about half a second—out of synch, so that the mind is unexpectedly concentrated on the subject. The result is a high moment of art, in which the appearance of the shaman's reality is expanded so the viewer can extend himself at that moment to sense the shaman's flight."

This same shaman, Torokoiwe, opens **The Singing Mute** and **The Laughing Alligator**, Downey's recent single-channel tapes. When Downey returned from Venezuela he was still recovering from malaria. He watched a lot of TV while confined to bed and observed that TV (unlike video) is always oriented towards an object, never to a process. This is why every story must have a climax. He noted another convention, anxiety over video equipment. He decided to use broadcast TV conventions in structuring the tapes: he would imitate TV melodrama by casting himself in the role of the pure hero exposed to a series of dangers and periodically insert "commercials" for video.

Downey's face is briefly glimpsed in **The Singing Mute**, haloed by the sunlight, as he and two Yanomami guides travel through the jungle to a village 90 miles away. One guide disappears unexpectedly and later emerges from dense forest on Downey's right, pointing a rifle at him. Downey pivots to discover his other guide drawing his bow and arrow. Fortunately, Downey is "shooting" tape. He comments on the strange reality which black and white conveys on danger, how a ca-



Top: still from *The Singing Mute*, by Juan Downey; middle: from *The Singing Mute*, by Juan Downey; bottom: from *The Laughing Alligator*, by Juan Downey.



mera is a weapon, "as if bullets could fly out of the lens." He envisions all the bloody episodes which the anthropologists described to him. As his guides continue to threaten, he "continued to resist, above all without showing any fear." His camera, panning from one Yanomami to the other, shakes convincingly, inspiring anxiety in the viewer. Finally, the rifleman puts down his weapons and smiles. The scene cuts to a laughing Yanomami woman holding a child. She says to the camera, "Video keeps you out of trouble." The joke is on us.

Downey mocks the language and "objectivity" of anthropologists with a scientific discussion of primitive behavior that is intercut with scenes of Yanomamis preparing their hallucinogen and shamans curing a comatose girl. Following this is a disturbing and beautiful evocation of the Yanomami drug experience. The large, dark eyes of a young man stare inward. His intense black and white face is transformed as green, magenta, and blue colors liquefy and fire his face. His colored mirror image appears in the water, as light dances on the undulating surface. Downey asked the Yanomami what the drug felt like and they explained how the earth seemed to tilt, how the ground went out from under their feet. Downey expresses this by shooting two men upside down, hanging suspended from the earth.

The Singing Mute is named for the Yanomamis' favorite tape. One day a deaf mute came and asked Downey to tape her singing. He shows us the woman, sitting close to the mike, uttering barely audible sounds. Yanomami cameramen laugh in clear delight. Once again the joke is on those who can not appreciate the "singing" of people whose cultural communication is "barely audible" to "developed" ears.

The Laughing Alligator, which is about 7 minutes long, is Downey's most complex tape. It is dedicated to Torokoiwe and opens with his storytelling dance intercut with hypnotic images of fire which recur throughout the tape. This meditative feeling is abruptly ended by rapid editing. The title "The Laughing Alligator" flashes psychedelically, alternating with shots of rock musicians and postcards of alligators. Downey explains his boredom with America and his desire to be eaten up, "not as a self-sacrifice," but "to discover my heart." Downey admits his quest for spiritual transformation had begun years before in ritualized simulations of cannibalism. Instead, he met the Yanomami, who are not cannibals—they only eat their beloved in what Downey considers to be the "ultimate funerary architecture." Downey tells how a Yanomami man told him when he was almost dying of malaria, "Don't worry. If you die, I will eat you up." Downey wonders, is this true love?

The artist discloses himself and his purpose in a long, lyrical passage. As he speaks, the text appears as subtitles over delicately shaded leaves which partly obscure a man climbing a tree to harvest the hallucinogenic seeds. Downey's melodious voice echos: "Either I am a traveler in ancient times and faced with a prodigious spectacle which could be almost entirely unintelligible to me and might indeed provoke me to mockery and disgust or I am a traveler in search of a vanished reality. In either case I am the loser, for today as I go groaning among the shadows inevitably I miss the spectacle that is now taking place."

Fire reappears as the echo of a shaman's chant reverberates. Downey tells the story of how the Yanomami got fire. Alligator kept fire hidden in his mouth but was tricked by the Yanomami into laughing, and he let fire escape. To punish them for stealing fire, alligator doomed them to be consumed by it while alligator would live on eternally. This is why the Yanomami burn their dead, and why they then pulverize their bones and eat the powder in banana soup—to keep the spirit of their dead alive within them. The tape concludes on an exhilarating note with views of Yanomami women, singing, laughing—an abundant gesture of life.

Downey's validation of superior Indian cultures—often considered inferior, even savage, by Westerners—is an on-going political statement in his work. After seeing *The Laughing Alligator* one asks: Who are the cannibals? Who is indiscriminately devouring primitive cultures, trivializing their symbols, their religious rituals, their ways of life?

Downey now plans a multi-channel work which will be installed in a simulation of a Yanomami dwelling: within a dome-like structure he will place monitors which will play live-time tapes of Yanomami life.

Reading about Downey's work can only pique one's curiosity, prompting questions which only a viewing of the tapes can answer. Whether the tapes are seen as video poetry, mysticism, or revolutionary act, one thing is certain: Juan Downey's art is utterly compelling, the work of one of the major video artists working today. Even a casual viewing of *Guahibos* will confirm this.

Downey's single-channel tapes are distributed by Electronic Arts Intermix (84 Fifth Ave., New York, N.Y. 10011) and his multi-channel works are available from Castelli-Soonabend (420 West Broadway, N.Y., N.Y. 10012).



All photographs by John McWilliams.

Images of hope and indictment: an interview with John McWilliams

BY MICHAEL LESY

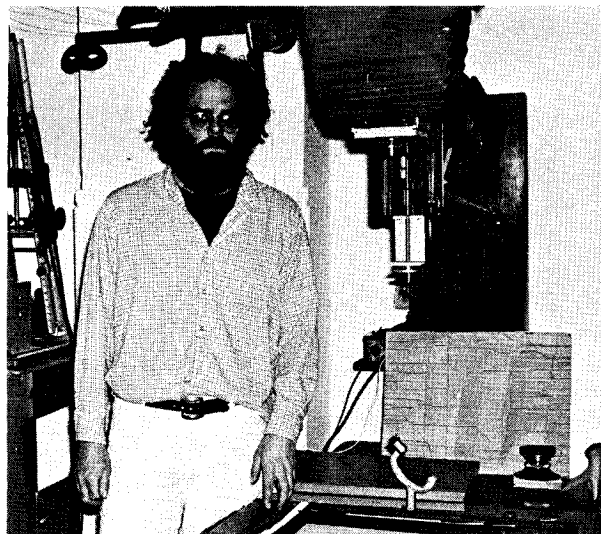
INTRODUCTION

This is about a photographer named John McWilliams who was born in 1941. He made most of his mistakes and a few of his discoveries in the late '60s and early '70s. Some of them nearly killed him. Some of them almost saved his life.

This is his confession. His *mea culpa*. His particular version of St. Augustine and Jean Jacques Rousseau. How he got from one place on the board to the other. How he earned it. Or deserved it. Or stumbled his way into it and out of it. How he did what he hoped because he doubted it. How he came in from the cold and missed it. How he longed for something he couldn't have because he wanted it. How he dragged his past with him, like a sack full of monkeys and charms.

The circumstances that made him speak so candidly were the result of the way his practice of photography collided with his life. He had just hung a major show of work that had taken him two years of traveling through the South to complete. To do it, he'd lost what was left of his marriage, and he'd almost lost his job. He'd been supported by the National Endowment for the Arts and the Guggenheim Foundation. But when he first told his chairman of his good fortune, the man had replied that he might have to choose between his job and his good luck. That was a difficult choice, because it wasn't simply a job or simply a bit of luck. John had founded the program in photography where he taught. He had *been* that program for eight years. There were people everywhere in the city of Atlanta who knew what they knew about photography because John had been there. At the same time, everything that he had been and done as an artist, and everything he hoped to be depended on his sustained exploration of the land around him. He managed to resolve things with his chairman, but he and his wife weren't that lucky. The more often he left, the less there was to come back to. Sometime during all this, he and Light Gallery, which had represented him, reached a tacit understanding: the Gallery was interested in Art and Process; John was interested in Romance and Mystery. They parted company.

When it was all over, he hung his own show in Nexus, the co-operative gallery he'd helped found. He polished the floor and bought the wine. He waited for the people to arrive. Two days later, he talked. He talked because he knew he'd walked over an edge and needed to remind himself of who he'd been before he fell through the ice. He also talked because he was a photographer who had experienced that peculiar ritual of inquiry, challenge, justification, and revelation called the critique. John had learned about the cere-



John McWilliams (photograph by Michael Lesy).

mony as a student, and had presided over it many times as a teacher. He knew that photographic work, significant or insignificant, must be addressed in public, and that, good or bad, it often had no other justification than to reveal photographers to themselves. He had also seen enough little boys dig holes to China in their own backyards to know that a journey outwards is often a journey in.

I listened to what he said for a number of reasons: because his photographs revealed characteristics of man-made and natural landscapes that few photographers have had the resolve to see or the ability to reproduce; because, when he spoke about his life and the lessons he'd learned, he spoke with such intensity that sitting next to him was like sitting next to a fire on

a cold day; and because the story he told was not just about himself, but about "a man with a camera." That is, certain episodes in his narrative can be used to understand how and why anyone decides that it is not merely "pleasant" or "nice" to learn to use and to continue to use a camera, but that it is *necessary*, as necessary as knowing how to talk or learning how to live.

At this level of understanding, McWilliams's narrative is important not because it accompanies a number of remarkable photographs, or because it provides autobiographical information about an artist whose work may prove of some significance, but because it serves as an example of how a man used a camera, during times of personal crisis and confusion, to heal and direct himself, to join the world to himself and himself to the world. I am not suggesting that McWilliams pursued his art as a form of therapy, or that his images are of more clinical than aesthetic importance. Rather, McWilliams's art is the result of his engagement with certain culturally and existentially derived predicaments, and that, what ever its lasting significance, its power is derived from the way these predicaments and the hopes of their resolution are shared by its audience.

INTERVIEW

"My great grandfather was here in Atlanta, a long time before me. He was here during the Civil War. He was quartermaster for Sherman, part of the Illinois Regiment. He went on the March to the Sea. All the way to Savannah.

"The family's made up of two branches, the McWilliams and the Westons. The McWilliams branch moved to Illinois and established themselves as bankers. The Westons existed in New England, in some of the seaport towns of Massachusetts. They built ships and traded in the Great Triangle: molasses, rum, and slaves. Then they got into manufacturing—papermaking, primarily. That's what my father was. A paper manufacturer. All his life. He inherited it from his grandfather—a Weston.

"My grandfather, the son of Sherman's quartermaster, married a Weston. My grandfather went to Princeton, and when he got out, his father made him president of a bank in Illinois. He went from there to California,

and wheeled and dealt in land. He owned a great deal of the San Fernando Valley. He had a lot of ranches. Fruit ranches. Cattle ranches. Some as far away as Arkansas, and one in Tennessee. He was involved with a lot of corporations.

"My father grew up under his shadow. He was going to go to Princeton, in his footsteps. But he had dyslexia. Nobody knew it. But he didn't make it into Princeton. So he never went to college, at all.

"He always wanted to be a farmer; he would have been a wonderful farmer. He had the kind of patience and desire. But his father would never turn over any of his ranches to him. He finally gave him the ranches, but just the paper, just to hold in title.

"So my father went to New England and got a job with the Byron Weston Paper Company. He worked his way up the ladder. They made very fine paper. One hundred percent rag. Records paper.

"I was born in July, 1941. A first child. My mother used to say that I was born with a silver spoon in my mouth. I was born lucky. I've always been lucky. I think my most unique gift is being in the right place at the right time. That happens despite myself.

"I suffered from dyslexia. The same thing my father had. I can remember being in school and the teachers not knowing what to do with me. They'd send me out, into the hall, to paint the murals. That's all I did all day—was paint.

"The principal told my father that I was mentally retarded. I was 10 years old. Fourth grade. So, they pulled me out and sent me away to school. What the principal said, did it.

"My parents sent me away because they were afraid of me. A lot. I was an enigma. I couldn't learn to read. I was moody. I was big for my age. Clumsy. I was afraid of heights; of dying; slimy things; the dark. The kids used to stay away from me.

"My father used to ridicule me: not **blatantly**. But he considered it unmanly.

"My mother had these idealistic plans for me. She wanted me to be perfect. To live a very well-ordered life. She used to take me to all kinds of elaborate specialists—for my teeth, my eyes, and my posture.

"I had buckteeth. I had a little astigmatism. And I used to walk like a duck. I was a perfect monstrosity.

"They sent me away to Eaglebrook School for Boys. It starts in the fourth grade and goes all the way through junior high school. In Deerfield, Mass. On the top of a mountain. Far away from anything.

"I can remember laying in bed, in a cubicle. Laying in bed, wanting my mother. Crying—softly—but not out loud. It was a stifled kind of cry, down in the chest. It's still there. Now I cough a lot.

"But I have fond memories, too. I have this memory of the adventure. We were on top of this mountain, with restrictions and obstacles put on us. So, my favorite thing was to go out of bounds. To the towns around there. To the railroad tracks. I'd live for those moments. To get off the mountain. They'd catch me.

"I learned how to read, overnight. I used to read a tremendous amount. Lots of romantic kinds of stories. I loved **Beau Geste**, and Jack London. And science fiction.

"I was there for five years. During that time, my father quit the paper company. It was kind of a family feud. He maintained himself as president for a certain time. Then there was a great feud between him and his aunt. So he sold out his interests. And went back to California.

"We lived in Pasadena, for a year. Then we lived in Stockton. I used to fly back and forth across the country, to school. It was a very bad time. My father was in his 40s. He couldn't find a job.

"My father wanted **desperately** to go into ranching. I can remember going out with him to different ranches. And I can remember my mother whining in the car. My father would just look at these places. And I—would just fantasize.

"But he never made the jump. He never did. He had money and lot of paper from his father—but all the ranches my grandfather owned, he'd sold, long before he died. My father could have bought land—but his father had always put him down for it. And then, my mother—she's a very fluffy woman. She wouldn't have stood for it. She liked her friends and her garden club. She didn't want the backwoods.

"By the beginning of junior high, I got sent to Fountain Valley School, out in Colorado Springs. I went there for two years. I never felt really connected to it, but the place was beautiful. It was right up beside Pikes Peak. Another mountain. My best times, like Eaglebrook, were going into those mountains. There was a lot of adventure to it.

"The most remarkable thing was—there was this riot. I'd never had an experience like that. It happened so fast, and it was so disastrous. It was winter quarter. People freaked. This guy paid one of the kitchen help to turn out the light. Then everything got thrown. **Everything** was flying through the air. I was a little kid then, in the ninth grade, under the table. After the riot, they grilled us all night. Then the headmaster was kicked out a month later.

"I went from there to Suffield, a kind of middle of

the road place. I became the campus artist, beatnik, intellectual. It was a pretty thin place. Everyone else became lawyers, and salesmen. Lotsa kids with family businesses. Undertakers ... Everyone played sports. I made this kind of gesture—saying I wanted to go into architecture.

"I can remember doing this mandala painting. A kind of sun. A brilliant area, right in the center, light bursting out, on either side. I worked hours on it, each little flake of light. I was deep into music. Choral singing. I used to read Kerouac, **On the Road**. It was a magical book. And Zen Buddhism. I used to talk about magic and religion. But my main high was skipping off campus.

"I don't know where it came from, but I decided I wanted to go to Rhode Island School of Design. I took their dumb exam, and got in. That place saved my life. It let me get into art. I went through their freshman courses. Very intense, basic design courses. I felt an **awful** lot of jeopardy. I was tremendously intimidated. A third of the class dropped out. But toward the end of the year, we all started to establish our own identity. I was feeling very good, like I'd accomplished something.

"My sophomore year—was disastrous. You declare your major, and it's like dropping back into the **unknown**. I declared a major in architecture. I'd been working in architects' offices during summer vacations. I'd never really liked it—the office life, sitting at a desk. And I didn't connect to the idea of moving people through spaces. It didn't make sense to me. Everything I designed was very impractical and decorative.

"When I got into RISD, I was wearing sports coats. And garters to keep up my socks. I had very little experience with women. I held them very much in awe. My sophomore year—I was still wearing garters—to a degree. That's when Sharon and I met. Our courtship—when I think back on it—was horrible. She was into making me jealous. Then we'd sleep together—with abandonment. Fuck the future. We didn't care about the future.

"I formed a heavy dependency on her. Because she met a lot of my needs, and fulfilled a lot of my fantasies about women. It's confusing to me—still. I did not treat her as an unique individual. I didn't really know her. I didn't know myself. She was just a woman. I was hungry for companionship, and I was hungry for the companionship of a woman. So—she made herself available to me. And—I was **immensely grateful**.

"So, after about a year, Sharon got pregnant. Our parents were throwing all kinds of obstacles in our way. Making it that much more intense. So we got married. I was happy I was gonna have a child. I was thrilled about it.

"I severed my ties with my parents like a knife. By this time, they'd moved back East. I went up there and told them we were going to be married. I hitchhiked up there in the rain and the sleet. Walked up the long driveway. Told them that Sharon was pregnant. Left the house. Walked down the long driveway. Walked out to the main road. Crying like a fool! The dogs following me down the road. Me shouting, "Go back! Go back!" Hitchhiking back to Providence.

"Sharon and I got married a few weeks later. My parents—came to the wedding. And, about four or five



days after the wedding, a brand new Volkswagon was delivered to me. My parents are very kind. Thank God, yes.

"Sharon went through the pregnancy, and as soon as Deborah was born, fell in love with her. Neither of us really knowing ourselves or knowing what we wanted. Or anything.

"About that same time, I bought a camera. To take pictures of sites. 'Cause I was still studying architecture. I saw a \$30 camera advertised, and I bought it. I started sending pictures off to the drugstore. Every day. I'd get 'em back, and I'd go out immediately and take another roll of film. This went on for four months.

"It was **so amazing to me**. I went out and bought a better camera. And a cheap enlarger. I began to work in my darkroom. Then I bought a Pentax.

"What it was—what this suddenly was with the camera—was a recognition of myself and the world around me. **The first time** I felt I could **take** the things of the world around me and assimilate them—in **any** kind of **order** or **sense**. I couldn't do it in architecture. It didn't make **sense** to me. Photo was the **first time** it ever did. It meant **everything** to me. It was the most beautiful realization I'd ever had in my life.

"I got hooked. That summer, I got a job on a newspaper, as a photographer. The **Providence Journal**. I worked there almost a year. I worked in the darkroom, developing other people's film. Then they started sending me out.

"Just the act of photography was the most high experience I'd ever had. Going out, and **wandering** around. **Rummaging** around. And not caring about anything. That's still the greatest enjoyment I have. Wandering around the streets for a day. Just **looking**. Just throwing yourself into an open situation, where things can bounce off you, and you can bounce off things.

"I got better and better. I went and I talked with Callahan. It was an awful big step. Harry was like a Midwestern shoe salesman. He seemed like a very **plain**, unpretentious person. I didn't go there for **Harry**, I went there for photography. Getting to know him was very slow. He became a very strong father figure. I had a great deal of admiration and love for him.

"I was good at photo because my passion was very high. I have always gotten obsessed by things. Photography was just a **natural** obsession. I devoted all my energies. **Everything**. Callahan knew I was moving fast.

"My first year in photo, my junior year, this guy, Dick Lebovitz, started teaching as Callahan's assistant. Dick was an **angry** young man. He looked like an anarchist. sneakin' around. Definitely angry. A very **cynical** man. It was very healthy for me to be involved with somebody like that. He forced me to question things. Politics, and life, and what-does-it-all-mean? That was 1964.

"My senior year, I started photographing on the street. I was shooting from the hip, like Callahan. But it was unsatisfying. I felt that if I was gonna be a photographer, I had to make a strong connection with people. And that meant lifting my camera up to my eye, and doing it. I went down, every day, and shot four rolls. I got very fast. I could walk down the street, be 2½ feet from someone, put the camera to my eye, make all my decisions, and be gone. They wouldn't even know I took their picture. A lot of the pictures were pictures of old ladies. They became like phantoms.

"At the same time, I got involved with a view camera. I started photographing tenement-house architecture. I traveled around to all these junky little towns in Rhode Island and Massachusetts. When I graduated, I showed both the old ladies and the tenement pictures, together.

"I was the golden boy of the photo scene. I decided to go to graduate school at RISD.

"I came back to school with the idea of just falling into it again. But who should be there? Emmett!!! (laughter) Now it gets interesting!! (laughter) Emmett Gowin, in his sweet-talking way, and with his little, innocent Baptist wife! I tell ya—I saw my backbone that first year. I was really forced into looking at myself. All the illusions and perceptions I had about my own gifts and talents were challenged and **met** by Emmett.

"We hung out together. Took trips together. I had a very strong competitive thing with him. And him with me. I'm positive about that side, too. I don't know if he'd admit it or not. But I'm positive. I think he's very competitive with everyone. He has this very strong pretention of—God! how to put it!—a Jesus complex. He thinks he's Jesus Christ. I don't know. He casts himself like that. I have this fantasy of Emmett, when he gets older, photographing on some snowy mountain top, dressed all in white, with a silver Dierdorf! I mean—Emmett's close to God.

"Emmett had a very strong confidence in himself. Which I didn't have. And that was his edge over me—at the time. I didn't know where I was going or what I really wanted. I felt like I wanted to be an **artist**—but I didn't know what that meant. I was drawn inward. My images were very controlled; they didn't have the



projection the earlier stuff had. I did architecture, nudes of Sharon and some other women. I photographed a lot of nature. All the things that are equated with your own emotions. Senses of my own sexuality. I began questioning my marriage—my desire to be dealing with a world larger than just one woman or family. I felt constrained. I felt deeply challenged.

"Harry didn't get involved with what was going on between Emmett and me. He just responded to the work. At the same time I was going through this thing with Emmett, I was going through this father-son thing with Harry. At times, I was rebellious. Belligerent. Antagonistic.

"When I got out with the M.F.A., I had no idea what I wanted to do. I worked as an architectural photographer for a while. I'd get **real** tired of that. Then I got a job at Cooper Union. Commuted back and forth to New York City for a year.

"During that time I got a job as a boat carpenter, in a boat yard in Warren, R.I. I built two lines, fiberglass and wooden. It was my living, for years. I began sailing. I loved it. But I had a lot of fear of it. It was like a real personal search. I had this **really** avid dream to be a single-handed sailor. That was my obsession. My inspiration. I wanted to sail across the oceans, by myself. I wanted to sail around the world by myself. Build my own hull. Be totally self-sufficient. Not need the love of a woman. Just—be a hero. Oh, man! I'd have fantasies of being in my boat and taking Callahan for a ride in my sailboat. Showing him my skills and my power. I was consumed by it.

"I would live through a whole voyage. Across the

ocean. The kind of support and recognition I'd get. The love. The appreciation of my manliness. I got books, hundreds of books. I've still got 'em. All about people who made voyages across. I read 'em avidly. I used to scour the bookstores, all over New York for those books. Obscure printings. Just hooked on it. That was '67-'68.

"So, I wanted to leave. To break out. To declare myself.

"And, **at the same time**, I'd bought a house. In Providence. And was restoring it. And had most of the restoration done.

"After Cooper Union, I worked in a reformatory. We got \$30,000 under a Title I project from the Office of Economic Opportunity. We got video equipment. We got recording equipment. For the kids' self-image. I was out of the draft, 'cause I belonged to this draft board that hadn't drafted anyone since the Second War. They filled their quota, every year, by enlistments.

"I did the reformatory thing for a year. Still wanting to make my break. Struggling to get more involved with my work. Still sailing. At the same time, I had this real heavy affair with a woman. It was very good, very important. But I felt a tremendous amount of guilt and frustration about it. And I was really alienated from Sharon.

"I felt that I was gonna have to spend the rest of my life in Providence. In this enormous house.

"So I left. That winter I made this trip into the South. For four weeks. I knew that it was very important that I went.

"I went with my friend, Jim Dow. Jim and I had been in school together at RISD. That's a really important thing. My relationship with Jim. Jim was between Emmett and I. He was friends with us both. I think I had a great deal influence on Jim—at the beginning. He came up, one day, and he says, "Who's this Walter Evans?" And I said, "It's Walker Evans, and lemme tell ya about him..." So, I introduced him to the work of Walker Evans, and it changed his life.

"We made this epic trip. Going down was like opening up a door of fresh air. We got in the car, and we made Virginia the first day. I was so excited about being on the road! It was like a dream! Just passin' through the countryside. Stopping a lot and taking pictures. High all the time. On the trip. On the differences. The desolation. The small towns. The Mississippi River. The way the land was. The way the buildings were. The things going by, in the car—the road kill, the signs. All those things—that I'd never seen before. And the things I felt in myself. Being alone and being able to take care of myself. In places

Northern plates. And our sports jackets.

"Feeling alienated, but realizing a lot of that was ourselves. Because we were just foreigners. We never made any strong connections. We were never in any place for any length of time to do that. Like going into a restaurant and feeling these icy stares and remoteness. Or at other times—having people sort of open up to you. I can remember this one place. This old hotel. They had "chess pie" on the menu. And we didn't know what chess pie was. And this woman went into this long explanation: "Che-ess pyh!" Saying, "You must be **Northern** boys!" A real difference. A real intrigue. I think I must have had fantasies about meeting a Southern woman.

"It was a very **romantic** undertaking. It was very superficial, too. I don't really know. All I remember is that, when I came back, I wanted to leave **real bad**. I got into a **very** serious fight with Sharon. Over nothing in particular, except that I **didn't want to be there**. In Providence. At all.

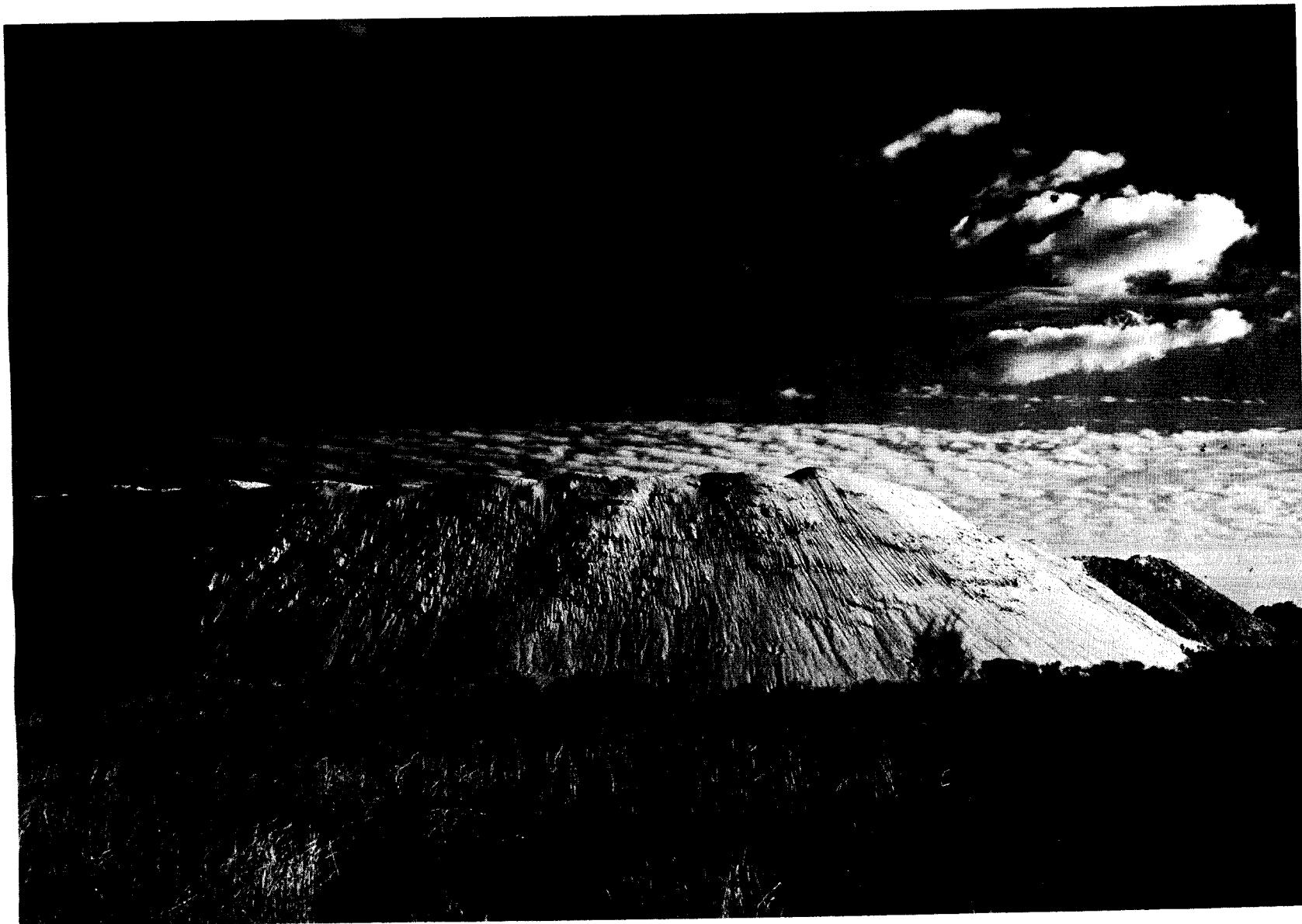
"Even before I went on that trip, I knew I was gonna

trip to Savannah. With Steven Sweet. He took me down there. It was a strange trip. 'Cause Steven had this **heavy**, gay connection. He was straight. He was heavy into women, but he was friendly with a lot of gay guys. He was into interior design. He worked at **Rich's** in the display department. Steven was from New York State. (laughter) I still don't know how he came down here. But he ended up being my student.

"He took me to Savannah. And we made these connections. It was the first time I'd ever gone to a gay bar. Which is an amazing thing. We got into architecture. It was the most remarkable thing to have a student like Steven when I first arrived.

"I got more and more into traveling around. To all the little towns around Atlanta.

"I started photographing naked women. And architecture. Sharon. Linda. Linda I photographed for a number of years. She was my model. I was in love. Very much. But I never had anything with her. It wasn't destined to be. She played out a lot of my fantasies in front of the camera.



where I could feel the rhythms and power of things. Even be able to make some sense out of it.

"Jim and I supported each other. We told each other a lotta stories, about what **we** had heard about the South. Jim was full of stories. We talked a lot about Walker Evans and what he must have felt. James Agee. We were sorta working ourselves up with that. The whole experience.

"We never went to any of the big towns. We spent a lot of time in the Smokies. I'd always wanted to see them, thinking them very mysterious. We spent a lot of time in Alabama and Mississippi. Just going back and forth. We went into the Delta. Riding up along the levees. Certain areas we stayed out of, because people told us we'd 'definitely be killed.'

"We got run out of a little town in Alabama, at gun point. Shakin' in our boots: I was photographing some old shack. I had talked to some kind of mentally retarded kid about getting permission to take a picture. Then I found out that something had happened in that house—somebody was killed or something. These guys came up from a lumber yard down the road. Told us to get the hell outa there: "You boys betta **get off**, and get outa heah! We're gonna call the **law!**" And took out their guns. We got into the car. (laughter) We kept on expecting this big old sheriff to pull up behind us. I was frightened. But also kind of intrigued. I wanted to go back.

"Went to Selma. Went across the bridge. Got outa the car and walked up and down. Kind of afraid the whole time. But exhilarated. Very much aware of our

live in Atlanta. I just **knew it**. I don't know why. In July, Georgia State actually called me up. They'd heard I was interested. They didn't have a photo program, but they wanted one, and they wanted someone to do it for them. I went down and was hired. Within about a month—I packed up the house. Put it all in a trunk. Got out of Providence.

"My affair had broken. Sharon had been having affairs, too. With different people. I'd connected to this one person. That was very threatening to her. So she was glad to leave town.

"I hit Atlanta in 1969. The city was very provincial then. I had a sense of being in a new and different place. That wasn't connected to my past, at all. I had a tremendous feeling of freedom. Freedom to **shape** or do anything I wanted to do. I still had the boat thing in my head. I sold my boat when I left. But I bought another one in Baltimore, on the way down. I was gonna restore it, and **sail away**. This time—from Savannah.

"That first year, I made some strong connections with the South. Through a woman. She was from LaGrange. She had long blond hair. She was very Southern. Very aristocratic. I photographed her. A number of times. In this decrepit, decaying plantation. (laughter) Out in the formal, overgrown gardens. Some really beautiful pictures. All clothed. Except for one or two. All clothed. Then I did multiple, reversed images. Mandalas of her.

"Then I started photographing set-ups. Little things with skulls. Bird skulls. Bones.

"After the first four or five months, I made my first

"I got into vegetation. I got into people. I got into dope. I got into my backyard. I photographed my daughter. A tremendous amount. I made a kind of sexual connection with her, that I don't truly understand even now. I did some sexual pictures of her—not display pictures. There's one where she's sorta lifting up her dress. Displaying her underwear. But she's doing it **as a little girl**. I photographed her as a woman.

"I made some pictures of Linda in my backyard. Sort of floating nudes made with her legs spread. But it's very diffused. I made one of Dick Corsetti, sitting back, naked, with his big penis, with these filigreed leaf shadows across his body. I made one of Sharon. Sitting in a black dress. Looking very classical. Holding a brush. With out of focus, skull-shaped things way off to the side. (laughter) I didn't even understand those pictures. I sure don't understand those pictures. But they're all there. And they were my garden pictures!!

"Things were being put in my path. New things. All the time. Opportunities to do things. I was a first in everything I did. The year I got into my garden, they asked me to put on the Atlanta Arts Festival. I organized all the exhibitions. I made changes. We featured photography. We had the whole central pavilion full of photographs. It was the most elegantly designed thing in the whole festival. I displayed all my garden pictures. All the ones of Linda, and Dick and Deborah, and Sharon. All of them. I was the subject of controversy. Everything was being pushed my way to take advantage of it. I took advantage of it. Avidly. I took

Atlanta by the balls. In a lotta ways. I got into the politics of art. I realized I could sway a lotta people. Every institution here was mine.

"And then I got more and more into my work. As soon as I realized I had that kind of power, I got very strongly into my work. I worked **very hard**. I traveled a **lot**. Photographed architecture. The architecture led me into vegetation.

"Dale comes in here. He was another one of my students. Like Steven. I had **incredible** students. Incredible students.

"Dale took me to South Carolina. He was born in Alabama. He took me all around. His network in the South was very extensive. He introduced me to black people. He let me see that they were **unique, cultural human beings**. I didn't really know that. Although in Providence, I'd lived next door to blacks, and there were blacks across the street, I didn't know them. And

future in a lot of things that we do. It comes back on us. But the way we shape the land—and the fact we shape the land—is inevitable. We'll always be doing that. We'll always be building. Canals. Bridges. Making it more functional. How we shape it is the question. The way our spirit is manifested. If we're going to do it in our own image.

"I feel—okay, this is how I feel: in the art movement there is a birth of spiritual recognition, and maybe a rebirth of romanticism. That's where I think things are heading. The quality and the shape of our life is important now. Whereas, science and new modes of communication were important for so long. Now, it all has to do with the spirit."

CONCLUSION

Perhaps that's enough said. Or perhaps it's too much. According to tradition, some of the things said should never have been spoken, let alone transcribed. And

one about Nixon and his campaign for law and order. Or that earlier one about Wilson and his promise of non-intervention that turned into a declaration of war. Before that, there was the one in which Cleveland deflated the currency, in the middle of a depression, to strengthen the economy. Or the one about Garfield who campaigned for civil service reform and was killed by a party hack. Or that old one about Grant, the hero made President, who turned into a clown stumbling around a Whisky Ring. Or Lincoln, the Emancipator who ruled like a dictator and was killed like a despot. Or good old Andy Jackson who fought against the tyranny of the Monster Bank but was prepared to invade South Carolina.

The song has two versions. One is called "The Right Thing for the Wrong Reason." the other is called, "The Wrong Thing for the Right Reason."

McWilliams has discovered the simple fact that Americans think they're doing one thing when they're actually doing the other. He's discovered the inadvertent meanings of their actions. For example: they think they're tearing apart a building; they don't realize they're actually revealing its structure. They think they've dumped some gravel in a field; they don't know that the pile is a sacred burial mound, and a holy mountain, covered with snow, as high as the clouds. They think they've dug a strip mine; they don't understand how much it resembles a river canyon made by a four-year-old playing in the mud. They leave pieces of junk scattered about; they don't know it has a life and death of its own. They build office towers faced with mirrors; they don't realize the buildings are ice crystal palaces, made of river water from holding ponds, that will melt in the sun.

John McWilliams's account of his own life and life-in-art is important not only because his art reveals a conjunction of powerful opposites, but because its origins reveal situations, predicaments, and solutions shared by many varieties of people: wanderers of the earth, restless dreamers along the American frontier, children raised in the world remade by the Second War, and photographers who, at first, have relied on their cameras like hearing aids.

There is his dyslexia and astigmatism that separated him from his classmates and his family when he was young. This separation was first enforced by his graphic-arts abilities—his mural painting—but was ended by his discovery and use of the camera as an organizing device that "for the first time" permitted him to make "sense" and "order" out of the world. In his two years of travel through the South, he set up his tripod like an explorer planting a flag in new earth. Everywhere he traveled, he sought a vantage point, as still as a graveyard, as stable as a magnetic pole. Around it, the land he photographed seemed to wheel, encompassing a zone of meaning. From it, the earth split open to reveal its depth and its center.

McWilliams has photographed land that is charged with erotic power. He has been drawn to water, to sensual glows, to curves, and to cleavages. The first person to show him a Southern plantation was a woman "with long blond hair." He made pictures of her in a garden. "All clothed. Except for one or two. All clothed." Three other women—his model, his daughter, and his wife—played out his sexual fantasies in front of his camera, among the bushes and shrubs of his own garden. Three men, whom he loved like brothers, and a fourth, who was his model, showed him shapes of land and sex, and the natures of people he had never known. His first traveling companion was a "middle brother," caught between the Cain and Able of a graduate program. His second companion was a student who showed him the architecture and gay bars of Savannah. His third was a "closet" homosexual who was his guide to the "erotic" coast of South Carolina, and to the "unique...beautiful, charismatic" blacks who lived there.

McWilliams' leaving and longing for home is caught up in his relation to his family and their attitudes to the land. But, beyond his father's frustrations and his mother's whining, or his own escapes from school and his flight from Providence, there is his constant wandering into the unknown. In the south, he drives about in a truck whose doors he has had decorated with paintings of fish—allusions to the sea that he had once hoped would bear him away. The fantasies of land ownership he shared with his father when he was a boy, he has changed into landscape images of appropriation. In his travels, he has discovered piles of earth and gravel, and transformed them into the mountains from which he escaped and into which he ran when he was young.

His longing for a new beginning and a safe haven, for freedom and protection, are common characteristics of the men who have spent 200 years sailing across the land-ocean of this continent, plowing land and selling it, building homes and looking for better ones, dreaming about China and thinking about the Moon. Walt Whitman sat in parlors with his hat on. Melville outfitted a ship of fools. Bingham painted fur traders and black cats. Twain stood in the pilot house, looking for rafts. And Kerouac had visions of Cody. McWilliams is another prodigal son.



I didn't know them as being particularly **unique**. They were sort of **badly** homogenized up North. But, down in South Carolina—the blacks had a very strong culture. And a very strong identity with the land. They were also a very **beautiful, charismatic** people. We went shrimping with them. It's a very wild place—South Carolina. The coast is very **hot** and **sultry** during the summer. Steamy. Very erotic. Dale never let me know that he was gay.

"The second or third year in the South, my son was conceived. I spent a lot of time out on the road, by myself. Looking at the land. My first impression of the land was that it was desolate, washed-out, hazed-out. Barren, burnt-out. The stretches of pines and nondescript kind of land—that looks like it's been there for eons. Without change. I felt I had to go under the surface of the land. Somewhere, underneath the surface, there's a—there's shadows. I photographed what happened in the shadows. Mystery. Grey-dark. Deep and dark. I didn't know what it was. I found it in the burnt-out, wild, kudzu draped landscape. Kudzu in the winter. The long, twisty vine shapes, without leaves.

"I found it in spaces. Poignant spaces."

"I never dealt with people as specific individuals. The people pictures I did were like religious icons.

"I went to graveyards. I've been going to them ever since I came to the South. They're some of the most magical places for me in the South. One winter, at sunset, I'd either end up at a graveyard in Rome, Ga., up on the top of this hill, or I'd end up on the Etowa Indian Mounds. They're burial mounds. Or I'd end up in this graveyard down in Macon, Ga. I'd go to Savannah. I'd go from the icon-people pictures to the statuary. The weeping angels.

"I got more and more into landscape forms. I'd go to the Kaolin mines. Eroded landscapes. Moon landscapes. The whole idea of prophecy in the land. I began to believe that man would ultimately persevere. Things going on and on and on. Growing. Growing. An organism growing. Life growing. The idea of living on other planets. We shape everything in our own image. We just go on. We just accept it. It's beautiful. Man is nature.

"I was incorporating all that into the landscapes. I fell in love with it. The piles, the mounds, the desolation, the holes, the shit. I started traveling more and more, looking for those things.

"There's a kind of neglect and a disregard for the

also according to tradition, the analysis should end here. Discretely. But, the tradition—the tradition of photographic history—is tenuous as well as suspect. There are persistent stories that Nancy Newhall omitted parts of Edward Weston's notebooks from her edition—because of her good manners as well as her knowledge of the New Criticism. There are a few people who wonder whether anyone will speak of the actual interpersonal, sexual origins of the art of Minor White. And there are some who are patiently waiting for a discussion of how postcards and gin influenced the work of Walker Evans.

McWilliams might be characterized as a late '70s version of Ansel Adams. Just as Adams might be described as a descendent of William Henry Jackson or Timothy O'Sullivan, both of whose ancestry might be traced to the painter Frederick Church, and past him to his teacher Thomas Cole.

McWilliams photographs places that are appropriate to our present predicament, but that Adams would have ignored as irrelevant to the promise of Nature in America. This territory of man-land conjunctions has been scouted before. A curse was put upon it in the '60s by politically didactic environmentalists. The pages of *Avalanche* were filled with its earthworks. Since 1975, it has been the subject of such topographic photographers as Robert Adams and Nicholas Nixon. The differences of temperament and engagement between these photographers and McWilliams is most important. Robert Adams and Nixon are understated, measured, and discrete in their commentary. They efface themselves. They are polite. They are restrained. They practice what appears to be a variety of value-free photography. Their photographs serve as proof of their intelligence, their attention and their patience. They are sensible. They are imaginary Unitarians. Compared with them, McWilliams is a Puritan Dissenter, looking for signs. His photographs are images of amazed discovery. They record man-made landscapes with the same awe and revelatory passion with which Ansel Adams characterized the Great American Desert. But they are different: they are images of hope and indictment.

That particular combination of words has been part of the song we've been singing to ourselves as a nation since 30 years before the Civil War. The clearest version, to date, was that song from Vietnam—the one about destroying a village to save it. Not that there haven't been others, just as popular. There was the

CRITICAL DIFFICULTIES:

Some problems with passing judgment and taking issue

BY HENRY HOLMES SMITH

... I don't care how big you are, you can be wrong. But then, I know one thing about music if I don't know nothing: it ain't a son of a bitch living knows what is gonna hit.

—Ray Charles, quoted in
Rolling Stone, Feb. 8, 1978

Nobody's perfect; that's certain. Yet, of all human mysteries, none more than flawed judgment and a consequent failure of will haunt history again and again, in art no less than in war or politics, business or finance. In popular arts as well, the field is strewn with bloodless second guesses, with useless reasons why. In the midst of such ineptitude when faced with self-imposed choices, separations, and exclusions, all of them offered with such cute hauteur, one may be permitted a longing to say something sensible: stop pretending; let us show ourselves for what we are. Let us be real people looking at real work made by human beings—work about which we have found something real to say.

Difficulties abound, to be sure: problems of tact and candor, enthusiasm and restraint, the borders between unknown territory and settled land, and where one lives in all honesty. If this essay has any function in these unsettled times and places it is to be specific, so let's get on with it. What is or who ought to be a critic? More precisely, what does a critic do? For whom? In contemplating possible answers, I am biased in favor of the notion that although an accurate answer would be best, some answer is better than no answer, just as second table is better than no meal at all.

If I were required to specify dimensions for a critic, (and it is certainly another self-imposed task) they would include the following: he or she would be a person qualified to make skillful judgments as to truth or merit. Self-appraisal of his skills would be only a minor consideration. What he had done besides take the opportunity to be heard or published would matter more: his preparation, his attention span, his poise minus his arrogance, and the like. He ought, indeed, to be able to take the measure, even the consequences, of human action, including his own. As a model in art I would point to Panofsky; in literature Kenneth Burke, William Empson, Francis Ferguson. Certainly for other sensibilities, other choices.

That most writing about photography turns to nonsense before the eye, or later in the mind, should not dismay us. We are all latecomers, having had either the means without the desire, or the other way round, to learn from the now-departed giants who were among us even yesterday.¹ If we count from that miraculous August 1839, when photography became a public art, it is a mere 70 years to the date of my birth, and I have not yet lived that long (but soon, now). I despair of knowing what I need to know and must settle instead for what I think I know. A critic ought to confess early and often to the gaps in his education; if he does not know what they are, that is only a temporary excuse.² Eventually each critic will be found out, if at some later date what he thinks or writes is still of any interest. Gaps there always are. Addiction to ignorance and consequent, if inadver-

ent, stupidity, is well-nigh universal (each individual in his own way). Sins of omission count as much as those committed. The cost of this is enormous. The most ridiculous manifestation is the silly habit of putting the artist at maximum risk in an already risky environment. The artist in the marketplace is fool enough; in a den of critics and their hangers-on he is superfluous. Where opinions rage and feathers fly, can calm thought descend and settle on its nest? This unnatural inversion is the result of confusing opinion with fact, a confusion natural enough in a time of over-exposed critics and under-developed artists, the latter held out of touch with whatever maturing audience might find and make use of their work, and these groups kept apart by the smothering distraction of opinions well- or ill-intended. A critic

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for what we are.
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must underline his puzzlements and confusions, trace his way toward his best insights, provide a pattern of first-class human behavior where doubts abound. His ill-gotten half-wisdom is most appropriately disclosed as prejudice or bias.

