

# SHELBY LEE ADAMS

## Kentucky Portraits

These photographs, made in the Appalachian Mountains of Eastern Kentucky, are part of a series begun in the summer of 1974. Today in Appalachia there are superhighways, fast-food restaurants, strip mines, discount stores, mobile homes and the usual plastic that decorates the rest of the country. These pictures are by no means typical of the area, however, and should not be interpreted as a general representation of Appalachian people or their culture today. Rather, this is a study of a people cut off from the mainstream; bypassed if you will by much of the developmental ephemera of Middle America. The subjects exist in isolated areas and experience what most Americans would consider impossible living conditions. Because I was born in the region and have relatives there, I know the backroads and paths to which most visitors are denied access. Every summer, when traveling through the mountains photographing, I am somehow able to renew and relive my childhood. I regain my southern, mountain accent and approach the people with openness, fascination and respect—they certainly treat me with respect. My psychic antenna becomes sharpened and acute. I love these people, perhaps that is it, plain and simple. I can respond to the sensual beauty of a hardened face with many scars, the deeply etched lines and flickers of sweat containing bright spots of sunlight. The eyes of my subjects reveal a kindness and curiosity, and their acceptance of me is rewarding. For me, this is a rejuvenation of the spirit of time past, and I am better for that experience each time it happens. My greatest fear as a photographer is to look into the eyes of a subject and not see my own reflection. These portraits are, in a way, self-portraits that represent a long autobiographical exploration of creativity, imagination, vision, repulsion and salvation. I hope my photographs confront viewers, reminding them of their own vulnerability and humanity. The selection of a person to be photographed is always a process of excitement and mystery. Why am I fascinated with some subjects more than others? Can it be that one person projects a more universal portrait than another? Do we as viewers identify with one person's physiognomy more than another's? To make a successful portrait requires an ability to penetrate beyond the superficial persona that most individuals present to the world. It is through photographing and knowing the subjects and identifying with their situations that something in myself is revealed. Each summer I return to Kentucky with two to three hundred 8" x 10" glossy photographs to give to my subjects. They usually introduce me to neighbors and friends whom I photograph, and the following summer I return with these pictures. Many times I photograph people as a favor to the family, expecting no great results, but these sessions often lead to new and interesting subjects. If the first attempt does not work with a particular individual, studying that image over time may lead to greater success the second or third time, even if the sessions are a full year apart. The process of making photographs is important to me, and the people I photograph share in that process from beginning to end. Using Polaroid prints is a convenient and helpful way of communicating my visual ideas with my subjects. Making a good portrait requires that the people photographed be involved and that they feel important. A successful image can only result from an intuitive interaction between the photographer and the subject.

\$35.00/\$52.95 CAN

**S**EPARATE, BUT EQUAL is an extraordinary treasure: Rediscovered photographs that document a virtually ignored and neglected chapter in African-American history—the proud, dignified community of middle-class blacks that existed throughout the South at the dawn of the civil rights movement.

It is thanks to Henry Clay Anderson, a professional photographer who lived and worked in Greenville, Mississippi, that we have these photos. Anderson established Anderson Photo Service in Greenville in 1948. Throughout the '50s and '60s, he photographed every aspect of his relatively prosperous black community, recording the daily lives of the men and women who built the Greenville schools, churches, and hospitals that served their segregated society. He photographed family gatherings, weddings, funerals, and events at the black high school. He photographed nightclub musicians, itinerant entertainers, and a wide range of professionals at work. His mission had strong political overtones.

The 130 Anderson photographs contained in this book are works of art, but they are also historical documents. In his accompanying essay, writer Clifton L. Taulbert guides us through them, recalling his own memories of Greenville in the '50s and '60s. The book also contains an interview with the late photographer and an essay on the political climate at the time. Together, these materials create a window

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into a world that has been overlooked in the aftermath of the civil rights movement—the community of black middle-class Southerners who considered themselves first-class Americans despite living in a deeply segregated world.

**Clifton L. Taulbert** is the author of eight books, including *Once Upon a Time When We Were Colored*. Raised in Glen Allan, Mississippi, just outside Greenville, Taulbert writes and lectures about life in the segregated South. He currently lives in Tulsa, Oklahoma. **Shawn Wilson** is creating a documentary film on Greenville, where he was born. He lives in New York City. **Henry Clay Anderson** (1911-1998) lived in Greenville his entire life. After studying photography on the G. I. Bill, he opened Anderson Photo Service. A lifelong activist for social change, he recorded every aspect of life in Greenville until his death in 1998.