But enough of such treachery and slander. What ought a critic be up to or about? And how can he find out whether or not he is actually up to the task he has fixed on? There is no adequate self-correcting critical system, nor even a strident dialogue between critical peers which might be more exciting than edifying, albeit justified in the intellectual climate of today. It is sad, though, to see kings and queens of the intellect, each of whom indeed knows some things about something, announcing tiny, fragmentary, yet well-publicized opinions on something which they identify in their ignorance with everything. Eventually time will open the curtain on their follies, their limitations, their modest and immodest antics—but who should live so long?

Embarrass us not with such critical riches until the unseen photographers have been examined. A little less cooing over imaginary universals, much more exposed self-doubt and bias, much plainer indication of the motive for judging harshly or gently—the likes of these

will help set us back on the track, like little electric trains the first week after Christmas. Self-examination offers a sound basis for wholesome candor. For most of us our best judgments are very likely merely personal. It does no harm to remind ourselves and our readers of this fact, as I do now. In all likelihood any hard-won wisdom we possess will matter most to ourselves.

Eight years ago I gave a short talk on improving criticism.³ After thinking it over, I changed the title to "Improving My Criticism." The brevity of the talk in no way measured the magnitude of the task. I posed two questions.

1. How much do we really care for, cherish this medium? What does it mean to us? [How can we honor it?]
2. How honest dare we be about what we see and feel and then say about this art?

I would now add a third question, which I think is much avoided:

3. How can we share our puzzlements, uncertainties, difficulties with art and artists? How reveal our delayed insights, our mistakes of unjustified approval and inexcusable neglect? How help others learn what to do in similar moments, when insight fails and the art demands more than we have at our command?

I then listed some possibilities, which I offer here:

1. To pledge that we will never say anything about any work to which our response is empty or casual, except to announce that embarrassing fact.
2. To make only honest reports on whatever we respond to, in some way that either supports or attacks the work.
3. To remind ourselves that our positions, our attitudes, our responses may not (probably will not) remain the same during our lives, and therefore that what we say is subject to correction and amendment by ourselves, in addition to the always wholesome corrective of the views of others.
4. To stop trying to teach or correct artists. This is an unwholesome, altogether fruitless task. If they are artists, they will rightfully (justifiably) ignore their critics and go their way. If they are artists of strength and character, their critics will vanish in never-sufficient ignominy. Lesser artists will likely relish the notoriety of being attacked, and the common run of popular non-artists will usually cry all the way to the bank. Should any one of these adopt the critic's view or take the critic's advice, the act will probably not be flattering to the critic.
5. Remember that being half-right is apt to be your fate; and that is a fairly good average in a world like this.
6. If you have located standards, maintain them, announce them, defend them, but remember they are yours and not the artist's. Therefore when you apply them be careful that they actually are appropriate. The standards, for example, may fit you better than they fit the art.
7. If it is at all in your nature, be precise. It would also be welcome if you would try to be historically accurate, know at least some of the many hidden possibilities of photography, and be not taken in by the makers of either equipment or materials.

without some forthought. Seen in its true ramifications, such a role could easily terrify a timid man. To serve as a diversionary conduit for misdirected, even antagonistic energies directed at some kinds of art by a disturbed public is not a peaceful choice. Yet insofar as the public's fears and anxieties are directed toward the artist and his work, the critic's tasks are double: one task is that of relating the art to the artist; the other, of at least equal importance, is to divert and ground attacks on the artists whom the critic has chosen to stand for. It would not be amiss if the critic also were to try to warn the artist of the peril to which he has exposed himself in producing the work that has so roiled the public temper. All this, as it deals with serious agitations of the public mind, may only make things worse. Some critics have no appetite for such obligations and, in my opinion, ought to take up other work. Some critics may, however, understand the public mind more perfectly than the artist's "private or personal mind." In such cases he serves the culture well who turns away from the art and becomes a critic of the psychology of the public with which he is attuned. As he does this he becomes a critic of the "general consensus."

A critic's task which I consider even more important deals with art and the artist in his cultural context. Here, as I see it, the critic is attempting to develop a minority consensus, possibly even the rationale on which the need for such consensus is based. The artistic production with which he may be concerned is indeed the output of a minority subculture which may consist of a minority of one—the artist. One may stipulate all this without flying to the defense of any given art. It ought to be understood, however, that journalism involving the arts operates much closer to the "general" consensus than to that of a minority subculture. Nevertheless, insofar as exposure of an art by journalists leads to a subculture becoming partially public, first-stage criticism is operating.

Art interrupts the stream of life as eddies, rapids, and sometimes long falls into still pools. The critic interrupts the flow of art by pointing out this eddy, that cascade. As a matter of priorities, one may choose to admire the miracle of the flow of life, the disturbances that art brings to life, or the relevant but not essential distractions of the critic. This choice, among others, belongs to the individual and may not be denied him; it does no harm to let a reminder of these options fall on the eye or ear from time to time.

The order of importance must be understood: where there is no art, the critic is helpless, as is the museum, and even the art historian. Without art, they are nothing, the critic most of all. Without criticism, the artist can work, produce, but his public audience is limited. As to consensus, the critic, to the extent that he is read or attended to, is involved with influencing, correcting, even shaping the public view of some art. The artist, to the extent that he pursues a public career, depends on his relation to the consensus with which the critic is involved. To understand the consequences of consensus in conflict, events in the art world in the United States between 1900 and 1930 support the impression that when an established consensus espoused by prominent, accepted critics faces off against a conflicting consensus that challenges nearly all preconceptions reinforced by the former public opinion, sparks fly, artists and collectors are at risk and, as always, some win and some lose, and the defeated ideas are banished to survive as popular aesthetic superstition. Names from those days will fall unfamiliarly on the ears of all but specialists today. Vestiges of this battle remain on museum walls and in many private collections.

The thought prevails, however, that the artist has his art, win or lose; the critic has only his ideas about the art. It seems to me the relative importance of these products is unmistakable. Only when art begins to criticize other art effectively do we find criticism collected and displayed, but not always even then. This is not to deny consensus its place in the scheme of art. The public places its trust in consensus, gains confidence from it. Manipulating some part of the public to warp or modify consensus is a major function of the publicist, who may be a critic, but usually is not. The artist's gain from a consensus that approves his work is not necessarily related to the kind of art he does, or even the quality of that art. Factors of notoriety, patron support, artistic ingenuity in gaining attention, all the skills of applied social graces, come to bear on the outcome. If a critic can sense and measure the complexities of the forces at play, he really owes his readers more discussions of this side of his world. Are there none prepared and ready to do this? Open the closets, let the skeletons shake, rattle, and roll. Let us face the world for what it is.

To see this in operation, one needs to examine some common aspects of contemporary culture. The popular arts, of which photography is surely one, follow their own patrons who possess leisure and money; taste may follow, but not in every case. Jazz and other forms of popular music, for example, have developed in seaports and cattle towns, where sailors in the former instance, and drovers in the latter, gather and dissipate their lusts (New Orleans and Kansas City, for example); in college towns, where young adults spread

their enthusiasms like contagious ailments; almost everywhere, with throngs of teenagers exchanging prejudices. In all these instances and more, money falls from the individual like sweat from a feverish body. And some of these riches settle on and support art. If the followers of jazz were only amateur musicians whose egos outstripped their talent, then jazz's situation would resemble photography's predicament. Instead of appreciation, such followers are concerned with emulation.

When such enthusiasm is interrupted by other considerations, the primary energies are contaminated with irrelevant impulses, reducing the peculiar force of the aesthetic being generated and the very special decisions that originate with the group gathered about the individual artist or particular art form to which they have become attached. The forces that contribute to the acceptance and perfection of these art forms are little understood, but they are constantly interfered with in ways unrelated to the art, but much involved with money—box-office receipts, royalties. When the initial

Each of us may aspire to be the best at some activity, and only later discover how good "good" really is. Who besides the critic can point to where we ought to look?

energies are contaminated thus, there is a consequent deterioration in the degree of self-determination that a group or individual may exercise. Responses that lead eventually to the development or perfection of these new forms are blunted or diverted, and if the disruption is severe enough, the impetus for correction or enhancement of the art form disappears to the detriment of the art.

Photography has hardly had the benefit of such sponsorship. This is a crucial failure: its patrons have been largely practical people with narrow ends in view—the snapshot taker, the applied photographer, the commercial and entertainment artisan, the journalist, the merchandiser. Here in a culture that rewards every nondescript product that carries a proper malfunction or tinsel tip, one looks in vain to the young for signs of a better tomorrow and the day after. Each of us may aspire to be the best or better at some activity, and only later discover how good "good" really is. Who besides the critic can point to where we ought to look? One must reject a temptation to measure our hard-won, modest, yet essential human wisdom against the magnitude of our seemingly inexhaustible but otherwise inapplicable and useless displays of human folly. When there is little or less than enough one must treasure or ration the supply; when there is too much that is useless or even filled with hazard, we dare not leave it lying about untreated. Is not this a task for the critic?

Where may the young photographer deposit his wisdom; where dispose of his folly; how learn to distinguish the one from the other? Art is a desperate remedy for wasted life un-lived. Its ambience in symbols is no substitute for all those other good things a human being has voluntary access to. Art is not the first thing one thinks of when suffocating, starving, or in grave personal danger. It arrives in a culture too late to be essential when it does not lead to life in tools, healing signs, as magic that evokes wonder or promises propitiation. If a critic has any function for the young it is to point the way through difficult terrain: obstacles such as an excess of ambition that devastates patience, an inauspicious success, even the mildew of early recognition and later neglect, a misunderstood achievement that turns the work around, an unintended self-encasement that cuts one off from any chance of making plain sense. Yet what of the rewards for anyone who runs this course and eludes the other forts and trenches in the way: ill health, diminished vigor, age, a changing wisdom? Will the rewards fit the effort? Is recognition by the critic enough? Does it "put bread on the table"? An artist must be defined by his work, and his work lies somewhere within his life. It is a critic's task to make the effort to locate this art and to make the best case he can for our respecting it. After that it must rest in its cultural matrix until its time is ripe, if ever it is.

America's concept of freedom has often included some astonishingly restrictive corollaries. An example of this was the "freedom" of the frontier, to which individuals driven from land or job were sent, to occupy territory which had been previously deeded in solemn

treaty to tribes of natives; these tribes had themselves been dispossessed of the very land from which the new settlers, now lacking power or luck, had more recently been sent packing. This experience holds true in the world of ideas as clearly as in the world of geography. In the world of art, and consequently in a minor way in the world of photography, the critic and those with most direct and constant access to the public eye function in ways quite similar to those of the people who drove the settlers onto new lands which were not quite clearly available to them.

Critics have a major function in this process, driving out old ideas, fostering new ones, and, on more occasions than they might care to acknowledge, reinstating the old art, wiping off the stink of prior ridicule and the tarnish of neglect. Critical errors or misjudgments, often by the same individual who now has joined the cheering section, are passed over in silence or dismissed as of no consequence — but of course, not for the critic. The history of critical fallibility remains to be written. What a merry comedy of errors it will reveal! May some historian more generous-hearted than mean-minded undertake it. We must remember human folly for what it is, a universal trait. Being human, critics must perform human tasks, not attempt superhuman ones, including that of pronouncing judgments valid for eternity, or striving for a perfect record of aesthetic guesses.

The ills the artist may bring to society probably resemble those carried by the tiny tick which may bring plague or spotted fever: at best a tricky disease, but far more than a mere nuisance. The critic can and ought to inoculate us against fears of the truth, of our own ignorance, and of the future.

As I. A. Richards says in the concluding remarks in his essay "Fifteen Lines from Landor":

...one moral of immense critical importance emerges undeniably from any close study of the process of interpretation, of understanding. . . Like most critical morals, it is hardly a novelty, though its observance would have novel results. It is this, that a judgment seemingly about a poem is primarily evidence about a reading of it. There are ways of reading almost any poem so as to make it magnificent or ludicrous. . . Every critical opinion is an ellipsis; a conditional assertion with the conditional part omitted. Fully expanded, it would state that if a mind of a certain sort, under certain conditions (stage of its development, width of its recoverable experience, height of its temporary vigilance, direction of its temporary interest, etc.) has at scores or hundreds or thousands of points in the growth of its responses to certain words, taken certain courses; then such and such. . .⁵

Merely change the reference from "poem" to "photograph," and from "words" to "visual effects," and the statement is a chastening note for every critic of photography.

Self-disclosure is inevitable; accurate self-disclosure is obligatory for the critic as well as the artist. Some of the standards suggested here, or others of equal merit, will help us take the measure of every critic. This we may, we ought, we must, attempt, fully aware that however we dispose of the critic, our critical difficulties remain.

NOTES

1. A few weeks ago word came of Art Siegel's death. One hopes his important contribution to photography's oral history was completed before that tragic event.
2. Not long ago a prominent photographer and historian of photography pointed to the work of a relatively young photographer and announced that he was the most important photographer in the United States today. This caused me a problem and I said so. The historian then rattled off the reasons for his judgment, all of which passed rapidly through my memory and vanished, a trick I think I learned from my students. The difference of opinion is not the point; my judgment may be more defective than the historian's. What the photographs were about and the technical accomplishment, the themes and images, made the important point for me: I saw them as familiar, disorienting, and demeaning. I, as audience, was not ready for them; I as "critic" not competent. Over the years I have often had to wait for my sensibilities to catch up with something that has been acclaimed 10 or 15 years before I am ready to deal with it. It is important to admit this publicly. How are some individuals able to rush to judgment with such certainty? I am certain some of their opinions when examined later have been less than perfect, perhaps even ephemeral. The built-in lag in my taste has forced me as I grow older to face the possibility of not living long enough for my sensibilities to catch up with certain work. This is my fate and I may not be alone.
3. Presented at the SPE Annual Meeting at the University of Iowa, March 1970.
4. Weston LaBarre, *The Ghost Dance* (New York: Dell, 1972), p. 286. The author discusses "crisis cults" which result from efforts of a culture or a minority cult to deal with challenges, physical, psychological, or economic, presented by another culture or forces within the culture with which the challenged group is ill-prepared to deal. In my reading of this book it is seminal in helping place the artist within a culture genuinely indifferent to art or unable to find a real and proper use for art. This exposes a central task of the critic.
5. Reprinted in *The Critical Performance*, edited by Stanley Edgar Hyman (New York: Vintage Books, 1956).

HENRY HOLMES SMITH, the well-known photographer, critic, and teacher, retired last year from Indiana University, and now lives near Lake Tahoe.

A SYNTAX OF BINARY IMAGES

The analysis of the phenomena of electronic tools and the sequence in which they appear in an art context, from audio synthesis through video as art and craft, has been a preoccupation of mine for some time.

The images in this article are the result of my first encounter with digitally-organized imaging. This process provides clues to more complex types of electronic imaging, more complex in the methods of control and of codifying imaging systems.

The definition of a cultural or a system code has been talked about with various degrees of success. I want to point to the primary level of codes, notably the binary code operation, as a principle of imaging and image processing. This may require accepting and incorporating this primitive structure (the binary code) into our views of literacy, in the form of binary language, in order to maintain communication with the primary materials at all levels and from any distance.

The dramatic moment of the transformation into a binary code of energy events in time, as they may be derived from light, or the molecular communication of sound, or from a force field, gravity, or other physical initiation, has to be realized, in order to appreciate the power of the organization and transformation of a code. The process of analog-to-digital and digital-to-analog conversion envelopes the internal digital-code operations, the state of the world, which is exclusively man-organized and cross-disciplinary. The unity of the coding structure has laid down an astonishingly versatile material from which codes are constructed and from which the hierarchical order of codes can originate.

These states of transformation exist in as many time domains as the generation, organization, or processing of codes require, for the media they represent. (A complex sound, for example, can operate in a lower time domain than a complex dynamic image, while other media—for example, printed text generation—seem more time-immune.)

In this way, time assumes a new compositional meaning, a microcompositional one, where control over the generation of an image can be exerted even in short or very short lengths of time. That in itself signals an urgency to define the craft, in which the notion of time dominates.

THE ARITHMETIC LOGIC UNIT (ALU)

The arithmetic logic unit (ALU) is not an image-producing device by its concept. It is a basic component of a digital computer, and performs a set of functions based on Boolean logic primitives and their arithmetic combinations. These functions are listed in the table reproduced below.

The purpose of these picture tableaux (numbers 1-13) is to observe and identify changes which occur when two coherent structures, (A,B), when used as inputs to the ALU, interact in a number of ways: when they are compared, and one input is given priority over the other; and when they are combined in both linear and discrete ways. These

interactions are determined by the Boolean (and some arithmetic) functions incorporated in the ALU. Taken together, these operations provide a universal, unambiguous score of the image, which can be reproduced, identically, through a notational code created in this way.

In practice, the ALU is an electronic circuit, packaged into a 22-pin chip (74181). It can operate on two sets of four-bit inputs simultaneously. These sets are called (A,B). In addition, the ALU needs a four-bit control "word" to select a function, and two other bits as well: one to set the carry bit, and the other to select either the logic or the arithmetic mode of operation. The ALU is capable of real-time (video) operation.

The input elements (A,B) are organized in three steps of complexity, expressed through groups and associated densities of one bit (two screen divisions); two bits (four screen divisions); and four bits (16 screen divisions).

The images in each tableau illustrate the operation of each of the sequence of functions listed in the following table.

In the second variation (Tableaux 2, 4, 6, 8, and 10), the vertical component (input B) is exchanged for an image from the TV camera, showing a sphere and a cup. The camera image is digitized, delivering a binary code of zero, one, two, and four bits to the ALU input, representing two, four, and 16 densities of grey scale of the image (one, two, and four bits of resolution).

—Woody Vasulka

BOOLEAN PRIMITIVE FUNCTIONS PERFORMED BY THE ALU*

M=H LOGIC FUNCTIONS	M=L: ARITHMETIC Cn = L (no carry)	OPERATIONS Cn = H (with carry)
$F = \bar{A}$	$F = A \text{ MINUS } 1$	$F = A$
$F = \bar{A}\bar{B}$	$F = AB \text{ MINUS } 1$	$F = AB$
$F = \bar{A} + B$	$F = \bar{A}B \text{ MINUS } 1$	$F = \bar{A}B$
$F = 1$	$F = \text{MINUS } 1(2\text{'s COMP})$	$F = \text{ZERO}$
$F = \bar{A} + B$	$F = A \text{ PLUS } (A + \bar{B})$	$F = A \text{ PLUS } (A + \bar{B}) \text{ PLUS } 1$
$F = \bar{B}$	$F = AB \text{ PLUS } (A + \bar{B})$	$F = AB \text{ PLUS } (A + \bar{B}) \text{ PLUS } 1$
$F = A \oplus B$	$F = A \text{ MINUS } B \text{ MINUS } 1$	$F = A \text{ MINUS } B$
$F = A + \bar{B}$	$F = A + \bar{B}$	$F = (A + \bar{B}) \text{ PLUS } 1$
$F = \bar{A}B$	$F = A \text{ PLUS } (A + B)$	$F = A \text{ PLUS } (A + B) \text{ PLUS } 1$
$F = A \oplus B$	$F = A \text{ PLUS } B$	$F = A \text{ PLUS } B \text{ PLUS } 1$
$F = B$	$F = \bar{A}B \text{ PLUS } (A + B)$	$F = \bar{A}B \text{ PLUS } (A + B) \text{ PLUS } 1$
$F = A + B$	$F = (A + B)$	$F = (A + B) \text{ PLUS } 1$
$F = 0$	$F = A \text{ PLUS } A$	$F = A \text{ PLUS } A \text{ PLUS } 1$
$F = \bar{A}B$	$F = \bar{A}B \text{ PLUS } A$	$F = \bar{A}B \text{ PLUS } A \text{ PLUS } 1$
$F = AB$	$F = \bar{A}B \text{ PLUS } A$	$F = \bar{A}B \text{ PLUS } A \text{ PLUS } 1$
$F = A$	$F = A$	$F = A \text{ PLUS } 1$

*Each bit is shifted to the next more significant position.

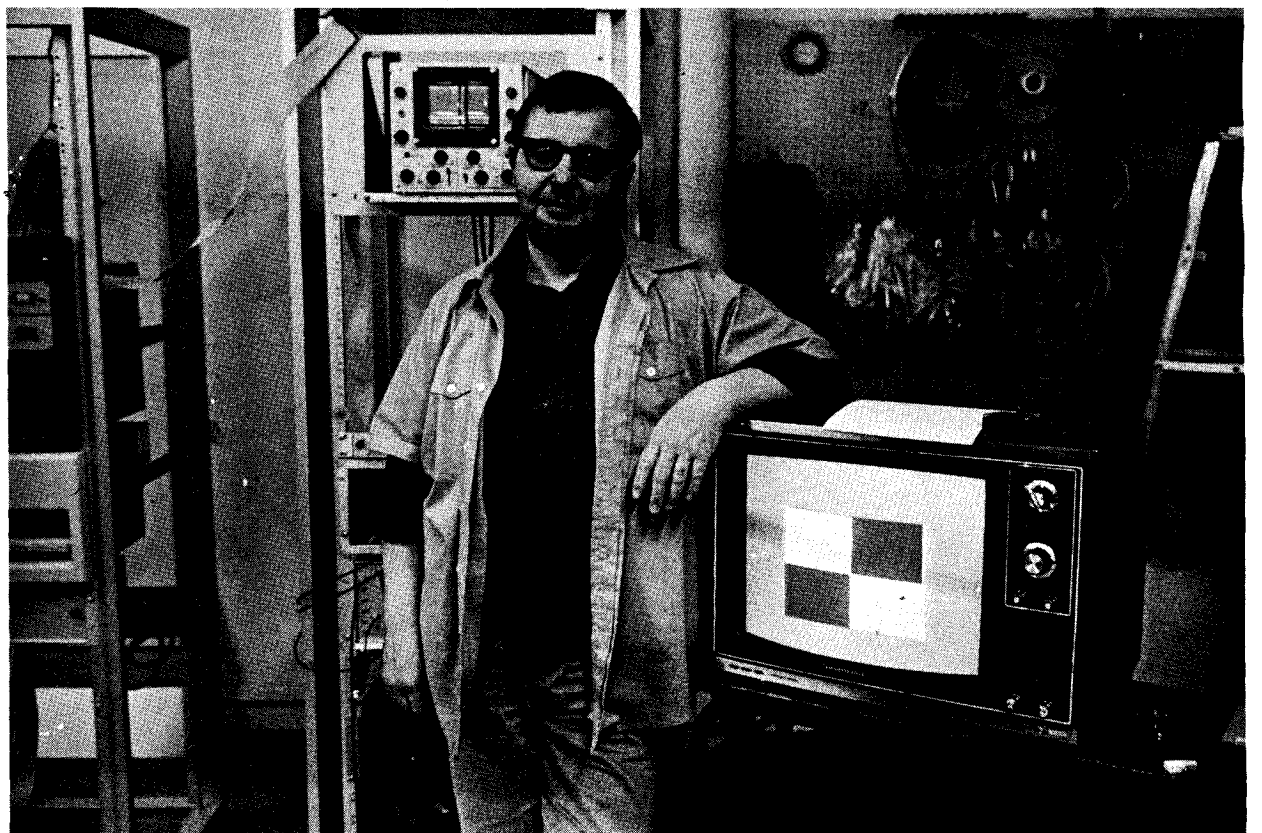
Where A = uninverted value of A

\bar{A} = inverted value of A

AB = A and B (logic symbol for "And")

A + B = A or B (logic symbol for "or")

A+B = A exor B (logic symbol for "exclusive or"—a function that has a value, of 1, if only one of the input variables is present)



Woody Vasulka (photograph by Charles Hagen)

An interview with Woody Vasulka

BY CHARLES HAGEN

Q: How did you first become interested in working with computers?

WV: When I began working with electronic tools, the tools themselves immediately suggested certain modes in which they could be used, like sound-processing modes or image-processing modes. And the modes themselves, which are visual or aural, led me to an understanding of the system. The system as a whole was unknown to me—I could not conceptualize an image through the system. But in various ways, by examining or violating certain rules of input and output, or by inserting certain unorthodox obstacles to the signal, eventually the signals, the images or sounds, started to display their own inner structure. That was a key element in my interest in electronic systems. I also understood, right from the beginning, that the systems I needed were not part of the available hardware...

Q: Available in what sense?

WV: Either commercially, or cheaply—in a way that I could afford it. For as long as I've been working with electronic tools, I've separated myself from industry. Before, particularly when I was working in film, I accepted the fact that industry owned the means of production.

Q: Do you mean that you worked for industrial corporations, or that the tools were defined by industry—the kinds of film that you had available to you, and so forth?

WV: Both. In particular, my first work with imaging was in film. I was educated in film, which I understood as an extension of literature—it was an extension of narrativity into space. So at that time I was very concerned with literary forms presented in cinematic ways, which I linked directly to the economic structure of existing productions—studios, laboratories, equipment. Only much later, after I had worked in film productions in New York City, did I achieve any independence, or manage to personalize the process of image-making, and that came about as a result of working with electronic equipment.

In working with electronic systems, I've been able to observe how they became available, how they filtered down from this commercial or industrial world to the point where they were within my reach. I also discovered

that in the United States there's an alternative industrial subculture, which is based on individuals, in much the same way that art is based on individuals. These people, the electronic tool designers, have maintained their independence within the system. And they have continuously provided tools for people who wanted to use them, or they have themselves become artists, and have used the electronic tools which they had created. So we immediately got in touch with a few designers, like Eric Siegal, who made one of the first colorizers, and who did a tremendous amount of video image processing in the '60s. We were in touch with George Brown, who's a very able designer of video tools, and who introduced us, in fact, to digital tools. We've always maintained this very close, symbiotic relationship with creative people outside of industry, but who have the same purposeless urge to develop images or tools, which we all then call, maybe, art.

To extend this awareness of tools to include computers was a very natural step—or perhaps naturalistic. Sometimes I have this inner debate about whether my work is basically naturalistic, or basically formalistic. I see those two as contradictory—the formalist is a person who insists on structure being supreme, and who will organize all his resources and all his conceptual abilities to structure a product. I'd rather believe that I'm

a naturalist, who simply goes and finds another evolutionary tool and examines it, and in the process of examining it creates certain structures. But this tool-examination, or this found-object examination, is the pathway by which I naturally came to computers. In the last five years, in terms of cost and accessibility, it has become possible for me to have these tools in my own environment, and to slowly learn how to operate them. I find them more demanding, compared to video tools. Computers seem to be much more difficult. In working with a computer there is an enormous requirement for knowledge in new areas. Inevitably, my work has become team-like.

In late 1975 Donald McArthur conceptualized the basic architecture of our digital system and developed the binary specification of the screen. Walter Wright developed the first programming schemes for our system, and Jeff Schier revised and stabilized the current hardware version and developed imaging modules, of which the ALU function module is the original tool of the work presented here.

Q: Is it important to you to understand the process by which the image appears?

WV: In this need to understand these tools, to begin with, I could replace an aesthetic appreciation of the images they produce with an appreciation of the process of understanding their structure. In fact, the process of understanding these structures became aesthetic to me. But I also suspect that I feel again some kind of need to express literature. I've found these codes to be in fact alphabetical, and, as I put it imprecisely, kind of "syntactic"—which is the word I'm trying to define in this particular work. Beyond dealing with these minimal image structures, I can foresee a larger structure of syntactic or narrative conclusions coming out of this kind of work.

Q: Is this process of determining the syntax, and cataloguing it, a first step towards applying the syntax towards some intuitive, aesthetic problem?

WV: I've always believed that there will be other people that can use some of the summaries I'm interested in specifying. But for me this is a totally autonomous and self-referring process. This is the content of what I'm doing—finding relationships between images, and finding the processes by which they are made. Sometimes these relationships border on suggesting an understanding of the image as object, because for me creating an electronic image is a matter of architectural construction; in fact, it's building an image in time. So I relate to the idea of the image as an object. This work interests me on all these levels, from narrative ones to visual ones.

Q: But by themselves, the pictures that you're producing with this system just look like patterns, don't they?

WV: These pictures can be labelled as patterns, but what I'm trying to describe with them is the principle of a vertical relationship between two image planes. Most work done with computers is labelled as patterning. It may look like patterns, but the images really are encoded processes. People may look forward and try to decode the processes within these images, but the processes are hidden; there is no way to decode them, no language in which to decode them. So, treated superficially, this kind of work is always shoved into the area of "patterns."

Q: So is the logical function which is being applied apparent from the images?

WV: Yes, in certain modes you will see the picture as just stripes (of various densities) because there won't be a second element, a second input. The picture will be in up to 16 slices, but it will be like a camera image which has been reduced to 16 levels of grey. If you interact the camera image with another element, like horizontal and vertical divisions, or stripes and squares, then the result will be somehow pattern-like.

Now, what I want to do is to deduct, from this pattern-like appearance, the process of the interaction of the two coded inputs. The camera image is converted into a code before it goes into the computer, and then it's interacted with another image, which is also expressed as a code. When an operation taken from the set of Boolean algebraic primitive functions, is performed on the set of these two codes, the result will display explicitly the interaction of these two imaging codes.

Q: Perhaps this kind of work is shunted aside because we don't realize what patterns are—that they are, in fact, expressions of codes.

WV: Yes; but you can analyze this sort of work from two points of view. First, you can refer to it through art: if you speak about Vasarely, or Bridget Riley, then yes, they use consistent codes of a primitive design—by "primitive" I mean visible or obvious. Secondly, you can relate it to photography. It's extremely difficult to do this, because photography doesn't operate with obvious codes which are organized in any a priori way. It's always based on the arrangement of light and space.

Q: As transformed by the lens, which is a code machine?

WV: Yes, it's a decoding mechanism—a light and space decoder. I call it a decoder, because it takes the pattern of light waves and simply decodes it into what we call a cognitive image. The camera obscura, or the pinhole, exists in nature, but during the Renaissance the camera obscura was first realized as an instrument. The

camera obscura is in a sense only an extension of the eye—the same principle, only doubled. In a television camera it's the same thing: you just put a camera obscura or a pinhole in front of the cathode-ray tube. The organizing principle that the pinhole represents is one of decoding ambient light into a cognitive unit which we call an image. But it's only because of the relevance of this image to our own perception that we get a meaning from it, since genetically we have encoded the pinhole process as the cognitive one. In any other instance, it would have no meaning—it would be just an interference pattern.

But in doing this project I found out something very interesting, very surprising to me. The arithmetic logic unit (ALU) has packaged into it the set of Boolean algebraic functions, what we call the Boolean primitives, as well as some arithmetic operations. The arithmetic logic unit normally deals with numerical inputs. But if you apply these functions to a numerical code which is derived from an image, it performs those logic functions equally well, regardless of what the code refers to, because the system doesn't care what it refers, because the system doesn't care what it refers to.

Q: In other words, anything that fits in will be processed?

WV: That's right. But the result has great relevance to our cognition. That was a striking discovery to me, because why should a system which is based on a table of logic functions be in any way related to our visual perception?

Q: What is that relevance?

WV: Well, the relevance is that the system maintains a certain hierarchy of image. For example, in one function

All sorts of functions which are derived from the sphere of logic, when applied to an image, make syntactic image sense.

one image is selected to be prior to the other image. To describe the function you would say "A or B"—that means that both would not appear at the same time. When this is performed with numbers, it's just elimination—giving priority to A over B, or B over A. In imaging, it means that something appears to be in front, and something appears to be in back. There is already a perceptual relationship.

Or you can take two images and "end" them—that means to end the function. It's like mixing—you add them together—which, again, is a perceptual function, or it's already a syntactic function, of the sort we already know in film or photography. There's also an exclusive function—of "or," for example. So all sorts of functions which are derived from the sphere of logic, when applied to an image, make syntactic image sense. Again, that can be proven only by looking at the pictures. The nature of the interaction of the two inputs is derived from a formula, yet we read it as an element in a visual syntax. So that's basically what's behind this effort of identifying what function is being applied to the image.

It was a surprise to discover this relationship, and then there was the second possibility of notating it. Now I am finding for myself that this idea is also relevant to sound processing. Once you break down sounds into the binary code, you can put them through the same operations, which are packaged in the electronic circuit, the arithmetic logic unit. And there interaction, again, has audible cognitive relevance. That means they sound in a range of, let's say, audio-synthesizing experience. I haven't done enough of those to claim that they will be as relevant to what we call psycho-acoustics as other kinds of sound processing are.

In analog work, where there's nothing encoded, many of those logic functions are performed through the equipment, but we always identify them as such through our senses, empirically. When we go into the digital sphere, we immediately have the possibility of translating these experiences into formulas. The codes are identifiable. That's where there is this relevance to the score of the image and the possibility of a score of sound.

Q: Is the fact that the output is visually relevant surprising because you're transforming the information that you put into the system, by breaking it up into 16 different densities? Since the digital system requires that translation from the continuous curve of analog

information, you might not expect it to be perceptually relevant.

WV: Let me put it this way: what was surprising was to find that the table of logic functions can be interpreted as a table of syntaxes—syntactical relationships between two images—visual or spatial relationships which are not normally thought of as being related to abstract logic functions. Because the logic functions are abstract; they can be applied to anything. That means they become a unified language, outside of any one discipline. They are cross-disciplinary. They are not related to any particular state of the world. The true benefit of a code is its flexibility. Also, encoded information is easy to track through a digital system, and can be transformed readily—or God knows what else. These properties of the code, expressed eventually as functions, determine a syntax.

But what is a syntax? I call it perceptual or cognitive relevance—I call it that in order to avoid really describing it. Because it is a visual manifestation for which we don't really have language yet. And I am talking of only relatively static interactions. Once we apply it to a pair of dynamic images, we are talking about a different syntax. I've also reduced the language I'm using to the Boolean primitives, and I don't use any higher functions, because the Boolean functions seem to be easy to track down and describe. But I can envision using much higher functions, like logarithmic functions, or many others. If these were applied to a pair—or more—of images, and if these images were in a dynamic state, the interaction, the vertical syntax, as I would call it, would look extremely untraditional. There would be another level of surprise. But for now I'm trying to stay with the basic surprise that I experience from applying the set of Boolean primitives.

I'm absolutely uninterested in assembling a scientific set of tables—because I come from a non-scientific discipline, without much understanding of the code, a priori. But in going through the system I keep finding these coincidences, and then I try to rationalize them once I see them. I wouldn't have been able to rationalize them beforehand, as scientists do. They usually have a much clearer idea of what they're seeking. I've always been interested in ambiguity, or rather in magic, in imaging. But at certain moments these harsh tables look like magic to me. Once I disclose the secret, or course, they become matter-of-fact, and I have to seek another state of magic.

Q: So you're still seeking a magic that you can't analyze?

WV: That's right. I peel away as many secrets as I can...

Q: It sounds like a Kantian exercise—to try to set a limit to language or to syntax, so that beyond it will be God.

WV: I don't know. I realize two things—that there's an evolution of organic and inorganic matter, which proceeds without our participation, and that there's also an evolution of biological matter. Now we're competing with nature, because we can synthesize inorganic elements which the universe hasn't had time to produce yet. We are taking over the evolutionary task of the universe itself.

When I first stumbled over the concept of binary codes, there was no way to stop my mind from wondering about DNA. There is a mystery there, in thinking about the origins of all codes—especially when the binary code that we use is so much a man-made one.

Q: Can you talk about the structure of this system, and how it breaks the image down into the 16 segments?

WV: That has something to do with craft. I could talk about it in technical terms, but—photography has always dealt with the resolution of an image, or the speed of the emulsion, the density of the grain. This is what the craft of imaging is all about. We can define the system by the density of information, the resolution—in this case it's the length of the binary code; it's the amount of bits that are assembled to represent a set of values, or steps of density. (A bit, of course, is the smallest unit of information in a binary system.)

Q: As embodied in any one line, or overall in a picture, or in time?

WV: In a time simple. You usually refer to an electronic image as a particular value in time, because the system is clock-organized. That means that a clock provides the basic material which organizes the time, or length. Time means length or distance on the screen. So we usually speak about a particular time sequence which is just small enough to encode as many possibilities of densities, as many values of light, for example, if we're speaking about light input, as we can.

Once an image is formed into a frame, as we talk about a pinhole image being, it is only a model to the system. We have to take the image and break it down into a code structure, but it still presents the model. The model can also be derived internally, either from the computer's memory or from an algorithm. Now we're talking about a system which has a code representing a value in a particular time. That means we have to keep the screen, as a set of possible locations, in memory, or to maintain a direct reference to the location of the value on the screen in real time. We have to keep track of each point or each square. If you don't have access to a point, then you have to extend it. That is why so much of the

work we're doing, or I'm doing, is arranged as squares, because the representation of points is a matter of money. It's an economic problem.

But in my case, I would rather deal with squares anyway, since they reveal a lot of the process. If you're dealing with points, then you have to deal with the whole structure, as expressing the relationship between two photographic-like images in which all the elements are completely integrated somehow. But in this system, where we've reduced it to fewer elements, you can actually see how relevant image elements, as expressed by the edges of the squares, are to each other. So it reveals a lot. That's why I don't regret getting involved with a low-definition system, and finding all those relationships from low definition. But to summarize it: our system is low-definition compared with a television image. I would still refer to the photographic image as the densest, having the most possibilities for encoding values.

Our system consists of three parallel and autonomous channels, which we have somewhat arbitrarily designated as red, green, and blue. The signals from these channels are encoded into a standard color TV signal. But color at this point is totally irrelevant to me, and in fact is an obstacle, because it brings another level of rationalization which I cannot deal with now.

In this particular case we are talking about four bits of resolution for each channel. The permutations within four bits of information, given the binary nature of the code, can express 16 steps. Each channel—red, green, or blue—is represented by four bits, so together there are 12 bits. And each color has a resolution of 16 steps. Overall, that gives us a color structure which is pretty rich. If we reduce it to a monochrome, which is what I'm most interested in, then we get stuck with a basic 16. That's a very small amount compared to standard photographic imaging, or even television imaging. Television is usually represented by eight bits, which allow 256 steps; that's considered sufficient for television. But, again, the pictures relate to it—they show you this.

Q: What is the reference of 256 to television?

WV: You have to see it in terms of densities, because the locations are scanned more quickly and more densely than you can recognize as points. The number of possible values, or brightnesses, is 256.

Q: So there are 256 possible steps of grey at one point in a television image?

WV: Theoretically, yes, that's right, and then we can encode all that into color. So the flexibility you have with 256 steps within a point is sufficient. That would probably even be sufficient in photography—I suspect it would produce a very reasonable image. But we don't have that in our system, because it is an economic strain. Once we have a longer "word"—more bits—the system has to grow in a parallel way, has to carry more bits per channel, because the information is propagated within a system in a parallel way. In other words, the input is serial, the output is serial, but all operations within a digital system of the sort we have are done in parallel.

Q: What do you mean by parallel?

WV: I mean that the bits of information—if we have four bits in a word, they have to move together as a group of four, step by step and point by point, through the system. Of course it comes out on the screen as serial information, but in order to express a value, in a particular point-time, we have to present a parallel code to what we call the digital-analog converter. That means we have to build a parallel word which is then converted into a single value, in a single time. But then the next word has to come right after. So we serialize this at the end, this parallel-code information. Just to complicate the time problem, when we use a memory-stored image, each value code has to be associated with a code—which determines its location on the screen—the timing code. And this pair of codes has to operate in parallel as well.

Q: Is the parallel coding necessary because it's the only way that the digital system can handle the information?

WV: This is an interesting problem. The information within a computer can be organized in various ways, but we want to achieve a real-time operation. We want to be able to take a real-time event in the real world and break it down into a code structure, and then reproduce it on the other side, on the output side, as a real time event, as somehow a mirror—like television, which operates in real time. We have to break down the values into a parallel binary code and then recreate them. The time demand of these operations can be achieved within a system only by arranging the information in this parallel manner. We couldn't possibly serialize it...

Q: So you have to set up the information in this parallel way in order to be able to perform this operation quickly enough that you can get a real-time readout? If you had a 256-step value code system, would you then have 256 channels in parallel?

WV: No, the 256 steps can be encoded into eight bits. To understand these relationships between code and value is a crucial beginning. That's it, basically, for us, since we deal with real-time events. For other people, who deal with text generation or linguistics, these things may have no relevance at all, because they are not time-

conscious, or they are time-immune. But we are extremely time-conscious, since everything that we deal with in imaging occurs at the highest possible speed. If you analyze light itself, or the speed with which light is modulated in image-forming processes, you find that it's extremely fast. For photographic processes we can go up to millionths of a second. I don't know how far. But that means that with all these real-time events, once we encode them, the need to organize these codes further is immense. So we are really struggling with a time demand that sets a severe limitation, especially on our simple system. With other types of extended systems you have to spend tremendous amounts of resources just to enable the system to perform routine real-time operations. You see, we're talking about a time demand of a microsecond, which is one-millionth of a second, within a point. Color is relevant within nanoseconds; a nanosecond is 10^{-9} seconds.

And I read in *Science News* that two students have built a laser-initiating pulse of about 20 picoseconds, which in terms of the propagation of light is about 6 or 7 millimeters, and they can control it. (A picosecond is 10^{-12} seconds.) We are getting very close to stopping light—the speed of light is about 300,000 kilometers a second. Now we're talking about 6 millimeters of light—we can catch that and control it.

Q: Control in what way?

WV: Well, we can get six millimeters of light when we want it and for how ever long we want it.

Q: What are the advantages of controlling time, as opposed to controlling resolution? What does it allow you to do or not to do?

WV: Two things: one is the resolution itself. If you take an image from the real world, in such a way that we can sample it in smaller segments, that means that we can build a higher point-by-point definition of the image.

Q: Smaller in time or smaller in distance?

WV: Time means distance. That means a smaller point in itself. If the time involved in the sample is too long we cannot produce a point. We can only produce a

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experience, here
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line—a small line. But when we work in nanoseconds, like maybe 500 nano-seconds, and if we're working with a cathode ray tube, which scans at a speed much slower than the speed of light, then we can speak about the result being a point. So we arrive at a point. This is very important—that certain values can exist as perceived points. That's why we need to break the brightness values of moving images down into a code, within a length of time short enough that it still represents a point. That has been the major obstacle in breaking down real-world images into a binary state, because it takes a long time to convert their values into a code. This brings you to a whole other dimension of light as energy or signal as energy. Because you discover the ambiguity of the signal's behavior, its bounds, its physicality. It will reveal its physicality, because it will act within the components as something heavy, weighted. It will begin to behave like matter. So you find out that in order to settle on a quite precise value, you have to take a sample from the moving image and then hold it for a certain time, to allow the image—which has been changing rapidly—to settle down. And that takes time. That has been, so far, the most difficult area between the real-world input and the digital systems.

The second part is that once we want to perform operations on the code itself we have to engage the whole mechanism of finding, assembling, and interpreting the codes within the system itself. That means that if we want to alter the value, or if we want to reorganize an algorithmic train, or the relationships of the values, we have to somehow get from memory, or from the computer, or from some formula, or from a program, a set of parameters for doing this. But we still have to perform these operations on some point of screen time. Of course we can delay them and retrieve them later. But still, point by point, they are compressed into an unbelievably small area. That means, in our case, that if we apply an image to our system, the computer cannot process it point by point, because our system has no access to such a short time. So we can only alter them

after a few lines or after a whole field is scanned. So our system is oriented towards handling a video field, as far as computers are concerned. But we can perform all those real-time operations on what we call the "imaging bus," which contains all the components, like the arithmetic logic unit, which is capable of acting within a reasonable amount of time—like within a hundred nanoseconds.

So we can perform real-time operations. The output is not significantly delayed. It can still be perceived by us as a coherent image, almost the same as it was when it entered the system. Or if it is internally generated, we can keep the structure of the image as it was conceived to be. If we're speaking of imaging high levels of information density in a high-definition system, it may take something like three to fifteen minutes to generate a frame. But we're talking about doing real-time operations, within a few nanoseconds, and that we have no control over. We have to have hardware which is capable of doing it. But we don't want to sacrifice what is called "real time." We have inherited that from video, and we insist on that as another frontier for us.

Q: So you insist that it be a responsive tool.

WV: That's right, that there be a feedback, that you can always take out and feed back into the input. It's not this unbelievable, unrelated input-output cycle. It's a matter of inner aesthetics.

Q: Is it theoretically possible to combine the two—to get a real-time system with high resolution?

WV: I guess it depends on the next generation of the hardware. Again, there are two different philosophies already. One is based on code manipulation, code transformation, as defined by computer functions through software. That means we can organize an almost unlimited degree of code transformation by a program of the computer, which is in a way the cerebral approach to it. Someone has to sit down and organize this code transformation through a program. The second approach is to rely on the performance of the hardware itself, and to seek more intelligent hardware, which can perform functions as close as possible to the imagined one, through the hardware, in real time. So one philosophy sacrifices time for the utmost abstract flexibility of digital system control, while the other relies on the organization of the electronic circuits. I tend to favor the material arrangements of the world. I believe that eventually that is sufficient. I cannot sacrifice real time. I'm a kind of a blue-collar worker, in a way, in this relationship.

Q: What do you mean?

WV: I want, in real time, to achieve the transformations and reinforce their appearance through the physical structure of the system, rather than to enter the system as a cerebral organizer, to sacrifice the real-time quality, and then to shape my output by my cerebral abilities. I may not have—what would you call it? The binary literacy?

We have been talking mostly about using a camera image as an input. But there is also, as I said, a light-independent way of imaging, which can be based on either of at least two possible sources. One is that you create an image as a data-structure. Now, the question is, how can you do this? We usually use tables of calculations—for example, there are calculations on how to make solids, like spheres. These calculations are mathematical formulas, which we can store—we can translate the information into tables and put it into the memory, and then when we need it we can simply retrieve it. That data-structure, when it is interpreted through the proper time and value codes, will create an image. You can also take a camera image and break it down into a data structure, and store that—that's also commonly done. That is an internally-accessible image, but it's derived from the real world.

The second method of generating images internally would be to use short or long algorithmic expressions—that means formulas—which the computer would be able to calculate in real time, and which would allow it then to provide us with an image which is the result of these algorithmic formulas. That kind of image may be related to a pattern or a somehow simplified object. But it usually cannot be retrieved in real time in the complexity or ambiguity of a photographic image, because the point-by-point relation of the photographic image to the real world is extremely hard to specify as a simple algorithm. The structure of this window, let's say, could be expressed as an algorithm, because that is something which is extremely easy to break down into binary structure. But once we go into a landscape we have to capitulate.

Q: Because you have to specify each point in the landscape?

WV: Each point. Of course, I foresee the possibility, even in my work, of identifying a Western landscape as a set of algorithms, because it has a finite amount of possibilities.

Q: A typical Western landscape?

WV: That's right. But that's about as far as I can fantasize, as having all sorts of images as algorithmical structures.

Q: If these algorithms are stored, is it possible to recall them in real time?

WV: Yes, that still would be very possible, I think. I don't know what the speed of the next generation of components will be. I'm talking about the next generation of generally affordable equipment. Again, we have to understand that the time frame or practical frame in which I'm looking at things is my own, from my own environment and from my own accessibility to the tools. I'm not judging it on the basis of computer sciences, existing for 20 years or so, which have probably touched on or performed most of the tasks I am talking about. There are some industrial systems that probably do perform many of these functions in real time, like landing simulators, or in military operations. They act in real time with a great deal of complexity. I'm talking about the kind of hole from which I look out on my own horizon. I consider myself part of the people. It is a very hard term, but I'm not a specialist in computer systems. I've come evolutionarily through this path of electronic tools which have been accessible in my own environment, and maintained by my own resources, as the common base of justifying these processes. And I insist on this. Of course, I could seek other systems and then compare already existing systems. But it would not be what I want to do and probably would not be what I could do. These are the problems of where we locate our consciousness, basically.

Q: Do you see yourself then as a translator of computer science technology to the general culture?

WV: Yes, I would say that the first thing I realized when I tried to analyze why I was interested in technology was that I felt this primitive need to disclose the secrets. Maybe it's jealousy against the sciences, which are operating in this unbelievably poetic area of code transformation. Imaging itself is a total mystery to me—how technology has produced so powerful an element. That was the reason: I wanted to be a person who takes the fire from the gods and brings it down to the common level. Of course, on the way there I became a specialist myself. It takes a certain amount of time which is disproportionate to living. It has become a major preoccupation for me. But I still think that I am a mediator between that knowledge and the rest of the culture. I want to transform computer science into a commonly utilized, or art-utilized, or people-utilized material. But generally it's curiosity that pushes me on. Since this society doesn't prevent me from doing this—in fact, it supports this activity—I'm doing it.

Q: You mentioned the last time we talked that one of your main interests in undertaking this project was to try to make the computer's structure reveal itself. What did you mean by that?

WV: I am unable to understand systems before I touch them—or, in fact, before I buy them. I understand that there are systems somewhere out there that are very complex and very flexible; they're even accessible. As an artist, by insistence, I could actually gain access to those systems. But I am unable to understand them until, in a sense, I bring them home—until I bring them home and can take them apart and can look into them, and start working with them. I've found that I have this empirical ability to understand them—or to work with them first, without understanding them. But with time, it works the other way—I can eventually take something of great complexity and arrive at an understanding of it. This colleague—Hollis Frampton—and I have this interesting dialogue. He demands for himself to understand the elements, and then he synthesizes the holistic concept out of them. In my case, I spiral from the outside to the inside; he spirals from the inside to the outside. But in either direction, it works. My idea was, I had to get it, to buy it. So I bought a computer first, without understanding anything about it. By working with it—in other words, through a set of empirical experiences—I'm beginning to understand it.

So that's the basis of this experiment. Before, it didn't bother me that I didn't understand video, because the video product was so strong, and so instantaneous, that I didn't have to rationalize it. The modes of control in video are so direct, so instant, and so easy. In this computer setup, though, the modes of control are prohibitively distant. I couldn't understand code structure instantly. That's why I'm interested in codes, because they are very difficult for me to analyze, to organize. They have something to do with mathematics, but not really.

I don't hesitate to treat this arithmetic logic unit, which is a piece of hardware, as a cultural artifact. I don't mind it at all—I think it is one. For me it was a found object to begin with, so I could look at it as such, but then I could also operate it. It became a tool for me, but of course the result of using the tool was aesthetic—not because I shaped it to be so, but by its performance it became culturally defined. So I don't hesitate to claim that these structures, like a computer or certain circuits, can in fact mediate cultural content, once you recognize that they can. Maybe for a mathematician it would be too far-fetched to call anything, as a system, "cultural." But this has been my experience here, and in video, as well—that the hardware itself was a carrier of aesthetic definitions beyond my expectations.

Q: Does the system reflect something about the ethos of the culture? Is that what you're saying?

WV: Again, what is culture? Some people say every-

thing is culture. But for my own peace of mind I can distinguish "more cultural" or "culturally-defined" or "higher cultural" forms — by which I mean aesthetic forms, like music, sound, speech, pictures, behavior, movement, choreography. These are all things that can be interpreted through a computer. So if you treat the computer as a system that articulates this, and if you prepare structures and feed them in, and in your whole approach you treat it as such, then the shapes that come out might be identified culturally as syntactic or as articulated. It is what you want it to be. If you want to treat it aesthetically, it will behave aesthetically.

I have already applied the computer-recognizing and culture-synthesizing system. Or cultural-system-analyzing and cultural-system-synthesizing. That's why I am not satisfied just to make images—I believe the same system can make speech, but that basically it's only the code transformation which will differ. The system should create music, it should generate objects, it should deal with stereoscopic image generation or object generation. It can operate two cameras and find the syntactic relationship between two cameras; it could track a person on the basis of heat or sound emission. So I am not interested in imaging as such, but imaging has the highest time demand—requires that the system work at the greatest speed. That's why I am fascinated by it.

Q: What do you mean by "the highest time demand?"

WV: The time demand of imaging is the highest. In sound the time demand is much, much lower. I have more time when I'm working with sound—it's more possible. That's why I would say it's secondary for me. To do something like tracking things or choreographing them in space would be the easiest to do. But imaging is the most demanding and the most mysterious, in terms of working within the smallest time elements. That's why I'm paying the most attention to it right now. But, eventually, the second generation of my own system will combine all the cultural things that I can identify.

Q: I am still not clear why imaging has to be done in the shortest time and has to be analyzed or processed in the shortest time.

WV: Let's put it this way: in audio work, work with wave forms, there's a rule of thumb which says, we should be able to have access to time which is twice the generated frequency. And we say frequencies as high as 15,000 or 18,000 cycles a second will be necessary for a sound waveform assembly, or generation, or processing. If we double that, we come to what we call 30K—30,000 cycles per second of the operation. That time demand is possible in computer electronics. That means you can work with elaborate sounds—sounds which begin to compete with the naturalistic models of sound. If you speak about value as internally generated, it has to be assembled—the vibrations have to be produced at those frequencies, like 30,000 per second. That's what I call "microcomposition" of a waveform. But when we talk about images, we have to go into the nano-second range, just to organize a frame of information on a microcompositional level.

Q: Is that because of the density of information?

WV: You can start right from the pinhole. The pinhole transforms such a high bandwidth of modulation, such a high rate of change of light, that no electronic systems can deal with such an amount of information yet. Light can be seen as energy, and sound as molecular communication through the air. So one is crude and simple—sound; the other produces an extremely high density of information as an image. That's why the demand, to image such an amount of information, is immense, especially if the image is dynamic. We have to reposition so many points, and program a background of time locations, that this computer we have is just at the edge of workability. In fact, it's only the controlling portion of the image processor—it doesn't generate images; it can't participate in the process of generating it point by point.

Q: But what is your purpose in doing this?

WV: That has something to do, probably, with my general aesthetic background. My first interest was poetry. I was working with automatic poetic systems, in which you would just sit down and generate texts. I was always interested in self-generation, whether that was a conscious thing or not. When I first encountered cinema, I was struggling with the content, with the structure of narratives, and all these things; eventually I settled down to documentaries, because I didn't have to control much of the overall structure. With electronic systems, again, there was the same desire to deal with systems that generate according to their own inner architecture. In video, the video feedback—as trivial as it is—was a source of extremely new image behavior. There was also the possibility of controlling that. Revealing a lot of byproducts, substructures, was what I was interested in.

But we found out with computer feedback, just as we found out with video feedback, that there's no resemblance between the aesthetic appearance of the two, yet the process required for producing each of them is identical. It's an input-output, inner-resonant loop. Then you start to think about each system having its own articulation, and having its own structure which can be

examined, and can be aesthetically incorporated. The tools and systems have taught me more, of course, than I've taught them, since I'm still struggling with the basic operation of them. I treat them as colleagues, rather than attempting to control them totally. As soon as I can control something, I reach for the next stage which is out of control. In my personal evolution I've always instinctively tried to find things that are hard to control. They may be primitive in their output, and in fact they may not be satisfactory to an observer who expects aesthetic satisfaction.

Q: You also mentioned before, that you were trying to break the hold of perception on our understanding of the world. What did you mean by that?

WV: Yeah, it's basically kind of a protest. I have trouble defining what I'm doing as a radical. What would be a truly radical image? I don't mean politically radical. I can't produce an image which would send people into asylums if they just look at it—that's not what I can do. But I can at least unleash some attack against the tradition of imaging, which I see mostly as camera-obscura-bound, or as pinhole-organizing-principle-defined. This tradition has shaped our visual perception, not only through the camera obscura, but it's been reinforced, especially through the cinema and through television. It's a dictatorship of the pinhole effect, as ironic and stupid as it sounds to call it that. But it has been reinforced, and eventually we came to accept that as the most real. In painting, where the surface can be controlled to a much greater degree, people have rationally broken down this notion of Renaissance space, into no image—eventually the camera was empty.

In electronic imaging, we have discovered that there is an inner model of imaging, which is not related to traditional camera obscura imaging. That means that it can provide a critique of the camera obscura imaging system, that it can eventually exist as an autonomous digital structure, can build its own syntax, can build its own spaces, its own realities, and can eventually be more accessible, or liked, or loved, by the masses, than the realities. At this point it may sound almost popular-cultural, but that's the fight between reality, and the beauty of the real, and the beauty of the artificial. In some instances the beauty of the artificial has already won.

At a certain point it becomes a paradox, why we should struggle to produce these internal images, except when we foresee their power. We're talking about a totally different vertical syntax between planes, between the meanings, and a flexibility of transforming them—of synthesizing people, synthesizing landscapes, synthesizing planets, synthesizing universes, cultures. This will happen, if we overcome the barrier of what we call "2000". We believe that after the year 2000 there is an edge, and everything's going to fall down. There may be 2001, but that's the end. But there are probably a few million years to go.

So I'm talking about a confrontation between internally generated imaging and reality. I see a total inversion of these two. Again, there will always be an appreciation of reality, but the balance between the illusionary aspects, or the artificiality of the image, and the reality of the image, will no longer be a point of discussion, I think.

About the pictures:

In each of the picture tables presented on the following eight pages, the two images in the upper left hand corner (enclosed by white lines) show the A and B inputs into the arithmetic logic unit (ALU). The remaining images in **Tables 1 through 6** illustrate the results of performing each of the Boolean logic functions on those inputs; **Tables 7 through 10** display the results of applying arithmetic functions to the two inputs.

In **Tables 1, 3, 5, 7 and 9**, the inputs are generated internally, while **Tables 2, 4, and 6, 8, and 10**, the vertical component (input B) is exchanged for a digitized image from a television camera, showing a sphere and a cup.

Tables 1 and 2 are based on inputs of one bit each, providing two densities of grey; **Tables 3 and 4** are based on two-bit inputs, providing four densities of grey. The remaining tables make use of four-bit inputs, which provide 16 levels of density.

The last three tables, **numbers 11, 12, and 13**, provide summaries of all arithmetic and Boolean functions, with an A input of a more complex pattern.

TABLE 1

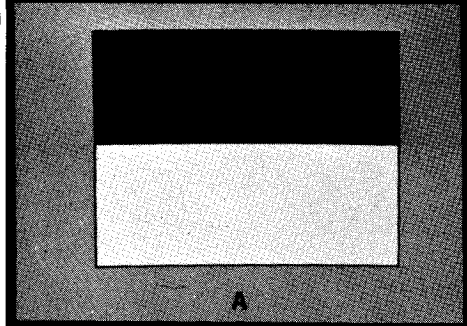
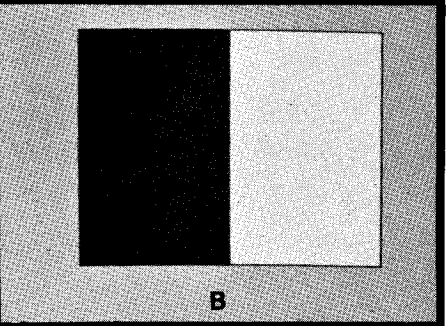
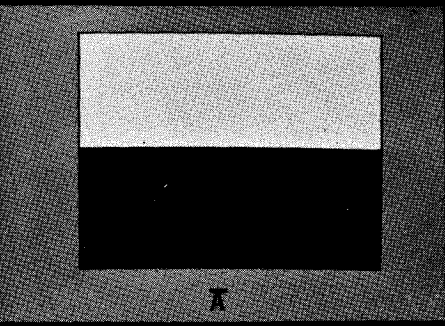
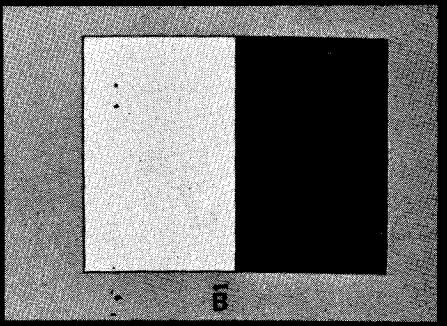
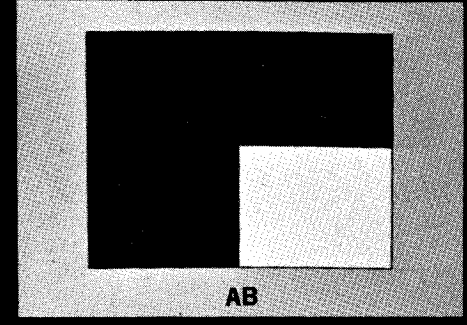
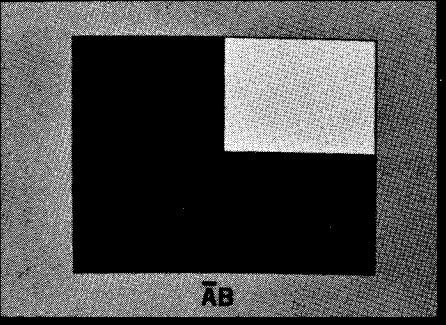
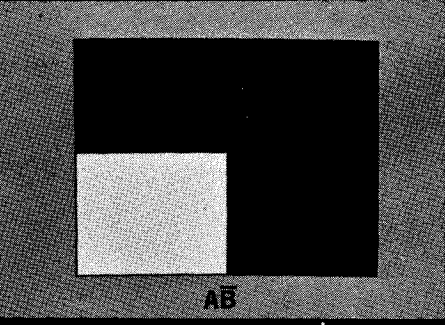
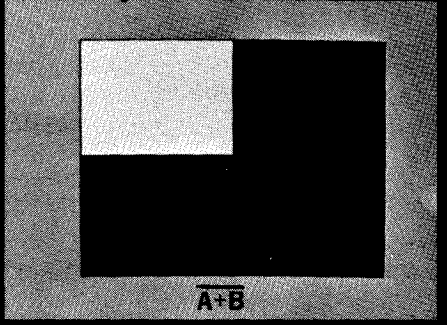
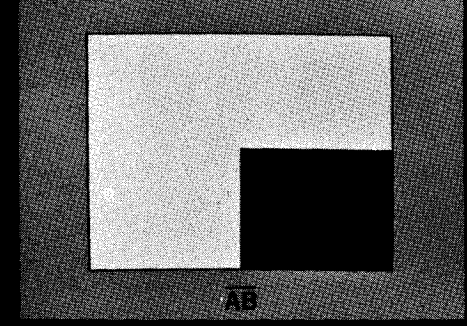
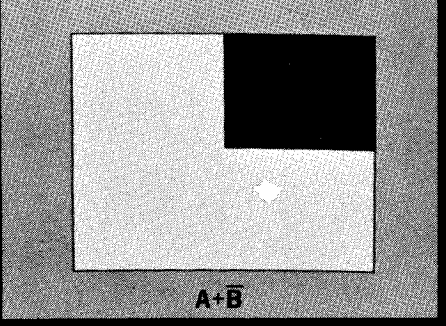
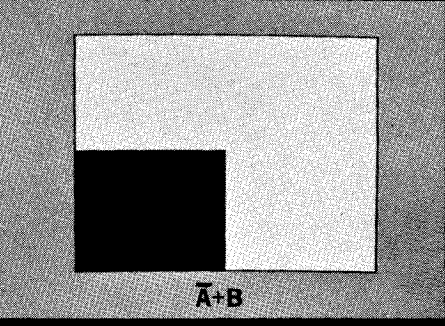
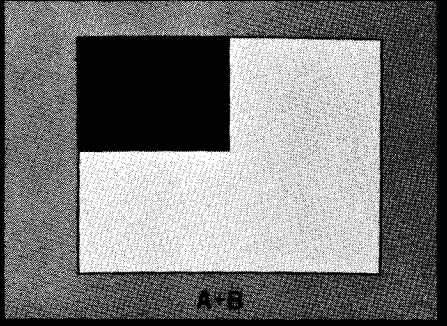
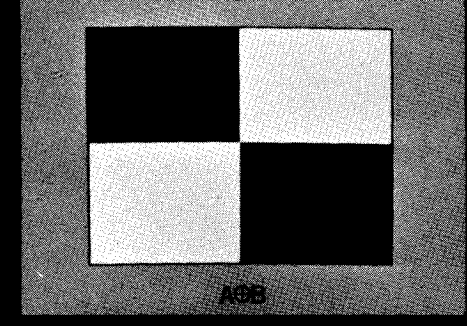
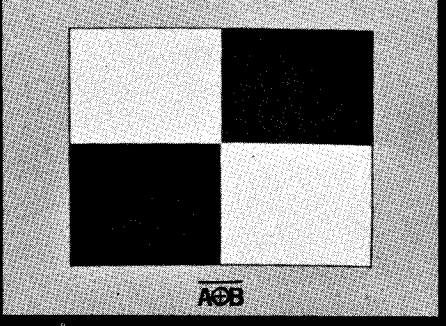
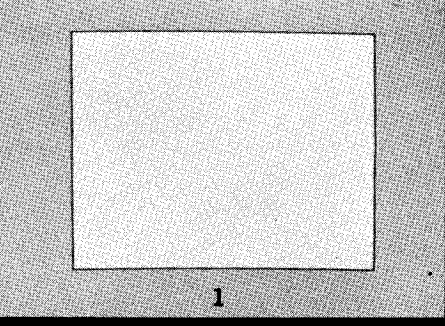
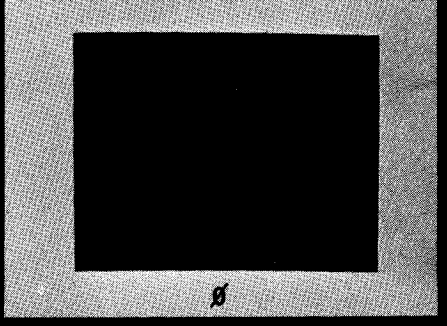
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 $AB\bar{B}$	 $A\bar{B}B$	 I	 O

TABLE 2

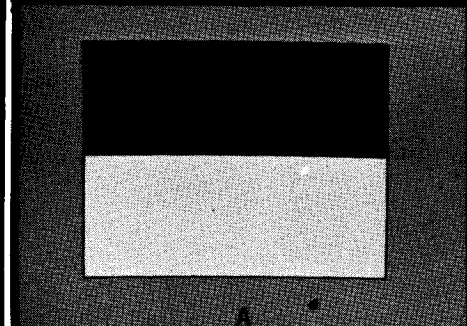
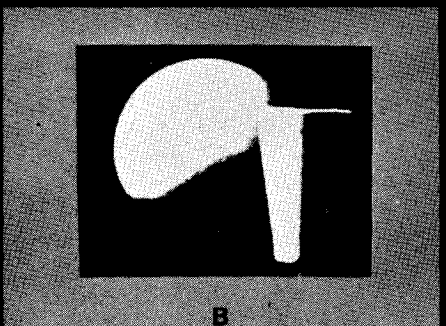
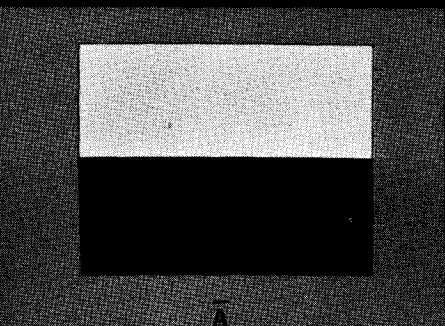
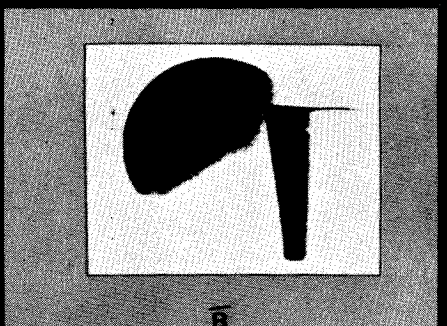
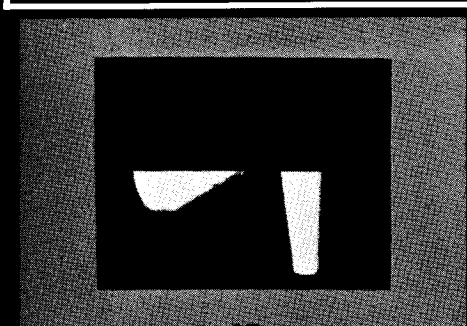
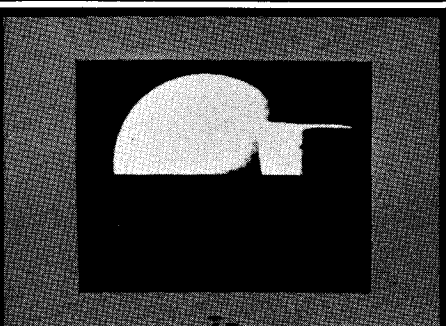
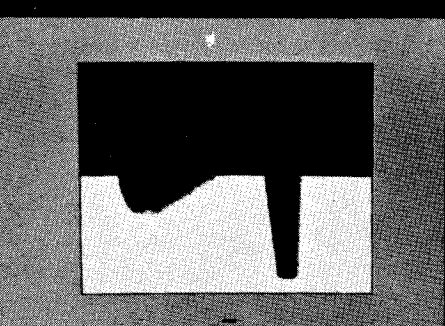
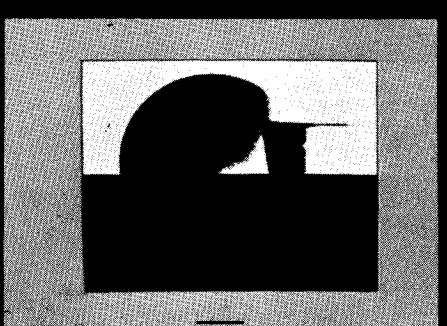
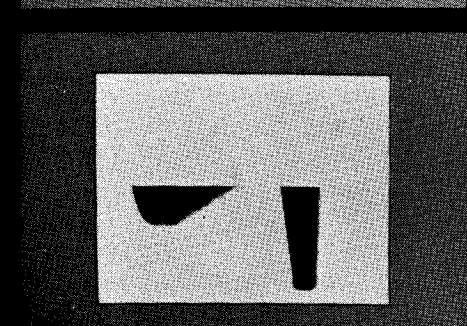
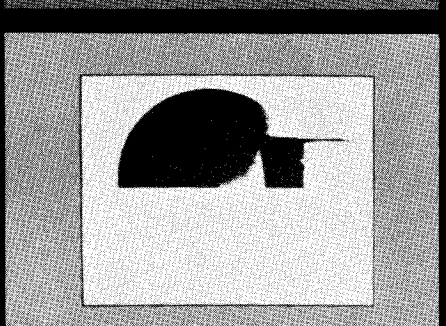
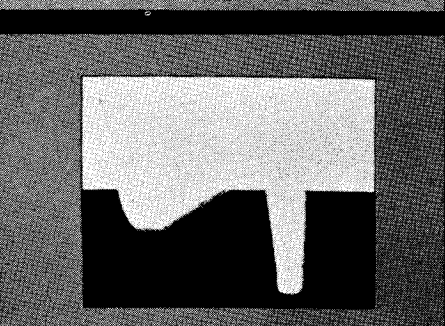
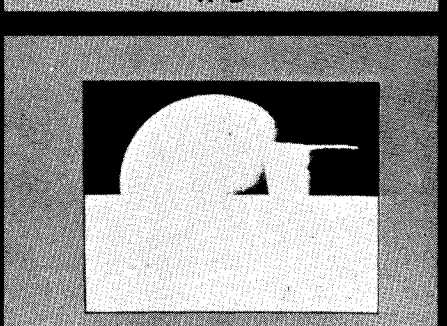
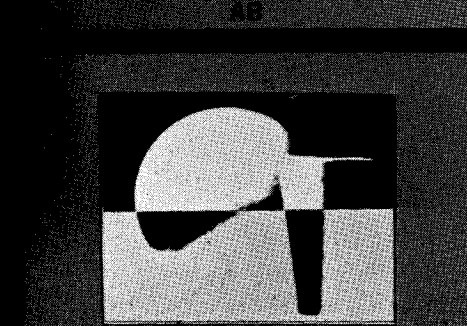
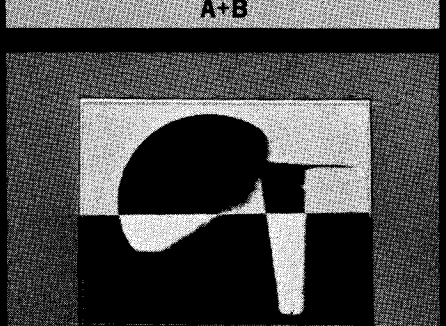
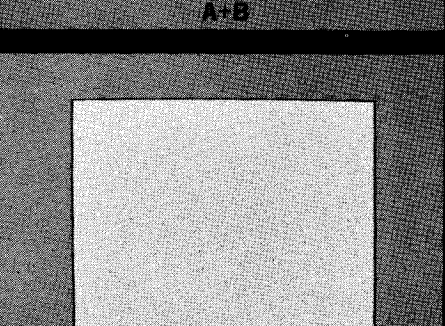
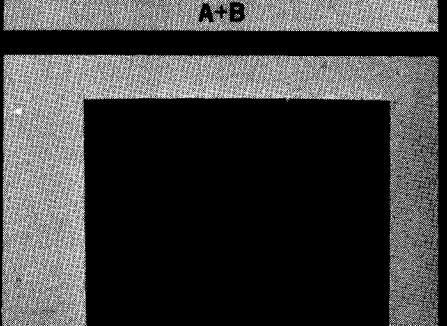
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 $AB\bar{B}$	 $A\bar{B}B$	 I	 O

TABLE 3

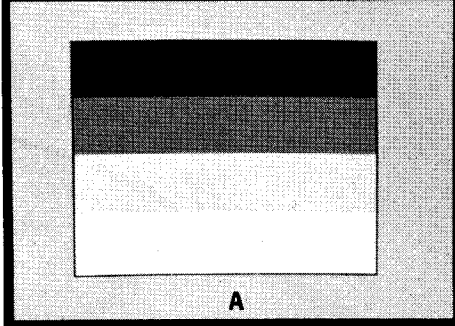
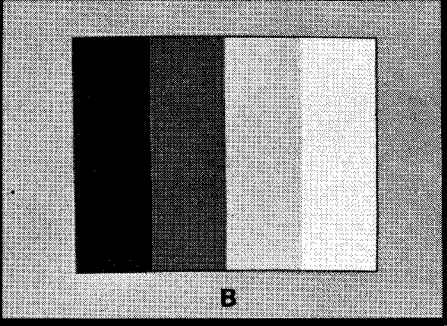
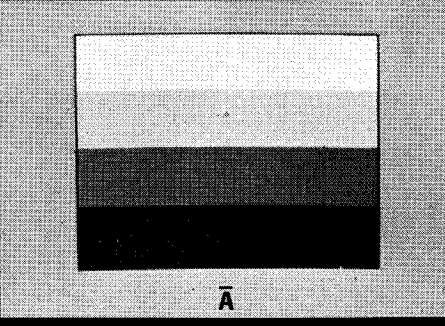
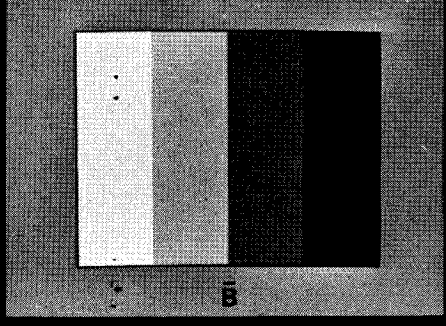
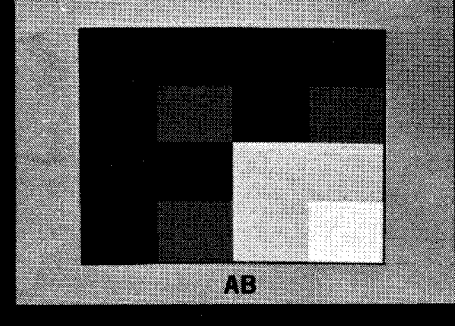
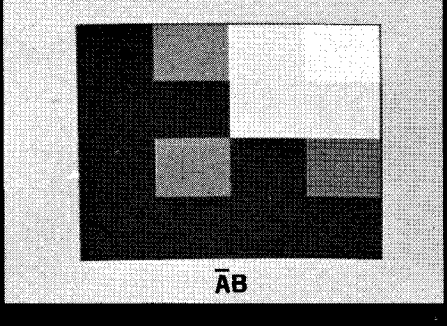
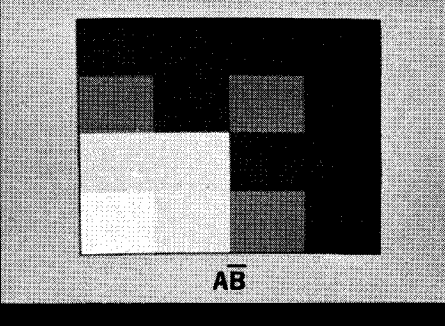
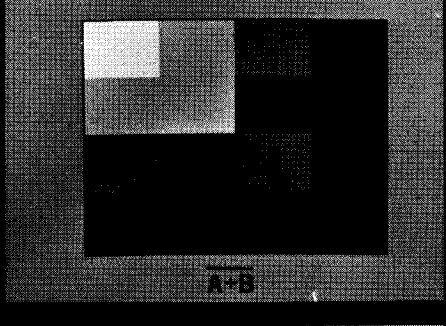
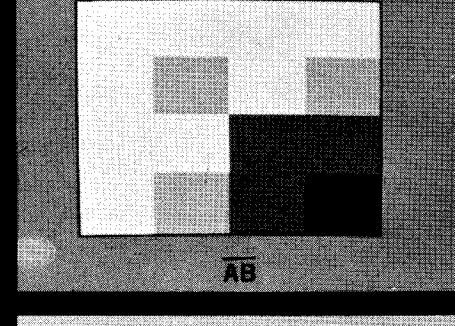
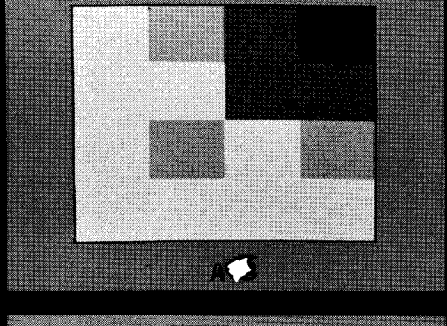
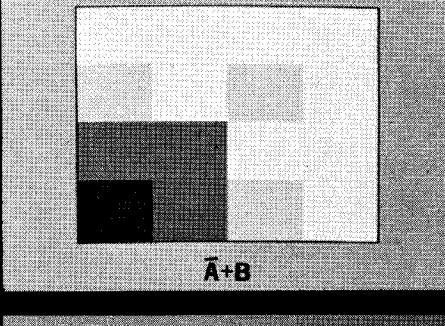
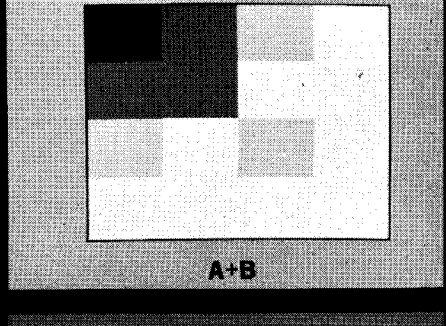
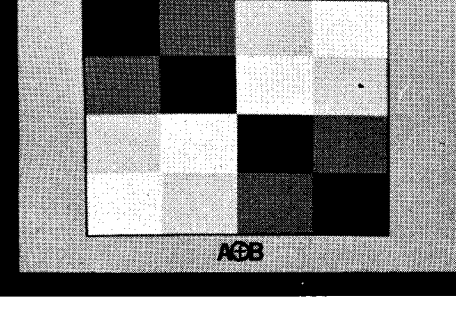
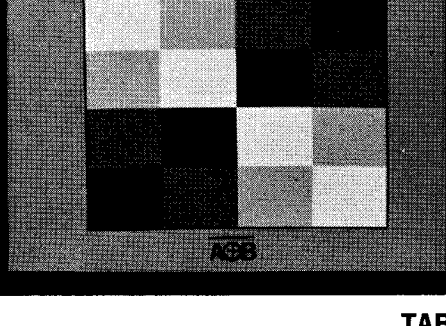
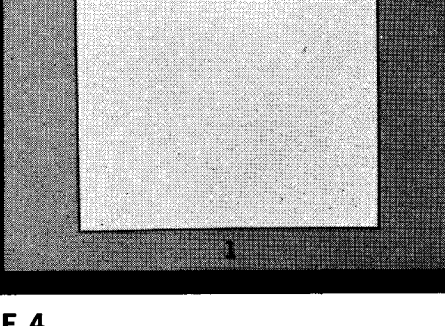
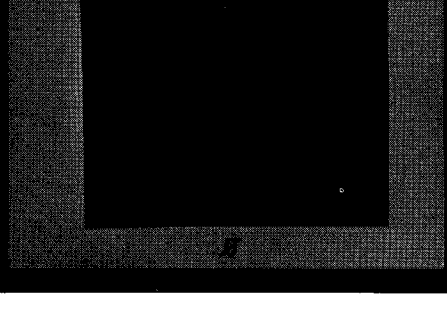
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TABLE 4

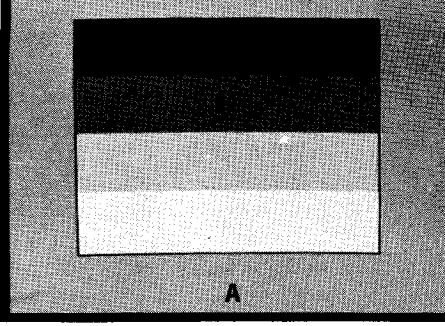
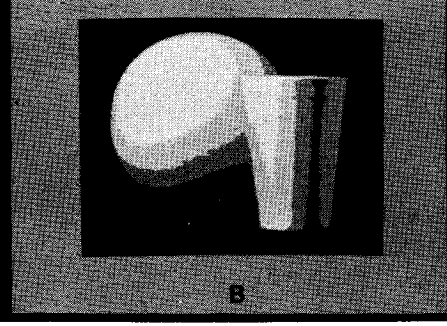
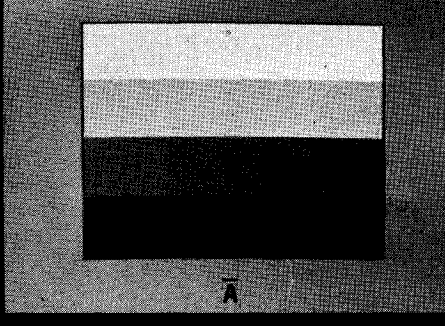
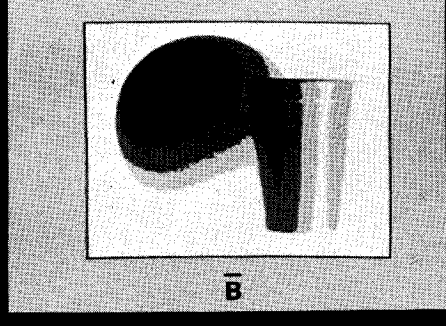
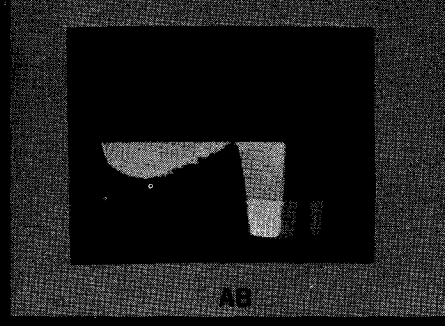
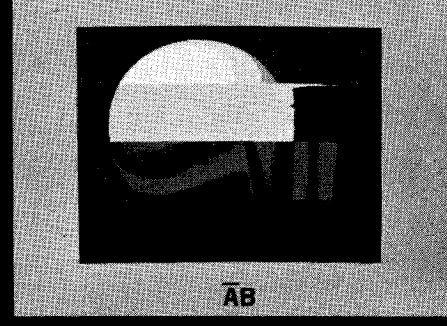
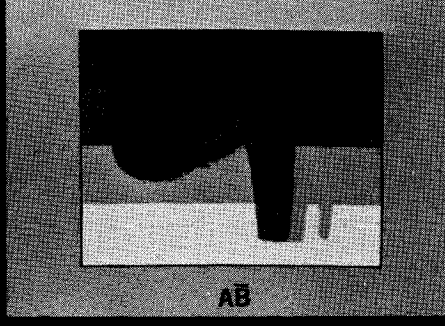
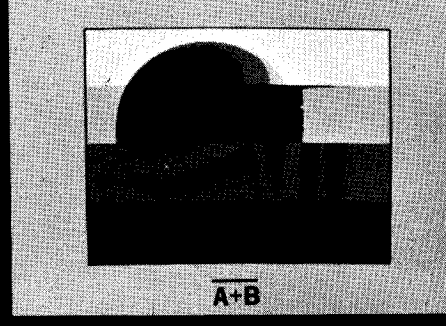
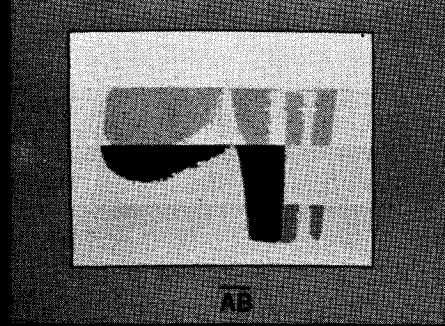
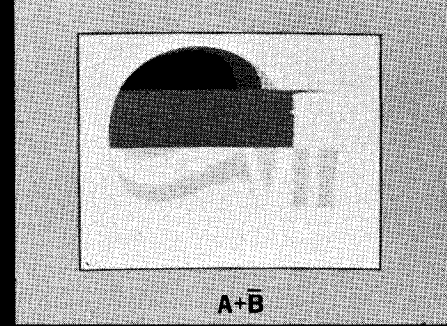
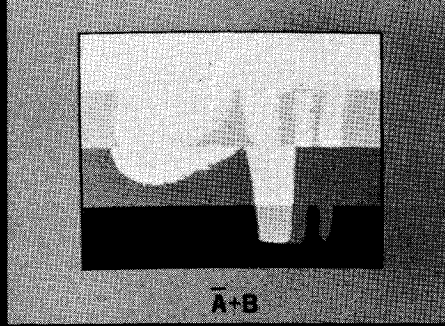
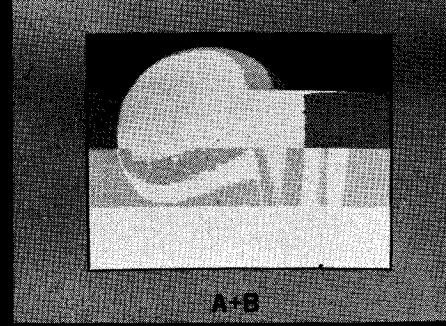
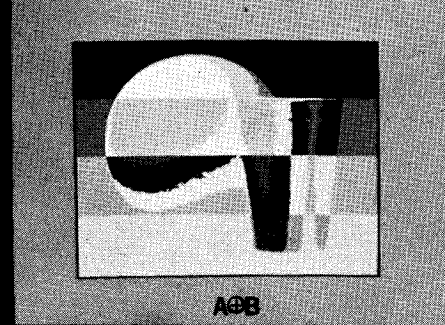
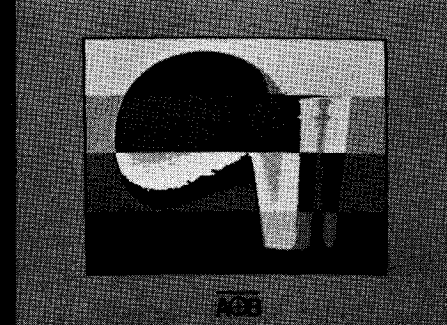
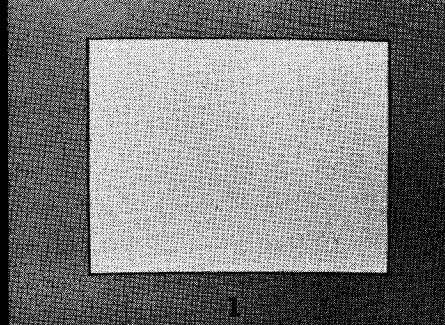
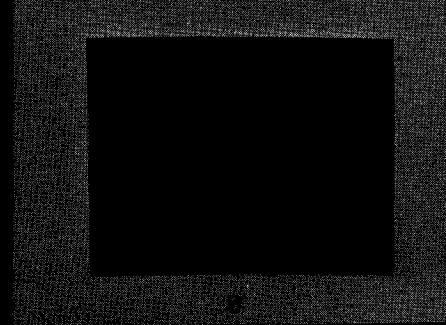
 A	 B	 \bar{A}	 \bar{B}
 AB	 $\bar{A}B$	 $A\bar{B}$	 $A+B$
 $\bar{A}\bar{B}$	 $A+\bar{B}$	 $\bar{A}+B$	 $A+B$
 ABB	 $\bar{A}BB$	 1	 2

TABLE 5

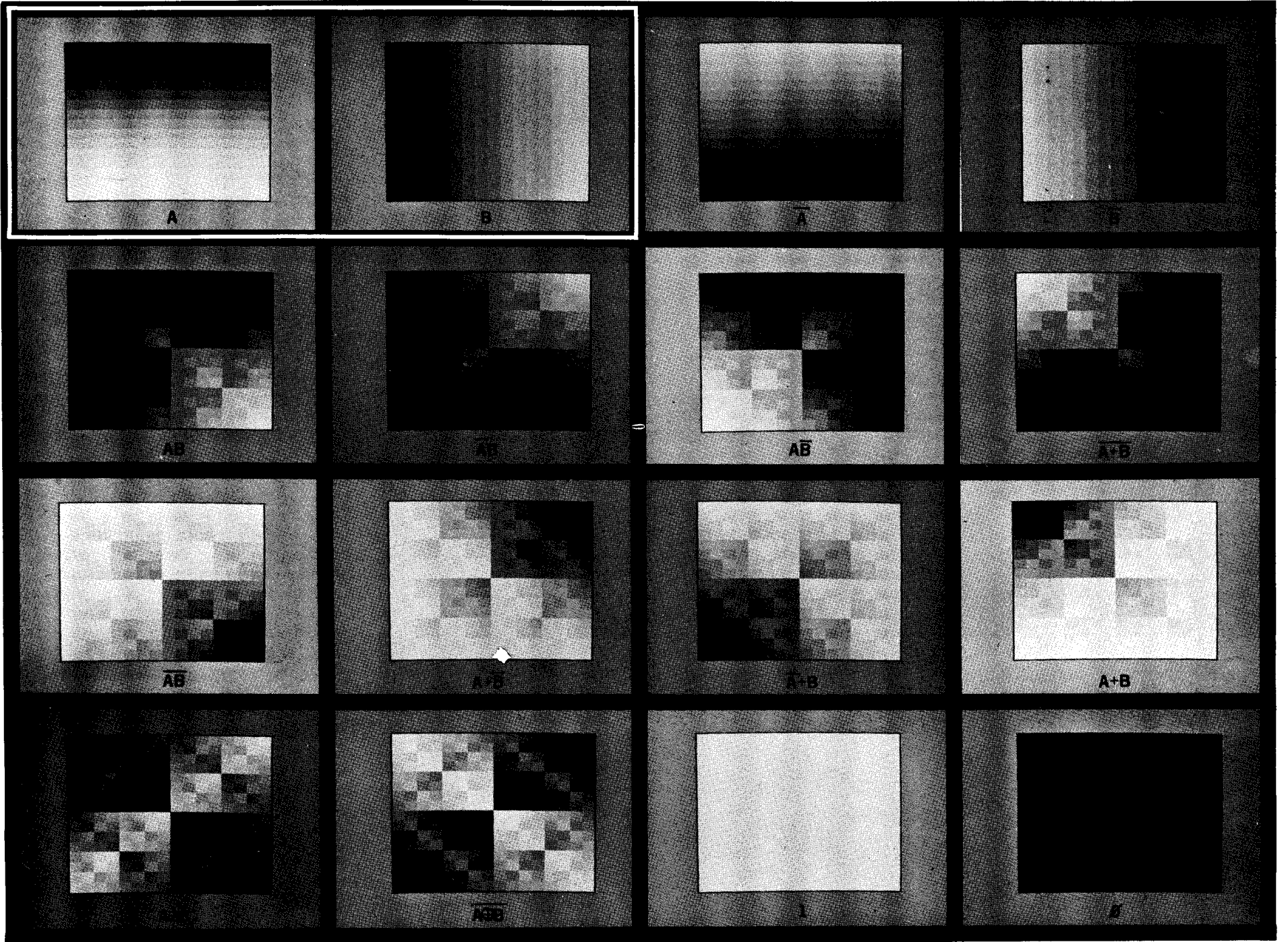


TABLE 6



TABLE 7

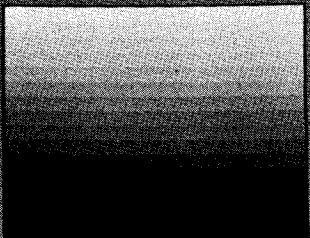
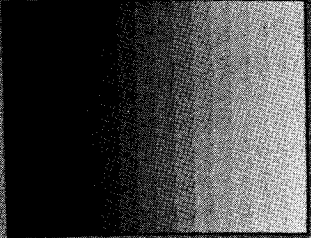
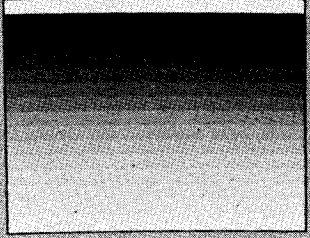
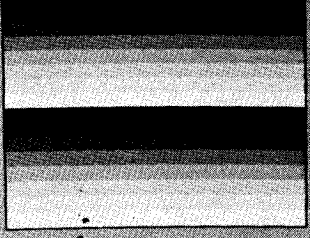
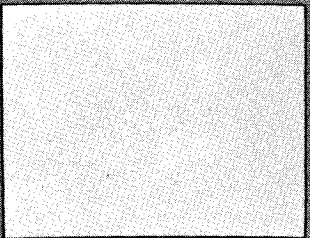
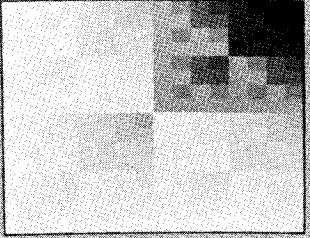
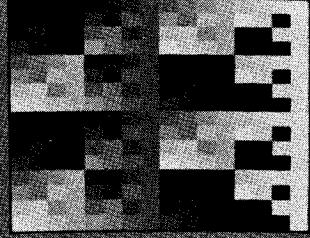
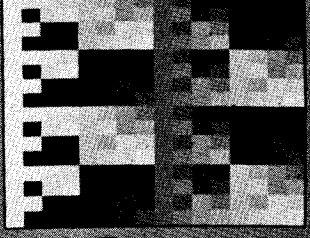
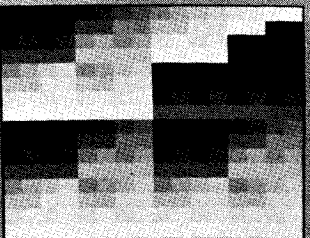
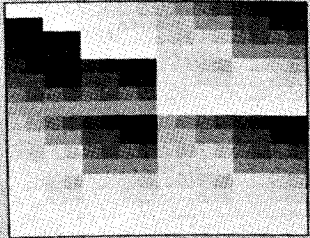
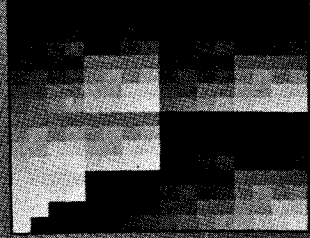
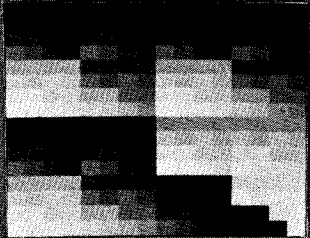
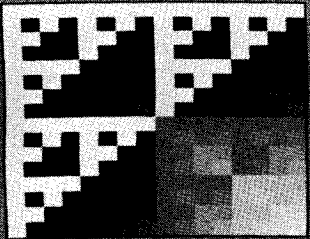
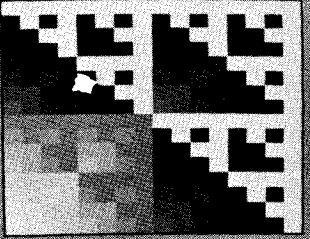
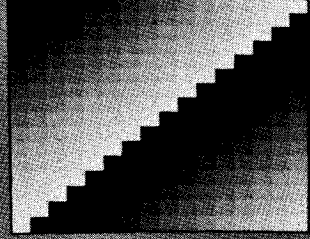
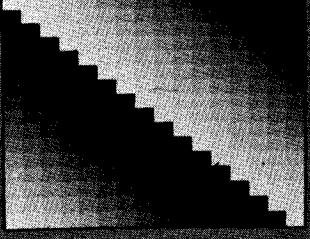
 A	 B	 A minus 1	 A plus A
 minus 1 (2's comp)	 $A+B$	 $(A+B) \text{ plus } AB$	 $(A+B) \text{ plus } AB$
 $(A+B) \text{ plus } A$	 $(A+B) \text{ plus } A$	 A plus AB	 A plus AB
 AB minus 1	 $AB \text{ minus } 1$	 A plus B	 A minus B minus 1