JACKET DESIGN: Nina D'Amario

JACKET PHOTOGRAPHS: Henry Clay Anderson



[www.andersonphotoservice.org](http://www.andersonphotoservice.org)  
[www.publicaffairsbooks.com](http://www.publicaffairsbooks.com)



## 2. Henry Clay Anderson

### A NOTE ON THE PHOTOGRAPHS

Throughout his career, H. C. Anderson favored the same professional equipment that could be found in pressrooms and portrait studios around the country. His cameras produced large negatives, on rectangular sheets of film, 5 x 4 inches. Anderson rarely printed the full negative. Instead, he selected the most important figure, or figures, and eliminated extraneous details that often appear around the edges. (For example, he would never have produced a wedding picture that included a guest holding a fan, though she appeared in the original negative.) In this book, we have printed Anderson's complete negatives. In most cases, we do not know exactly how he would have cropped these pictures. We also found that the full photograph included important historical information. The very living room furniture, parked cars, and children's toys that Anderson would have cropped out give us a rare glimpse into the world in which the photographer and his subjects lived.

While many of Anderson's negatives were carefully stored, others were not. We discovered many negatives that had been damaged by water, dirt, and heat, leaving them ripped, curled, scratched, or corroded. But when carefully washed and cleaned, the subjects were still visible, and we have included some of these images, judging that the damage was part of their story.



Anderson's camera

## M O N U M E N T S O F T I M E

Seduced by the image of a place and inspired by the changing nuances of a mysterious light, Dieter Appelt first observed in 1984 the strange, secluded attic that is the subject of *Berthänen*. The encounter is documented by means of an installed camera and is arranged in a horizontal tableau of 26 time exposures: each station is one day's protocol, each position an interval within a cycle. The principal of this successive process, this "becoming consciousness," finds expression in the sequential order of motifs, a linear order structured by the passage of time yet as fluid as the stream of consciousness James Joyce created to characterize his technique of associative narrative style.

Thus the arrangement of the photographic sections in *Berthänen* attempts to represent a temporal sequence, just as the moving picture in film is based on the simple technique of linking numerous single frames. A century ago the American photographer Eadweard Muybridge explored this idea by recording animals and human beings in sequences of motion in densely graduated time frames. Dieter Appelt intensifies this process by collapsing the time exposure of one whole day into a series of single photographic plates.

In *Berthänen* one feels the fatigue of a light streaming for several hours through the narrow cracks of the attic. "Depiction," as the photograph suggests, is the mission of light that gets stuck, exhaustingly, after a long journey through the cosmos. That journey ends at the beams in the attic, as the constructions of architecture. It brings neither warmth nor energy; its only effort is to reach an object and make it visible. Appelt does not disturb the journey. He avoids the use of artificial light and concentrates on the simple presence of the brittle architectural segments, the intense distinctive physiognomy of structure. He reveals, not without pleasure, the moribund details: the traces of water, the folds, the notches and depths which are freely seen on the surface of the wood. They attest to the debacle of decay and signal the physical fatigue of the matter. The details are "nature morte"—dead nature—in the truest sense.

Appelt's graceful sober pictures are neither illustration nor illusion, but evidence of an urge toward plastic materialization. As Roland Barthes discovered, the nature of photography, compared to other forms of pictorial representation, is based on the fact that its referent really does exist. The object is always the concrete cause for the image. Thus photography and sculpture share a common border where image and object converge. Analogous to the processes of incarnation, this convergence finds an intuitive affinity with the conceptual work of Joseph Beuys, especially as it applies to sculpture. Intent on emphasizing the interdisciplinary nature of the photographic process, Appelt finally comprehends photography as an all-embracing artistic endeavor that transcends its original generic terms.

Dieter Appelt perceives images, surfaces and textures, shadows; he thinks through the cycles of time, and the camera is his brain. He searches for a detail, then selects the occasion to begin, as the camera carries out the single sequence. The prolonged time exposure creates ambivalence: past and present coincide, near and far become indistinguishable; light and shadow trace an uneasy path upon the photographic negative. The result is an image of time that reminds us of Hans Henry Jahn's words: "For what I saw was the past, that was indicated in the present by virtue of a law I do not know."

U r s u l a F r o h n e

## 4. Diane Arbus

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Diane Arbus' startling images of dwarfs, twins, transvestites, and freaks seemed from the first to redefine both the normal and the abnormal in our lives and were already becoming part of the iconography of the age when Arbus committed suicide in 1971. Indeed, after her death, she quickly became a cult figure. And yet she herself has remained an enigma—her photographs only hinting at the complex mind that lay behind them. Now Patricia Bosworth, author of the highly praised *Montgomery Clift*, has given us the first full biography of Arbus, a powerful, engrossing book that attempts to unravel the mystery of her personality and her eerie, mesmerizing art.