TABLE 8

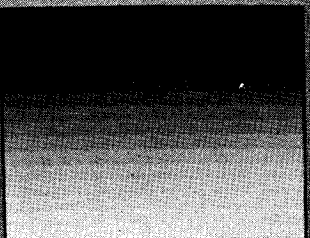
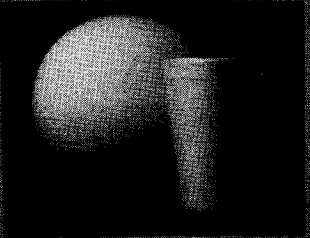
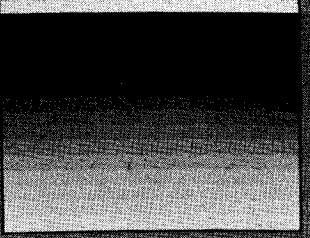
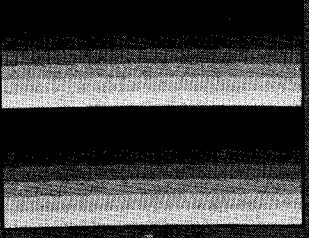

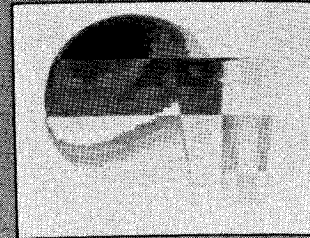
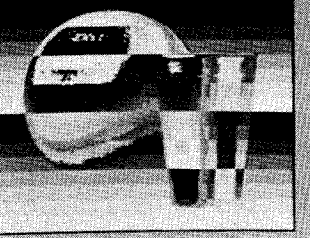
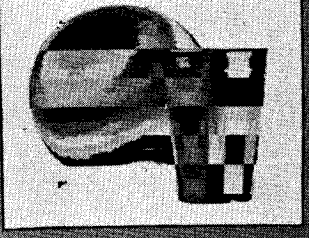
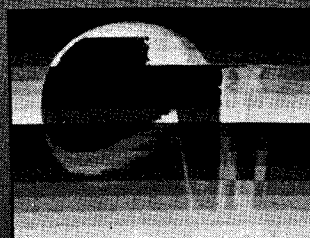
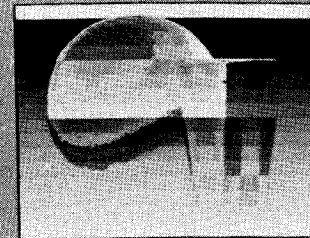


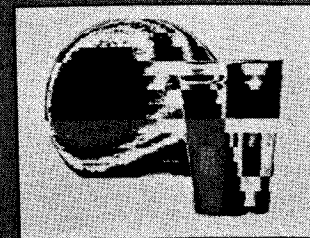
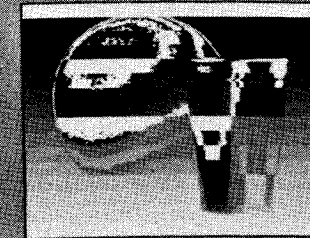
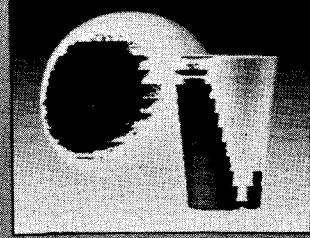
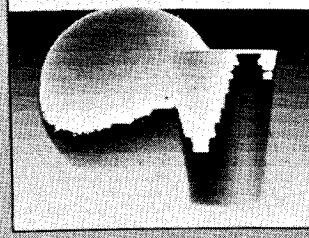
 A	 B	 A minus 1	 A plus A
 minus 1 (2's comp)	 $A+B$	 $(A+B) \text{ plus } AB$	 $(A+B) \text{ plus } AB$
 $(A+B) \text{ plus } A$	 $(A+B) \text{ plus } A$	 A plus AB	 A plus AB
 AB minus 1	 $AB \text{ minus } 1$	 A plus B	 A minus B minus 1

TABLE 9

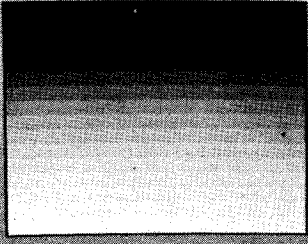
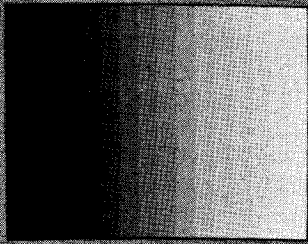
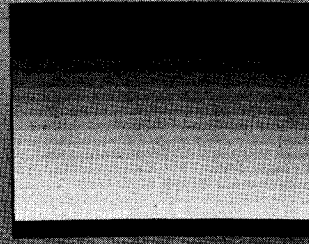
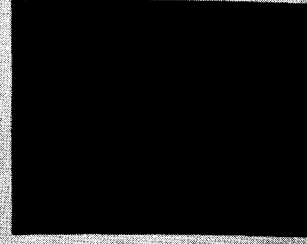
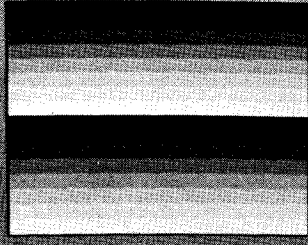
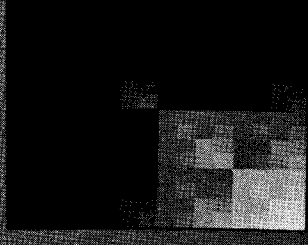
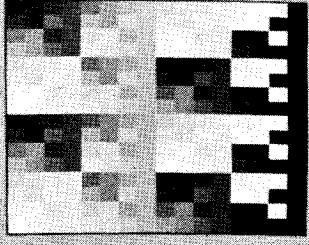
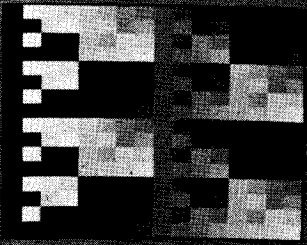
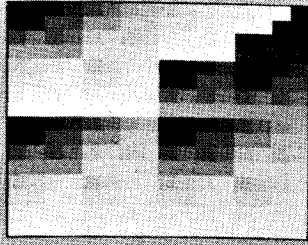
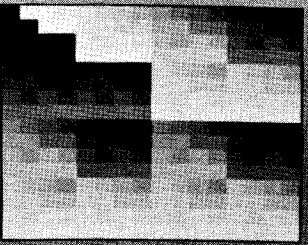
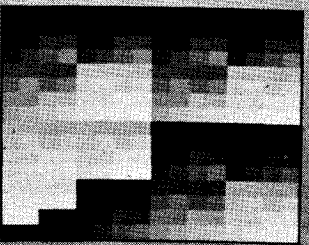
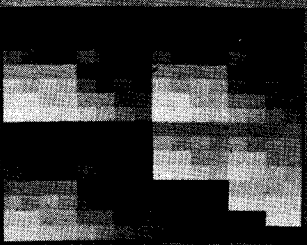
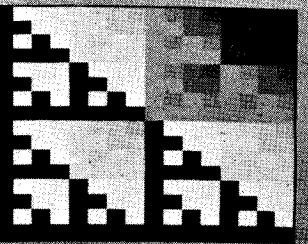
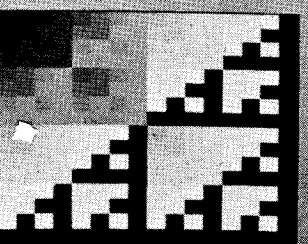
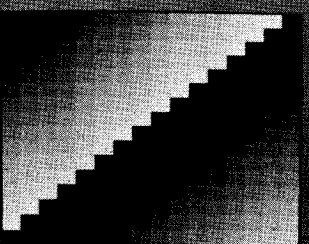
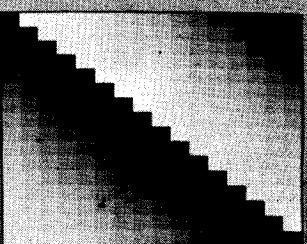
 A	 B	 A plus 1	 ZERO
 A plus A plus 1	 AB	 (A+B) plus \overline{AB} plus 1	 (A+B) plus AB
 (A+B) plus A plus 1	 (A+B) plus A plus 1	 A plus AB plus 1	 (A+B) plus AB plus 1
 (A+B) plus 1	 (A+B) plus 1	 A plus B plus 1	 A minus B

TABLE 10

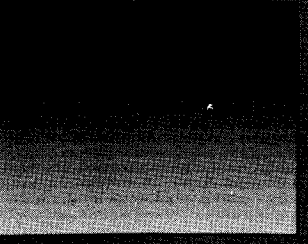
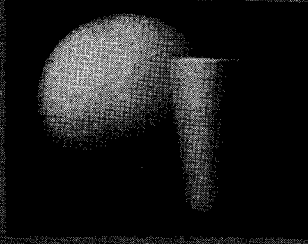
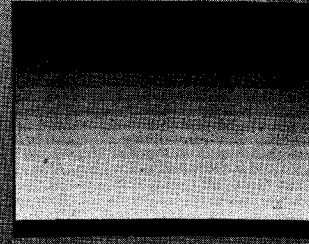
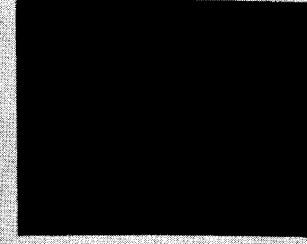
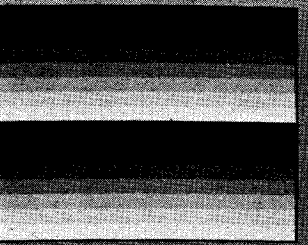
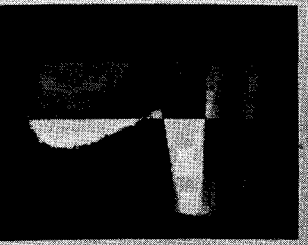
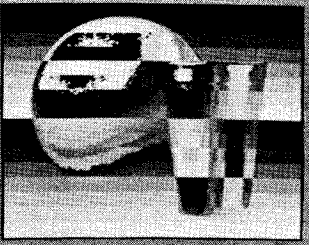
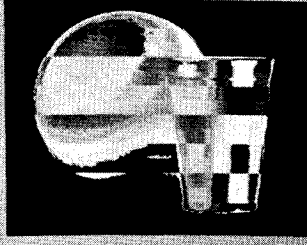
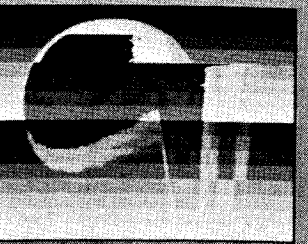
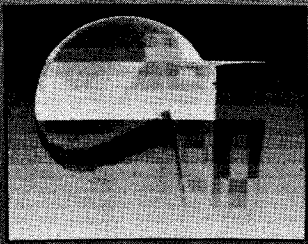

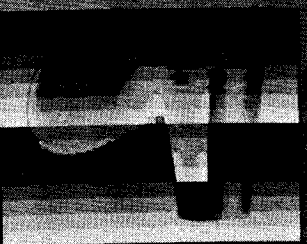
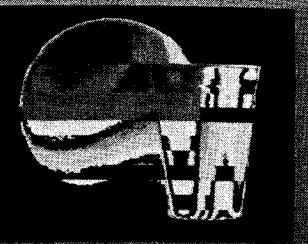
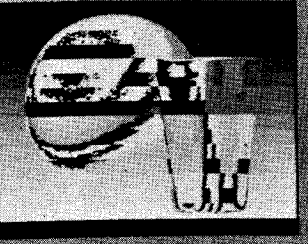
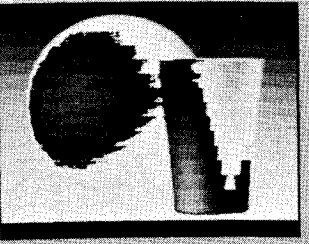
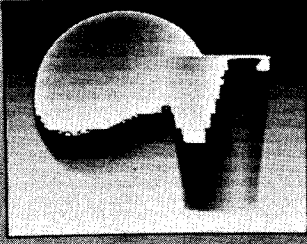
 A	 B	 A plus 1	 ZERO
 A plus A plus 1	 AB	 (A+B) plus \overline{AB} plus 1	 (A+B) plus AB plus 1
 (A+B) plus A plus 1	 (A+B) plus A plus 1	 A plus AB plus 1	 (A+B) plus AB plus 1
 (A+B) plus 1	 (A+B) plus 1	 A plus B plus 1	 A minus B

TABLE 11

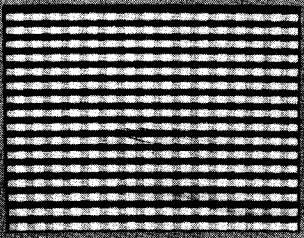
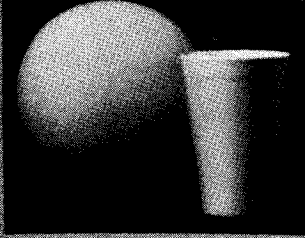
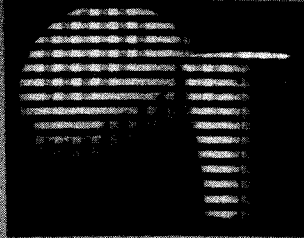



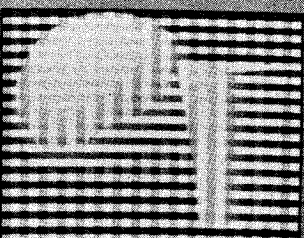
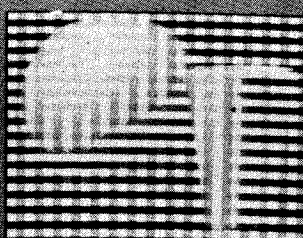
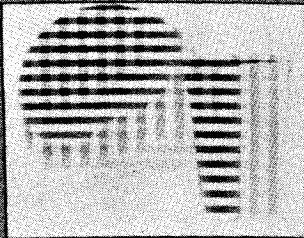
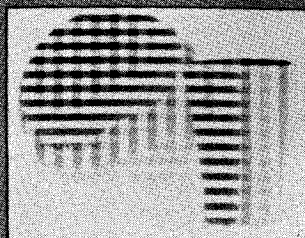
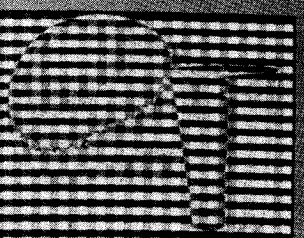
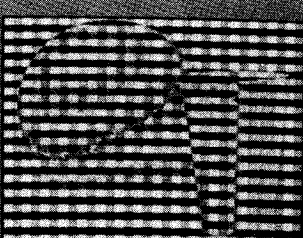
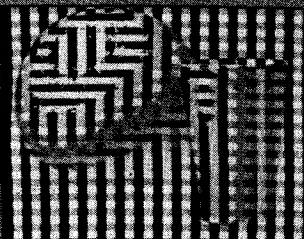
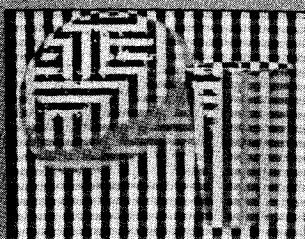
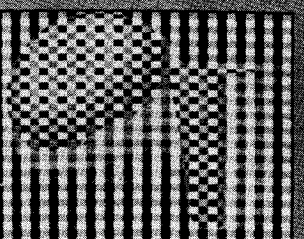
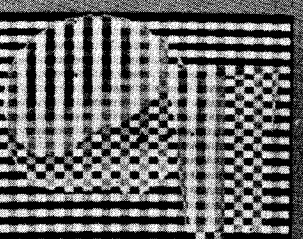
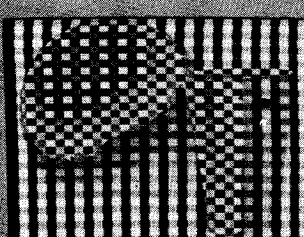
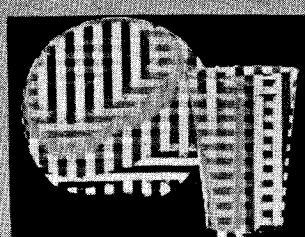
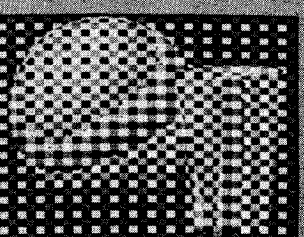
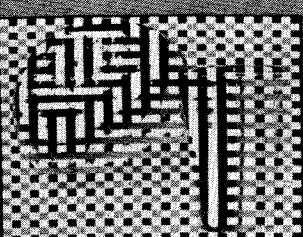
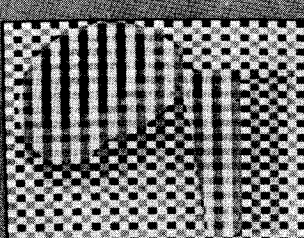
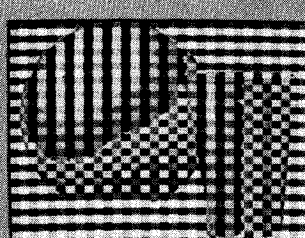
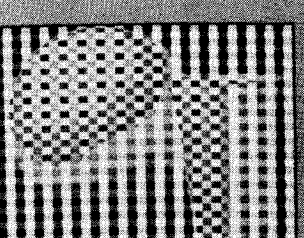
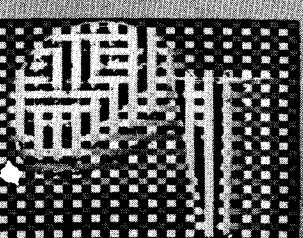
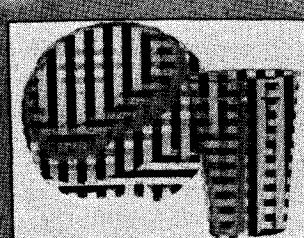
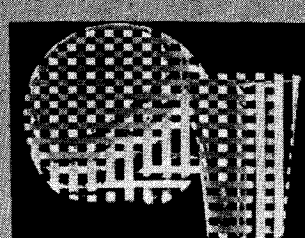
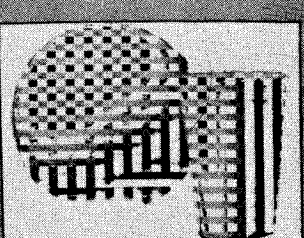
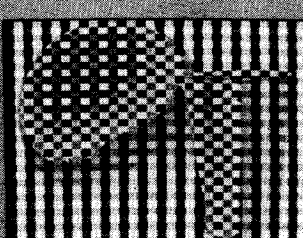
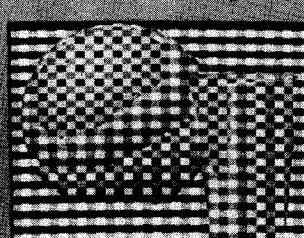
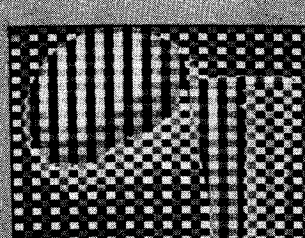
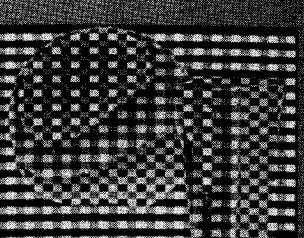
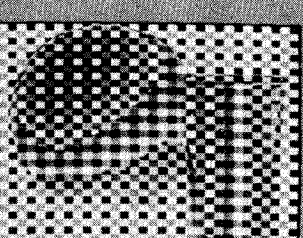
 A	 B	 AB	 $\bar{A}B$
 $\bar{A}\bar{B}$	 A+B	 A+B	 A+B
 A+B	 $\bar{A}\bar{B}$	 A+B	 A+B
 (A+B) plus AB	 (A+B) plus AB plus 1	 (A+B) plus A	 A plus AB plus 1
 A plus $\bar{A}\bar{B}$	 (A+B) plus AB plus 1	 A plus AB plus 1	 AB minus 1
 (A+B) plus A	 A plus AB	 (A+B) plus A plus 1	 (A+B) plus 1
 (A+B) plus $\bar{A}\bar{B}$	 (A+B) plus 1	 AB minus 1	 (A+B) plus A plus 1
 A plus B	 A plus B plus 1	 A minus B	 A minus B minus 1

TABLE 12


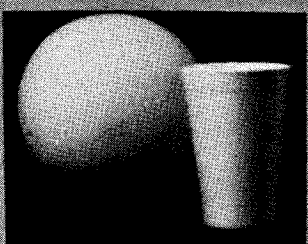
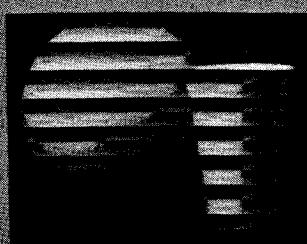



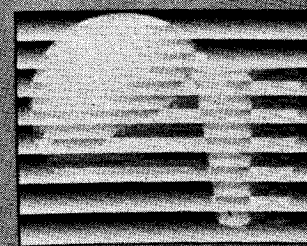
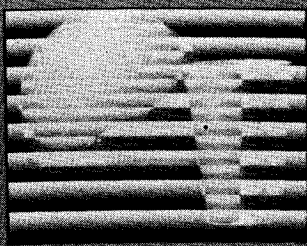
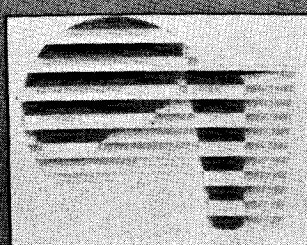
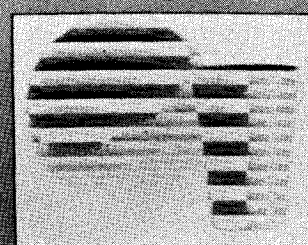
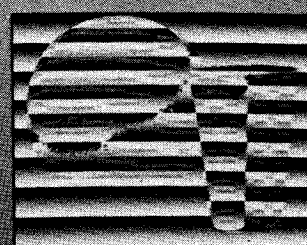
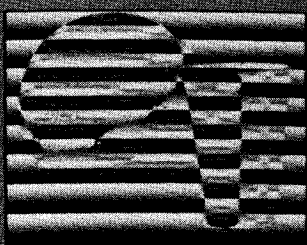
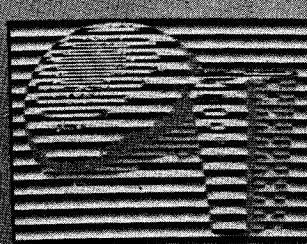
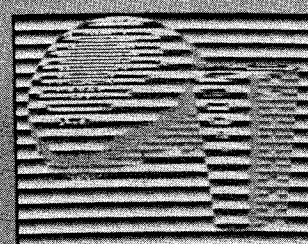
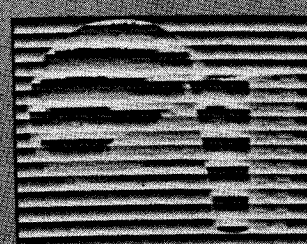
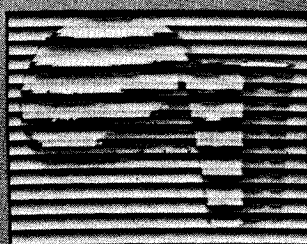
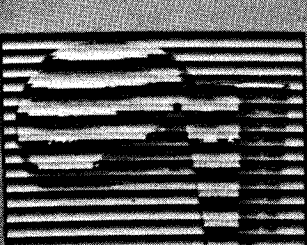
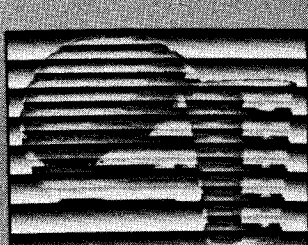
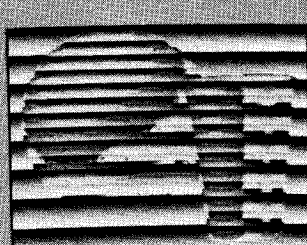
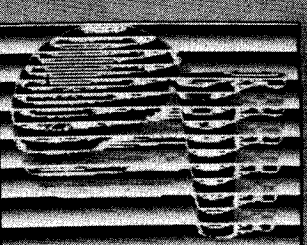
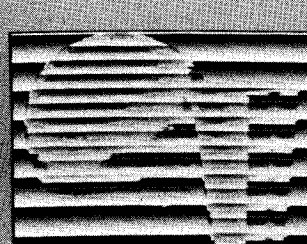
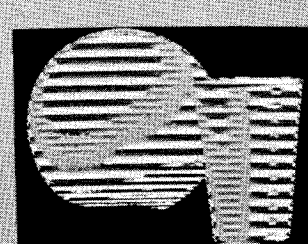
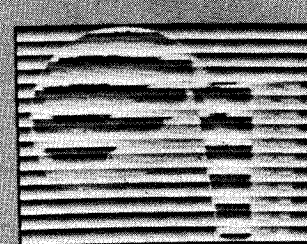
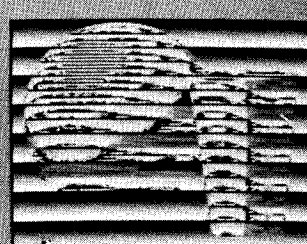
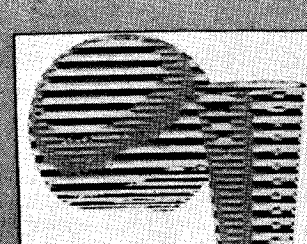
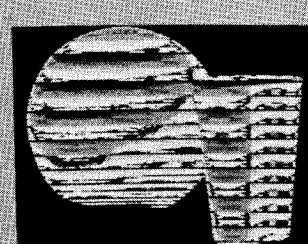
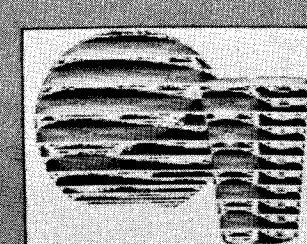
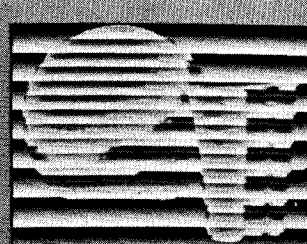
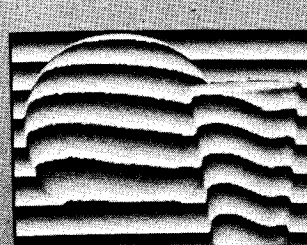
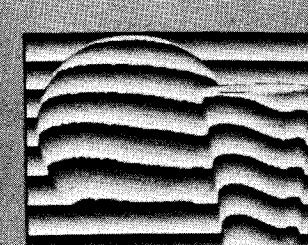
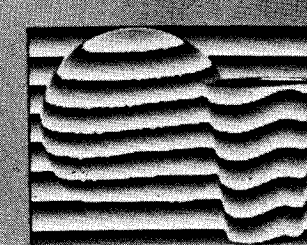
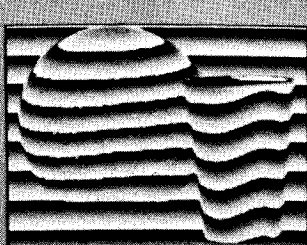
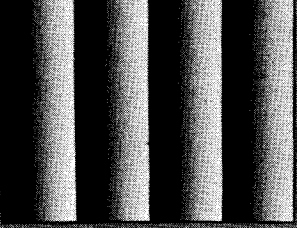
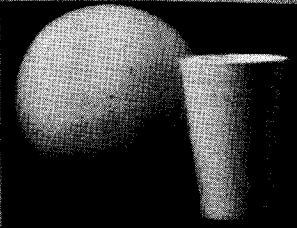
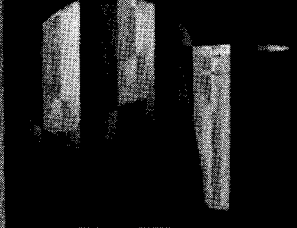



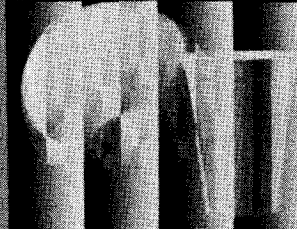
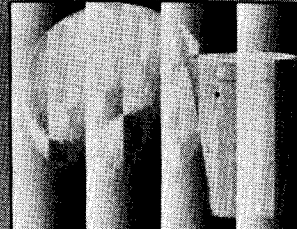
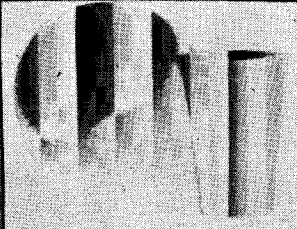
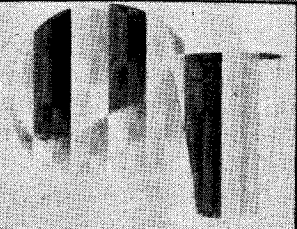


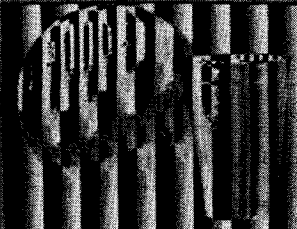
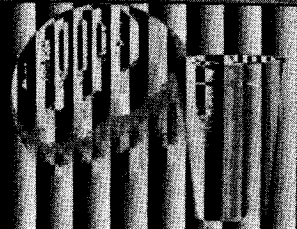
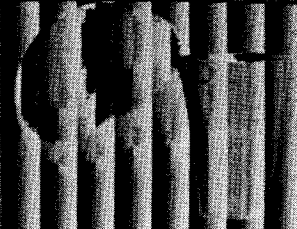
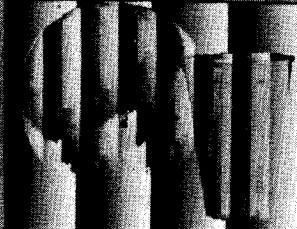


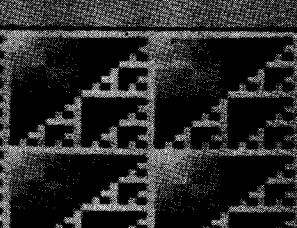
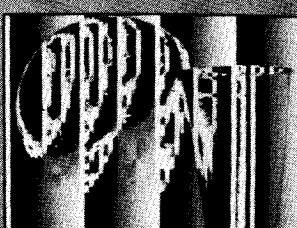
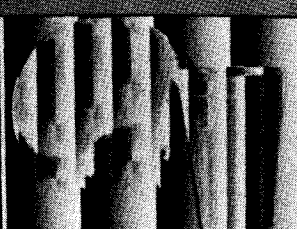

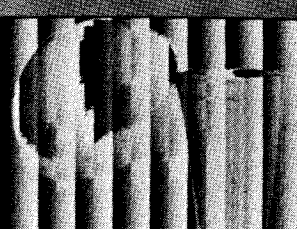

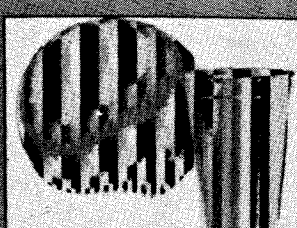

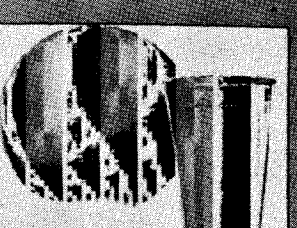
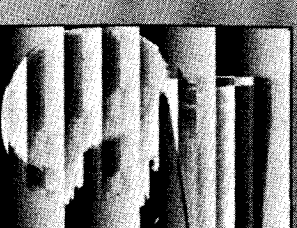
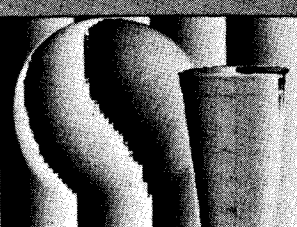
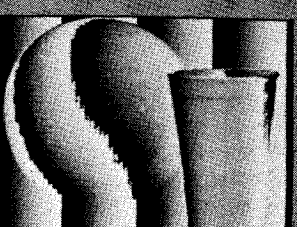


 A	 B	 AB	 $\bar{A}B$
 $\bar{A}B$	 A+B	 A+B	 A+B
 A+B	 $\bar{A}B$	 $\bar{A}\bar{B}$	 $\bar{A}\bar{B}$
 (A+B) plus AB	 (A+B) plus $\bar{A}B$ plus 1	 (A+B) plus A	 A plus $\bar{A}B$ plus 1
 A plus $\bar{A}B$	 (A + \bar{B}) plus AB plus 1	 A plus AB plus 1	 $\bar{A}B$ minus 1
 (A+B) plus A	 A plus AB	 (A+B) plus A plus 1	 (A+B) plus 1
 (A+B) plus AB	 (A+B) plus 1	 AB minus 1	 (A+B) plus A plus 1
 A plus B	 A plus B plus 1	 A minus B	 A minus B minus 1

TABLE 13

 A	 B	 AB	 $\bar{A}B$
 $\bar{A}\bar{B}$	 A+B	 A+B	 A+B
 A-B	 $\bar{A}B$	 $\bar{A}B$	 $\bar{A}B$
 (A+B) plus AB	 (A+B) plus AB plus 1	 (A+B) plus A	 A plus AB plus 1
 A plus $\bar{A}B$	 \bar{B}		 $\bar{A}\bar{B}$ minus 1
 (A+B) plus A	 A plus $\bar{A}B$	 (A+B) plus A plus 1	 (A+B) plus 1
 (A+B) plus AB	 (A + \bar{B}) plus 1	 AB minus 1	 (A+B) plus A plus 1
 A plus B	 A plus B plus 1	 A minus B	 A minus B minus 1

Meditations on a triptych



BY ALLAN SEKULA

One

A man and a woman are standing. They are posed in a deliberate way for the making of a photograph. The shadow of a head falls on the scene, obscuring the tip of the man's right shoe. This negative trace points back to the photographer, who stands, as usual, outside the frame. The photographer stares down at a reversed reflection of the scene, and in trying not to shake the camera, fails to notice the intruding shadow. In presenting themselves as a couple, the man and the woman share their space with the mark of an unseen and unskilled accomplice. This is unfortunate. The man appears to be standing on the photographer's head. Because of this flaw, this photograph is valued less than others taken on the same day. The picture remains in the processing envelope.

Years later, the photograph reappears in an almost archaeological light. What meanings were once constructed here? What ideas and desires directed this project? Who spoke, who listened, who spoke with a voice not their own? I want to give what was once familiar an exemplary strangeness.

Since this is a still photograph, the man and the woman are still standing. They look to be in their mid-40s. The man could be older. We assume they're married. Is this a photograph of a man and his wife? Or is it a photograph of a woman and her husband? At this angle the man appears much larger than the woman. Of course this impression is only the result of his being closer to the camera, which faces the couple from an oblique angle. The camera has a wide-angle lens as well, allowing relatives and loved ones to occupy the same frame as monuments and scenic vistas. Perspective is exaggerated. The man tends, slightly, to belong to the foreground. The woman begins to belong to the background. This might be merely an unmotivated optical effect. Or it could be an overdetermined effect of several causes. Perhaps this lack of symmetry was intended. Perhaps it crept into the frame, unthought of. Perhaps social habit drives us to find it in the scene. Women are often in attendance. They attend to male companions within the picture. They attend to unseen male viewers. Thus we might be more inclined to say "She is standing at his side" than to say "He is standing at her side." There is nothing natural or innocent about this conclusion.

The man has directed the photographer to a point-of-view, mentioning 45-degree angles and the avoidance of excessive shade. He has told the woman and the photographer of his desires. He has asked the woman to strike a pose. He has adjusted the angle of her stance. Her mantilla has been adjusted to reveal her face. He has drawn himself up, waiting. Instructions have been given. He has failed to notice the juxtaposition of the photographer's shadow and his shoe.

The man's eyes are hidden under the shadow of his visor, but we can imagine him squinting despite the shade. His cheek muscles appear tense, as though supporting a tightness of the brow and lids. One side of his mouth curls upward in a half-smile which reads as a

mild grimace under the shaded eyes. He stands erect, shoulders back, hands at his sides, head turned toward the photographer.

The woman's hands are hidden. Perhaps they are folded behind her back. She stands at a near-right angle to the man, her body is more directly oriented toward the camera. She stands with her feet together. She smiles slightly. Her eyes are closed against the light. Although no space is visible between the blue right border of the man and the red left border of the woman, it is likely that their bodies are not touching.

The man and the woman are trying to appear dignified. Perhaps there's more here than in a casual snapshot. The intense sunlight is an obstacle to composure. As the woman turned her head to the right, toward her husband, she discovered a slight advantage. At this angle the sun was partially blocked by the upper branches of a plum tree. The relief afforded by the movement was only momentary. As her gaze dropped to the level of the camera she was blinded by an uninterupted glare from the enamel surface of a trash bin. Her eyes closed against the light.

It's 1966 or 1967. Quite probably the man and the woman are facing westward, into the direct light of a sun that is beginning to set.

The man is wearing a military uniform. Those of us who know recognize this as the uniform of the United States Air Force. The uniform is dark blue, the color of the stratosphere. (Somewhere in Washington, in 1946, a team of bureaucrats selected a fabric sample with great care. This was an important public relations decision.) The color of the "frontiers of space." The color of "national defense." The color of a global view of things. The man and the woman could be standing in Dayton, Ohio, or Huntsville, Ala. Just as easily, they could be standing on Okinawa or Guam. This could be a housing complex near a runway. The numbered garage door behind the couple could be evidence of an orderly military environment.

The man is wearing a large ring with a blue stone on his right hand. It is the sort of ring that commemorates an alma mater. On the man's right shoulder I can make out a blurred insignia, a scrap of metal. This item is bronzed and irregularly shaped. It's not a star, nor is it a pair of parallel bars. The photograph is poorly resolved; it's difficult to tell. The man is an officer. Metal means officer. Enlisted men are identified by patches of cloth. I search a dimly remembered catalogue of ranking devices. Could this be an oak leaf? The man is a major. Perhaps he's a lieutenant colonel. Something is peculiar about this conclusion. Lacking a set of silver wings, he's no pilot. There's nothing strange in that. But the absence of campaign ribbons, of extra stripes on the cuff of his jacket, suggests that he's only a reserve officer. (Suppose I told you that he's not a professional soldier. Every other Tuesday night he puts on his uniform and drives to a reserve officers' meeting. There's a certain worldly asceticism in this ritual: he receives no salary but accumulates credits toward a pension. His squadron mates are aerospace engineers, chemists, metallurgists, accountants, computer technicians. If a nuclear attack came they would be called into active duty as a "recovery unit." Occasionally they practice with geiger counters. They study international relations. One day they marched into a darkened auditorium. Suddenly a machine gun opened up, firing tracers across the stage. The burst ended and the lights came up. An actor dressed as a Cuban militiaman crouched behind the gun. Behind him, dressed as a Russian colonel, stood another actor. They both bowed and left the stage. An

American colonel, not an actor, appeared and delivered a lecture.)

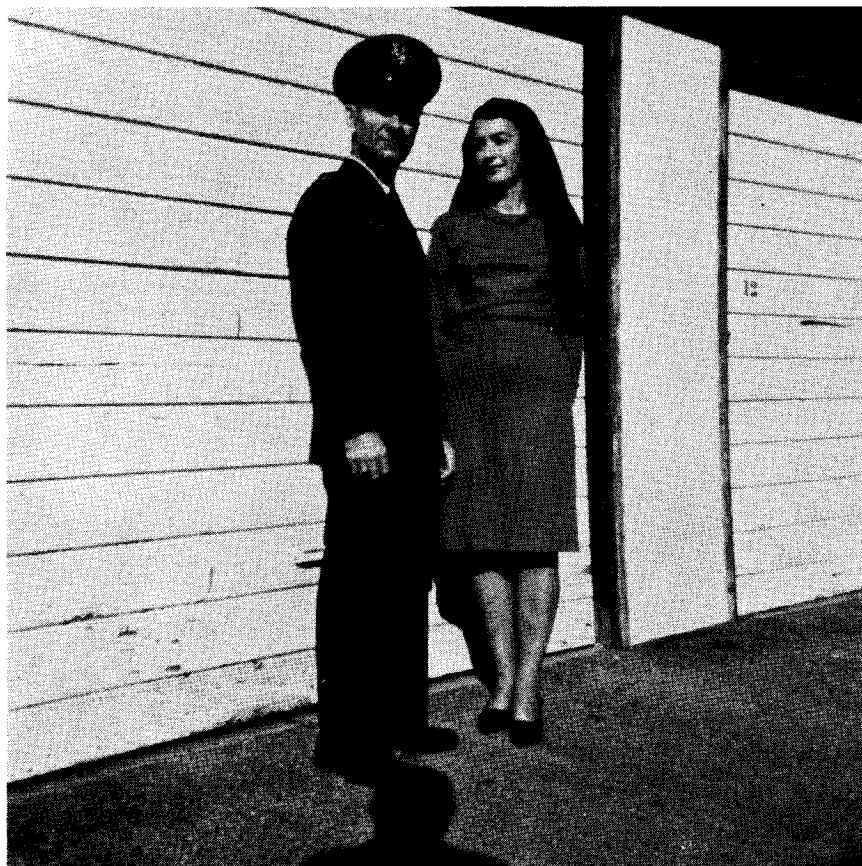
In this photograph, the man is indulging in a bit of a costume drama. He's playing the military dandy and remembering his upwardly-mobile march from the enlisted ranks during the war. He exaggerates a sideline, allowing it to expand into an image of self. Personal pride, pride in rank, national pride, patriotism: ultimately he's assumed a rather public pose. There's a recruiting-poster aspect to his stance. And yet, looking at this picture, we have no way of knowing how closely he identifies with the ideas of his more vocal generals. Nor do we know how much engineer's pride derives from association with a sophisticated, technocratic war machine. Hypothetically, at least, he's a commander of men, demanding the respect of military subordinates. He stands in a chain of command, a willing military servant of his economic betters. In the same breath, he "speaks for himself" (or so he believes) and speaks for his rulers, who view the whole affair somewhat more cynically than he does.

The woman stands demurely next to her uniformed husband. The woman is wearing a red dress. Her mouth is painted with the same red. A century ago this red might have been reserved for a flamboyant eroticism. The red of the courtesan. The red target of male desire. Now this red enters the space of married life. Department stores broadcast a certain poetry of desire. Commodities take on mysterious properties. (It's a marketing strategy, an outcome of "motivational research," that governs the orchestration of this red.) Women are encouraged to decorate themselves, to see themselves as decoration. Men are encouraged to see women as animate decor; as objects of a possessive glance.

The man took the woman shopping. He made most of the decisions. They bought two dresses, a red one and a green one. The two dresses were placed side by side on a white bedspread. By chance, Chevreul's law of the simultaneous contrast of colors was demonstrated. The red dress left a green afterimage. The green dress left a red afterimage. The man has a theory of color. So does Kodak. We'll get to that later.

The woman feels somewhat uncomfortable in the red dress. She feels overly visible, on display. Her demure stance contradicts the loud color. She tempers this flamboyance with a black lace mantilla, perhaps finding in it the mark of feminine piety. Latin women wear these things to church. But here, on an Anglo-Saxon woman, the mantilla becomes an exoticism. There's a certain imaginary tourism at work. The man is happy with the hint of Latin mystery, although he dislikes Mexicans. The man likes the woman's bright dress. She's dressed for mass, her head covered. She is a convert from a more sedate Protestantism. She agrees to the transformation. There are two different human intentions at work; one, male, prevails over and alters the other, female. The woman has read the journals of famous generals' wives, trying to fathom a code of stalwart obedience.

It's Palm Sunday. More film is sold before holidays than at any other time. The woman is dressed for next week's mass, wearing her new red Easter costume. The man is dressed for military duty. Being a reservist, he is not allowed to wear his uniform to church. There is something incongruous, then, about this pairing of a member of the armed forces and a member of the flock. This is not an everyday moment, a slice of life, but an imaginary construction. Costumes have been selected for this brief fiction. Perhaps the woman finds solace, a phantom wholeness, in religion. Perhaps the man finds



the same in a dream of military power. They find comfort in each other, and so they stand together.

There's a certain Eastern European Catholic aesthetic lurking behind the petit-bourgeois modernity of this photograph, bracketed as it is by choices made in department stores. The picture is a collage, a product of conventions that are remote in time and place of origin. Somewhere behind this photograph, historically remote, lies a medieval image of courtly love, followed by an image of a decorated madonna. First, a knight and his lady in a walled garden. A book of hours. Later, the moral model of the Holy Family is offered to the working masses of Europe. Getting closer to this man's past, we find a familial memory of village life in the Tatra Mountains of Southern Poland, a memory of a tradition of peasant courtship and marriage. A fastidious Polish taste for primary colors, for red and white, for elaborately and cleanly decorated Easter eggs. The man has decorated his wife, and through her, an image of his past has been constructed. So much for art history.

The man and the woman are standing in front of a row of white garages. The white paint is scuffed and faded. The asphalt in front of the garages is spotted with oil stains. To the couple's left, on the right side of the picture, is garage number 12. Is the garage directly behind them number 11 or number 13? The building appears to bow inward at the middle, as though it were sagging toward its eventual collapse. All the vertical lines in the photograph are distorted in this fashion. This is merely evidence that an inexpensive camera with a poor lens was used to make the picture.

At this moment the man has a definite sense of purpose, and yet he is unaware of certain peculiar aspects of the image he has composed. He cannot see himself in the viewing screen. He cannot see his own face, nor can he at this moment see the face of his wife. We might guess that the man is unaware of the dilapidated look of the garage doors behind his back. At the moment the man is unconscious of the significance of peeling paint. What is a field-grade reserve officer doing in front of garages that suggest rundown apartments? Do they live here? Are they visiting poorer relatives?

Martha has a way of calling one's attention to the discrepant elements of an idealized representation. The garages look a bit squalid and the woman has varicose legs. The woman's legs bear the mark of several pregnancies, of 96 hours a week spent working on her feet in the home. Martha imagines a row of couples in Sunday best, each couple staking claim to meager territory in front of their numbered garage door. In other images Martha notices dead grass. She has every reason to believe that something is wrong. She finds the whole display rather pathetic.

(The man and the woman live with five children in an apartment complex originally built for wartime shipyard workers. The man works as a chemical engineer. There's a sort of late-Bauhaus public-housing look to the buildings. Their apartment is crowded but orderly. The man disdains his neighbors, most of whom work with their hands and lack college educations. No one is allowed to park in front of anyone else's garage. The man and the woman pose in front of their garage, which houses their most expensive piece of property.)

Something is being memorialized. An artifact is provided for future commemoration. Is this the realm of an ideal and imaginary existence? Does this practice ensure the future's ability to look back on the past with nostalgia? Is this a small, momentary utopia? The grey vinyl album is opened rarely and then only in the most casual manner. Selected negatives are printed and

framed. A few pictures are displayed on coffee tables and dressers.

A commemoration of matrimony. A commemoration of monogamy. A commemoration of a long-lasting marriage. A commemoration of austere affection. A commemoration of rank. A commemoration of a new wardrobe. A commemoration of an Easter dress. A commemoration of the interval before Palm Sunday mass. A commemoration of a moment of leisure. A commemoration of rank and possession.

Two

The man and the woman are now situated in front of a monument of some sort. Now the woman sits at the man's right. She faces the camera directly. He stands, his body turned toward her as it casts a shadow over her left side. His hips, shoulders, and head are turned in different directions, with his gaze directed toward the lens. If he were a painted rather than photographed figure, he would stand as an example of late-Renaissance contraposto. He is smiling somewhat and exercising a studied casualness, striking a rather cavalier pose. He's wearing a black silk suit and heavy, shiny, expensive-looking brown wingtip shoes. Now that he's out of uniform, he seems to go for an idiosyncratic dandyism. We discover the receding hairline of a middle-aged man.

The woman sits upright, hands folded in her lap. She sits as demurely as she stood in the last photograph. She's wearing high-heeled shoes and black leather gloves. A large black leather purse, of the type carried by mothers of small children, sits beside her right foot. She is wearing the same red dress as before, but now instead of a mantilla she wears a black toreador hat. The hat has been carefully angled across her brow. The man's most involved preparations for the photograph involved the selection of the correct hat angle. He saw this as an important aesthetic decision. The hat is tilted. The right rim is somewhat higher than the left. The shadow of the brim is such that only the woman's chin is illuminated directly. What is the nature of this behind-the-scenes change of hats? Suppose we imagine two poles of a Latin-hat semiotic. The mantilla occupies an extreme feminine end, while the toreador hat occupies an extreme masculine end. Is this an image of a glamor that encompasses all possibilities, whether passive or aggressive? Is this "The Lady in Red"? Does this second hat suggest a female dandy?

This is a color photograph. The woman's dress is bright red. The man's suit is black. Suppose this was a print, rather than photochemical dye. The man's shoes are raw sienna. The sky is a saturated cerulean blue. The trashcan is a saturated cadmium yellow. The base of the monument is beige. The upper portion of the monument is the color of oxidized bronze although it is quite probably cast cement coated with a pale green paint.

The man declares his own color theory. With the first photograph he is aware that a blue uniform and a red dress will stand out dramatically from the white garage door. He's got a certain patriotic effect in mind, but there's more to it than that. A romanticism that has passed from Delacroix to Technicolor allows him to see color as the realm of the passions, as the locus of a kind of acquisitive optical hedonism. Primary colors and saturated hues are found to be more beautiful and more expressive than the muted hues of a mundane and routinized daily existence. One sees color on the weekend. Gauguin headed for the tropics. Van Gogh dreamt of bright, chroma-rich southern climates: all painters will flee to the equator, he told his brother. Unable to

afford global tourism, the man opts, like Baudelaire, for the cosmetic, for the artificial paradise. (The man once worked as a house painter in Pennsylvania. During the winter there was no work. To feed his family, the man would cut Christmas trees and spray them with bright enamel paint, using a compressor. He would sell red trees, blue trees, and yellow trees. At the time, this was a novel idea. Now the man orchestrates his wife's and daughter's Easter clothing in the same fashion.) The man takes a certain pleasure in arranging materials that will reveal the full possibilities of the emulsion. The image will be saturated with color: this will be a sign of abundance.

A building occupies the entire rear ground of the photograph. The architect was inclined to round off corners: this seems to be a distinctive mannerism. The monument in the foreground has an octagonal base and a fluted pedestal. This is WPA architecture. This is art deco as it revolutionized the public buildings of America. This is an example of monopoly capital saving its own skin through the agency of the state. This is a high school built in 1938 in a working-class community. The man's head obscures the lower left corner of a bas-relief. The relief is a representation of a male figure operating a wood lathe. We can discern the words "Industrial Arts." The figure in the relief, a blocky social-realist character, appears to be drilling a hole in the posing man's head. The monument has four sides. Only this side was adequately illuminated for the making of a photograph. Even so, the figure of science would have been much more appropriate to the occasion than that of industrial arts. Science represents the man's own career and the career he desires for his male children. Science is a bespectacled male figure gripping an Erlenmeyer flask. Science faces south. Home economics is a female figure operating a sewing machine. Home economics faces north. Athletics is a crouching football lineman. Athletics faces east. Someone has scrawled the word "squat" on the lineman's helmet. Several yards to the south of this pedestal is a marble slab commemorating the death of a football player who died of a heart attack during the homecoming game. (Suppose I told you that there was something prophetic in the accidentally menacing figure of industrial arts. As he poses the man believes he has climbed above his working-class immigrant family background. Two years later, he joins a growing reserve army of unemployed aerospace engineers. Nearly three years after that he returns to work, to a lower-paying, lower-status job. He is ritually humiliated by his superiors. He is told he will not be promoted. For the first time in his life, his work activities are subjected to a time-and-motion study. The upper half of the engineering profession assists in the proletarianization of the lower half.)

Why are this man and this woman posed in front of this absurd memorial to the New Deal and liberal bourgeois educational ideology, the ideology of upward mobility through learning? What is incongruent about this juxtaposition of private and public commemoration? What are imagined to be the ideal properties of the place?

Three

The woman is standing with two small girls. The man has divided the family into groups. Other photographs are taken of the three older sons. They are asked to hold books as they pose. The only pictures of the complete family are made at a professional portrait studio in Hollywood.

(CONTINUED ON PAGE 43)

BY PHIL ANDERSON

Crossroads (1976), by Bruce Conner; 36 min., black and white, sound, available in 16mm. or 35mm.

Take the 5:10 to Dreamland (1976), by Bruce Conner; 5 min. 10 sec.; black and white, sound, 16mm.

Valse Triste (1977), by Bruce Conner; 5 min., black and white on color stock, sound, 16mm.

Mongoloid (1978), by Bruce Conner; 3 min. 40 sec., black and white, sound, 16mm.

In the last two years, veteran filmmaker Bruce Conner has made four new films, all of which in their own way re-examine the thematic and stylistic concerns he first introduced in the groundbreaking *A Movie* of 1958. *Crossroads* and *Take the 5:10 to Dreamland* (both 1976), *Valse Triste* (1977), and *Mongoloid* (1978), like many of their predecessors, are created from already-existing footage, such as industrial and educational films, newsreels, commercials, and government archival film, and they all exploit the past/present associations which any viewer would have seeing them. They are all in black and white, although *Dreamland* is vaguely sepia.

These four new films deal thematically with pop sensibility, documentation, and nostalgia, and this last concept is perhaps the best point on which to center any discussion of their similarities and differences. By "nostalgia" I do not suggest that there is a longing for the past in Conner's recycled images. Instead, they evoke a compulsive, semi-archaeological, occasionally obsessive fixation, which negates longing and makes the films more relevant to the present than to stagnant or outdated issues. Like any archaeologist, Conner explores the supposedly familiar past in order to reach new perceptions. A new, progressive interpretation of overly familiar images can come from such work: the best example would be our new understanding of the 1946 A-bomb tests on Bikini atoll, footage of which constitutes all of *Crossroads*, as an aesthetic event as well as a political or scientific one.

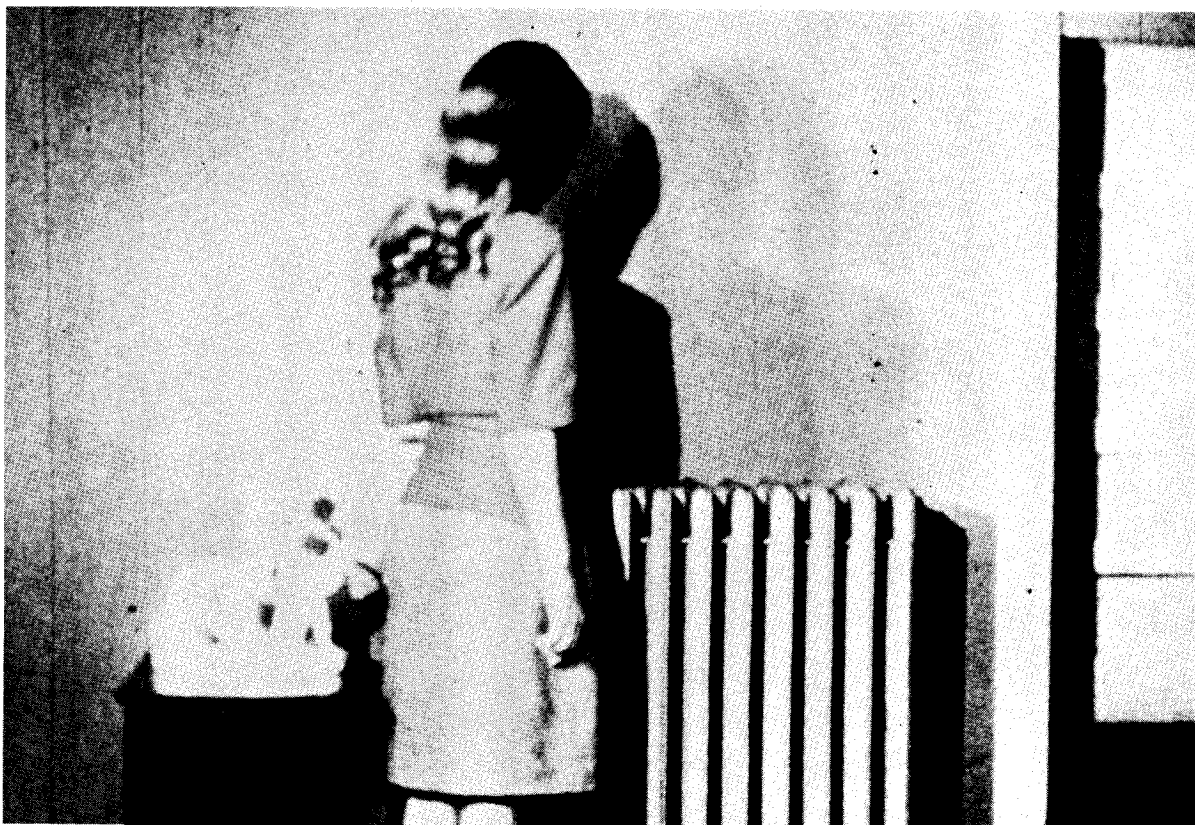
The four films are further stylistically related in that they share Conner's favorite type of sound-image relationship. The sound track is uninterrupted, although sometimes mixed from diverse source materials, and thus "uncut" in the sense of being altered to fit the images. Conner says his images "dance" to the sound tracks. In at least one case, *Mongoloid*, the sound track is virtually the script: the film is inspired by a short song by the New Wave rock group Devo, and the images are structured closely to the meter of the tune. Similarly, Conner claims that *Take the 5:10 to Dreamland* is just as much a film by Patrick Gleeson, who composed the electronic score before the film even existed. This virgin primacy of the sound track is typical of Conner's other films.

The two more recent films are shorter than the two from 1976, and somewhat less ambitious projects (although that isn't necessarily a consequence of their length). *Valse Triste* is named after the light-classical piece which is its sound track — a tune which also introduced the old "I Love a Mystery" radio program, one of Conner's childhood favorites. The program usually involved occult or mysterious forces in the solution of various crimes, and was obviously appealing to a 13-year-old boy (as he was then). Conner describes the film as "self-indulgent nostalgia" in part because his son was 13 when it was made; the film may be seen to some extent as a sentimental legacy.

Valse Triste specifically relates to a young boy's dream in Wichita, Kan. (Conner's home), about 20 or 30 years ago, but these facts are not vital to appreciation of it. A series of images, some of them literal for the "story's" sake, others enigmatic, are strung together with interspersed blackouts, more or less following the rhythm of the music. In the beginning, a young boy gets into bed and the shot zooms in on his head as he apparently begins to dream. The shots that follow are a melange of the things we tend to see in dreams: the familiar intercut by the absurd. A train speeds by; a spinning globe quickly recedes (as if from a pompous old newsreel); a herd of sheep decorates a field. There are very specific shots relating to Kansas and the past: flat highways with state welcome signs, people raking hay, small-town street scenes. Far from limiting the sense of the film, though, these literal shots establish a texture and set a historical mood which is more universal than anything else.

The general impression in *Valse Triste* is of yearning. A young boy's ordinary experiences yield to romantic fantasies and wonderings, projecting him ahead into an unknown territory inspired by popular entertainment. The ending sequence is succinctly cryptic: a group of girls does exercises in a field; a garden hose, cast on the ground, sprays aimlessly; a family group points somewhere off in the distance; water splashing is followed by rock crumbling from a wall (as if in a mine); bird's-eye and trackside views

PHIL ANDERSON is a freelance film programmer and critic in Minneapolis.



Still from *Take the 5:10 to Dreamland*, by Bruce Conner, 1976.

Four films by Bruce Conner: a review

show a train speeding along and away; cars drive along a flooded road. There is a final logo, taken in actuality from an outfit called "Young American Pictures," but it could just as well be the dream unit of this young man's fancy. The film is in part a gift from an artist father to a curious son, but it evokes everyone's questioning adolescence, suggesting what teenage daydreams are really all about.

Mongoloid deals more viciously with the same All-American milieu. It should be noted from the start that Conner intends no offensive prejudice by the title. It is taken directly from the Devo song, which is a caustic satire of the myth of success-through-conformity. A "mongoloid" is simply an unthinking family man: "And he wore a hat/And he had a job/And he brought home the bacon/So that no one knew/Mongoloid he was a Mongoloid/His friends were unaware... Nobody even cared." It seems completely natural to encounter such an updated soundtrack from a filmmaker who used the Beatles, Bob Dylan, and Ray Charles* in earlier films. Devo as a group employs a witty, iconoclastic cosmology — "de-evolution" — which suggests that rather than

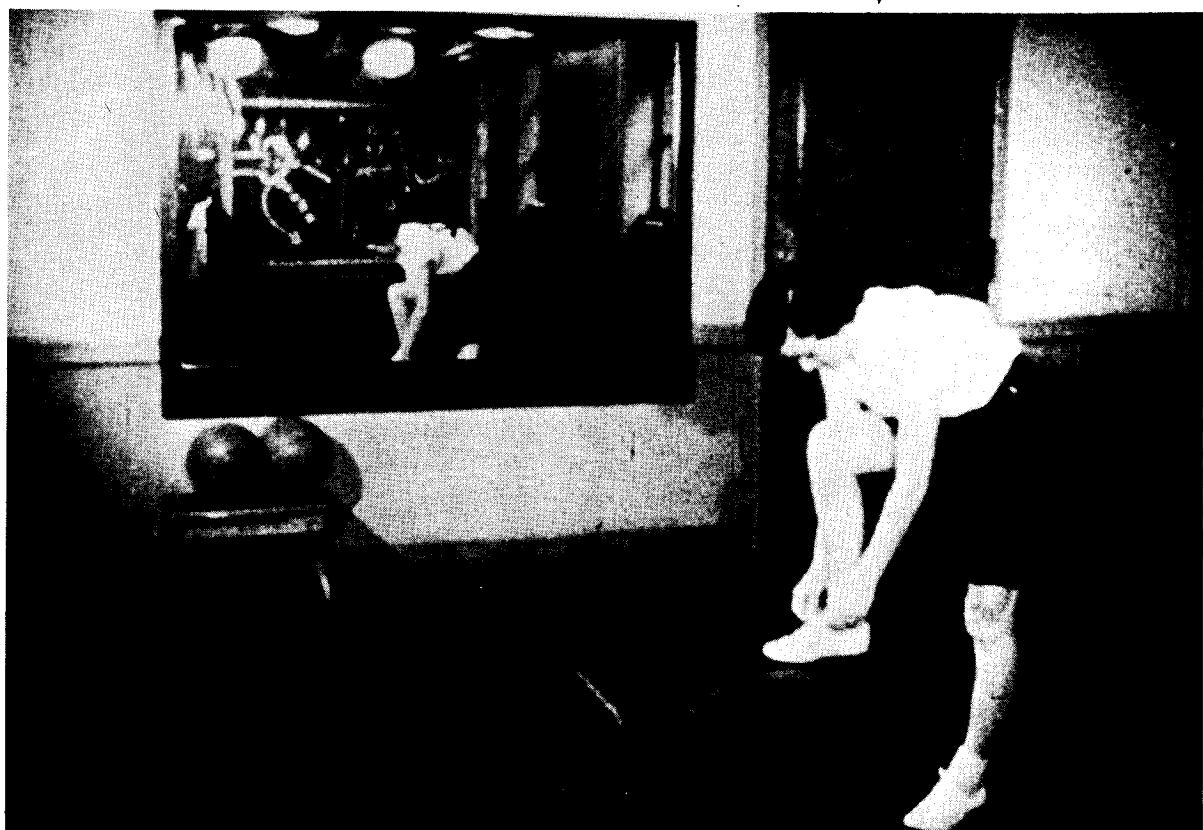
*Used in, respectively, *Looking for Mushrooms*, *Permian Starata*, and *Cosmic Ray*.

progressing, mankind is in retreat, and the hell with past ideologies.

Conner simply refers to the "hero" of *Mongoloid* as a "modern American man," one who's bought all the standard beliefs of sexual/economic roles (physical strength, obedience to authority, intellectual self-betterment) without question. The lyrics are supported by educational and commercial film footage from the '50s, a self-satisfied period if ever there was one. The opening shots are of laboratory work and didactic diagrams (the track mentions "one chromosome too many"), all of which come straight from recent media history but which are crazily self-important in isolation. Suddenly fantasy enters: a man sitting in a typical living room is swallowed up by a giant suitcase and whisked off to a swimming pool in the desert. An absurd mosaic of pop/consumerist iconography follows, including over-hyped food products, political leaders, and a man pulling a bus with his teeth.

Much like *A Movie*, *Mongoloid* is a nightmare of sensory overload, releasing familiar moments from their glib contexts and reworking them into a savage new vision. The images relate to the song lyrics in

Still from *Take the 5:10 to Dreamland*, by Bruce Conner, 1976.



Still from *Take the 5:10 to Dreamland*, by Bruce Conner, 1976.

graphic and rhythmic fashion as well as thematically. Instead of blackouts, shots are most often separated by solid black or white flash frames, evoking short circuits both internal and external (there is one shot of a man—our hero?—with electrodes on his forehead). Although the term is unfortunate, *Mongoloid* is a basically a punk rock film, visual accompaniment for a new ideology which prides itself on transient excitement and self-defeating negation. It is as exciting as the music, but also just as ephemeral; but it is clearly anti-nostalgic, destroying the myth of recent "good old days."

Take the 5:10 to Dreamland is a bigger brother of *Valse Triste*, exploring the same underside of consciousness in an even more ambiguous fashion. The title comes directly from its 5 minute, 10 second length; that is the only literal thing about it. A sequence of images—26 shots—has no apparent logical or narrative source, their relations to one another being at best tentatively suggestive. Transitions are mostly blackouts, but there are a few very sensual dissolves. The first and last shots are of pond water, still at the beginning and rain-dappled at the end. The film evokes a curiously mystical, transitory disturbance; a daydream, perhaps.

Several water-oriented shots open the film, abruptly cut off by four very short dissociations: a close-up rabbit, a woman's face, falling rocks, a horse's head. Then, a young girl bounces a ball; in a typical home setting, another girl releases a feather above a radiator; the ascendant feather swiftly fades into an aura or flame-like image, which after long passage is perceived as the trail of a rocket, which is followed until it's a pinpoint.

A diagram of light reflection is followed by a segment showing a young woman in a gym uniform patting her hair in a large locker-room mirror: at times we see only her reflection with a reversed number 12. A plumb bob patiently inches toward a drawn line in close-up; an extended slow-motion shot shows a drop creating a volcano in a saucer of milk. Three cloud/water images follow and the film is done.

Gleeson's sound is all artificially created but sounds

partly natural. Before we see anything, there are cricket noises, then comes a droning chord of two or three notes. At about mid-point, when the radiator is shown, a new pulsing motif is added. As a thunder effect enters with the first final cloud image, all the other noises disappear and all is stillness once again, visually and aurally. Conner heard this sound piece as an independent work before he even thought of adding images to it.

Very patiently, *Take the 5:10 to Dreamland* evokes the realm of abstracted thought unaffected by logic or practicality. These sensuous non-sequiturs form a capsule vision begun and ended in small, private ripples. It is clearly one of Conner's best works, full of intimate dramatic suggestion rather than brash overstatement. Where *Valse Triste* is unabashed sentiment and *Mongoloid* hearty satire, *Dreamland* has all the provocative mystery of a Zen puzzle. Its components relate to one another more through tenuous illogic (formal free association, at times) than anything else. It could represent the mirror-world visions Lewis Carroll might have had on a rainy afternoon. It is ultimately "about" fleeting illusions.

Images from the past have all these uses, yet typically we rely on them for one purpose only: documentation. We depend on them as records of what people, places, and objects looked like and why we did certain things. Recent trends in still photography, notably Michael Lesy's books and the *Evidence* book and exhibition, assembled by Larry Sultan and Mike Mandel, have questioned this whole assumption, demanding not only a new interpretation of past images but a questioning of the limited uses we have made of them. We don't need to believe them as strictly as we did; in fact, doubting their veracity, applying possible new meanings, can be surprisingly rewarding.

Taken one step further, these thoughts might lead us to accept the 1946 A-bomb tests, as seen in *Crossroads*, as the grandest piece of performance art ever designed. I would not seriously suggest this, however, but the seeds of such a possibility lie in Conner's simple, ele-

gant treatment of the exhaustive footage which remains of the Bikini atoll tests. One of the strongest icons of our age is the mushroom cloud, full of political, scientific, and religious import (and too often seen with a skull superimposed). In *Crossroads*, Conner allows these sensations to remain while adding a serene, meditative view of the event which partially de-fuses the evil which has limited our interpretations of it.

Conner has actually done little to alter the government's footage. He had plenty of shots to choose from, since 500 cameras recorded the blast from both sea-level and airborne positions. Quite simply, we see the same event many times, from many perspectives, some of the shots in slow motion. Its 36-minute length is partitioned by two different scores—a 12-minute beginning segment of natural-sounding yet completely artificial effects (explosions, mostly) by Patrick Gleeson, then an electronic accompaniment by Terry Riley which is rhythmic and soothing: a pulsating bass supporting mid-register chords and higher-pitched noodling.

The two segments are distinguished visually by Conner's selection of physical, and thereby emotional, distance contained in the shots. Separated by slow fades in and out of blackness, the first segment contains mostly water-level shots which include the first moments of the blast. There are also more natural-speed (24 frames per second) shots in this part. The second segment predominantly uses the moments after the blast, sustaining a progression toward farther-distanced shots which had begun in the first section. Most of these shots are airborne and in very slow motion. It is as if we progress from immediate, conventional views of the blast into introspective, abstracted consideration of it. The film ends on a much closer water-level shot, including the onset of the explosion, but lasting a very long time due to extreme slow motion.

Several impressions come from a viewing of *Crossroads*. Primarily, we see one of the central events of our age turned into a majestic, ephemeral sculpture. Attentive lingering on the blast brings out graphic qualities which nearly dissociate the footage from any literal sense. The process is a bit like Conner's earlier *Report*, which compulsively repeated images of President Kennedy's motorcade just before the assassination, with a continuous, unaltered accompaniment of the radio reports from that point on. Yet where *Report* is obsessive about a tragedy, driving the point of "why?" almost to madness, *Crossroads* goes beyond the "why" into the realm of more innocent speculation on the nature of pure, man-made energy. No reference is made to any of the possible uses for nuclear energy.

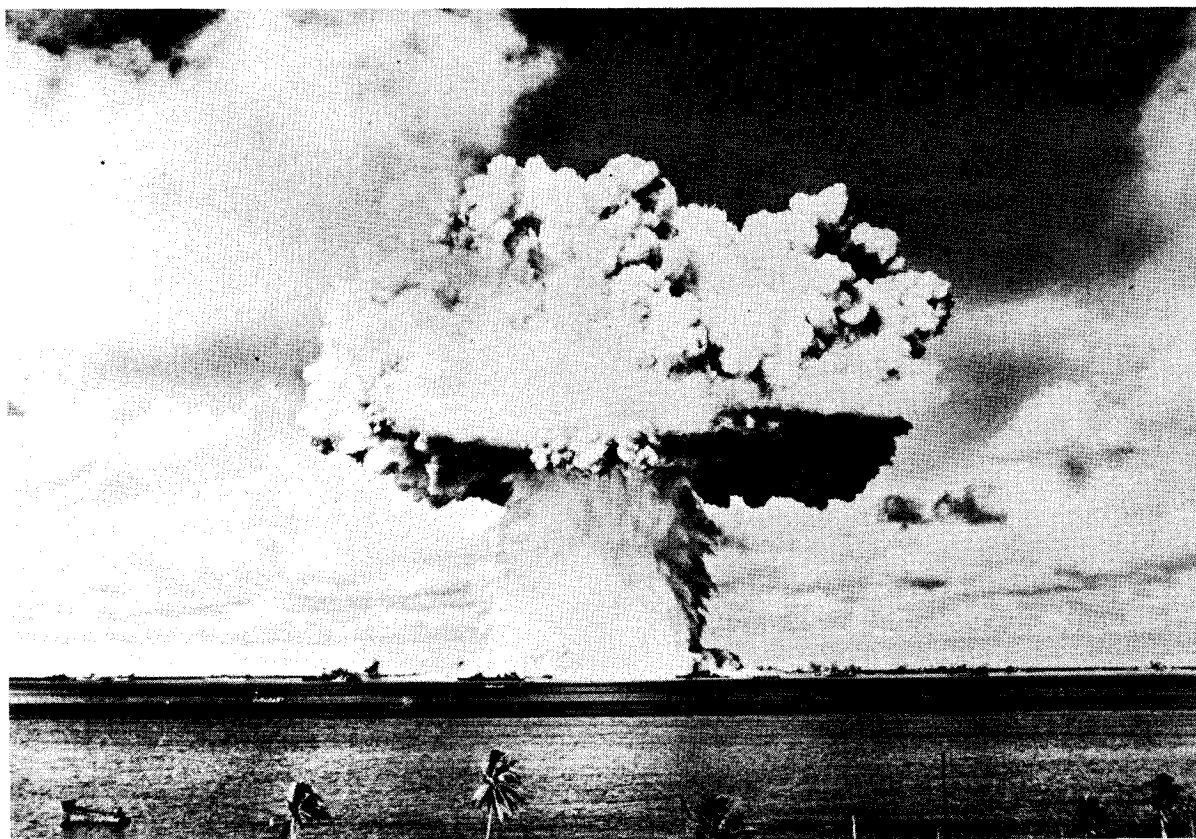
Conner has not only liberated this footage from the national archives, he has released its associations from our consciousness. Its title simply comes from the code name for the tests: definitely a crossroads in the history of science, but with other meanings as well. There are several abandoned ships in the area, placed there to register effects of the blast, but their presence also suggests a busy intersection. It might even be a child's miniature experiment, a smoke bomb in a tub of tiny toy ships. Conner inserts a frame with a large cross (not a Christian one) at the beginning and middle of the film, suggesting structural meeting points also.

Some might call this treatment of the Bikini tests irresponsible, ignoring the serious implications of all that has happened since the end of World War II. Yet Conner has merely dealt with something none of us could have controlled in the first place (the tests were secret), and we should feel relief instead of annoyed impotence. The repetition technique allows complete meditation on all the aspects of power—moral, scientific, and aesthetic—and the long last shot bears out all these aspects. We are once again as close as was possible to the blast point; the clouds nearly obliterate everything into total white, but ever so slowly things re-emerge, especially a nearby ship. As the tonal areas settle and reform themselves, so does the music, and there is a final sense of transcendent completion.

The re-emergent images might be a corollary for re-defined understanding: we know this event is past; maybe we can put its implications to different uses. The nature of scientific experiment is implicitly questioned. If this majestic man-made event was later turned to evil purposes, what else could we do with our knowledge, for good purposes? The film clearly looks ahead. It reminds us of a past mistake but, by showing only the potential and not the actual use of nuclear power, implies that there are other things to be done and considered.

Conner repeats himself. He unearths banal, silly, too-familiar images from our past, sometimes looping them back on themselves as in a hall of mirrors. In a hall of mirrors we can suddenly be shocked and amused by commonplace views multiplied upon themselves. The force of such repetition, given time for digestion, can inspire resolutions for change. Conner is not a regressive attic hound, he is an activist, progressive film historian.

Crossroads, *Take the 5:10 to Dreamland*, and *Mongoloid* are distributed by Serious Business Co., 1145 Mandana Blvd., Oakland, Calif. 94610. *Crossroads*: \$45 rent, \$450 sale; *Take the 5:10 to Dreamland*: \$15 rent, \$150 sale; *Mongoloid*: \$15 rent, \$150 sale. *Valse Triste* is not yet available publicly.

Still from *Crossroads*, by Bruce Conner, 1976.

reviews



Monument Rock, Echo Canyon. Left: photograph by William Henry Jackson; right: engraving by Thomas Moran.

Grand landscapes

The Influence of Photography on American Landscape Painting, 1839-1880
by Elizabeth Lindquist-Cock
Garland Publishing Co./205 pp./\$35.00
(h/b)

This scholarly text is a facsimile reproduction of Elizabeth Lindquist-Cock's Ph.D. dissertation on the relationship between photography and the Hudson River School of American painting. She explains the importance of photography in terms of the nineteenth century's desire for realism in art. Her very readable thesis is filled with details about the lives, influences, and paintings of Alfred Bierstadt, Frederick Church, William Keith, and Thomas Moran, the major American exponents of this school of painting, which glorified photographic detail.

These artists painted grand landscapes filled with forests, mountains, mirror-like lakes, waterfalls, and other spectacular vistas of the American West. Anyone who has traveled west of the Mississippi, however, is aware of the endless miles of barren desert, flat plateaus, and scrubby vegetation to be found there. Certain ideas about aesthetics and myths about American life may explain the choice of the sublime as the subject for much nineteenth century American landscape painting.

Pride in the grand landscape was both a popular theological concept in the Western world and a specifically patriotic concept in America. The mountains were seen as the work of God, evidence of his majesty in creation. This Romantic philosophy was disseminated by the Transcendentalist poets who upheld the "morality of the True and Beautiful" (p. 39). At the same time that the landscape was thought of as the work of an all-knowing power, nineteenth-century philosophers believed in the importance of science and reason. Realistic details of botanical and geological phenomena satisfied the longing for accuracy and scientific study, which were further encouraged by a spirit of pioneer practicality.

Americans were particularly interested in scenery which bolstered national pride. Yosemite was an American obsession and Niagara Falls was "the national mecca in the age of manifest

destiny" (p. 101). Thomas Moran spoke of the mission felt by the American artist to contribute to the nation's glory:

Led by an unseen hand, the landscape painters of America...aid in the growth of their native land....While ministering to his own love of the sublime, and the beautiful (the artist) was at the same time a teacher, and a co-worker with the pioneer, the man of science, and the soldier who cleared, surveyed, and held this mighty continent...(p. 141).

The spectacular American West — canyons, mountains, waterfalls, extremes of climate, lush foliage — became a symbol for the idea of this country as a new nation free of constricting values and tradition. If the pioneer was the "new Adam" (p. 30), the Western landscape was the new Garden of Eden, free from the sins of the Old World.

Lindquist-Cock traces the origins of American landscape painting to two eighteenth-century influences: first, topographical prints and drawings used for survey records, and second, the panorama. Much of the important nineteenth-century landscape work was done on government-sponsored geological surveys. The purpose of these reports was political and economic: to combat the idea of the West as a wild and dangerous place unfit for habitation. The Federal government formed the Bureau of Topographical Engineers in 1851, the Pacific Coast Railway Surveys in the 1850s, and the Powell and Hayden surveys in the 1870s. Albert Bierstadt, painter of the glorious West, was a member of the Lander Expedition which surveyed the proposed railroad near Salt Lake City in 1859. Thomas Moran and William Henry Jackson recorded the scenery for the 1870 Hayden survey. Moran, the painter, helped Jackson, the photographer, compose pictures. Reciprocally, Moran used Jackson's photographs as aids for his own drawing. Moran later accompanied photographer Jack Hillers on the Powell survey of Colorado in 1873. By 1880, the year Lindquist-Cock marks as the end of "scientific illusionism" in painting, the West had been thoroughly surveyed and settled. All but three states had joined the Union by 1900. Perhaps the closing of the frontier was a factor in the decline of the demand for realist painting in America.

The panorama was another influence on nineteenth-century landscape painting. Lindquist-Cock traces the panorama back to 1787, where it served for the popular entertainment and edification in Europe. It was then a circular painting,

covering the walls of a rotunda, which made the spectator feel as if he were actually in the presence of nature. In 1822 Daguerre opened his first Diorama, an elaboration of the panorama. By the 1840s the panorama had become popular in the United States. The first one opened in St. Louis, where interest in the neighboring frontier was strong. The audience sat in an auditorium while a mechanized panorama on rollers moved past them. One famous panorama canvas was three miles long — a painting of the Mississippi River from the Missouri River to New Orleans.*

An important influence of the panorama on American landscape painting was the break from the European tradition in which an entire scene was painted from one vantage point. In the panorama, the viewer scans the horizon. In the large canvases of the Hudson River School, detail was so great over such a large area that spectators actually brought opera glasses to the exhibition to scan the painting.

In 1869 Bierstadt exhibited an 8x10-foot painting done as a summation of the information he had gathered during the Lander survey. In front of this photographically detailed painting, called **Rocky Mountains**, Bierstadt arranged real plant life from the region, model wigwams, and live Indians who acted out scenes of daily life — dances, games, and food preparation. Like the panorama, the purpose of this painting was to entertain and educate. The spectator was invited to enter a three-dimensional world. Lindquist-Cock relates Bierstadt's interest in three-dimensional art to the popularity of the stereograph, which was used extensively for landscape work during the years around the middle of the century. The rise and fall in popularity of such painting-spectacles is indicated by the prices paid for **Rocky Mountains**: \$25,000 in the 1860s, but merely \$5,000 in 1892.

Another example of the panorama's influence on mid-nineteenth-century American painting was Church's **Jerusalem**. This painting was exhibited in 1871, along with a diagram of the city listing 24 major points of interest which could be seen in the picture.

A third important push toward photographic realism in American landscape art was the rise of the popular press after 1850. Thomas Moran, well-known graphic artist of the day, made over 1,500 book and magazine illustrations, many of

which were drawn from photographs. This was the time of what Lindquist-Cock calls "landscape reportage." The artist, to satisfy the demand of the public for information on the exotic West, particularly on Indian life, traveled to the frontier to make drawings which would then appear in **Harper's** (begun 1850), **Leslie's** (1855), **Atlantic** (1857), **Scribner's** (1870), and other illustrated journals. In these drawings, of course, photographic accuracy was paramount. The year 1880, the end of this extreme realist period, also marks the time of the invention of the halftone process for reproducing photographs. When artists were no longer needed to recreate photographic detail for purposes of information, they were free to return to a more expressive function.

Thomas Moran is a good example of this departure from the aesthetic of "cosmic moralism, scientific exactitude, photographic realism, and stereographic space." (p. 121). He emphasized the subjective role of the artists. While his work was meticulously detailed, he believed, "My purpose was to convey a true impression of the region — not its strict topography" (p. 150). Moran would combine scenery from two different regions, place a full moon behind mountains, and add little human figures to establish scale.

By the 1860s John Ruskin, the English art critic who had earlier called the camera "the most marvelous invention of the century," now felt the photograph was only a hollow echo of truth in nature. The complete reversal in photographic realist aesthetics was marked by P.H. Emerson. In 1889 Emerson advised that photographs should imitate paintings, rather than the other way around. Instead of emphasizing precise detail of the sort provided by the daguerreotype, he advocated the soft focus which he felt was natural to human vision. He was interested in the impression of a subject as seen from a distance. "Panoramic effects," he said, "are not suitable for art, and the angle of view included in a picture should never be large." This aesthetic he called "naturalism" as opposed to the "realism" of the mid-nineteenth-century. With this reversal, Lindquist-Cock remarks, "the wheel had turned full turn — into negation, revolt, rejection. The nineteenth century had run its course" (p. 176).

The major criticism of **The Influence of Photography on American Landscape Painting** is its high price (\$35.00) and poor appearance. The book's 170 pages of text are not typeset but merely reproduced from a manuscript. Small, poor quality plates appear at the end of the book rather than being integrated into the text. The book is bound in somber blue without a dustjacket. By contrast, **Era of Exploration: The Rise of Landscape Photography in the American West 1860-1885**, by Weston Naef, Therese Thau Heyman, and James N. Wood (published by the New York Graphic Society), is a large high-quality book with fine illustrations. It sells for \$25.00. While it has a slightly different perspective than Lindquist-Cock's book, it covers many of the same points. It seems that the Garland publication is intended for a scholarly audience, while **Era of Exploration** can be appreciated as a pretty picture book. The former book does impose a serious attitude on the reader. It is an important addition to the small body of literature concerned with nineteenth-century photographic history.

—Candida Finkel

CANDIDA FINKEL is the photography editor of the **New Arts Examiner**, the Chicago arts newspaper.

*A contemporary version of this kind of all-encompassing work of art is Reed Estabrook's photographic panorama. When completed, this piece will be 3½ inches tall and 2 miles long.

Sontag re-viewed

On Photography

by Susan Sontag

Farrar, Straus and Giroux/207 pp./\$7.95 (hb)

The response to Susan Sontag's **On Photography** by the photographic community has been remarkably negative. Gene Thornton, of the **New York Times**, included it among the 10 worst books on photography published in 1977. Ben Lifson, writing in the **Village Voice** Nov. 28, 1977, concludes that "Sontag regards photography as if it exists only to be discussed, not to be perceived by the senses as well as the intellect," and mentions the absence of illustrations in the book as supportive evidence. Alfred Kazin, in his notably hostile review for **Esquire** (February 1978), resorts to **ad feminam** arguments:

Although she wrote a notable book called **Against Interpretation**, she would rather interpret a social fact that someone else has given her than look for it herself, as a novelist does. Her pet ideas often sound as though they were translated from French literary recipes for cooking up a storm.

He concludes his review on a stridently anti-intellectual note:

Sontag is a prisoner of literary chic. Social reality seems to her a symbol in the mind of some gifted artist, writer, photographer. **On Photography** comes out of literature, not the naked world that is still there for you and me to look at as we damn please.

Michael Lesy, in his consistently patronizing review for **Afterimage** (January 1978), begins by negating.

This is not a book of primary research, but rather a series of inventive, witty, perversely whimsical suppositions and intuitions, based on second-hand reports, brought by a messenger from the outside world.

After taking Sontag to task for some "errors of fact," and complaining that the book is badly edited, Lesy assembles a patchwork of isolated quotations that bears little resemblance to her actual arguments. Paradoxically, the author of **Wisconsin Death Trip** concludes by lamenting that Sontag "relies upon rhetoric shaped by a genteel neoplatonism rather than argument shaped by evidence, engagement, and experience."

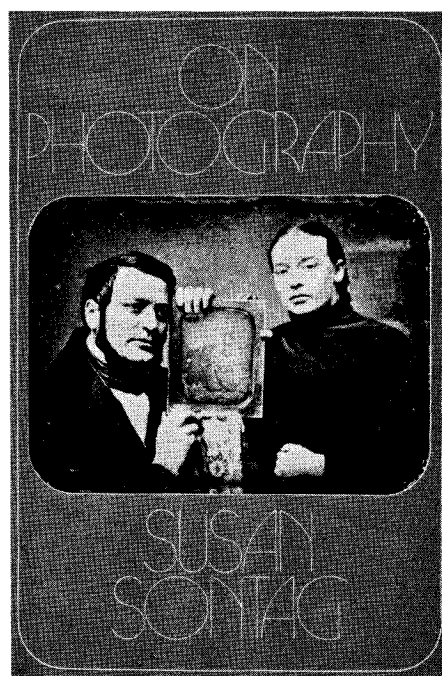
None of these reviews have dealt squarely with the issues developed in **On Photography**. This is not, in itself, unusual: American book reviews, in part because of the subjective style promoted by the **New York Review of Books** (in which Sontag's essays on the medium first appeared), often tell us more about the reviewer's sense of things than the book under consideration. The reviews of **On Photography** share in common a dis-

tinctly defensive quality. This response is probably shared by many other photographers and photophiles. Unquestionably, Sontag's book is severely flawed in some respects; but granting this, our reactions nonetheless seem disproportionate. Clearly, Sontag has touched some sensitive nerves.

One senses sour grapes that have little to do with substantive issues. Sontag is a masterful writer. Her prose is intelligent, polished, animated, effective. She is also very smart. To put it bluntly, she can write the pants off anyone who's tried his or her hand at photographic criticism in recent memory. Add to this the fact that Sontag (as several reviewers have pointedly noted) is an outsider — a mainstay of the East Coast intellectual and political community, a non-photographer — and those grapes come into clearer focus. Her books are always widely reviewed and read. She is taken seriously. This brilliant "messenger from the outside world" writes the first book-length, seriously critical treatment of photography to appear in many years. This grates.

But there are, fortunately, more important questions to mull over. As the title itself suggests, Sontag has written a sustained essay, a quite developed, though difficult to define literary form. Montaigne first coined the term, meaning "attempt," in order to distinguish between his **Essais** (1580) and conventional philosophical treatises, which are more rigorously linear and logical. An essay is a relatively unsystematic attempt to articulate major concerns or issues of a specific topic. **On Photography** is not proposed as a systematic aesthetics for the medium. Sontag's critical approaches are eclectic, and at times contradictory. She is, variously, a semiotician, a Marxist, a Freudian, an art historian, a sociologist. She concerns herself with semantic, affective, and cultural issues, arranged in no particular order. Moreover, as with many "informal essays," there is little pretense of objectivity. Late in the book Sontag claims that "the best writing on photography has been by moralists" (p. 107), and her polemical, sometimes evangelical manner is a case in point.