Diane Arbus was obsessed by visions. Her dream was to photograph everybody in the world, and by the end of the 1960s her brilliant, edgy pictures of peace marches and art openings, her portraits of Mae West, Ozzie and Harriet, Viva, Gloria Vanderbilt's baby—work she defined as "funk and news"—had established her as a pioneer of the new photojournalism. Her personal projects were more ambiguous: "people without their masks" discovered by her at Coney Island and at Hubert's Freak Museum on 42nd Street, at nudist colonies in New Jersey, at drag queen contests, at a home for retardates. To Arbus, photography was an adventure and a photograph was "a secret about a secret; the more it tells you, the less you know."

She was born Diane Nemerov on May 14, 1923, and grew up pampered and isolated in Gothic apartment buildings in New York City, her most intense relationship with her older brother, the poet Howard Nemerov. The Nemerov family owned Russeks department store on Fifth Avenue. There was too much money, too little sympathy or understanding.

A passionate courtship followed by marriage at eighteen to Allan Arbus gave her an identity (during the 1950s she and Allan were highly successful fashion photographers for *Vogue* and *Glamour*). But as a devoted wife and mother, she felt guilty about exploring and expressing her artistic impulses—until in 1958 her mother, Lisette Model, encouraged her to pursue "the forbidden" with her camera. From then on nothing could stop her, and the depressions that had plagued her since childhood retreated for a time.

In this book we follow Arbus' progress as a photographer—coming to see how the work of others (in particular Walker Evans, Weegee, Robert Frank, and August Sander) influenced her, and how the "New Documents" exhibit at the Museum of Modern Art in 1967 was both a triumph for her (it legitimized her work and

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introduced it to the world) and an acceleration of her emotional decline (she feared that the photographs were misunderstood and felt that her new-found notoriety put inordinate pressure on her to continue to be productive and successful). And also, through the voices of her friends and colleagues, of her mother, sister, and brother, we follow the dangerous and ultimately fatal course of her struggle to confront the fears and anguish that pursued her throughout her life. Finally we come to understand why, despite growing recognition, she felt that her "gorgeous mountain of a life had become a desert," as she slipped closer and closer to the moment of utter despair.

This compassionate, and insightful, biography is a revelation of an artist of great talents—an artist who needed to scrutinize the perverse, the alienated, and the strange not only in order to understand their lives, but in order to express the "mystery of existence" (theirs and, perhaps more important, her own), however unbearable, an artist whose legacy attests not only to an extraordinary artistic vision, but to the equally extraordinary woman behind it.



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*Patricia Bosworth*

Jacket photograph by Frances McLaughlin-Gill.  
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 Jacket design by Sara Eisenman



ALFRED A. KNOPF, PUBLISHER, NEW YORK

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image techniques. He does "straightforward photojournalist assignments," mainly in editorial illustration and in advertising.

**PUBLICATIONS** Books: *Russian Self-Portraits*, 1977; *Teaching Hand Puppetry*, Larry Engler, 1973; *Saloon Society*, Bill Manville, 1960. Periodicals: *Progresso Fotografico*, Apr 1978; *Popular Photography Annual*, 1978; *Smalfilm Foto*, Jan 77; *Camera*, Feb 1969; *Creative Camera*, 1968; *Popular Photography*, incl. article, June 1965; *British Journal of Photography Annual*, 1964; *Photography of the World*, 1964; *US Camera Annual*, incl. text, 1964; *Camera*, July 1963; *Infinity: ASMP*, Mar 1963; *Popular Photography Annual*, 1962.

**COLLECTION** MOMA, NYC.

**ADDRESS** 334 E 22 St, New York, NY 10010.

**Otis A. Aultman** **PHOTOGRAPHER - CAMERA MAN** The artist was born August 27, 1874, in Holden, Missouri, and died March 5, 1943, at El Paso, Texas. He received his education in Trinidad, Colorado, and learned photography from his brother, O. E. Aultman.

Aultman worked on architectural, archeological and historical finds from 1923 until the end of his career. He was a pioneer in motion picture work under contract with Pancho Villa and Obregon from 1916 to 1917. He worked with the International News Service and later Pathé News during the Mexican Revolution. Aultman was the official photographer of the Juárez Race Track. In 1909 he worked in partnership with Homer Scott in El Paso. Aultman co-founded the Adventurer's Club in El Paso.

During his years as a commercial photographer and news cameraman, Aultman covered extensively the events of the Mexican Revolution, including Pancho Villa's 1916 raid in Columbus, New Mexico. In addition to Villa, he photographed such notables as President Porfirio Díaz. His work also includes the social life and architecture of El Paso in the early 1900s.

**PUBLICATIONS** Books: *Photographs from the Border*, Mary A. Sarber, 1977; *Pancho Villa and the Columbus Raid*, Larry Harris, 1949.

**ARCHIVES** El Paso Public Lib., Southwest Rm., El Paso, TX; Univ. of Tex. Library, El Paso, TX.

**(Elizabeth) Alice Austen** **PHOTOGRAPHER** Alice Austen was born in Clifton on Staten Island, New York, in 1866. She died there on June 9, 1952. She was educated in private schools in Manhattan and Staten Island.

A hobbyist who was maintained by a family trust, she took up photography at the age of twelve and continued to take pictures until 1930, when the economic "crash" and crippling arthritis prohibited her from further photographic adventures.

During twenty-two trips she made abroad, she took pictures of palaces and historical scenes in France, England and Germany. She was this country's earliest and foremost woman photographer to work outside a studio. She worked with a Scovill 4 x 5 camera. All her prints were contact prints. She revealed an instinct for photojournalism eighty years before the word was coined, and is best known for her recording of national events and the genre views of her prosperous friends as well as the fishermen, blacksmiths and oyster shuckers of Staten Island. Of the approximately nine thousand negatives she made during her lifetime, thirty-five hundred survive.

**PUBLICATIONS** Book: *Alice's World: The Life and Photography of an American Original: Alice Austen, 1866-1952*, 1976. Periodical: "Alice Austen," by Ann Novotny, *Camera* 35, May 1980.

**COLLECTIONS** Alice Austen House, Staten Island, N.Y.; Staten Island Historical Mus., NY.

**ARCHIVE** Friends of Alice Austen House, 315 W 78, New York, NY 10024.

**Richard Avedon** **PHOTOGRAPHER** Born May 15, 1923, in New York City, Avedon studied with Alexey Brodovitch at the Design Laboratory of the New School for Social Research in New York City from 1944 to 1950.

In 1966 Avedon was a staff photographer for *Vogue* magazine. Previously he was a staff photographer for both *Harper's Bazaar* (1945-65) and *Junior Bazaar* (1945-47). He now runs his own studio in New York City.

In 1978 Avedon was named President's Fellow by Rhode Island School of Design. Awards he has received are the Citation of Dedication to Fashion from Pratt Institute in 1976, the National Magazine Award for Visual Excellence in 1976 and the highest achievement medal award at the Art Directors' Show in 1950. *Popular Photography* voted him one of the world's ten greatest photographers in 1958. Avedon was also a visual consultant for the film *Funny Face*, produced by Paramount Studios.

The artist says of his work, "A photographic portrait is a picture of someone who knows he's being photographed, and what he does with this knowledge is as much a part of the photograph as



what he's wearing or how he looks. He's implicated in what's happening, and he has a certain real power over the result. . . . We all perform. It's what we do for each other all the time, deliberately or unintentionally. It's a way of telling ourselves in the hope of being recognized as what we'd like to be. I trust performances. Stripping them away doesn't necessarily get you closer to anything. The way someone who's being photographed presents himself to the camera and the effect of the photographer's response on that presence is what the making of a portrait is about."

**PUBLICATIONS** Monographs: *Avedon: Photographs 1947-1977*, essay by Harold Brodkey, designed by Elizabeth Paul, 1978; *Portraits*, intro. by Harold Rosenberg, designed by Elizabeth Paul, 1976; *Alice in Wonderland: The Forming of a Company, The Making of a Play*, Doon Arbus, Merlin House, designed by Ruth Ansel, 1973; *Nothing Personal*, James Baldwin, designed by Marvin Israel; *Observations*, Truman Capote, designed by Alexey Brodovitch, 1959. Book: *Diary of a Century*, photographs by Jacques-Henri Lartigue, ed., 1970. Catalogs: *Photographer*, 1975 (Marlborough Gallery); *Avedon*, 1970 (Minneapolis Inst. of Arts). Anthology: *The Photographer Collector's Guide*, Lee D. Witkin & Barbara London, 1979.