Like many an essayist, past and present, Sontag plays the provocateur, which to some extent explains and justifies our defensiveness. Sanford Schwartz, in one of the few positive reviews of **On Photography**, found that, "In a decade when we've been swamped with people finding ways to say Yes to photography, it's almost a relief to have someone saying No" (**Art in America**, November/December 1977). Sontag questions attitudes that many photographers, and much of the lay public, have long taken for granted. She is openly critical of many revered photographers (E. Weston, Cartier-Bresson, Arbus), and at best expresses only qualified respect for photographers



like Hine, Sander, and Atget. She resists the idea of the photographer as a hero questing after truth and beauty, a view championed by the Photo-Secessionists and their considerable progeny. She questions, as well, whether the proliferation of photographs in our society has changed for the better our ways of seeing and knowing the world.

Sontag argues that photography and related mass media have created an "image-world" in which photographs are granted considerable authority by their makers, their disseminators (museums, the press, etc.), and their audience. What results is a conflation of image and experience. Several years ago the historian Daniel J. Boorstin observed:

More and more accustomed to testing reality by the image, we will find it hard to retrain ourselves so we may once again test the image by reality. It becomes ever harder to moderate our expectations, to shape expectations after experience, and not vice versa (**The Image: A Guide to Pseudo-Events in America** (New York: Harper and Row, 1962), pp. 258-259).

Similarly, Sontag's chief preoccupation is with epistemology. "Reality," she argues, "is summed up in an array of casual fragments — an endlessly alluring, poignantly reductive way of dealing with the world" (p. 80). The intrinsically fragmentary nature of the image (or, taken as a class, images) represents for Sontag the apotheosis of the nominalist spirit in which the synthetic thinking prerequisite for analyzing experience, and thus historical process, is significantly jeopardized. In the final chapter she argues that this "Surrealist purchase on history" (p. 182) works very much in the interest of the ruling class. It not only fosters a spirit of "consumerism," but equally important, it reinforces the idea that history is enshrouded, enigmatic,

unknowable. Sontag worries that an image-world does not develop historical consciousness. Instead, she suggests, it leads to a state of mental and experiential torpidity.

Clearly, the role of the photographer in this process is problematic. If, as Sontag insists, the image-world comprises an ideology, then photographers, wittingly or otherwise, are among its propagators. The implication is that we may be, as the Dylan song has it, "pawns in their game." "To photograph," Sontag argues, "is to appropriate the thing photographed" (p. 4), and this troubling idea recurs throughout her analysis. Photographers inevitably select finite, framed slices from an infinite set of possibilities. These selections are neither random or senescent; rather, they invariably reflect the photographer's personal history and vision, and, to some extent, the hegemony of the culture at large. There is a constant dialectic between the personal and cultural baggage that the photographer brings with him, and the external events that he responds to and depicts.

Suddenly we see ourselves not only as members of a social and political gestalt — an idea that Western artists tend to reject out of hand — but we also begin to question our own motives for using cameras as we do. Even if we discover that we work from relatively pure motives (a mythical state?), we confront the fact that our images are seen and consumed in ways that we have little control over.

It is little wonder, then, that some have responded defensively to **On Photography**. If we seriously contemplate Sontag's positions we find ourselves in a damned uncomfortable position. Reviewers of **On Photography** have, on valid grounds, disputed many of her points. But one feels that a covert objective is to neutralize the questions that she raises. It is natural enough, when we find ourselves boxed, to try to escape by an available means. However, we risk being captives of much faster, more dangerous boxes if, in trying to avoid the discomfort these questions evoke, we choose to ignore them entirely. Sontag has resisted the pull of much modern criticism and aesthetics in trying to situate photography in broader cultural and political contexts. She insists that photographers and their enormous audience must rethink their assumptions about this pervasive and persuasive medium. If we honestly desire a developed literacy of photography, these questions must be dealt with head on. Such a task is risky, but nonetheless essential.

—David L. Jacobs

(Ed. note: For other views on Susan Sontag's **On Photography**, see this month's "Letters" section, which begins on page 2.)

DAVID L. JACOBS is an assistant professor of humanities at Wayne State University, Detroit, as well as a photographer.

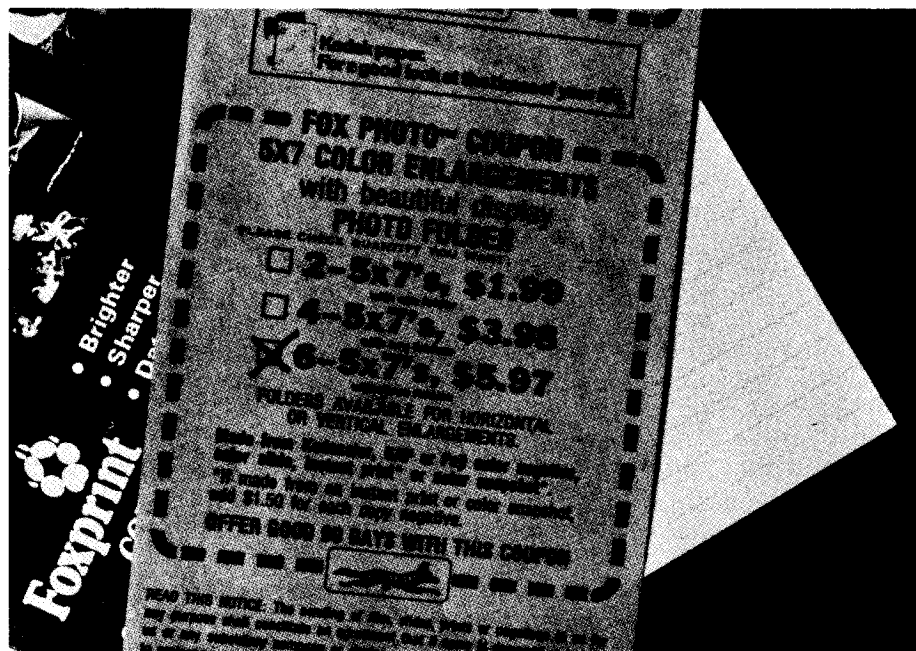
Foto Folder

Foto Folder

by Fred Lonidier

Self-published (1977)/8 pp./\$2.40 (sb) (Available from Printed Matter, New York; Cameraworks, San Francisco; and the Los Angeles Institute of Contemporary Art).

In an industrial society manufacturing introduces a division of labor, a productive mechanism whose parts are human beings. Yet in our capitalist society the human element of production is easily overlooked; the products seem to appear in the stores as if by magic. What could be more typical of this phenomenon than the photo-finishing business, where a roll of film is purchased, shot, and—through "darkroom magic"—transformed into portable mementos of our loved ones.



Fred Lonidier, a page from **Foto Folder**, 1977.

How many people bother to think about the labor force used in producing this transformation of raw materials into (seemingly) independent beings endowed with a life of their own? In particular, how many artists and professional photographers query about the working conditions of the shops and labs from which they get needed services?

The sociologist-photographer Lewis Hine brought the deplorable child labor conditions in factories to the attention of the public. W. Eugene Smith documented the industrial poisoning of the Minamata villagers. David Douglas Duncan photographed the horrors of war, and Bill Owens has shown us suburbia. Fred Lonidier has photographed various industry related diseases and injuries in straightforward clinical fashion. His photographs in "Health and Safety Game" (1976) are anonymous; heads are lopped off as the camera records details of the injuries sustained on the job. This anonymity was necessitated by the fact

When I saw this offer by Fox Photo for 5" X 7" color enlargements and took it back to my studio I had to decide what "Images" to make. There was not any immediate idea I had yet but I wanted to deal with a different aspect of the photo business world than I had done with GAF, Berkey or Kodak. What gave me this idea was my wondering about those who made what I ordered. Well, that makes an assumption that someone does "produce" the order and not just a machine. And, of course, this is not a custom order but one of many many that workers in labs like yours do each day. But I imagine that someone might notice this (hopefully in sequence) and think something about it. Even if the printing was totally automatic perhaps a person would stuff the photos into these folders. After all there are between 100 and 199 "employees" in your plant according to the San Diego Business Directory. On the other hand I worry that one of the supervisors would see it, which is fine, but I am afraid management might "lose" my order or otherwise prevent its production. They might not like anything critical.

Anyway, the problem is that I am sending you my thoughts but in a one-way channel provided by the business transaction involved. I mean, normally people have pictures processed for themselves with no idea that they want to represent anything to those behind the scene, so to speak.

Now, I don't know if I really want to "know" you in the general

Fred Lonidier, a page from *Foto Folder*, 1977.

that many of the victims are still in litigation against their employers. Lonidier reveals the injured employee as seen through the eyes of the industrialist, that is, as only a statistical factor among other factors which may reduce the company's profit margin. Unlike Hine, Smith, or Duncan, Lonidier refuses to aestheticize the pain and suffering of his subjects. It is at this point where document becomes myth that Lonidier parts company with other "socially concerned" photographers. Neither Hine, Walker Evans, Smith, nor Duncan bother to explore the larger contexts in which the suffering they record exists. So Duncan will talk about the Korean theater of war, but ignore the social forces behind the con-

flict. Evans will show the downtrodden, yet seem oblivious to causes behind the un-employment of these idle workers.

Fred Lonidier's recent booklet, *Foto Folder*, is an attempt to get behind the scenes, so to speak, of capitalist production. He here extends his social critique beyond a questioning of working conditions and injury compensation into a monologue about the alienation of worker and product, worker and consumer. A reproduction of a cheap, fake hand-tooled leather folder becomes the cover for his book, while inside are reproductions of photographs of a commercial photo-mailer (which as an advertising boost has included the gift of a "beautiful display folder" in which to show off the

snaps), and additional photographs of a letter in which Lonidier delves into the problematic aspects of such a typical commercial enterprise.

What Lonidier has done is to photograph the mailer, the folder coupon, and his letter sending off his film for the jumbo 5 x 7 prints and his personal photo folder. In the automatic processes of developing and printing the film, the content of Lonidier's piece became lost in the impersonal system—he could only hope for some curious employee to spot the letter and, reading it, reflect upon his or her position within the larger whole of production and consumption. The order was returned to Lonidier, apparently without comment, and he produced *Foto Folder* out of its contents.

In the letter, Lonidier asks about job conditions, how can the management sell their products so cheaply and still make a profit, and whether the shop is union. He never offers the reader any Marxist polemics, nor any simple remedies—just a consciousness-raising of the worker is implied in the piece. In the note he mentions that he could have spied on the company, made extensive inquiries concerning the business, or even infiltrated the work force rather than use such an indirect way of communicating. But Lonidier says, "...why should all this be necessary? Why do all businesses hide so much?"

Lonidier winds up by talking about the similarity of his fake leather check book to the photo folder offered by the commercial photo-finishers; implicit here is a critique of the transformation of one's experiences into commodities, in the form of snapshots, and their containment in an object which could just as easily hold one's money. In a capitalistic

society experiences are packaged, and people as well as products become easily interchangeable. Lonidier mentions that the folder isn't exactly conducive to displaying photographs, but rather serves as a portable memento of friends and family so one can impress others with one's "possessions," i.e., husbands possess wives, we possess friends. This photographer sees the photo-finishing business as trafficking in the mass illusion of the appropriation of lived experience into the realm of containment and souvenir-collecting. The postcard as ersatz war plunder in Godard's *Les Carabiniers* comes to mind. In this sense, the photo-finishing process becomes a model for the commodity fetishism of our society in a rhetorical device where a part represents the whole.

Lonidier's hesitant tone in discussing the folder's lack of originality, his understated peeling away of the capitalist spectacle, allows the reader to fill in between the lines of the letter with his or her own assessment of socio-economic relations in our society. Nowhere is Lonidier dogmatic in his assertions. In fact, the letter reads like a Socratic dialogue, with the reader being called on to supply the answers to Lonidier's questions.

The only question remaining is, when will the art (theory) become manifested in some kind of concrete change (praxis)? Lonidier's form or social idiom is a mirror enabling him (and us) to confront the risk of debunking through the protection of an indirect reflection; what we need now is a direct method for changing the structures he has cleverly pointed out to us. —James Hugunin

JAMES HUGUNIN is the editor of *The Dumb Ox*, The West Coast arts magazine.

Cinematic signs

Peter D'Agostino: "Alpha-Trans-Chung"
At Lawson de Celle Gallery, San Francisco
Jan. 3-28

For the past two years Peter D'Agostino has been working on experiments that use still photography, film, and video to investigate the semiotic (theory of signs and symbols in language) structure of both film and photography.

D'Agostino has presented his work to the public in a variety of formats. *Alpha*, which is part of his recent show at the Lawson de Celle Gallery, originally appeared in the *Photography and Language* exhibition at La Mamelie in 1976. Later it was published in the book of the same title. *Chung*, also on view at the Lawson de Celle, can be seen with a Chinese text in the summer 1977 issue of *The Dumb Ox*. And *Trans*, another piece at the gallery, was shown last year at San Francisco's 80 Langton Street and also at the San Francisco Art Institute as a film-video-performance-lecture piece. In addition to the locations mentioned above, various manifestations of these works have been exhibited in Tokyo, Bologna, Koln, Paris, and throughout the United States. Continuing in the same spirit, D'Agostino's latest photographic endeavor in San Francisco ran concurrently with a slide and video presentation of *Alpha-Trans-Chung* at Wright State University in Dayton, Ohio, where D'Agostino is presently a professor of experimental media.

The fluidity and multiplicity of D'Agostino's offerings characterize the principal concern supporting his art: the investigation of relationships between signs and an exploration of the structural possibilities involved in a given cinematic piece.

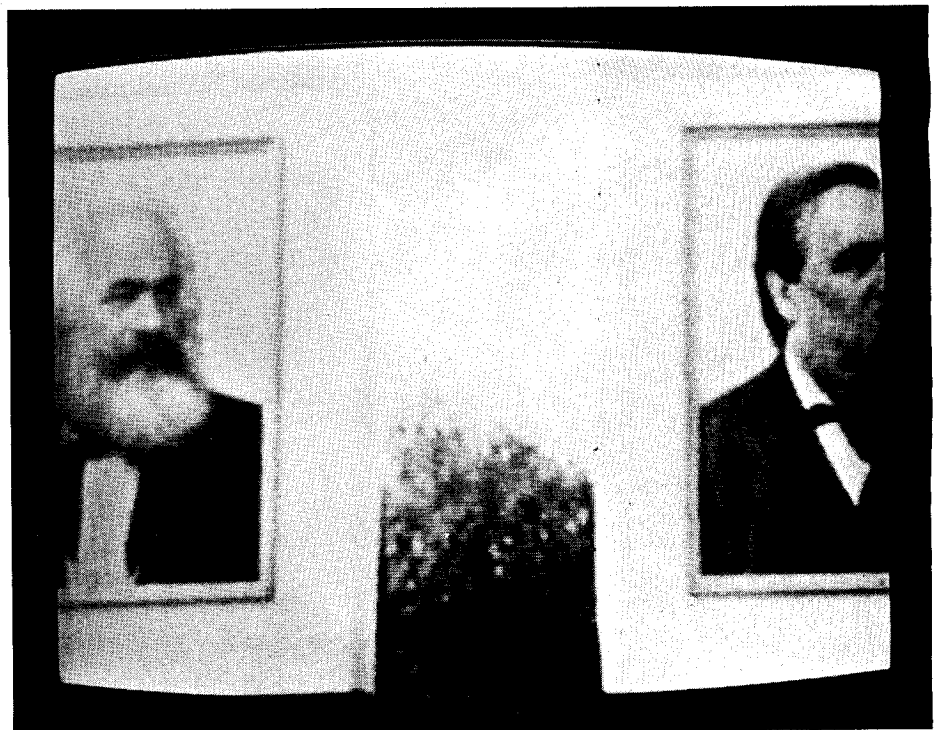
To understand what D'Agostino is attempting, viewers should be made

aware of some of the sources which have influenced the artist. First, D'Agostino's theories on signs and interest in structuralist theory are formulated on Noam Chomsky's *Syntactic Structures*, writings by the French critic Roland Barthes, anthropological studies by Levi-Strauss, and the approaches of a number of other philosophers and critics involved in linguistic theory. Second, D'Agostino is a hermeneuticist. Hermeneutics is the science of interpretation, and originally connoted interpretation of the Biblical text. In D'Agostino's art, text is the cinema, specifically Godard's *Alphaville*, Robbe-Grillet's *Trans Europ Express*, and Antonioni's *Chung Kuo*. While this might seem elementary or even obvious to some readers, I mention it because photography has recently been infused (positively, I think) with linguistic-related jargon and theory, but with few photographers having any real understanding of where the terminology or theory originates.

Each piece at the Lawson de Celle explores structure and signification from a different emotional and intellectual plane. *Alpha*, D'Agostino's earliest piece, exists as eight 20 x 24-inch photographs. D'Agostino shot 36 exposures during a screening of Godard's *Alphaville*. Appropriately, *Alphaville's* surface or plot dramatizes the loss of linguistic meaning in a future society run by computers. D'Agostino's distillation of the subtitled film contains its original meaning, but adds new elements as well. He constructs his sequences so that they refer to the language of photography (deep structure).

The first four images deal with formal aspects of photography. Light and time are emphasized by the presentation of photographs of illumination or subtitles which discuss time. However, images five through eight refer to Godard's *Alphaville*, a condensation of the film's plot in subtitles and images.

Alpha is probably the most emotionally involving and easily comprehensible of D'Agostino's works. From a formalist standpoint, it incorporates the



Top: Peter D'Agostino, *Chung* #9; bottom: Peter D'Agostino, *Trans* #4.



most visually appealing images, deep, chiaroscuro-like photographs. Additionally, it is the piece which most closely corresponds to our ideas of what traditional photography should be. Not only in terms of composition and tone does it appear photographically "straight," but also in the manner in which we may read the image. **Alpha** pays heavy homage to the New Wave filmmakers. As well as utilizing a film created by a New Wave cineaste, it also creates a dialectic between content (the original **Alpha-ville**) and cinematic/photographic language. This is similar to the dialectics of genre and film language explored by the original New Wave directors.

Chung is a photographic piece based on interpretations of Antonioni's **Chung Kuo** documentary on the People's Republic of China. **Chung "Still" Another Meaning** incorporates 20 stills from the first four minutes of Antonioni's film as well as quotes by Antonioni and a critic from the **People's Daily**. Although the Chinese invited Antonioni to make **Chung Kuo** for television, they found the final version unacceptable and banned the film. By presenting the film with the criticism of it, D'Agostino gives the orig-

inal cinematic version a built-in social context. **Chung** differs from **Alpha** not only in its obvious concreteness, but also in its political dialectics. However, while the content or surface structure of **Chung** (presented with text) is more obvious than that of **Alpha**, in **Chung** deep structure or language becomes more complex.

The clue to **Chung's** structure lies in the complete title, **Chung "Still" Another Meaning**. In this piece D'Agostino begins his investigation of the relationship between the still photograph and the filmic moment. Unlike **Alpha**, for which stills were shot throughout Godard's film, **Chung** is limited to the first four minutes. Therefore, the still photograph breaks the constraint of filmic time. According to Roland Barthes, "The still then is the fragment of a second of a second text whose being never exceeds the fragment."

D'Agostino's pieces always seem to incorporate little extra bonuses as well. The stills from **Chung** show the edges of the television, bringing the video proscenium into consideration—another structure or layer for the audience to ponder. In **Chung** D'Agostino

assumes the role of critic or moral arbiter. "I see Antonioni standing there," D'Agostino once said, "and I'm right behind him!"

While **Alpha** is emotional and poetic, and **Chung** blatantly political, **Trans** is elusive and sexual. The film **Trans Europ Express** was written and directed by Alain Robbe-Grillet. Again, the first level of association is homage; Robbe-Grillet's novels and screenplays probe structuralist theory from a literary position. D'Agostino's **Trans-Europ-Expressed** (catch the double-entendre?) is the artist's "stepping out" and is a definite move towards humorous ambiguity. The piece incorporates two small strips of three images each and four 11 x 14 photographs. **Trans** is similar to **Alpha** in that it consists of readable signs and obvious examples of photographic sequencing. For instance, D'Agostino uses the repetitive imagery of a woman with her hands bound. Sexual images of a woman in bondage are prevalent, and references to death occur in the subtitles. **Trans** is almost Hitchcockian in its mystery, but unlike **Alpha** or **Chung**, it does not lend itself easily to either interpretation or associ-

ation. **Trans** is the mystery, the piece that deliberately does not quite fit into the puzzle.

D'Agostino's installation and handling of the gallery space is excellent. Each piece is presented on a different scale, yielding a sense of variety. Written material, including an information section in the rear of the gallery, is adequate but not overwhelming.

D'Agostino succeeds because he is capable of working on many visual and intellectual levels simultaneously. **Alpha-Trans-Chung** can be experienced visually and appreciated without understanding the context from which it is derived. But if one does comprehend the context, D'Agostino's art is filled with homages, humor, and dialectics. The intrinsic beauty of **Alpha-Trans-Chung** is its unfolding of structure upon structure: the more knowledge with which one approaches this work, the more one finds to understand and appreciate.

—Hal Fischer

HAL FISCHER is a photographer and a contributing editor of **Artweek**. This review is reprinted from **Artweek**, Jan. 14, 1978, vol. 9, no. 2.

The massage is the medium

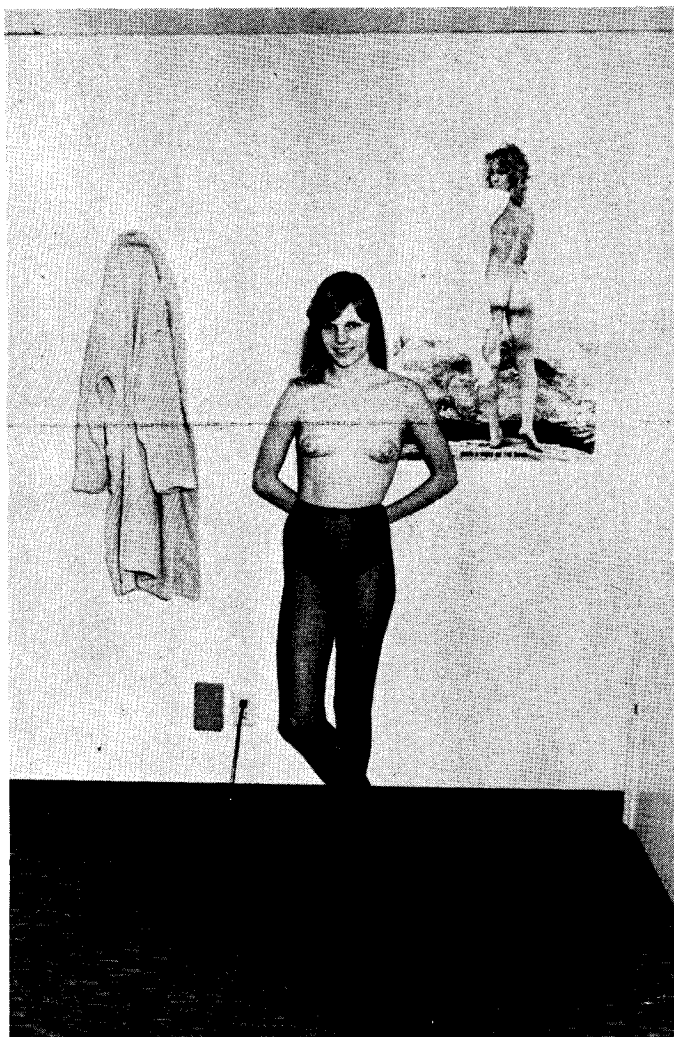
Sex Objects

by Eric Kroll
Addison House/\$9.95 (sb)

In the introduction to **Sex Objects**, Eric Kroll states that he began the project as an examination of "women who make money with their bodies." This included occupations as different as prostitution, stripping, and work in a "nude body painting and rap studio." Kroll's principal interest, however, was women who worked in "sex shops": massage parlors, nude modeling studios, nude encounter studios, and so on. He made the photographs for the book while traveling on commercial assignments — in 30 cities in states as widespread as New York, Texas, Iowa, and California. The book includes interviews, letters, and "testimony" as well as photographs, but (as the subtitle, "An American Photodocumentary," indicates) the photographs are its primary emphasis. Kroll's use of photography to document his subject, however, results in a number of problems.

An obvious difficulty in photographing naked or provocatively posed women is that such images can be seen as pornographic even though they are essential to an understanding of the subject. Kroll avoids a pornographic interpretation by the context he provides. Different photographs of the same woman often vary widely. A woman may be shown clothed and naked; in both black and white and color. The contrast, which is often dramatic, frustrates sexual response because it inhibits fantasy. The information about each woman that Kroll provides with the photographs (her name, what kind of place she works in, her comments on the business, etc.) is presented clinically, to emphasize the documentary nature of the images. In addition, many photographs show by their composition an effort to avoid pornographic stereotypes. In pictures in which the women are naked, they are often in unsuggestive, even ungainly, poses. In other photographs, the attractiveness of the woman is offset by harsh lighting or by environment: the tacky, sparsely furnished "studio" room.

In spite of Kroll's precautions, however, the book has recently been attacked as pornographic (see **Afterimage**, January 1978 and elsewhere in this issue). This may be attributable more to the book's design (which Kroll had no hand in), than to the photo-



graphs themselves. The black and white photographs, for example, are printed with borders while the color photographs are printed to the edge of the page. Since the latter are often twice as large as a result, the effect is to emphasize their sensuality. Other design details, such as the printing of the text on brightly colored, coarse stock (in contrast to the glossy, untinted stock used for the photographs), and the titling of the book in bright red, sensationalize the contents of the book. While this may make the book a more marketable product for Addison House, it subverts the documentary tone that Kroll attempts to achieve.

The pornographic issue aside, however, there are other problems of interpretation. As was noted before, the women (sometimes the same woman) respond to the camera in different ways. In some photographs, they pose seductively, in others they smile, apparently sincerely. Even so, it is not clear to the viewer whether the women are responding to the camera as people or just as professionals. Warmth, like sex, can be

sold. As one of the women interviewed by Kroll states: "They (her customers) were paying for an hour of relaxation, and in order to provide that, I had to suppress any negative responses to them...." The problem is not that Kroll has been fooled, or intends to fool us, but rather that we cannot decide for ourselves on the basis of the information given. The meager background information he includes with the photographs doesn't sufficiently clarify the women's motives of their attitudes toward Kroll, who unfortunately doesn't include photographs of the women he interviewed. Additional photographs wouldn't help, because the difficulty lies in the ambiguity of photographic information.

That ambiguity is exemplified by another prominent feature of the book: almost all the women make direct eye contact with the camera. This technique, one frequently found in photojournalism, creates the impression of direct contact with the viewer. Yet, as has been observed by Susan Sontag and others, direct eye contact does not necessarily tell



Photographs from **Sex Objects**, by Eric Kroll.

anything about the person photographed. The sincerity, or at least frankness, implied by it, is an illusionistic convention. Is Kroll, then, sidestepping the conventions of sexual imagery only to substitute others? The question is a difficult one: it is hard to avoid these conventions in work of this kind. Photographic solutions to the problem (such as depicting the women as less obviously conscious of the camera) are not adequate because they only make the conventions more subliminal, and the illusion of objectivity more acceptable.

The problem is essentially that photographic information, particularly in this instance, is not enough. The possibility of other uses for the images and questions about both the subject and the method of the photographs make their usefulness as information problematic. Including more background information on each woman might have been a good solution. That, however, might not have been acceptable to Kroll, who is, after all, a photographer, and not a sociologist.

—Alec Dann

Video history

Video Visions: A Medium Discovers Itself, by Jonathan Price. Plume Books/218 pp./\$3.95 (sb). Amidst the flood of books dealing with broadcast television it is a relief to find a book which attempts to trace the development of non-commercial video. Neither an exhaustive survey nor an attempt at scholarship, this loose account combines informal history, personality sketches, and art criticism. **Video Visions** describes some of the uses of low cost video since its introduction to America in the '60s. Price has divided his book into two major sections: the first part covers industrial applications of video, video in education, video therapy, and community action video, while the second and major part of the book deals with video art.

Taking a pseudo-journalistic approach to his subjects, Price seems to let most of the people mentioned in the book speak for themselves, and much of the book is comprised of quotations. Examination of the notes at the end of the book suggests, however, that nearly all of the quotations in the first section were taken from other books and magazine articles.

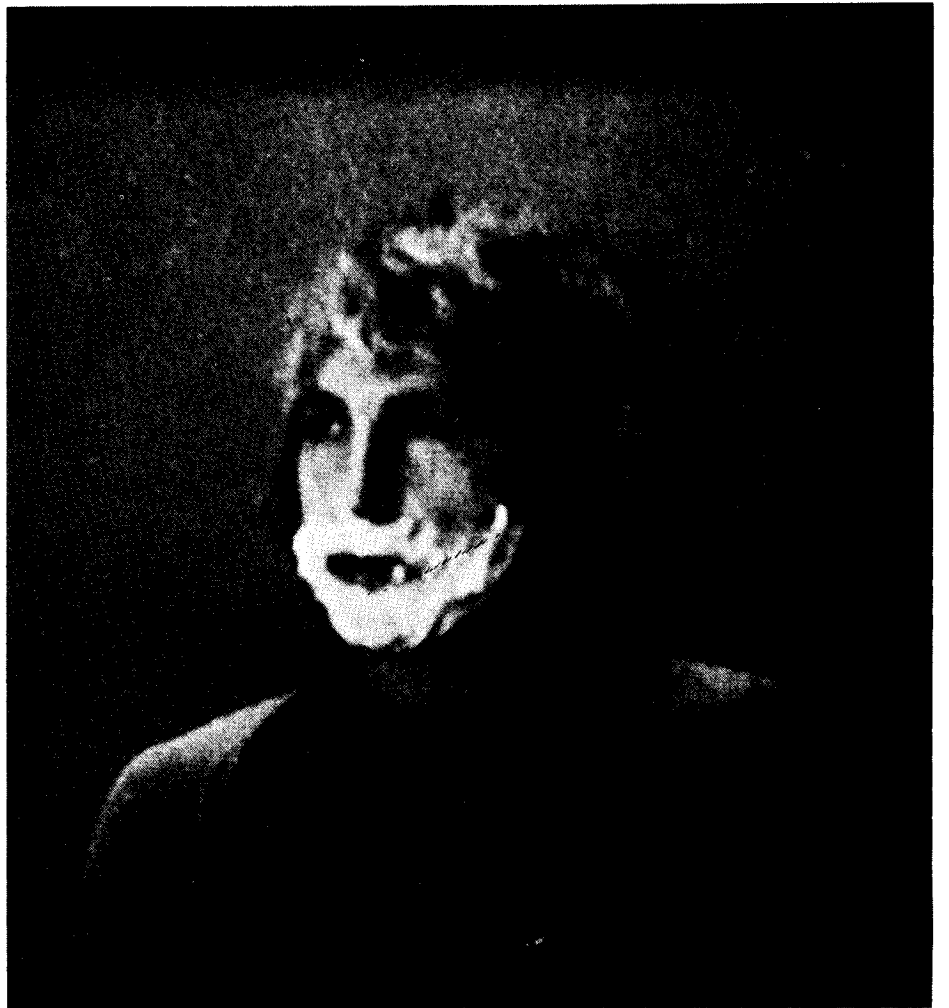
Throughout the book Price throws in his opinions on sometime irrelevant issues; after describing the work of a pioneer in video therapy, Price announces that he will "give (the psychiatrist)

one last paragraph" and forewarns us that in the passage to be quoted, the psychiatrist is going to "pile up the gobbledygook." After reprinting the statement (written for other psychiatrists), Price offers his own pearl of wisdom: "Burp." Thus ends the chapter on video therapy.

The second half of the book appears to involve more original work by the author. In this section on video art Price describes videotapes and installations, and many of the quotations come from his own interviews. He seems to be more interested in this part of the book, and while he is still highly opinionated, it is easier to accept because he has done a better job of digesting the material. No burps here. As analytical art criticism it fails for lack of precision, but it seems to succeed in giving the author's impressions of the artists and their work. Also in this section, Price discusses some of the important experimental video studios, museums, and galleries.

In this personalized blend of reporting and opinionating, Price has gathered material from a wide variety of sources. And although the book sometimes irritates, it is still informative. Despite its deficiencies (e.g., there is no real discussion of the key role government and foundation funding have played in shaping the directions video has taken), the book is fast reading, and it will remain a noteworthy contribution until more adequate literature on the subject develops.

—Arthur Tsuchiya



William Wegman, from **Video Visions**.

Received and noted



From **The Album Cover Album**.

The Album Cover Album, edited by Hipgnosis and Roger Dean. Dragon's World Ltd./160 pp./\$10.95 (sb). A collection of record cover art, concentrating on rock albums of the last 10 years. Hipgnosis (Storm Thorgerson) is himself one of the best designers in the business. The book is lavishly illustrated, and includes chapters on jazz, psychedelia, recent years, and "Devices and Disguises," as well as a section of portfolios of covers by prominent designers. The introduction by Dominy Hamilton discusses the history of record-sleeve art; the appendix outlines the role of the art director, and provides information about the printing of record covers.

All Their Own: People and the Places They Build, by Jan Wampler. Oxford University Press/206 pp./\$9.95 (sb). The author has made a concerted search for people who build their own houses; he talks about the most eccentric of them, and provides many pictures of their creations. The structures are, for the most part, improvised without plan, built from materials at hand, constantly evolving, and testaments to the personalities of their builders. Among the most extraordinary: Baldasare Forestiere, who dug a 28-room underground complex over the space of 40 years, and had planned to build an underground restaurant before he died in 1946, and Romano Gabriel, who, since he lived in a bad place to grow

flowers, made his own out of orange crates, with **National Geographic** as inspiration.

American Images, by Dennis Feldman. Palm Press (Available from Light Impressions)/\$10.00 (sb). Feldman identifies some potentially interesting concerns in his introduction: autobiography, the importance of television in his life, photographing people as a process, and the contrast between the American image of Hollywood and the seedy reality of the place. Unfortunately, these issues are not really developed in the photographs themselves. Many of the photographs were made in places distant from Hollywood, and few of them deal with television or autobiography. The making of the photographs may have been important to Feldman, but there is little in the photographs which refers to this.

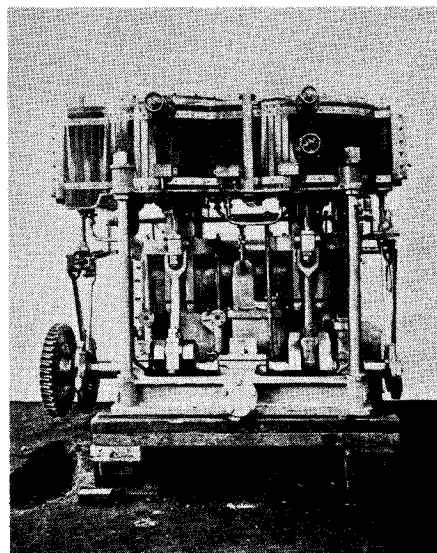
The introduction aside, Feldman also relies too much on the subject matter and style of Walker Evans and Robert Frank (whom he acknowledges as an influence). Photographs of men in cheap hotels or of Hollywood kitsch remind us of Evans's FSA photographs or of his interest in vernacular designs and graphics. Grainy 35mm views of bar or cafe interiors, of service stations or of people on the street (each captioned with a terse description of the subject and its location) overtly resemble images in **The Americans**. There's nothing wrong with being influenced, but it's more interesting if the influence is strong enough to lead to something new.

Behind Social Studies by Dennis Adams. Self-published/(price unavailable) (sb). This book is an irreverent autobiography. Using family snapshots, Adams expands upon extraneous details, using the details as evidence that verifies certain inconsistencies in his life—specifically, whether or not incest and its accompanying guilt can be traced to a point beyond his birth. The retrospection may be heretical; however, it is thoroughly enjoyable here.

A Book of Photographs From the Samuel Wagstaff Collection. Gray Press (available from Light Impressions)/144 pp./\$15.00 (sb); \$29.95 (hb). A selection of 150 photographs from Samuel Wagstaff's collection (published in conjunction with a show at the Corcoran Gallery in Washington, D.C.). The printing quality of the book is notable—an attempt was made to reproduce both

the original color as well as tonal values of the photographs (an important consideration since few nineteenth-century prints are, strictly speaking, black and white).

The choice of photographs reflects Wagstaff's eclectic approach to collecting. He includes photographs by well-known photographers such as Gardner, Cameron, Evans, and Penn, and also the work of little-known or anonymous photographers. This shows a commendable willingness on Wagstaff's part to respond to the photographs rather than the reputations of their makers. It is not, however, an especially innovative approach to collecting. Any collector, in fact, gains most by popularizing new or previously unknown work. Wagstaff's emphasis on individual photographs is also questionable, since it is unfair to photographers such as Evans and Frank whose images derive part of their meaning from inclusion in a larger body of work.



From **A Book of Photographs**.

Camera Work: A Pictorial Guide, edited by Marianne Fulton Margolis. Dover/157 pp./\$6.95 (sb). This is a complete index to the 559 illustrations and photographs that appeared in Stieglitz's **Camera Work** magazine. The publication of this index (actually four cross-indexes) is done in conjunction with the International Museum of Photography at George Eastman House and owes its existence to the combined efforts of a number of people, all properly acknowledged. The first in-

dex is the picture index. Reproductions are displayed chronologically by issue and are captioned as to title, artist, issue, process, and dimensions. Following this index are artist, title, and sitter indexes. The book should prove useful to many people for the purposes of quick reference to needed information.

Care and Conservation of Collections: A Bibliography, edited by Frederick Rath Jur. and Merrilyn O'Connell. The American Association for State and Local History (1400 Eight Ave. South, Nashville, Tenn. 37203)/107 pp./\$10.00 (hb). A selective bibliography on the following topics: general reference and conservation organizations; philosophy, history, and principles of conservation; conservation laboratories and instrumentation; training of conservators; environmental factors in conservation of paintings; and conservation of objects. With a few exceptions, all references are to sources published after 1945.

Chopping Wood, Carrying Water, by Carol Stetser. Padma Press/56 pp./\$6.95 (sb). A photographic panegyric to "simplicity and people who relate in a direct and solid way with the earth." The subject of most of the photographs is a one-legged young man who whittles wood and does things around water on facing pages. The sequencing, apart from the wood/water concept, is personal to the extent of inaccessibility, if not incoherency.

Cinematics, by Paul Weiss. Southern Illinois University Press/227 pp./\$8.95 (hb). Weiss, a philosopher from the analytical tradition of Alfred North Whitehead, attempts to establish the essential elements of film and then examine the medium in terms of them. There are difficulties with his treatment of the subject, however. Observations such as "The purpose of experimental film is to lead one to escape into it in order to escape the limitations of other films," while true in a sense, do little justice to the range and complexity of issues involved. Other statements (for example, that the addition of color to black and white "makes no difference to what film can represent") are very difficult to accept for anyone with experience in the visual arts. Weiss's admitted lack of experience with his subject may be the source of these problems.

Collecting Old Photographs, by Margaret Haller. Arco/264 pp./\$12.50 (hb). Haller's intelligent advice to collectors of photographic material comes as a welcome change in the midst of what might be characterized as a period of uninformed and arbitrary speculation in photographic images. Her emphasis is on the image and not the pedigree, the personal response of the collector to the photograph and not the price. Most of the book is given over to an attempt to educate the would-be collector, suggesting sources of information on the history of photography and presenting facts about the subject in clear language and in list form for easy reference. Major divisions of the book are: landmark dates in the history of photography; clues to the recognition of types of old photographs; information on nineteenth- and twentieth-century photographers; a glossary of photographic terms and processes; and price guides for old photographs.

Concession Stand and Mound Ten Views, by Tom Petrillo, self-published (available from Light Impressions)/\$11.00 (includes both books and a stereo viewer) (sb). Stereo views of a concession stand and of a small hill with a gully running down its center. Below each pair of photographs, and superimposed on some of them, are line drawings. In **Concession Stand** the lines of the building are extended or replicated in ways that, while agreeing with the space of the photograph experienced stereographically, contradict conventional perspective rendering. In **Mound Ten Views** the lines extend beyond the frame. In stereo the effect is to refer to a space above the surface of the page which extends into the photograph as if it were a window. An interesting, but relatively expensive, experience.

Coney Island Beach People, by Harry Lapow. Dover/137 pp./\$5.00 (sb). Not everyone on Coney Island is fat, old, ugly, or poor, but Lapow provides little evidence to the contrary. This book of 138 photographs, taken over a 25-year period, concentrates primarily on the farcical and the grotesque, the latter quality having brought his work admiration from Diane Arbus. Lapow's photographs lack the tension between photographer and subject that is always evident in Arbus's work, but in the same spirit as hers, the last photograph in the book offers a fitting commentary for the whole: "No life guard on duty."



From *Coney Island People*.

Creative Camera International Year Book 1978, edited by Colin Osman and Peter Turner. Coe Press (available from Light Impressions)/236 pp./\$25.00 (hb). This year's **Creative Camera International Year Book** offers work by Edwin Smith; 11 young contemporary British photographers; Eikoh Hosoe; portfolios by Peter Peryer, Lee Friedlander, James Newberry, and Ikko; a selection of work by a number of photographers illustrative of the editors' notion of "the photographer as poet"; and English translations of the writings of Alexander

Rodchenko with 34 photographs. This last offering begins to fill a major gap in photographic history and in itself is probably worth the price of the book. Rodchenko's writings are principally selected from **Novy Lef** and **Soviet Photo** during the period when Socialist Realism was being officially imposed on photography. It is to be hoped that these too will surface in other needed work on Rodchenko and Soviet photography. Of the 34 photographs reproduced, only a few are widely-known in this country, and many have never appeared before in Western anthologies. They are also well-printed, as is the rest of the **Year Book** as well.

Contemporary Artists, edited by Colin Naylor. St. Martin's Press/1077 pp./\$50.00 (hb). An encyclopedic reference volume on twentieth-century artists. Each of 1,350 artists is listed with a biography, a complete list of one-person shows, a list of all important group shows, a list of collections that include the artist's work, a bibliography of books by and on the artist, the address of the artist and his or her dealer, a statement by the artist on his or her work when available, and excerpts from critical writings on the artist. The book also includes 1250 black and white reproductions, many as large as one-half or one-third a page. This is undoubtedly a valuable reference book; however, it does not include photographers or filmmakers unless they have established reputations in other media. Conceptual or video artists are better represented.

The Depression Years, by Arthur Rothstein. Dover/119 pp./\$5.00 (sb). Rothstein was one of the better propagandists for the Resettlement Administration. He understood what they needed and he had an eye for the kinds of detail that got the message across. This book displays Rothstein's work from 1935 to 1941 (when he had already begun to work for **Look** magazine). The photographs are associatively ordered through subject matter, in an attempt to show Rothstein's point of view about the Depression years.

Films for Anthropological Teaching, prepared by Karl G. Heider. American Anthropological Association (1703 New Hampshire Ave. N.W., Washington, D.C. 20009)/187 pp./\$5.00 (sb). This catalogue lists and annotates films useful for teaching anthropology. The works included range from descriptive documentary films such as the Education and Development Center's baboon and Eskimo series to interpretative films such as **The Hunters** and **Dead Birds**. The films are listed alphabetically by title; each entry includes production credits, distributor, order number, rental and sale prices, a short description of the film, and a bibliography which lists reviews and other publications that could accompany the film. Indexes for distributors, subjects, and authors conclude the book.

Experimental Animation: An Illustrated Anthology, by Robert Russett and Cecile Starr. Van Nostrand Reinhold/224 pp./\$8.95 (sb). A substantial anthology of animated filmmakers, past and present. Separate chapters on 37 animators give biographical information, discussions of their techniques, illustrations from their films, and excerpts from their writings or from interviews with them. The range is from Alexieff and Parker to Norman MacLaren to Robert Breer.

Extended Images by Bart Robbett. Media Study (207 Delaware Ave., Buffalo, N.Y. 14203)/34 pp./\$5.00 (sb). This is a record of Robbett's work which concerns itself with certain issues pertaining to the location of the picture-plane. The viewer is led through a series of photographic, cinematographic, and video installations designed to act upon the viewer's retina. For example, images are projected through electronic flashes at regular intervals, thereby creating an afterimage. Thus the picture becomes a part of the viewer's experience.

Unlike two-dimensional art, no object exists for scrutiny. The image is truly "still," for the transference of the picture-

plane to the mind's eye eliminates the art object as a source of contemplation.

Kurt Kranz: Early Form Sequences 1927-1932, text by Hans Richter, Werner Haftmann, and Werner Hofmann. MIT Press/228 pp./price not available (hb). While apprenticing as a lithographer, Kranz began exploring the evolution of forms through sequences of images. In 1930 he joined the Bauhaus, where he came under the influence of Kandinsky, Albers, and Klee. His work from that period, which includes photomontage as well as traditional media such as watercolor and line drawing, comprises the largest part of the book. In it he examines the possibilities of visual sequences, using Albers's ideas about color and form and Klee's notion of creating pathways in a composition for the viewer's eye to follow.

Each sequence, thanks to thoughtful book design, can be seen as a whole on one page and then as a series on succeeding pages (one image per page). This format allows Kranz's ideas about form and time a clear presentation (particularly since it points out the difference between the time involved in the eye's movement around a page and the time involved in turning pages). Kranz's techniques are similar to those that have been developed in film (which, in fact, he has recently begun to work in). In some, shapes and lines refer to a lateral scanning through space, similar to a camera pan. In others, color and form connote macroscopic to microscopic changes in view. In the pieces done in tempera and watercolor, he plays with both the fact and the illusion of transparency. A simultaneous perception of depth and surface results.

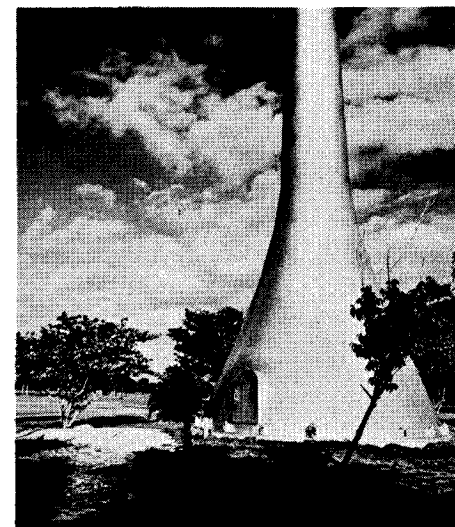
Flavio, by Gordon Parks, W.W. Norton/224 pp./\$8.95 (hb). In 1961, Parks was given an assignment by **Life** magazine to do a story on poverty in Rio de Janeiro. He was to choose a particular subject from among the thousands of families living in one of the worst slum districts in Rio, the Catacumba favela. A young boy smiled at Parks and Parks followed him home. Thus, the boy, Flavio, became the subject of a photographic essay in **Life** which was to change his life. Americans looked at photographs of Flavio's emaciated body and beseeching eyes and of the favela where he lived under the shadow of a statue of Cristo Redentor. They sent money to **Life**. An asthma institute in Denver noted the size of his expanded chest and offered to bring him to America and to treat him for free.

This book is Parks's account of the assignment, the personal struggles he encountered both with the situation and with the publication of the story, the changes in Flavio and his family, and the consequences of the article, seen after 15 years have passed. It is at once a moral allegory and a behind-the-scenes look at **Life** magazine. It is also a personal exorcism for Parks, who wonders aloud whether his subjects would have been better off left alone.

Historic Courthouses of New York State, by Herbert Johnson and Ralph Andrist; photographs by Milo Stewart. Columbia University Press/175 pp./\$19.95 (hb). A county-by-county glimpse of eighteenth- and nineteenth-century courthouses in New York State. At least three and as many as eight contemporary photographs per courthouse give full views and shots of interesting details. The text offers a brief history of each building and describes its architectural style, but rarely gives any information on the architects or builders. Occasionally a wider historical context is suggested. Retelling the stories of famous trials that occurred in some of these buildings seems to interest the authors most. The book appears to be intended to elicit sympathy for conservation efforts, but it is not highly informative.

Light Places, by Wallace Wilson; afterword by James Baker Hall. Estrella de Tejas Press (P.O. Box 3888, Station A, Dallas, Texas 75208; available from the Visual Studies Workshop Book Ser-

vice)/\$7.95 (sb). This is Wilson's first book. In it, he sequences photographs with a common theme, the landscape as created by light. It is an explicitly photographic landscape, in which the tonalities of high key printing and the forms of shadows are of equal graphic weight to the natural and man-made shapes in the landscape. The sequencing plays with the juxtaposition of pictures using these possibilities, and the final photograph represents a fusion of the idea suggested throughout the book.



Louisiana Cajuns, by Turner Browne. Louisiana State University Press/\$14.95 (hb). Photographs of the life and topography of southern Louisiana: trapping, moss gathering, crawfish collecting, a small town Mardi Gras. Browne concentrates on recording aspects of the society that might soon disappear—a school boat that he photographed stopped operation shortly afterward, when roads were built to the houses where the boat had picked up children. The book is apparently intended for the residents of the area as well as for outsiders—text and captions are printed in both English and French.

Magubane's South Africa, by Peter Magubane. Alfred A. Knopf/116 pp./\$12.95 (hb). Peter Magubane, a black South African photojournalist, writes about his career. His work for **Drum**, **The Rand Daily Mail**, and now **Time** has brought him into continual conflict with the police and has resulted in imprisonment, assault, and banning. The book displays many of the photographs which have earned him notoriety and much hardship. They depict the life of black South Africans as well as the newsworthy clashes between blacks and whites and blacks and blacks under apartheid.

Of Women Of Self: An Autobiographical Essay, by David White; introduction by Ralph Hattersley. Self-published (available from David White, 2107 Park Ave., Richmond, Va. 23220)/51 pp./\$6.95 (sb). White's book originates from the concept that a man can understand himself and present himself to

From *Of Women of Self*.



others through his anima. The feminine side of White's self is presented through photographs he has taken of women from young to old, and occasionally of young boys in some relationship with women. Only one actual photograph of himself appears in the book, on the last page. It shows him sitting alone in a field, one hand holding a rope and the other on his head. A running commentary, in which White tries to understand his own subjective responses to his photographs and the photographic act, accompanies the photographs. It is an interesting and even daring undertaking.

Still Movement, by John S. Webb. Self-published (available from the Visual Studies Workshop Book Service)/ 62 pp./\$5.00 (sb). Webb's book is printed in Sweden and photographed mainly in Sweden and England. It may be this locale which holds the book together; photographically, it is all over the place. It is a mixture of styles and subject matter: simple family portraiture, landscape, naturally occurring optical phenomena, visual punning, graphic design, and play with the recording of movement. The sense is of a photographer translating many aspects of his life through a highly romantic camera vision.

Old Brooklyn in Early Photographs 1865-1929, by William Younger. Dover/163 pp./\$6.00 (sb). The archives of the Long Island Historical Society yielded this selection of 157 photographs of historical Brooklyn by amateur and anonymous photographers. A very brief history of Brooklyn introduces the photographs. The photographs offer a wealth of detail for those interested in the subject.

Simply Super 8: A Basic Guide to Moviemaking, by Roger Sherman and Barry Schonhaut. Little, Brown/208 pp./\$6.95 (sb). A casually but clearly written manual on Super 8 moviemaking for beginners. The authors give information on the workings, care, and operation of the camera, on creative camera controls, sound systems, editing, and projection. Very basic discussions of animation and wildlife and underwater photography with the Super 8 are included.

Nude Variations, by Andre De Dienes. Amphoto/\$9.95 (hb). Hungarian photographer De Dienes (now living in California) makes "nude variations" by photographing women with regular and distorting mirrors. His work never transcends gimmickry, despite his gushings about its artistic merit. This is meant to be a how-to book; Diene's methods are detailed in chapters with titles like "The Pleasures of Simple Color Toning" and "The Bizarre and Fascinating Beauty of Symmetry." It is to be hoped that few follow his example.

Petersen's Big Book of Photography, by Kalton Lahue. Petersen Publishing/480 pp./\$11.95 (sb). Basically patterned on the kinds of technical articles which appear regularly in *Petersen's* magazine, this is a manual for the beginning to intermediate amateur photographer interested in getting information from the

From *Petersen's Big Book of Photography*.



"professional" viewpoint. The major emphasis is on equipment. Shooting and darkroom techniques are explained and common notions of "good" photographs (subject matter and composition) perpetuated. The philosophy of the book can be summed up in one sentence: "In order to break the rules, you have to know them first."

Photographica: A Guide to the Value of Historic Cameras, by Charles Klamkin with Matthew Isenberg. Funk & Wagnalls/246 pp./\$15.95 (hb). Klamkin, using one of the best private collections of photographic equipment currently in existence (Isenberg's), has written a book only fellow collectors could read, loaded with details about model changes and fervent quotes of prices.

Photo and Scene Machines and Paper Movie Machines by Budd Wentz. Troubador Press/32 pp. each/\$2.50 each (sb). Basically for children (and non-mechanically minded adults), these two books contain ready-to-make cutouts for antique optical machines and simple instructions for other easy-to-make devices like the pinhole camera. The movie machines are the thaumatrope, kinematoscope, phenakistoscope, zoetrope, kinograph, praxinoscope, and others. Included in the photo and scene machine book are such things as anamorphic pictures, the camera obscura, the magic lantern, kaleidocopes, bisceneoramas, and stereoscopes.

Photographic Tone Control, by Norman Sanders. Morgan & Morgan, Inc./113 pp./\$8.95 (sb). Sanders states in his preface that, "Photographic tone control is the shortest route between the image you visualize and the one you produce. With it, you will produce prints that satisfy you. Without photographic tone control, when conditions vary...you may be forced into long darkroom hours ...in one desperate salvate attempt after another."

What Sanders provides in **Photographic Tone Control** is a fresh, abbreviated version of what Ansel Adams first called the Zone System of Planned Photography. Sanders describes basic procedures for testing the parameters of film exposure and development in relation to the print. His most ingenious short cut is a negative paste-up called a "step tablet" which prints segments of 12 negatives at one time. For those in search of more controls than their manufacturer's average, without excessive calibrations, this may be a zone system by another name.

Photographing History: The Career of Mathew Brady, by Dorothy and Thomas Hoobler. G.P. Putnam's Sons/149 pp./\$8.95 (hb). A "young people's" account of the career of Mathew Brady which reports the standard history, with many of its standard inaccuracies. A fair number of photographs by Brady (or by his assistants), and of Brady himself, are included.

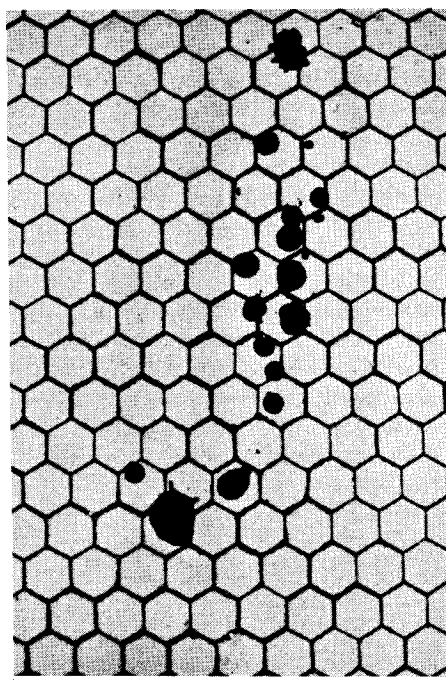
Rome in Early Photographs, 1846-1878. Thorvaldsen Museum (Porthusgade 2, 1213 Copenhagen K, Denmark)/482 pp./90 Danish kroner (hb). The years covered by this book were ones of political, social, and architectural change in Rome. Pius IX became Pope, uprisings occurred, Rome became part of a unified Italy. Much restoration and building was undertaken.

Rome in Early Photographs contains an introductory text (in English) describing the social and political situation, and over 200 photographs captioned with text from contemporary memoirs, travel books, and other sources. The amount and variety of information contained in the book is remarkable and admirable.

SLR Photography: A Handbook of the Single Lens Reflex, by Derek Watkins. David and Charles/128 pp./\$10.95 (hb). An introductory text for the hobbyist. The chapters on picturemaking discuss subject matter, close-up photography, and composition. The technical chapters contain information about exposure, film and developers, and color and black and white printing. There are appendices which include lists of light-source color temperatures, filter factors, and reciprocity-failure corrections.

South Street, photographs by Edmund Gillon; text by Ellen Rosebrock. Dover/108 pp./\$4.00 (sb). A photographic guide to the old waterfront area around the South Street Seaport Museum in New York City. Many of the buildings constructed when the neighborhood was first developed are still intact. The book is designed as a walking tour. Contemporary photographs of each building are accompanied by a short text which describes its history.

Trunk Pieces, by Jackie Apple. Visual Studies Workshop Press (available from the Visual Studies Workshop Book Service)/limited edition of 300 copies \$10.00 (sb); limited edition of 100 copies, signed and numbered (hb). The origin of this book was an installation at the 112 Greene Street Gallery in 1975.



From *Trunk Pieces*.

Apple then made a one-of-a-kind book to document that installation. This printed edition is, appropriately, the third generation. The lifetimes of three generations of women are spanned by the material in the book (prose, old photographs and postcards, installation shots, and Apple's own photographs. But it is actually the story of the third generation, a woman and her relationship with men. It is about "illusion, expectations and lost dreams," "deception," "desire," and "trunk murders." The analogy of the trunk upon which the book is built implies "an idea, person, situation, or relationship used to transport oneself from one point in one's life to another. Something or someone that connects two points in time, two psychological spaces." Both Apple's prose and the design of the book are excellent.

Truth and Beauty. Images (available from Light Impressions)/\$5.95 (hb). Twenty full-page photographs from the Caulfield and Shook, Macauley, Potter, and Standard Oil of New Jersey Collections at the University of Louisville Photographic Archives. Depicted are bizarre public and private celebrations, entertainments, and clubs. **Truth and Beauty** comes in a phonograph record dust jacket, suggesting that the photographs might be looked at in unaccustomed ways, and challenging the viewer to extend his or her imaginative response to the images.

From *Truth and Beauty*.



Underfoot: An Everyday Guide to Exploring the American Past, by David Weitzman. Charles Scribner's Sons/192 pp./\$7.95 (sb). Weitzman's book is intended to be both an inspirational example and a practical guide for the amateur family—and local historian. It gives advice about what kinds of artifacts might yield significant information about the past, how to decipher them and how to preserve them. Introducing each section are interesting examples from the author's own research. Subjects covered are oral histories, photographs, genealogies, cemeteries, tools, bottles, buildings, books, newspapers, and advertisements, among others. Although not the last word on the subject, **Underfoot** is one of the more valuable resources for people engaged in this increasingly popular pastime.

Weegee. Edward Steichen. August Sander. Aperture/\$7.95 (hb). Three additions to the Aperture History of Photography Series. The quality of reproduction is good, and previously unpublished work is included along with more familiar photographs. The approaches taken to presenting the work might be questioned, however. Steichen is represented mainly by his early work (only nine out of 40 photographs date from after 1910). This emphasis is somewhat misleading considering the duration and intensity of Steichen's involvement in the medium. Weegee's photographs are reproduced without the text that originally accompanied them. This is unfortunate, since Weegee's corny humor was an important element in his books (as a contrast to the photographs of murders, for example). Finally, the presentation of the photographs in the Sander book makes it difficult to determine how each was to have been related to the others in Sander's grand scheme of visually cataloguing the German people.

CATALOGUES RECEIVED

Ansel Adams. Moderna Museet. Fotografiska Museet (Box 16382, 103 27 Stockholm 16, Sweden)/28 pp./\$5.00 (sb). Eight reproductions of well-known photographs by Adams with a lengthy text in Swedish (translations of writings in **Ansel Adams: Images and Untitled**). Chronology, bibliography, and checklist are included.

Bill Brandt. Moderna Museet. Fotografiska Museet 16pp./\$5.00 (sb). The catalogue of an exhibition installed Jan. 21 to Feb. 26, 1978. Seven well-printed reproductions with text in Swedish by Rune Jonsen. Chronology and checklist.

Edward Weston's Gifts to His Sister, by Kathy Foley. The Dayton Art Institute (Forest and Riverview Aves., Dayton, Ohio 45405)/60 pp./\$5.00 (sb). The catalogue to an exhibition of the personal collection of May Weston, to whom Edward Weston sent prints throughout his life. It is an instructive display of the range his work and a remarkable catalogue in itself. All 125 photographs in the checklist are reproduced in 4.2x5-cm. format, and are reproduced full-page. Even the articles on Weston by Foley, Ben Maddow, and Charis Wilson are illustrated. The exhibition will travel to the International Museum of Photography at George Eastman House and the Oakland Museum.

Election Eve: William Eggleston. Corcoran Gallery of Art (17th St. and New York Ave., N.W., Washington, D.C. 20006)/\$5.00 (sb). **Election Eve** catalogues an exhibition held at the Corcoran Gallery from Dec. 10, 1977 to Jan. 22, 1978. Included in this book are three tipped-in color reproductions which are of excellent quality.

Fantastic Photography in the U.S.A., by Lorenzo Merlo. Canon Photo Gallery (Reestraat 19, Amsterdam, Netherlands) (sb). From a traveling exhibition in Europe of the work of 16 American photographers who use photography to go beyond "common reality." Several photographs by each artist are reproduced. Among those included: Les Krims, Allen Dutton, Rosamund Purcell, Jerry Uelsmann.

Forty American Photographers, by Roger Clisby and Harvey Himelfarb. E.B. Crocker Art Gallery (216 D. St., Sacramento, Calif. 95814)/52 pp./(\$b). The catalogue to a 155 print exhibition marking the first major purchases of photographs by the E.B. Crocker Art Gallery in Sacramento, Calif. Most of the prints are by contemporary photographers with established or emerging reputations. One full-page print by each photographer is reproduced.

Fotografer: Curt Gotlin, Anna Riwkin, Karl Sandels. Moderna Museet. Fotografiska Museet 136 pp. (sb). A lengthy catalogue of a 1977-1978 retrospective exhibition of the work of three Swedish photographers. It takes the form of three small monographs with many reproductions. The text is in both Swedish and English.

Freemesser: A Retrospective Exhibition. Friends of Photography (Box 239, Carmel, Calif. 93921)/(\$b). Twelve black and white and color reproductions of Bernard Freemesser's photographs, with several short essays in memorium, and a chronology and bibliography.

Herbert Bayer: Beispiele aus dem Gesamtwerk 1919-1974. Neue Galerie der Stadt Linz, Wolfgang-Gurlitt-Museum (Hauptplatz 8, A-4020 Linz, West Germany) (sb). A lengthy and attractive catalogue of a 1976 retrospective of the work of Herbert Bayer. It offers a range of his work in many different media from photomontage, to painting, to architecture. Many color and black and white repro-

ductions.

Herbert Bayer: From Type to Landscape, text by Jan van der Marck. Dartmouth College Museum and Galleries and the American Federation of Arts (available from Hopkins Center, Hanover, N.H. 03755)/56 pp./(\$b). The catalogue to a 78-print exhibition of Bayer's work in two categories: typography and advertising design (Weimar and Desau, 1923-1928); and landscape renderings and alteration (Aspen, 1947-1973). The latter is represented by proposals and photographic documentation of realized works. All 78 prints are reproduced.

Interchange. Mount St. Mary's College Fine Arts Gallery (12001 Chalon Rd., Los Angeles, Calif. 90049)/38 pp./(\$b). This catalogue represented a 1978 exhibition of the photographic and mixed-media work of Steven Cortright, John Divola, Benno Friedman, Steve Kahn, Barbara Kasten, Virgil Marcus Mirano, Stanley Mock, and Lynton Wells. Two prints by each artist are reproduced, with selected biographies and an introduction by Melinda Wortz.

Niece to Atget: The First Century of Photography, by Marie-Therese and Andre Jammes; introduction by David Travis. Art Institute of Chicago (Michigan at Adams, Chicago, Ill. 60605.)/116 pp./(\$b). A beautifully printed catalogue to the major exhibition of the collection of Andre Jammes at the Art Institute of Chicago. Nearly all of the 144 prints are reproduced, with attention paid to the ordering and display of the work.

Photographie in Hannover. Handwerksform Hannover (Berliner Allee 17, Hanover, West Germany)/(\$b). The catalogue to a 1977 exhibition of the work of Hanover photographers, past and present. One print represents the work of each. Text in German.



From *Photographie in Hannover*.

Photographs. Sheldon Memorial Art Gallery Collection, University of Nebraska-Lincoln (12th and R Sts., Lincoln, Neb. 68508)/212pp./(\$b). This is a catalogue of the photography collection

of the University of Nebraska-Lincoln which was established in 1943. An introductory essay by Norman A. Geske gives a history of the collection. It is fully illustrated, and 100 prints are reproduced full-page.

Photo-Secession. Lunn Gallery and Graphics International Ltd. (3243 P. St., N.W., Washington, D.C. 20007)/158 pp. (sb). An offering of the works of the Photo-Secession photographers with a major emphasis on the works of Paul Haviland and Heinrich Kuhn. Brief but informative biographic essays by Harry Lunn and Peter Galassi introduce the prints by these two artists. Also offered are prints from the collection of Joseph T. Keiley. Prices range from \$100 for photogravure portrait by Haviland to \$10,500 for numbers 1-12 of 291.

Sequenzen. Kunstverein in Hamburg (Ferdinandstrasse 1, 2 Hamburg 1, West Germany)/(spiral bound, hardcover). This is a highly interesting catalogue with an innovative format of the work of seven American and European photographers working in sequential formats. Each photographer is introduced by a brief text (in German) followed by a fold-out spread of one representative sequence.

Stieglitz and the Photo-Secession: Pictorialism to Modernism 1902-1917, by Helen Gee. New Jersey State Museum (W. State St., Trenton N.J. 08625)/55 pp./(\$b). The catalogue to a 1978 exhibition. Thirty prints are reproduced, but unfortunately the reproduction quality is poor.

Documentary

(CONTINUED FROM PAGE 8)

Paul Strand, we tend to pretend we're acquiring information rather than plunging into an experience. I remember someone charging up to Walker Evans once and telling Evans he was the greatest documentary photographer alive. Evans blinked in momentary discomfort and quietly said he wasn't a documentary photographer. The fan thought Evans was being modest and missed the point.

Rod Stewart has a song: "Every Picture Tells a Story." There are a lot of stories in every picture. That's not it exactly. Try this: there are a lot of stories lurking in our heads for every picture. There are probably more stories for the good pictures than the bad ones.

The camera permits us to see things or places we haven't directly known and apprehend, it lets us see things in frames we haven't framed. That has nothing to do with any truth more significant than the photograph itself.

I've read one book about Achilles, but I know him better than I know Richard Nixon, about whom I've read a lot of books and whose photograph I've seen a thousand times. I know more about Oedipus than I know about Richard Speck or John Dillinger. We must know what we are seeing, and photographs alone are never enough to tell us that. A sneer on the mouth of a famous man may reflect the inner character of that man cap-

tured perfectly and frozen forever by a quick and sensitive photographer; the sneer may also reflect a physiognomic accident of the moment, printed only because the photographer or his editor was cruel.

There's a lot of irrelevant cruelty or kindness within the camera and the darkroom. Print on #6 Agfa and you immortalize zits and pores; spread a little jelly on a lens of gauze on the filter shelf and 20 years of wrinkles slide away in the amber darkroom light. Lincoln was convinced that by the time a man was 40 his face displayed the truth of his character; photographers put the lie to that daily.

Snapshots are no more truthful than any other kinds of photographs: people take snapshots of what they think snapshots should be taken of; they pose for pals' cameras as they think pals' cameras should be posed for. Snapshots should be made. If you've seen a lot of them, you can tell when and where they were made simply by the body postures and relationships.

On its own, any photograph primarily gives information about itself. The photographer — for whatever reason — pushed the button at that moment; there were — for whatever reasons — certain things included in the frame; the people in the photograph — for whatever reasons — postured themselves in a certain way; the photographer or the owners of the photograph — for whatever reasons — chose to save this one and not the others.

To know more you must know more. That's not a tautology. To know why those decisions were made you

must learn more about the ideas people had for decision-making, and the image alone will never tell you that. You must know what isn't there. It takes more than one point to describe a line. When you read a photograph you must know if you are using the photograph to read the world or using the world to read the photograph. They are radically different kinds of dialogue.

I don't want to imply by omission that other kinds of apparent historical data are necessarily any better than photographs. I do a lot of criminological work and people are always giving me bundles of statistical information: recidivism figures, crimes cleared by arrest figures, guilty verdict and dismissal figures, police brutality or crook malevolence figures. They always want me to accept some notion on the basis of the figures. But none of them, I've learned, means a damned thing unless you know a great deal about how they were gathered, what definitions were operative along the way, what the definitions excluded, what kinds of questions were really asked and what kinds of answers were honestly heard. Photographs are no different. In my catalogue of the rarest things in the world, **objective data** ranks high.

It comes down to a paradox of a problem or a pleasure, depending on how you define it: to know the truth of photographs, you must first know the truth about the photographs. Otherwise, they are just pretty pieces of paper. There's nothing wrong with pretty pieces of paper — but it's a killing mistake to think they're tickets to reality.

Meditations

(CONTINUED FROM PAGE 33)

The camera has been tilted at an angle such that the image has the appearance of running downhill to the left. The light is softer now, striking the figures from their left and from behind. In this light the woman's dress is less intensely red. The blue and yellow of the daughter's clothing is likewise muted. All three figures are wearing hats. The older of the two girls wears a hat not dissimilar to her mother's, although it is white instead of black.

The three female figures are connected at the hands. A series of linkages progresses from left to right. The woman's gloved right hand holds a purse, now appearing overly large when compared with the stature of the children. The smallest girl clutches the woman's left glove. This daughter is compelled to raise that hand, her right hand that is, to the level of her shoulder in order to reach the gloved hand. On her left side her hand is extended downward. Her fingers extended over the bare right hand of her older sister. No one of the three appears uncomfortable in this configuration. Of course the light is less harsh now, and the three faces are shaded by their Easter bonnets.

The absent man, the husband and father, is now behind the camera. Without his presence, the image,

the stance of the figures, seems less rigid and austere. There is a certain gentle lack of formality in the linked hands of the three females. The isolation of an individual subject is no longer an issue. The artist is no longer standing within the frame. A family is viewed from without by an affectionate and possessive father. The man is pleased by the harmonious contrast of primary colors, the charming series of hats. Is this a testimonial to a man's ability to clothe his family? What is this private display? A fashion show? How about a history lesson in which history disappears, in which generation follows generation, unaltered and unchanging?

The daughters are dressed like tiny replicas of their mother. Did the absent man ask his wife and daughters to join hands, did they do it on their own? The linked hands take on a temporal aspect. The social role of the reproducer is itself being reproduced.

The three figures face the camera in front of a narrow strip of shabby grass. A larger area of the grass is dead than is alive. A row of lilies grows along the base of a concrete wall. These lilies appear at the same level as the children's heads. That is, the middle of the image is traversed horizontally by a line of white lilies and a line of white bonnets. The lilies and bonnets are signs of the approaching Easter holiday. Lilies are an approved symbol of fertility. Here, aligned with the Easter bonnets

of young Catholic girls, the flowers hint at a future bondage.

The woman's head protrudes above the wall. The wall is probably five or six feet high. The woman's neck, head, and hat are surrounded by a pale blue sky. We wonder how the same sky that was moments before so intensely saturated with color could be so washed out. We can discern a flagpole projecting upward from behind the wall. We could imagine that this pole is anchored in the monument we have already confronted. Comparing the angle of the sunlight in both images we determine that the three females are facing north. The sky behind the wall is seen on a plane parallel to the angle of the late afternoon sunlight. Such a sky is often less intensely colored than one which catches the full light of the sun. This could be the answer.

Four

The three images form a triptych. Two medium shots bracket a somewhat wider shot. The two outer images angle out from the symmetrical central image. We might be reminded of the half-open doors of an altar-piece. A red dress is repeated three times. There is an abundance of primary colors. A camera is confronted squarely in daylight.

news notes

EASTMAN HOUSE COMMITTEE MAKES SUGGESTIONS

The first annual meeting of the Visiting Committee of the International Museum of Photography at the George Eastman House in Rochester, N.Y. took place on April 12. The committee has an advisory capacity to the museum's Board of Trustees. The recommendations of the committee covered such topics as changing the name of the museum back to "George Eastman House," and opening a gallery in New York City to make the museum's major exhibitions available to a wider audience.

The Board of Trustees, which also held its annual meeting, agreed to postpone the name change, which is already underway, to provide more contact between the board and the museum staff, and to expand the public relations program. Other recommendations, including the New York gallery idea, were referred to the museum staff for study.

Two new trustees were elected: Robert B. Frame and Mrs. Thomas Gosnell. Officers of IMP's Board of Trustees for the coming year are: Wesley T. Hanson, Chairman; Andrew D. Wolfe, First Vice Chairman; Nancy Kennedy, Second Vice Chairman; Alexander D. Hargrave, Treasurer; and Sue Stern, Secretary. Robert J. Doherty was reappointed as director of the museum.

LOUISVILLE CENTER TO REMAIN OPEN

C.J. Pressma, director of the Center for Photographic Studies in Louisville, Ky., has announced that the Center will remain open for the foreseeable future, despite recent severe financial difficulties. The full-time workshop program will be discontinued, because of a lack of interested students according to Pressma, but most other programs sponsored by the Center will go on as usual. Starting in the fall, regional artists will be brought in to teach weekend workshops in subjects like bookbinding. In addition, the gallery and traveling exhibitions program will continue, as will the visiting photographer lecture program. The summer workshop program will go on as scheduled.

BOSTON TV STATION TO AIR PHOTO SHOW

"How-to" photography books may be in for some competition. WGBH of Boston is airing a new program entitled "The Photo

Show," which will combine demonstrations of various photographic techniques, and explanations of problems, with examples of the work of many photographers. The 13-part series is hosted by Jonathan Goell, a Boston photographer and former photography critic of *The Boston Globe*.

Goell aims his instruction at both beginner and intermediate photographers. In the first program, which aired May 10, he discussed how to select a camera. In the second program he will explain aperture, shutter speed, and focus. "Almost everyone has access to a camera," said Goell. "Once you master the basic principles of photography, it is one small step to producing good work."

COLLECTIONS CONFERENCE HELD IN ROCHESTER

The Rochester Museum and Science Center and the American Association for State and Local History sponsored a seminar on the administration of photographic collections at the Rochester Museum, May 7-11.

Speakers included Paul Vanderbilt, "Evaluation of Photographs"; Jack Hurley (Dept. of History, Memphis State University), "How to Read Photographs: Their Use in Research"; Henry Wilhelm, "Color Photography"; Dr. Klaus B. Hendricks (Head, Picture Conservation, Public Archives of Canada), "Historic and Contemporary Black-and-White Materials"; Margery Long (Audio Visual Curator, Wayne State University), "Administering a Photographic Collection"; Kevin Maricle (Copyright Office, Library of Congress), "Copyright"; George Talbot (Curator of Iconography, State Historical Society of Wisconsin), "Using Photographs in Exhibition"; and Gary Gore, "Quality Reproductions in Publications."

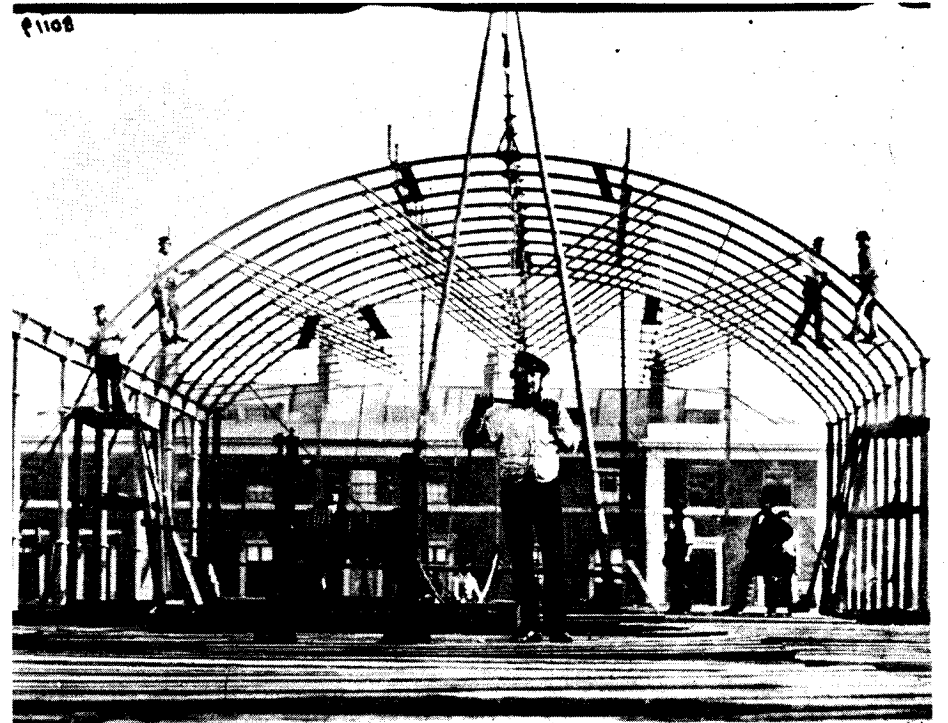
One of the results of the conference was the decision on the part of several participants to form an independent organization (as-yet-unnamed) to serve the needs of professionals working with picture collections. A newsletter is being planned, to keep members in touch with each other and aware of news and developments in the field. For information about the new organization, contact: Elizabeth K. Betz, Prints and Photographs Division, Library of Congress, 1st St. SE, Washington, D.C. 20540. For information about the newsletter, contact: Debra Sullivan, Bernice B. Bishop Museum, P.O. Box 6037, Honolulu, Hawaii 96818.

FIRST IMOGEN CUNNINGHAM AWARD GRANTED

The first annual Imogen Cunningham Award was presented to documentary photographer Reesa Tansey by the Friends of Imogen Cunningham on April 12, Cunningham's birthday. Tansey received a \$1000 award and an original photograph by Cunningham, and will have an exhibit of her work at Focus Gallery, July 4-29, in connection with the San Francisco Gallery Association's "Introductions '78."

Selection of the award recipient is made by a committee consisting of persons who were close to Cunningham and whose work she respected. Names of the committee members are not made public because the committee seeks out its candidates rather than accepting applications. Funds are raised by Friends of Imogen Cunningham, a group which exists for that purpose.

Tax-deductible contributions toward next year's award can be sent to: San Francisco Foundation, 425 California St., San Francisco, Calif. 94104.



B.L. Spackman, Construction of the Roof of the South Kensington Museum, 1856.

V&A opens photo department

A Department of Photographs opened last September at the Victoria and Albert museum in London. The new department is part of the museum's newly-expanded Department of Prints, Drawings, and Photographs.

The Victoria and Albert's collection of photographs has existed since 1856, but until now has been the responsibility of the museum's library. It consists of 300,000 works. According to the museum, the function of the new Department of Photographs is "to conserve, study, exhibit and make more accessible this extensive collection." The collection,

which recently has begun to emphasize twentieth-century work, is available to visitors in the Print Room of the museum.

Dr. Michael Kauffmann has been appointed Keeper of Prints, Drawings, and Photographs. Mark Haworth-Booth, who arranged the museum's exhibition *The Land* with Bill Brandt, is Assistant Keeper in charge of photographs.

The Department of Prints, Drawings, and Photographs, and the Department of Painting, will be moving in approximately five years to a new building which will allow space for permanent and temporary display of photographs.

sources

PHOTOGRAPHY MAKES THE BIG LEAGUES

The April 9 *New York Times Magazine* includes seven color photographs by Stephen Shore of the New York Yankees in spring training. The pictures, which accompany an article on Yankee owner George Steinbrenner, are presented in a "portfolio" format, which allows Shore to take an unconventional (in terms of sports photography) approach to his subject. A photograph of Craig Nettles at batting practice taken through the wire mesh of the batting cage emphasizes visual structure, for example, while other pictures are head-on portraits of various Yankee players.

New York Times readers saw Shore's work two Sundays in a row—the April 2 edition includes four of his photographs (including the cover) of Monet's garden, accompanying an article on the recent restoration of the garden.

"AMERICAN PHOTOGRAPHER" MAGAZINE PREMIERS

Vol. 1, no. 1 of *American Photographer* has recently appeared on newsstands. It is in glossy, 8½x11-in., magazine format.

Featured in the first issue is an article on John Szarkowski, "The First Viceroy of Photography," by Sean Callahan; a portfolio of photographs by Hiro; "Why Can't a Woman Photograph More Like a Man?" by Vicki Goldberg; "Essay: Ward 81," by Mary Ellen Mark; and "History: Henry Hamilton Bennett," by David A. Hanson. Regular departments will include book and exhibition reviews, letters from national correspondents, exhibition notices, and photographs and letters from readers.

Subscriptions to *American Photographer* are \$18.00 per year; single copies are \$1.75. Write: P.O. Box 2566, Boulder, Colo. 80322.

PHOTOGRAPHY AND FOLK ART

The Clarion, a magazine dedicated to American folk art, published two articles on nineteenth-century photography in its Winter 1978 issue. The first, "Flashes of the Soul: Photography vs. Painting," by Roderic H. Blackburn, a series of portraits, both painted and photographic, of Edwin and Clarinda Beals. These portraits consist of a daguerreotype and a pair of paintings which, because they are

contemporaneous (made in the early 1850s), offer Blackburn an opportunity to compare the pictorial conventions used in each medium.

The second article, "Shaker Stereo Views/Shaker Stereo Views," by Cynthia Elice Rubin, examines the use of stereo views in Shaker communities. The Shakers, who saw their communities as physical and social models for the outside world, published stereo views of themselves and their homes to disseminate their ideas. The seven stereo pairs reproduced with the article are similar to those sold at the shops where the Shakers sold furniture and other hand-crafted articles.

The Clarion is published quarterly by the Museum of American Folk Art. Subscriptions may be obtained through membership, which is \$20.00 per year (student memberships are \$5.00). Write: *The Clarion*, The Museum of American Folk Art, 49 W. 53rd St., New York, N.Y. 10019.

KINO-EYE AND RADIO-EYE

Film Quarterly for Winter 1977-78 (Vol. XXI, No. 2) contains two articles on Dziga Vertov's 1930 film *Enthusiasm*, one of

Russia's first sound films.

The first article, by Lucy Fischer, concentrates on Vertov's use of sound, to which he gave as much attention as he did to his imagery—"radio-eye" was the term he gave to sound film. Fischer says that Vertov used sound to break the illusion of reality found in films in which visual actions are matched to their appropriate sounds. Fischer details the numerous methods by which Vertov combined sound and image to further the political and educational aims of the film.

The second article is an interview with Austrian filmmaker Peter Kubelka, who, in the late '60s, reconstructed *Enthusiasm* from an out-of-synch print.

Also in the issue: "Reflections on the Face in Film," by Lawrence Shaffer; "Wim Wenders: A Worldwide Homesickness," by Michael Covino; "Ken Russell, Again," by Michael Dempsey; "Mind, Medium and Metaphor in Harry Smith's *Heaven and Earth Magic*," by Peter Brunette; and reviews of films and film books.

Film Quarterly can be subscribed to for \$6.00 per year from the University of California Press, Berkeley, Calif. 94720. Single issues are \$1.50.

A photographer's guide to the new copyright law

BY PHILLIP LEONIAN

The new copyright law makes photographers and other creative people first-class citizens.

It is now our job to make sure that the law works in the way Congress intended—to foster "original works of authorship" and "new forms of creative expression" by vesting control of those works in the hands of the creators.

When the first copyright disputes hit the courts, the judge will look at three important things for guidance:

- 1) the law as written;
- 2) the House Judiciary Committee commentary on the law; AND
- 3) the "trade practice" that has grown up under the new law.

We are therefore responsible for our own futures.

You will help make the new copyright law something that works for us, or against us.

In order for us to do that, the essential ingredient is practical information, in English rather than legal.

OUTLINE: THE NEW COPYRIGHT LAW IN RELATION TO BUSINESS PRACTICES IN PHOTOGRAPHY

This is simplified information in A-B-C form, designed to inform you of the immediate steps that should be taken (1) to protect your copyrights, and (2) to incorporate your understanding of the new copyright law into your business practices.

I've outlined some—but not all—of a photographer's best and firmest positions under the new law.

A new law is like a new baby. No one knows exactly what it's going to grow up to be.

Copyright law is extremely complex. The answers to questions or disputes are dependent on the specifics of each particular case. An experienced copyright attorney should be consulted on any specific problem.

IMPORTANT DIFFERENCES BETWEEN THE OLD AND NEW COPYRIGHT LAWS

I. IN ASSIGNMENT SITUATIONS

Under the **old** law, work specially commissioned was considered "work made for hire" so the client owned the copyright in **absence of agreement to the contrary**. In practice, most photographers limited the client's copyright by specifying **ONE TIME REPRODUCTION** in editorial work or by limiting use in advertising.

Under the **new** law, the photographer (as author of an original work) owns the copyright unless he signs an agreement to the contrary.

What this means—as stated by Barbara Love in an article addressed to publishers in February, 1978, **FOLIO**—"Before the new law went into effect, writers" [and photographers] "had to fight for copyrights. Now the shoe is on the other foot. Publishers have to fight for copyrights."

II. Under the new law, **WORK IS COPYRIGHTED AT THE MOMENT OF CREATION**—that is, the instant the film is exposed—instead of when published.

III. **TERM OF COPYRIGHT** under the new law is for the lifetime of the photographer plus 50 years.

PROTECTING YOUR COPYRIGHT

I. AFFIX PROPER NOTICE TO ALL VISIBLE COPIES OF YOUR WORK

- A. Proper notice includes—in one line—the copyright symbol ©, name of the copyright holder, and the year date. For instance: © 1978 Phillip Leonian.
- B. **POSITION:** On the front or back of a print, or on the

slide mount. If this is inappropriate or impossible, what the law calls "reasonable notice" would be given if the proper notice is placed on whatever contains the work—a transparency sleeve, a job envelope, a delivery envelope, a picture frame, etc.

- C. **UNPUBLISHED WORK:** Common law copyright is no more. It has been superceded by the new law—therefore photographs taken before Jan. 1, 1978, but not published (and therefore not protected under the old law) must be copyrighted under the new law by affixing proper 1978 copyright notice.

DO NOT LET WORK LEAVE YOUR HANDS WITHOUT PROPER COPYRIGHT NOTICE ON IT!

- D. **PUBLISHED WORK:** Photographs published before Jan. 1, 1978, must have **YEAR DATE OF FIRST PUBLICATION** as part of proper copyright notice.

II. LICENSING REPRODUCTION [As copyright owner you do not "sell photographs," you license reproduction rights.]

A. ASSIGNMENTS (ADVERTISING AND EDITORIAL)

1. Agree with the client **UP FRONT** on the rights being purchased and the fees.
2. List this information on your **ASSIGNMENT CONFIRMATION FORM**. Send a copy to the client. The form should include a description of the photographs, the rights granted, the length of time of the license, fees, all other terms and conditions, any restrictions important to the photographer (for instance, "no cropping" for Henri Cartier-Bresson).
3. Repeat the language of the confirmation form on your bill. **Sign your invoice.**
4. To **best** protect your copyright, **REQUEST ADJACENT COPYRIGHT NOTICE** — as a condition of sale, if possible. Even if the request is granted, register the copyright.
5. Make it a standard condition of sale that the client copyright his product—i.e., magazine, brochure, ad, slidefilm, etc. (Under the new law, for instance, ads are **not** protected by the copyright of the medium in which they appear. Appearance of the ad without notice could throw it into public domain, unless the sale is conditional on copyright protection.) If no copyright notice appears on the product, register your contribution immediately.
6. Under the new law, purchase of reproduction rights is separate from purchase of the object (e.g., transparency) itself. Good business practice suggests that return of the original should be a standard condition, unless it is separately purchased.

B. STOCK PHOTOGRAPHS

1. A **DELIVERY MEMO** must accompany photographs. It should contain your standard terms and conditions **plus** a statement that submission is **NOT** a license to reproduce. Otherwise the granting of one time reproduction rights at standard rates might be assumed by a magazine, encyclopedia, or other collective work.
2. Invoices for stock sales should include the same elements as assignment invoices—agreed-upon rights and fees, duration of license, etc.—plus special conditions such as timely return of photographs, etc.

III. REGISTRATION OF COPYRIGHTS

- A. **PUBLISHED WORK.** The **best** protection is registration within **THREE MONTHS** of publication. Registration within three months protects work from the moment of publication.

- B. **ADVANTAGES OF REGISTRATION:** In case someone infringes your copyright (uses your photograph without permission or in addition to the license granted):

- 1) he, she or it (if a corporation) faces suit in a Federal court—a very expensive place to sue and be sued, **AND**
- 2) statutory damages (much less expensive for a photographer than trying to amass evidence as to actual damages to the copyright owner or actual profits to the infringer) up to \$50,000. **AND**
- 3) the holder of a registered copyright has the right to sue for legal fees. This makes it more practical for an attorney to work on a contingency fee basis (making it more practical for a photographer to sue.)*

- C. Final regulations covering bulk registration have not yet been issued by the copyright office.

* The above is in addition to other possible common-law remedies, such as conversion and breach of contract.

For your information: The Joint Ethics Committee **CODE OF FAIR PRACTICE**, a standard in the industry, is being updated to take the new copyright law into consideration.

Proposed additions include:

- A. Artwork ownership and copyright ownership is initially vested in the hands of the creator.
- B. Original artwork remains the property of the artist unless it is specifically purchased and paid for as distinct from the purchase of any reproduction rights.
- C. In cases of copyright transfers, only specified rights are transferred in any transaction, all unspecified rights remaining vested in the creator.
- D. Commissioned artwork is not to be considered as "done for hire."
- E. The publisher of any reproduction of artwork is to publish the artist's copyright notice if the artist so requests and has not executed a written and signed transfer of copyright ownership.

FOR MORE INFORMATION

The Copyright Office, Library of Congress, Washington, D.C., 20559, has information available free of charge.

Write to the Information and Publications Section for their excellent "A General Guide to the Copyright Act of 1976." They will also place you on the mailing list for all announcements at your request.

Write to Barbara Ringer/Register of Copyrights, if you want a copy of the law, the commentaries (House Committee on the Judiciary Report No. 94-1476), copyright registration forms and instructions.

Some useful magazine articles have already been published:

- "New Copyright Law Primer" by Susan Wagner, **Publishers Weekly**, Dec. 26, 1977;
- "Copyright and Wrong" by Henry Clay Ruark, **Technical Photography**, October, 1977;
- "Coping with Copyright" by Barbara Love, **FOLIO**, February, 1978.

PHILLIP LEONIAN is a photographer in New York, and chairman of the Copyright Committee of ASMP/The Society of Photographers in Communication, for which this outline was prepared. © Phillip Leonian 1978

More summer workshops

Baldwin Street Gallery of Photography, 38 Baldwin St., Toronto, Ontario M5T 1L3. Care and Display of Color Photographic Collections (Henry Wilhelm): one-day intensive workshop, Aug. 7, \$25.

Catskill Center for Photography, 59A Tinker St., Woodstock, N.Y. 12498. Beginning Camera (Gary Sadler), May 20-June 24, \$40.00; Basic Photography and Darkroom Technique (Iris Greenberg), May 24-June 28, \$50; Intermediate Photography (Colleen Kenyon), May 25-June 29, \$50; Photography for Young People (Rose Tripoli), May 25-June 29, \$30; A Study of Photography: Portraiture (Dan McCormack), May 26-June 30, \$50; Color Photography (George Zimmerman), May 23-June 27, \$50; Advanced Seminar (Dan McCormack), every third Monday, \$70. Photo-

Flow IV: A Summer Festival. Ten weekends of workshops, presentations, and exhibitions. Participants: Jill Lyne, William Larson, Jim Hughes, Ruth Orkin, Charles Gatewood, Adal, Ralph Gibson, George Tice, Barbara Morgan, Howie Greenberg, Eva Rubinstein, Cornell Capa, Arthur Tress, Rubin Gorewitz. Each weekend workshop: \$30 (George Tice: \$35). Fees required one month in advance.

Inter-Media Art Center, 253 Bayville Ave., Bayville, N.Y. 11709. Inter-media workshop with Ed Emshwiller, Aug. 7-25. Fee: \$225 plus \$75 lab fee. Registration open to July 7.

Peters Valley Craftsmen, Layton, N.J. 07851. Basic Black & White Photography (Wendy Holmes), June 26-30, \$75; Making the Fine Photographic Print (George Tice), July 6-8, \$50; Pho-

tographing Your Crafts (Bob Hanson), July 10-14, \$75; Black and White Photography (Alida Cronin), July 17-28, \$150; View Camera Workshop (John McWilliams), Aug. 3-5, \$50; Photo Fabrication (Dan Anderson), Aug. 7-18, \$150; Landscape Photography (Sandy Noyes), Aug. 21-Sept. 1, \$150. Application fee: \$10. Room and board available.

Photoworks, 204 N. Mulberry St., Richmond, Va. 23220. Basic Darkroom (Jeffrey Ruggles, Joanna Pinneo), June 9-11, July 14-16, \$32; Print Finishing (Marsha Polirer), June 16-17, \$24; Outer Banks Photography (David White), June 16-18, 23-25, \$55; Zone System (James Silliman), July 7-9, \$32; Photography for Publication: Student Session (Alton Buie), July 28-30, \$40; Photography for Publication: Business

Session (Alton Buie), Aug. 11-13, \$50; Backcountry Photography (L.M. Vick), Aug. 12-13, 19-20; Evening Basic Darkroom (Jeffrey Ruggles), four Tuesday evenings per month, \$32.

Rhode Island School of Design, Summer Workshops 1978, 2 College St., Providence, R.I. 02903. Introduction to Photography (staff); Introductory Photography II (staff); Intermediate Photography (staff); Advanced Photography (Gary Hallman). All workshops \$260 plus \$20 lab fee. All workshops June 26-Aug. 4. Tuition deposit of \$50 required with application.

University of Michigan Extension Service, 412 Maynard St., Ann Arbor, Mich. 48109. View Camera Workshop: June 3-4, \$120. View Camera Building: July 1-31, \$175. Instructor: Lester Fader.

notices

Exhibits

ARIZONA

TUCSON: Center for Creative Photography, University of Arizona. 843 E. University Blvd. **Francis J. Bruguere**. Through June 4. **American Snapshots**. May 16-July 7.

CALIFORNIA

CARMEL: Friends of Photography, Sunset Center. **Philip Trager**. Through May 28.

COSTA MESA: Hippolyte Bayard Memorial Photo Gallery, Orange Coast College, 2701 Fairview Rd. **Howard Kaplan**. Through May 26. **Tony Hernandez**. May 30-June 16.

CHULA VISTA: Southwestern College Art Gallery, 900 Ofay Lakes Rd. **Student Show**. Through May 22.

ENCINO: Orlando Gallery, 17037 Ventura Blvd. **Dina Dar/Color Xerography**. Through May 27.

LAGUNA BEACH: BC Space, 235 Forest Ave. **Art Brewer**. Through May 26. **De Ann Jennings**. May 30-June 30.

LOS ANGELES: Photo Album Gallery, 835 N. La Cienega Blvd. **Charles Collum/ Dallas Nude**. Through June 17.

LOS ANGELES: Soho/Cameraworks Gallery, 8221 Santa Monica Blvd. **Douglas Hill/ Structures; Bambi Peterson/ Costumes by God: Portraits of Men without Clothes; Roger Camp/ Mouths in a Glass; RIP: The European Way of Death**. Through June 3.

LOS ANGELES: Steps Into Space, 7518 Melrose Ave. **Neil Jacobson/Nature Form Series**. Through June 3.

NEWPORT BEACH: Susan Spiritus Gallery, 3336 Via Lido. **Paul Caponigro**. Through June 10.

OAKLAND: Oakland Museum. **Group F-64 Photographs**. July 18-Sept 10.

SAN FRANCISCO: Cannon House Gallery, 776 Market St. **Roz Joseph/ City Art**. May 1-31.

SAN FRANCISCO: Focus Gallery, 2146 Union St. **Collectors Choice III /Photographs from private collections**. Through June 3.

SAN FRANCISCO: Grapestake Gallery, 2976 California St. **Kip-ton Kumler**. Through June 3. **Nancy Rexroth**. July 8-Aug. 12.

SAN FRANCISCO: San Francisco Museum of Modern Art, Van Ness Ave. at McAllister St. **Photographs from the Permanent Collection**. Through June 11.

SAN JOSE: Union Gallery, San Jose State University. **Group Show**. Through May 25.

SANTA CLARA: De Saisset Art Gallery, University of Santa Clara. **John Brumfield**. May 23-June 16.

STANFORD: Stanford University Museum of Art. **Lynn Swigart/ Photographs Inspired by Maximus Poems of Charles Olson**. Through June 18.

COLORADO

BRECKENRIDGE: Fine Arts Gallery, Colorado Mountain College, 103 S. Harris. **John Pfahl; Jim Butkus**. Through May 18. **Marshall Mayer**. May 19-June 15.

CONNECTICUT

NEW CANAAN: Photo Graphics Workshop, 212 Elm St. **Sally Anderson; Gordon Bruce**. Through May 30. **Rosiland Moulton; Gail Russell**. June 4-21. **Philip Trager**. June 25-July 25. **Student Exhibit**. August 27-Sept. 19.

NEW HAVEN: Archetype Photography Gallery, 89 Church St., enter 39 Center St. **Clarence John Laughlin; Olivia Parker**. May 30-July 2.

DISTRICT OF COLUMBIA

Lunn Gallery/Graphics International Ltd., 3243 P St. N.W. **Robert Kushner/ Mere Decoration**. Through May 17.

Sander Gallery, 2604 Connecticut Ave. N.W. **Gabriele and Helmut Nothelfer**. Through June 21.

DELAWARE

WASHINGTON: Delaware Art Museum, 2301 Kentmere Parkway. **Group Show**. Through May 31.

GEORGIA

ATLANTA: Nexus, 608 Forrest Rd. **Belinda Gettys; Nancy Marshall**. Through May 31.

ILLINOIS

CHICAGO: Art Institute of Chicago, Michigan Ave. at Adams St. **Recent Photography Acquisitions 1976-77**. Through June 25. **Larry McPherson**. Through July 16.

CHICAGO: Chicago Center for Contemporary Photography, Columbia College, 600 S. Michigan Ave. **Robert Heinecken/ Retrospective**. Through June 10. **Roger Mertin**. From July 16.

CHICAGO: Clarence White Contemporary Art, 415 W. Aldine **Arthur Bell/Recent Color Photographs**. Through June 30. By appointment.

CHICAGO: Pallas Photographica Gallery, 315 W. Erie St. **Wynn Bullock**. Through June 3.

CHICAGO: Wrigley Gallery, Chicago Historical Society. **Lewis W. Hine/Retrospective 1874-1940**. Through May 30.

KANSAS

WICHITA: Ulrich Museum of Art, Wichita State University. **Serve Louvat, Jean De Bire/Photographs**. Through May 28.

LOUISIANA

NEW ORLEANS: Images Gallery, 8124 Oak St. **Roger Minick**. May 23-June 17. **Rita De Witt, Gay Burke, Wayne Sides**. June 20-July 15. **William Meriwether, S. Talbot-Meriwether**. July 18-August 5.

NEW ORLEANS: New Orleans Museum of Art. **Hard Times: 1935-1942/Farm Security Adminis-**

tration Photographs. Through June 18.

BOSTON: Kiva Gallery, 231 Newbury St. **New Talent/Group Show**. Through June 10.

BOSTON: Massachusetts College of Art, 364 Brookline Ave. C-10 Gallery: **Cathryn Griffin**. May 10-23. A-4 Gallery: **Diane Snape**. May 8-21. **Charlie Foltz**. May 22-31.

BOSTON: Photoworks Gallery, 755 Boylston St. **David Aschkenas**. Through June 2. **Robert Muffoletto/Wild Dog of Heath Street**. June 5-30.

BOSTON: Salon Gallery, 69 Newbury St. **Dani Carpenter/Norman**. Through June 3.

CAMBRIDGE: Fogg Art Museum, Harvard University. **Robert Frank/Photographs and Films**. Through June 16.

CAMBRIDGE: Hayden Gallery, Massachusetts Institute of Technology, 160 Memorial Drive. **Gyorgy Kepes/Retrospective**. Through June 9.

CAMBRIDGE: Polaroid Gallery, 549 Technology Square. **Jim Stone/SX-70 Photographs**. Through May 31.

CAMBRIDGE: Project, Inc., 141 Huron Ave. **Phil Block**. through May 31. **Alan F. Tibbetts**. June 1-17.

PITTSFIELD: The Berkshire Museum. **Chris Gillooly**. Through May 31.

WORCHESTER: Worcester Art Museum, 65 Salisbury St., **Jerry Uelsmann**. Through July 9.

MICHIGAN

BIRMINGHAM: The Halsted 831 Gallery, 560 N. Woodward. **David Bayles; Howard Bond**. Through June 10.

ent collection. Through May 28.

NEW MEXICO

SANTA FE: Santa Fe Gallery of Photography **Jon Sharlin; Arthur Tress**. July 2-28.

NORTH CAROLINA

CHARLOTTE: Light Factory, 110 E. 7th St. **John Scarlata; Jeff Berken**. Through June 10.

NEW YORK

BUFFALO: Hallwalls, 30 Essex St. **Ten Artists' Work Sent from Los Angeles to Hallwalls and Selected by Foundation for Art Resources, Inc., May 1978**. Through May 28. **Alan Winer**. Through May 31.

COOPERSTOWN: The New York State Historical Association, Fenimore House. **Photographs of Washington G. Smith and Arthur J. Telfer, 1852-1953**. Through fall 1979.

JAMAICA: The Exhibitionists, Inc., 92-90 Union Hall St. **Carol Crawford**. May 23-June 17.

PORT WASHINGTON: Port Washington Public Library, 245 Main St. **Eva Rubinstein**. Through June 3.

ROCHESTER: International Museum of Photography at George Eastman House, 900 East Ave. **An American Century of Photography, 1840-1940: Selections from the Siple/3M Collection**. Through Oct. 1. **Frederick Eugene Ives**. Through July 16. **Carla Steiger**. June 12-July 7.

ROCHESTER: The Pyramid Gallery, 183 Monroe Ave. **Michael Harris, Rebecca Fogg/With You I Saw Plenty of Ocean**. Through June 1.

SYRACUSE: Photovisions Gallery, Hanover Square. **Dean Abramson/Getting Ready**. Through May 31.



Anonymous, c. 1870s. From "An American Century of Photography, 1840-1940," at the International Museum of Photography at the George Eastman House, Rochester, N.Y. Through Oct. 1.

tration Photographs. Through June 30.

MAINE

SOUTH BERWICK: Brattle St. Gallery and Art Center, Off Rte. 236. **Continuing Group Show; B.A. King**. Through May 31.

MARYLAND

BALTIMORE: Student Lounge, Maryland Institute. **Senior Thesis Exhibition/Group Show**. Through May 24.

MASSACHUSETTS

BOSTON: Boston Visual Artists Union, Inc., 77 N. Washington St. **Artists for Artists' Rights/Group Show**. Through May 27.

BOSTON: Carl Siembab Gallery, 162 Newbury St. **Christopher James /Meniscus**. May 12-June 2.

BOSTON: Harcus-Krakow Gallery, 7 Newbury St. **Heinrich Kuhn**. Through May 31.

BOSTON: Institute of Contemporary Art, 955 Boylston St. **Duane Mi-**

tration Photographs. Through May 30.

PORT HURON: Museum of Arts and History, 115 Sixth St. **Tim Leach**. June 2-25. **Jack Carney**. July 7-30. **Will Agar**. August 3-27.

MINNESOTA

MINNEAPOLIS: J. Hunt Galleries, 3011 E. 25th St. **Eva Rubinstein**. May 17-July 1.

MISSISSIPPI

COLUMBIA: University of Missouri, Columbia. **Group F-64 Photographs**. June 12-July 7.

MONTANA

LEWISTOWN: Lewistown Art Center, 108 8th Ave. N. **Michael Strain/Arm Chairs and Related Subjects**. Through May 28.

NEBRASKA

LINCOLN: Sheldon Memorial Art Gallery, University of Nebraska. **Photographs from the perman-**

ent collection. Through May 28.

WOODSTOCK: The Catskill Center for Photography, 59A Tinker St. **Douglas Baz; Michael Feinberg**. Through June 1. **Photographic Poster Art**. June 3-22.

YONKERS: The Hudson River Museum, 511 Warburton Ave. **Claire K. Yaffa/The Blue Hammer: Leake and Watts Children's Home and Other Photographs**. Through July 9.

NEW YORK CITY

Castelli Graphics, 4 E. 77th St. **Peter Mauss**. Through May 27. **Robert Adams, Lewis Baltz, Elliot Schwartz/Landscapes**. June 3-24.

The 4th Street Photo Gallery, 67 E. 4th St. **Jim Mayfield/The Ozarks**. Through May 30.

Foto, 492 Broome St. **Melissa Shook/Krissy; Gregory A. MacGregor/Remains**. May 20-June 10.

French Cultural Services, Exhibition Dept., 972 Fifth Ave. **Etienne Bertrand/Metaforms**. May 18-June 16.

Hansen Galleries, 70-72 Wooster St. **Martin Fishman/Phallic Photos**. Through June 11.

Image, 565 Fifth Ave. **Jude Berman**. June 1-30.

International Center of Photography, 1130 Fifth Ave. **Laurence Salzmans/Vanishing Jews of Radauti; Daniel Masclet; Atget/Insights into an Old Master; Paul Diamond/Banalities and Personalities; Lynne Cohen; Chris Steele-Perkins, Mark Edwards/Film Ends**. Through May 21. **The Photo League: A Chapter in New York's Photographic History**. May 26-July 9.

Kodak Gallery, 1133 Ave. of Americas. **Auto Exotica**. Through July 21.

Janet Lehr Inc., 1311 Third Ave. **Lange, Lee, Mydans, Rothstein, Shahn, Vachon/Photography and the American Scene**. May 15-June 15.

Lexington Labs Gallery, 17 West 45th St. **Sy Rubin**. May 18-June 30.

Light Gallery, 724 Fifth Ave. **Stephen Shore**. May 24-June 24.

Marcuse Pfeifer Gallery, 825 Madison Ave. **Jean-Pierre Sudre/Still Life**. Through June 9.

Metropolitan Museum of Art, 5th Ave. at 82nd St. **The Collection of Alfred Stieglitz: Photographs**. May 18-July 16. **Alfred Stieglitz/Portraits of Georgia O'Keeffe**. May 18-July 16.

Midtown Y Gallery, 344 E. 14th St. **Jeremy George, Vernon Riddick/End of the Line**. Through June 11.

The Museum of Modern Art, 11 West 53 St. **Jerry Dantzig/The Cirkut Camera**. Through July 30.

Neikrug Galleries, 224 E. 68th St. **Philip Leonian's Walking Show; Lynn Lennon**. May 24-June 17.

Popular Photography Photo Gallery, 1 Park Ave. **Steve Saunders/Waterscapes**. Through May 31.

Prakapas Gallery, 19 E. 71st St. **John G. Bullock**. Through May 20. **Bruce Barnbaum**. May 23-June 10. **Vintage New York—Photographs from the Underwood & Underwood Archive. Part I: The Sidewalks**. June 13-30. **Part II: After Dark**. July 5-21.

Robert Freidus Gallery, Inc. 158 Lafayette St. **William Jenkins**. Through May 27.

Witkin Gallery, 41 E. 57th St. **Anton Bruehl; Edmund Teske**. May 17-June 24.

Zabriskie Gallery, 29 W. 57th St. **Alfred Stieglitz and "An American Place"**. Through June 3.

OREGON

CLEVELAND: Cuyahoga Community College, District Offices Gallery, 700 Carnegie Ave. **Faculty Show**. Through June 16.

CLEVELAND HEIGHTS: Herbert Ascherman Photographer Gallery, 1785 Coventry Rd. **Herbert Ascherman Jr./Portraits; Ascherman Gallery Collection**. Through June 1.

EUGENE: Photography at Oregon Gallery, Museum of Art, University of Oregon. **Susan Lloyd**. Through May 21. **Charles True**. May 23-June 11.

PENNSYLVANIA

PHILADELPHIA: Associated American Artists. 1614 Latimer St. **The Discerning Eye**. Through May 29.

PHILADELPHIA: Kling Interior Design Gallery, 1401 Arch St. **Frances E. Storey**. Through May 26.

PITTSBURGH: Pittsburgh Film-Makers, 205 Oakland Ave. **Mike Graybrook**. Through May 31. **Ron Walker**. June 5-30. **Marianne Gellman**. July 5-31. **Ben Rose**. Sept. 4-30.

TENNESSEE

NASHVILLE: Sarratt Gallery, Vanderbilt University. **M. Christian Mounger**. Through June 4.

TEXAS

DALLAS: Afterimage Photograph Gallery. The Quadrangle #151, 2800 Routh St. **Murray Riss/Israel**. Through May 27.

DALLAS: Allen St. Gallery, 2817 Allen St. **NTSU Graduate Students/Group Show**. June 4-17.

DALLAS: D.W. Co-Op Gallery, 3305 McKinney, 2nd floor. **Ann Lee Stautberg**. Through May 25.

HOUSTON: The Cronin Gallery, 2008 Peden. **Manual**. Through May 27. **Alex Traube**. May 30-June 17.

HOUSTON: Museum of Fine Arts. **Lee Friedlander/American Monuments**. Through May 28. **Photographic Crossroads: The Photo League**. July 21-September 24.

VERMONT

BRATTLEBORO: River Gallery Cooperative, Ingenuity Shops Building, Putney Road, Route 5. **Edgar Bernstein/SX-70 Photo Manipulations**. Through May 29.

NORTHFIELD: Image Co-op, North Main St. **Suzy Lake/Photosilkscreens**. May 15-June 11.

VIRGINIA

RICHMOND: Photoworks, 204 N. Mulberry St. **Scott Hyde/Synthetic Color Photographs**. Through May 31.

WASHINGTON

SEATTLE: The Silver Image Gallery, 83 S. Washington St. **Imogen Cunningham**. Through June 11.

SEATTLE: Yuen Lui Gallery, 906 Pine St. **David Attie**. May 22-June 23. **Linda Connor**. June 25-July 23.

CANADA

BOWMANVILLE: The Photography Gallery, 62 Temperance St. **Mattie Gunterman/Photographs From the Late 1890's-Early 1900's**. Through May 31.

MONTREAL: McCord Museum 690 Sherbrooke St. W. **Photographs from the Hudson's Bay Area in the 1870's from the Collection of Dr. William Bell Malloch**. Through June.

MONTREAL: Yajima Galerie, 1625 Sherbrooke West. **Berenice Abbott**. Through May 27.

OTTAWA: Photo Gallery, 150 Kent St. **Gutsche, Heath, Hlynsky, Lisitz, Milek**. Through May 28.

OTTAWA: Public Archives, 395 Wellington St. **Robert C. Ragsdale/Theatrical Photography**. Through June 8.

SASKATOON: The Photographers Gallery, 236 2nd Ave. South. **Sylvia Jonescu Lisitz; Cheryl O'Brien**. Through June 4. **Larry Raynard**. May 18-June 4.

TORONTO: Baldwin Street Gallery of Photography, 38 Baldwin St. **Inner Life: Pictures of a Downtown Community/From the City of Toronto Archives**. Through June 15. **F. Robert Openshaw/Native People of White Fish Bay**. June 24-August 24.

TORONTO: Deja Vue Gallery, 122 Scollard St. **Tom Butterfield; Barbara Young**. Through May 25. **Four Women Photographers/Valerie Burton, Linda Corbett, Sharon Harris, Susan Samila**. May 27-June 15.

GREAT BRITAIN

JARROW: Jarrow Hall, Church Bank. **Horner Sykes**. Through June 11.

KINGSTON-UPON-HULL: Town Docks Museum, Queen Victoria Square. **Frank Meadow Sutcliffe**. Through May 14.

LIVERPOOL: The Grapes, 90-92 Whitechapel. **Lewis W. Hine**. July 18-August 12. **Tony Ray-Jones**. June 27-July 14.

LONDON: Earlsfield Library, Magdalen Rd. **Ian Berry**. May 29-June 10.

LONDON: Half Moon Gallery, 27 Alie St. **Nick Hedges/Factory Photographs**. Through May 31.

LONDON: Hayward Gallery, South Bank. **Pictorial Photography in Britain 1900-1920**. Through June 11.

LONDON: The Photographers' Gallery, 8 Newport St. **Cheryl**

O'Brien; Sylvia Jonescu Lisitz. Through June 4.

LONDON: Victoria and Albert Museum. **Objects/New Acquisitions**. May 31-August 13. **W. Eugene Smith/Retrospective**. June 28-Sept. 3. **Langdon Clay/Cars**. July 26-Sept. 24.

LONDON: York Library, Wye St. **Ian Berry**. June 12-24.

NORTH CHELMSFORD: Little Bad-dow Hall Arts Centre. **Bill Brandt**. June 24-July 16.

NORWICH: The Library, University of East Anglia. **Frank Meadow Sutcliffe**. May 27-June 25.

ROTHERHAM: Art Gallery, Walker Place. **Bill Brandt**. Through June

Ancient Mariner, May 27. All shows at 8 p.m. Admission: \$2.00.

CHICAGO: Chicago Historical Society, Clark St. at North Ave. **Documentary films**. Sundays at 2:00 p.m.

MARYLAND

CATONSVILLE: International Studies Center, University of Maryland, Baltimore County. **The Sufi Way; Continuing documentary film series**.

MASSACHUSETTS

CAMBRIDGE: Center Screen, University Film Study Center, 18 Vassar St. **Spring Series/Independent Film and Video**. (617) 253-7620.

White St. **Continuing film and video series**. Weekends 8:00 p.m. (212) 925-2111.

Film Forum, 15 Vandam St. **Independent Cinema**. Thursday-Sunday at 7:30 p.m. (212) 989-2994.

Global Village, 454 Broome St. **Fourth Annual Documentary Video Festival**. May 19, 20, 26, 27, June 2-3.

Millenium Film Workshop, 66 E. 4th St. **Continuing experimental film series**.

Museum of Modern Art, 11 W. 53rd St. **Continuing film series: History of Film, Films for Young People, Cineprobe, What's Happening?, Requests from the**

VERMONT

MONTPELIER: **Video Series**. Alternate Saturdays beginning April 29. No admission fee. Image Coop, 18 Langdon St. (802)229-9712.

CANADA

OTTAWA: National Gallery of Canada. **Films on Photography. Le Rideau Cramosi**, May 27, 3:00 p.m. **Professional Photography**, May 31, 12:15 p.m.

VANCOUVER: Vancouver Art Gallery, 1145 W. Georgia. **Video Portraits**. May 9-June 3.

Events

ALABAMA

FILM SEMINAR: "In Alabama Summer Film Seminar. Bruce Baillie, Scott Bartlett, Stan Brakhage, Will Hindle and others. July 9 - Aug. 12. Tuition: \$350, room and board: \$200. Alabama Filmmakers Co-op, 4333 Chickasaw Dr., Huntsville, Ala. 35801.

COLORADO

WORKSHOPS: **Blueprinting and Non-Silver Processes/Joann Verborg**. May 19-21. **Introduction to Conservation and Preservation of Photographs/Ellen Manchester**. June 2-4. Colorado Mountain College, 103 S. Harris, Box 914, Breckenridge. (303) 453-6757.

ILLINOIS

LECTURE SERIES: Columbia College, 600 S. Michigan, Chicago. **Lee Friedlander**. June 2.

MICHIGAN

WORKSHOP: One-week intensive photography workshop with David Bayles, June 18-24, \$135. Deposit of \$50 required with registration. Write: Kalamazoo Institute of Arts, 314 S. Park St., Kalamazoo, Mich. 49007.

MARYLAND

CONFERENCE: **It's An Art/Industrial Graphics International**. Graphic arts seminar/trade show/art exhibit. June 28-30. Shoreham-Americana Hotel, Washington, D.C. For information write: IGI Conference '78, c/o Graphics, Communications Systems, Inc., 7835 Eastern Ave., Suite 208, Silver Spring, Maryland 20910. (301) 587-1507.

NEW YORK

CLASSES: **Alternatives for Artists, Craftsmen and Art Educators**. Teachers College, Columbia University, 525 W. 120th St., New York, N.Y. 10027. Wednesdays, 7-9 p.m. (212) 678-3360.

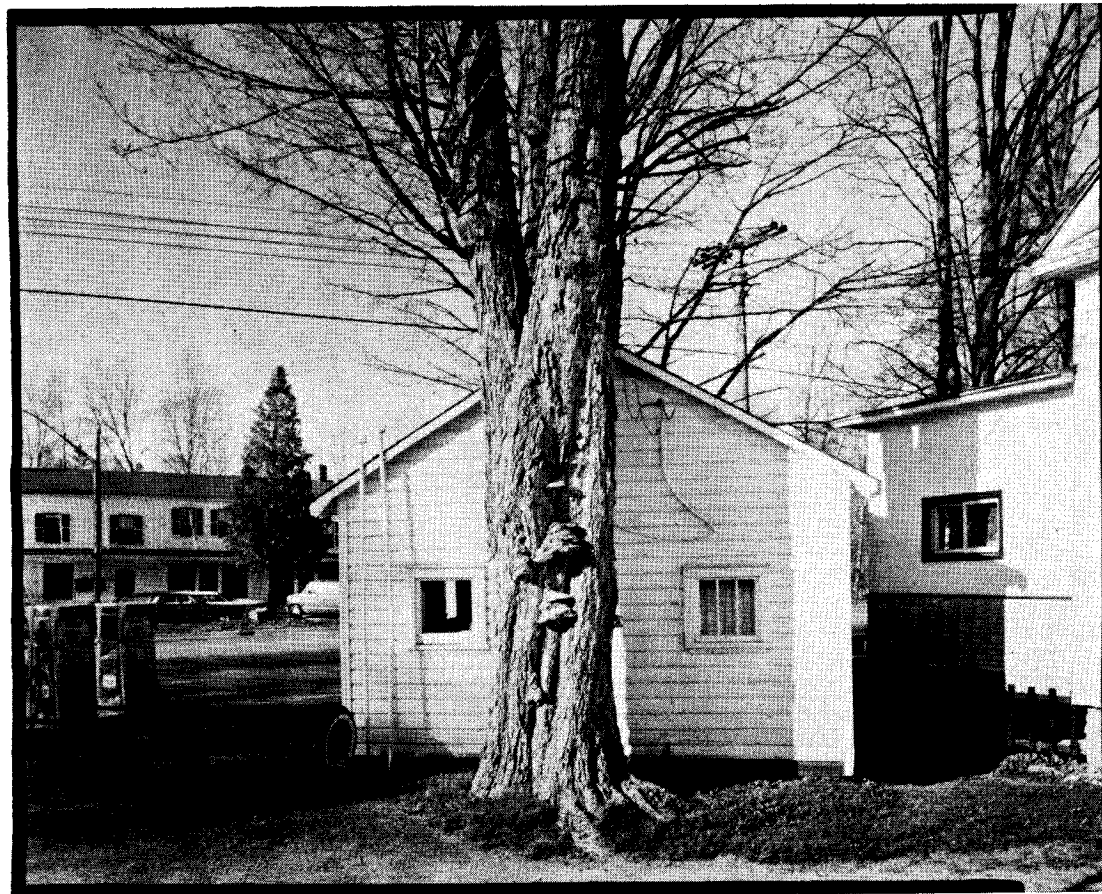
COMPETITION: First Annual Syracuse Photographic Competition, July 14-16. Entrants may submit up to three pieces; prints only; must be framed. Prizes awarded. Deliver work to Photovisions Gallery, 130 E. Genesee St., Syracuse, or write Downtown Committee of Syracuse, Inc., 1900 State Tower Building, Syracuse, N.Y. 13202.

CRITIQUES: Weekly photography critiques. Wed. 1-3 p.m. or Thurs. 6-8 p.m. Foto, 492 Broome St., New York, N.Y. Write or call: (212) 925-5612.

LECTURE PROGRAM: 6-lecture program on American screen acting offered by Walter Kerr, at The Museum of Modern Art, 11 W. 53 St., New York, N.Y. 10019, as part of the **Looking at Film Study Program**. Cost: \$15.00 for entire program. (212) 956-4214.

SYMPOSIUM: **The Photo League: Its History and Legacy**. International Center for Photography, New York, N.Y. Discussions of programs and philosophy; Photo League members present. June 3. Fee: \$25.00 plus \$10.00 registration. (212) 860-1776.

VIDEO CONFERENCE FESTIVAL: For independent video producers. The four-day forum will include seminars on marketing and distribution, cable and broadcasting, government communications, exhibition status and other topics. Sept. 7-10. The Fifth Network, 85 St. Nicholas St., Toronto, Canada. (416) 964-8726.



Roger Mertin, N.Y. 20, 1977. At the Chicago Center for Contemporary Photography. From June 16.

11.

RUTLAND: Rutland County Museum, Catmos St., Oakham. **Home Sykes**. June 24-July 16.

ST. HELENS: St. Helens Museum, Victoria Square. **Ian Berry**. July 8-30.

STALYBRIDGE: Astley Cheetham Art Gallery. **Frank Meadow Sutcliffe**. July 11-29.

SPAIN

MADRID: La Photogaleria, Plaza de la Republica Argentina. **Suji Terayama/Fototeca Imaginaria**. Through May 27.

Film/Video

CALIFORNIA

LONG BEACH: Southland Cable Networks. **Continuing exhibition of alternative television programming/Video Art**. Call: Some Serious Business: (213) 396-1312, Long Beach Museum of Art: (213) 439-2119, or Santa Barbara Cable TV: (805) 687-0771.

SAN FRANCISCO: San Francisco Art Institute Theater, 800 Chestnut St. **Third Poetry Film Festival**. Sept. 30-Oct. 2.

SANTA BARBARA: Santa Barbara Museum of Art, 11 State St. **Film Series**. Admission: \$1.00.

DISTRICT OF COLUMBIA

American Film Institute Theater, John F. Kennedy Center for the Performing Arts. **Continuing film programs**. (202) 785-4600, 785-4601.

Felluss Gallery, 1800 Belmont Rd. N.W. **Audio visual program**. Tuesday evenings 7:30 p.m. (202) 234-5400.

ILLINOIS

CHICAGO: Art Institute of Chicago, Columbus Drive at Jackson Blvd. **Continuing film series**.

CHICAGO: Chicago Filmmakers, 6 W. Hubbard St. **The Murder of Fred Hampton**, May 24. **Frederick Wiseman's Law and Order**, May 31. **Great Black Music Series**, May 21 and 26. **Rime of the**

NEW YORK

BUFFALO: Hallwalls, 30 Essex St. **Joe Kos/Unpublished Video Works**. May 22, 8:30 p.m.

BAYVILLE: Inter-Media Art Center. **4th Annual Ithaca Video Festival**. May 26-27.

BUFFALO: Media Study, Albright-Knox Art Gallery, 1285 Elmwood Ave. **Silent Film Series**. Saturdays through May. **4th Annual Ithaca Video Festival**. July 24-Aug. 7. (716) 847-2555.

ELMIRA: Arnot Art Museum. **4th Annual Ithaca Video Festival**. May 20-26.

PORT WASHINGTON: Port Washington Public Library. **4th Annual Ithaca Video Festival**. Sept. 1-22.

ROCHESTER: Dryden Theatre, International Museum of Photography, 900 East Ave. **Film Series/"Remakes"**. May 23-June 30.

ROCHESTER: Memorial Art Gallery, University Ave. **Bob Burns/Bob's Master**. Showing and discussion of videotape. May 23. 7:00 p.m.

ROCHESTER: Portable Channel, 8 Prince St. **Bob Burns/Videotapes**. May 26. 7:30 p.m.

SYRACUSE: Everson Museum of Art. **4th Annual Ithaca Video Festival**. June 7-26.

SYRACUSE: Synapse Video Center, S.I. Newhouse School of Public Communications, 103 College Place. **Kit Fitzgerald & John Sanborne/Collected Monitor Works**. May 22-25. **Skip Blumberg/JGLNG**. May 20-June 1.

Robert Charron/Tchuba Energy Tape. June 5-8. **N.O.V.A.C./This Cat Can Play Anything**. June 12-15. **Lance Wisniewski/The American Eagle**. June 19-22. **Bill Viola/Palm Trees on the Moon; Memories of Ancestral Power**. June 26-29. (315) 423-3100.

NEW YORK CITY

Anthology Film Archives, 80 Wooster St. **Video Series**. Saturdays at 2:30 and Sundays at 8:00 p.m. through April. (212) 226-0010. Collective for Living Cinema, 52

Archives, Shorts and Documentaries. Special Film Series: Steve Dwozkin: A Personal Cinema.

New York Public Library, various branches. **Continuing film programs for all ages**.

Video/Film Study Center, Donnell Library. **4th Annual Ithaca Video Festival**. Aug. 1-31.

Whitney Museum of American Art, 945 Madison Ave. **New American Filmmakers Series: exhibitions of independent film and video including New Works by Peter Campus and "Running Fence," a film about Christo's 1976 large-scale outdoor art project**. (212) 794-0617.

PENNSYLVANIA

PITTSBURGH: Pittsburgh Filmmakers, 205 Oakland Ave. **Jean-Luc Godard/La Chinoise**. May 19-20. **Klaus Wyborny/On a Music Oriented Rhythmic Film Form**. May 24. **Jacques Demy/Lola**. June 2. **Bernardo Bertolucci/Partner**. June 9-10. **Larry Jordan/The Rime of the Ancient Mariner**. June 14. **Jacques Demy/The Model Shop**. June 16-17. **Francis Lee/Films**. June 22. **Agnes Varda/Le Bonheur**. June 23-24. **Len Lye/Experimental Films and Animation**. June 30. Evenings at 8 p.m. Some shows also at 10:00 p.m. Admission: \$1.50. (412) 681-5449.

READING: Berks Filmmakers Inc., 503 Penn St. **Continuing Film Program/Avant-garde film series**. (215) 375-1230 or 987-3129.

TENNESSEE

NASHVILLE: Vanderbilt University. **Juried Festival/Video Tapes**. May 29-30. Continuous screenings. For information contact: TV South, c/o Sol Korine, Rt. 2, Box 13, Whitleyville, Tenn. 38588.

TEXAS

DALLAS: Allen Street Gallery, 2817 Allen St. **Foto/Film**. Films by or about photographers. Fridays at 8:00 p.m. through July 14. Donation: \$1.00.

VISITING ARTIST: **Bob Burns**, video-maker from Syracuse, N.Y., at Portable Channel, 8 Prince St., Rochester, N.Y., through May 28.

WORKSHOP: 16mm Film Production Workshop. 5 week program. Tuition: \$725. June 26-July 29. Write: Summer Film Workshop, Division of Liberal Studies, School of Continuing Education, New York University, 2 University Place, Room 21, New York, N.Y. 10003. (212) 598-2371.

WORKSHOPS: The New York State Historical Association, Cooperstown, will offer July workshops in History of Photography, Care and Management of Photographic Collections, The Photograph as a Document of Social History, and Publication of Visual Resources. Write: Seminars on American Culture, NYSHA, Cooperstown.

WORKSHOPS: Summer '78 Program/Film and TV Production. 3 and 6-week sessions between May 22-Sept 1. Write: Dean J. Michael Miller, School of the Arts, New York University, 111 2nd Ave., New York, N.Y. 10003 (212) 673-7117.

Etc.

ARTS CLASSES: Courses in various media including photography and printmaking. Write: Arts and Crafts Society, 616 N.W. 18th Ave., Portland, Ore. 97209.

ASSISTANTSHIPS AVAILABLE: Graduate assistantships at Purdue University. \$3900 stipend. Write: Mrs. Martha Dimmich, Creative Arts-Photo, C.A. #1 Building, Purdue University, West Lafayette, Ind. 47907.

AUCTION: Third International Invitational of Photography, an exhibition/auction to benefit the rehabilitation photography programs of Volunteer Service Photographers Inc. Auction dates: November 29-December 7. Mail bids solicited through illustrated catalogue available for \$2.00. Write: Volunteer Service Photographers, Inc., 111 W. 57th St., New York, N.Y. 10019.

CONTEST INFORMATION: Gadeny's Guide to 1500 International Contests, Festivals & Grants in Film & Video, Photography, and related areas. 500 pages, softbound. Available from Festival Publications, P.O. Box 10180, Glendale, Calif. 91209. (213) 766-1798.

FILM CONFERENCE: Sinking Creek Film Celebration. 9th Student/Independent Film Competition and Conference. Vanderbilt University, Nashville, Tenn. 37240. May 31-June 4. Write for information and reservations.

FILM COURSE INFORMATION: On film and television training or study programs, in **The American Film Institute Guide to College Courses in Film and Television.** Price: \$9.75. Write: A.F.I. Guide, National Education Services, The American Film Institute, J.F.K. Center for the Performing Arts, Washington, D.C. 20566. (202) 833-9300.

FILM FESTIVAL: Second annual Connecticut Film Festival, to be held Nov. 17-18. Open to New England filmmakers. For information contact: David White, Connecticut Film Festival, Museum of Connecticut History, 231 Capitol Ave., Hartford, Conn. 06115.

FILM PRODUCTION ASSISTANCE: Community Agencies with tight budgets are invited to increase their communication effectiveness by utilizing the film production services of The Community Agency Film Service, sponsored by White Ox Films, Inc., 308 Laburnum Crescent, Rochester, N.Y. (716) 442-4080.

FILM PROGRAM FOR RENT: The 1977-78 Athens International Film Festival Roadshow, of animation, documentary, experimental, and narrative 16mm films. Rental fee: \$150. contact: Athens International Film Festival, Box 388, Athens, Ohio

45701. (614) 594-6888.
FILMS FOR SALE OR RENT: Asian-American educational materials funded by private and federal institutions. Includes documentary and animated films, filmstrips, books and historical photographs. Write: Amerasia Bookstore, 338 East Second St., Los Angeles, Calif. 90012.

HOLOGRAPHY GRANTS: Artist-in-residence grants in holography and film. Submit short proposal of desired project to Hart Perry, Project Director, Cabin Creek Center for Work and Environmental Studies, 58 E. 11 St., New York, N.Y. 10003.

INTERNSHIP PROGRAM: One-and two-year programs in Education, Archival, Curatorial, Exhibition, Administration, and Audio-

ternships in exhibition, administration, and education. Deadline for application: July 15. Write: The Photography Place, 503 W. Lancaster Ave., Strafford, Pa. 19087.

PORTFOLIO: Robert Cumming/Studio Still Lives. 8x10 inch negatives printed on 11x14 paper, archivally processed and boxed. Includes essay and introduction: "Portfolio: A Backstage Cubist Perception of the Technology of the Illusion Industry... Prop Realities, Camera-Angle Architecture, etc." Write: "Studio Still Lives," 227 S. Shaffer, Orange, Calif. 92666.

PORTFOLIO: Raoul Hausmann. 12 images, published in an edition of 60 copies. Overall size: 16x20. Price: \$1500. For information

77341.
POSITION AVAILABLE: Photography lab manager and part-time faculty. Knowledge of black-and-white and color photography required. 9 month full-time position starting Fall, 1978. Application deadline: June 1. Write: Director of Personnel, Amarillo College, P.O. Box 447, Amarillo, Texas 79178. (806) 376-5111.

POSITION AVAILABLE: Director of Photography, Sun Valley Center for the Arts and Humanities administrative and teaching position: grant writing, budgets, program development and teaching. Graduate degree or equivalent, workshop and teaching experience, contacts in the field, national exhibition record or published work. 11 month-

to pay cable systems. For information write: Susan Eenigenburg, Independent Cinema Artists & Producers, 99 Prince St., New York, N.Y. 10012. (212) 226-1655.

SUBMIT FILMS: The Third Poetry Film Festival will take place at The San Francisco Art Institute, Sept. 30, Oct. 1-2. Deadline for film submissions: Sept. 20. Write: Poetry Film Festival Committee, 2 Casa Way, San Francisco, Calif. 94123. (415) 921-4470.

SUBMIT IDEAS: for Assignment/Exercise/Project Idea Book for photography teachers. Share your favorite and most effective assignments. Submit each idea on a separate sheet, typed double-spaced. Indicate purpose and orientation of each idea. Include your name, address, and phone number. Deadline: June 30. Write: Judith Crawley, Vanier College, 821 Ste. Croix Blvd., Ville St. Laurent, Montreal, Quebec, Canada. H4L 3x9.

SUBMIT PHOTOGRAPHS: Historical or contemporary, for **130 Years of Ohio Photography**, to be held December 1978. Send c/o Stephen Rosen, Columbus Gallery of Fine Arts, 480 E. Broad St., Columbus, Ohio 43215.

SUBMIT PHOTOGRAPHS: For possible shows. Send portfolio in a returnable container, with postage, to: Robert Hirsch, Southern Light Gallery, Amarillo College, P.O. Box 447, Amarillo Texas 79178.

SUBMIT PHOTOGRAPHS: Combinations: A Journal of Photography is accepting previously unpublished photographs for Issue 3. Essays, interviews, poetry, and short fiction are also being considered. Fee: \$3.00. Send, with short biography, to: **Combinations**, Mary Ann Lynch, Editor, Greenfield Center, N.Y. 12833. Deadline: May 31.

SUBMIT PHOTOGRAPHS: To the National Juried Postcard Show. Jurors: Judith Golden, Darryl Curran. Fee: \$2.00/entry. Maximum: 10 entries. Send self-addressed, stamped envelope for return of work. Deadline: July 4. Show dates: July 25-Aug. 26. Write: Deborah Harris, Soho Cameraworks Gallery, 8221 Santa Monica Blvd., Los Angeles, Calif. 90046. (213) 656-0060.

SUBMIT PORTFOLIOS: Soho Cameraworks Gallery in Los Angeles is now accepting portfolios for membership and exhibition. The Gallery is a cooperative with monthly exhibits of contemporary work. Membership cost is \$35.00. Inquiries and portfolio submissions should be addressed to: Deborah Harris, Administrative Director, Soho Cameraworks Gallery, 8221 Santa Monica Blvd., Los Angeles, Calif. 90046.

SUBMIT RECIPES: For a cookbook of photographers' favorite recipes, each paired with a photography by the person who contributed that particular recipe. This book is part of a fund-raising drive at the International Museum of Photography at the George Eastman House. Write: Deborah Barsel, IMP/GEH, 900 East Ave., Rochester, N.Y. 14607.

SUBMIT VIDEO: To nationwide video conference/festival to be held at The Fifth Network, 85 St. Nicholas St., Toronto, Canada. (416) 964-8726. Deadline for submissions: June 30.

SUBMIT VIDEOTAPES: For the Fourth Annual Documentary Video Festival. Tapes can be 1/2-in. tape or 3/4-in. cassette, color or black and white. Deadline: April 21. Send to: Global Village, 454 Broome St., New York, N.Y. 10013. (212) 966-7526.

SUBMIT WORK: for a new quarterly magazine. **Portfolio: Contemporary College Photography Magazine.** Send material to: The Editors, **Portfolio**, Box 61, Dannemora, N.Y. 12929.



Frederick Holland Day, (Nubian) An Ethiopian Chief. From "The Collection of Alfred Stieglitz," at the Metropolitan Museum of Art, N.Y. Through July 16.

Visual Departments. Tuition: \$1000/semester. Academic credit approved by the New York State Board of Education. Write: International Center of Photography, Internship Program, 1130 Fifth Ave., New York, N.Y. 10028. (212) 960-1776.

INTERNSHIP PROGRAM: At The Photography Place, for the 1978-79 school year. 2 appointments/semester in either Education, Exhibition, or Administration. Tuition cost: \$750 per semester. Consult college advisors for academic credit details. Write: The Photography Place, 503 West Lancaster Ave., Strafford, Pa. 19087. (215) 293-1222.

LECTURERS AVAILABLE: for bookings by societies or institutions. Includes slide-tape lecture on **William Henry Fox Talbot**, by Douglas Arnold, M.A. For additional information write: Robert Holland-Ford Associates, Concert and Lecture Agents/Impresarios, 103 Lydyett Lane, Barnston, Northwich, Cheshire, CW8 4JT, England.

PHOTOGRAPHY COMPETITION: Juried photography exhibit, all photo-derived imagery eligible. Write: Wallace Dreyer, c/o Friends of Photography of the Chrysler Museum, Olney Rd., Mowbray Arch., Norfolk, Va. 23510.

PHOTOGRAPHY CONTEST: Juried photography competition. Write: Karlinne Wulf, Miami-Dade Public Library, Art and Music Department, 1 Biscayne Blvd. Miami, Fla. 33132.

PHOTOGRAPHY INTERNSHIPS: In-

contact: Roger Vulliez, 14 Rue Pastorelli, Nice, France. Phone: (93) 85.34.12 - 06000.

PORTFOLIO: Peter DeLory/Landscape One. 10 images, published in an edition of 15 copies, archivally processed. Write: Peter DeLory, Box 656, Sun Valley, Idaho 83353.

PORTFOLIO: Umbra, the 1978 School of the Art Institute of Chicago Graduate Student/Faculty/Visiting Artist Portfolio, published in an edition of 60 copies, is available for purchase. 45 participating artists, 11x14 format. Cost: \$250. Write: The Photography Department, School of the Art Institute of Chicago, Columbus Drive and Jackson Blvd., Chicago, Ill. 60603.

PORTFOLIO: Four mounted prints by Oliver Gagliani. Eleven editions. \$300 per print. Write: Photographic Art, P.O. Box 60866, Sunnyvale, Calif. 94086.

POSITION AVAILABLE: Instructor or Assistance Professor. One semester. Spring 1979. M.F.A. required. Photography and teaching experience preferred. Submit resume to: Richard Fraenkel, Chairperson, Department of Art, University of Rhode Island, Kingston, R.I. 02881. Include 5 slides of recent work, and 3 recommendations.

POSITION AVAILABLE: Faculty member to teach photography and cinema. Application deadline: April 15. Write: Dr. N.C. Muns, Chairman, Industrial Education and Technology, P.O. Box 2266, Sam Houston State University, Huntsville, Texas,

s/year. \$15,000. Deadline: July 1. Send resume to: Jim Belson, Sun Valley Center for Arts and Humanities, Box 656, Sun Valley, Idaho 83353.

POSITION AVAILABLE: Media Equipment Resource Center is seeking a technical manager with strong administrative skills to repair/maintain equipment and supervise technical shop operations. Send resume to: Susan Langle, Young Filmmakers/Video Arts-MERC, 4 Rivington St., New York, N.Y. 10002.

RENT A WORKSHOP: Photography in the Classroom Workshop. A one day workshop to introduce the use of photography in the classroom. Cost \$250. Write for further details: Photography in the Schools, c/o Alan Teller, 1153 W. Addison, Chicago, Ill., 60613. (312) 348-0760 or 626-1713.

SPECIAL STUDY HOURS: Museum of Modern Art, 11 W. 53 St., New York, N.Y. 10019. Tuesday and Friday mornings from 9:30-10:50, and Tuesday and Friday evenings from 6:00-7:30. Graduate and undergraduate classes accompanied by their professors are invited to view the Museum collections and exhibitions during hours when the Museum is normally closed to the public. Reservations two weeks in advance are required; groups limited to 30 students. For reservations or information call: (212) 956-7540 between 10:00 and 2:00.

SUBMIT FILM AND VIDEO: for preview and possible representation