**PORTFOLIOS** *Avedon*, 1978 (self-pub.); *Avedon*, 1970 (self-pub.).

**COLLECTIONS** Gilman Paper Co., NYC; Cincinnati Art Mus., Ohio; Hallmark Cards, Inc., Kansas City, Mo.; Houston Mus. of Fine Arts, Tex.; Metro. Mus. of Art, NYC; Middle Tenn. State Univ., Murfreesboro, Tenn.; MOMA, NYC; New Orleans Mus. of Art, La.; Rhode Island School of Design, Mus. of Art, Providence; San Francisco Mus. of Modern Art, Calif.; St. Louis Art Mus., St. Louis, Mo.; Smithsonian Inst., Wash., D.C. Contemporaneo, Caracas, Venezuela.

**REPRESENTATIVE** Norma Stevens, 1075 Park Ave, New York, NY 10028.

**ADDRESS** 407 E 75 St, New York, NY 10021.

**David Avison** PHOTOGRAPHER · TEACHER · PHYSICIST · DESIGNER Born on July 13, 1937, in Harrisonburg, Virginia, Avison received an ScB in 1959 from MIT, Cambridge, and a PhD in physics at Brown University in Providence, Rhode Island, in 1966. Three years later he decided to abandon his career in physics and commit himself totally to photography, which he then studied at the Institute of Design (Illinois Institute of Technology) in Chicago, earning an MS. He was

predominantly influenced by the work of Garry Winogrand and Fredrick Sommer.

Since 1970 Avison has been teaching photography at Columbia College in Chicago. Prior to that he taught physics at Purdue University, Indiana (1967-69), and at Brown University (1960-66).

His several memberships include SPE, the Chicago Artists' Coalition, the Optical Society of Chicago, and the Society of Photographic Scientists and Engineers, for whom he has served as a board member.

When a physicist, Avison wrote several articles on acoustics and high-energy theory. During the years 1970-72 he invented and constructed a special panoramic camera. The NEA awarded him a Photographer's Fellowship in 1977.

For ten years Avison has been especially interested in the "possibility of the long-format/wide-angle image by photographing with the special panoramic cameras" which he designed and built for that purpose.

**PUBLICATIONS** Catalogs: *Panoramic Photography*, D. Edkins, 1977 (N.Y.U. Press); *70's Wide View*, E. A. King, 1978 (Northwestern Univ., Chicago). Periodical: "Panorama," Andy Grundberg, *Modern Photography*, Aug 1978.

**COLLECTIONS** Art Inst. of Chicago; Exchange Natl. Bank, Chicago; IMP/GEH, Rochester; Midwest Mus. of Amer. Art, Elkhart, Ind.; Mus. of Fine Arts, Boston; MOMA, NYC.

**DEALERS** Douglas Kenyon, Chicago; The Afterimage, Dallas; Panopticon Gallery, Boston; Hills Gallery, Denver.

**ADDRESS** 1522 Davis St, Evanston, IL 60201.

**Stephen Axelrad** ATTORNEY · PHOTOGRAPHER · TEACHER Born in Washington, D.C., on September 12, 1943, Axelrad obtained a BA in English from the University of California at Berkeley (1965) and a JD from the University of Chicago's School of Law in 1969. He then became interested in photography and studied at Apeiron Workshop in Millerton, New York (1971), with Aaron Siskind, at UCLA Extension (1972-76) with Robert Heinecken, Jerry McMillan and Robert Cumming, and at California State in Fullerton (1977-79) with Darryl Curran, among others.

Axelrad has been a law instructor at the University of California in Los Angeles, at California State University in Northridge and at Western State University (1973-77). As of this writing he was teaching photography at Los Angeles Harbor College in San Pedro. He has also maintained his own legal practice in Los Angeles from 1971 to 1973 and from 1976 to the present.

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# The New York Times

FRIDAY, MAY 26, 1989

By ROBERTA SMITH

## **Tina Barney**

*Janet Borden Inc.  
560 Broadway (at Prince Street)  
Through June 16*

Tina Barney makes color photographs of her family and friends standing or sitting around the living room, the breezeway or the front porch. Her images are large, their subjects loom close to or just beyond life size, and the camera's presence is not entirely welcome. Everyone seems distracted or bored, ready to step through the picture frame or at least walk off-camera, and this gives Ms. Barney's images a familiar, familial edginess — suspended animation equals accelerated anxiety.

As vivid as these pictures are psychologically, they are also surprisingly formal. On this scale, details become prominent signs. The floral print of a dress or chair covering, the awkward dangle of an old man's hands, a gin and tonic all press forward with unusual force, adding to the visual tension.

Ms. Barney's work is both specific and archetypal. On the one hand it might be subtitled "The Privileged at Home and Off-Guard"; on the other, it captures the incessant ebb and flow and general emotional discomfort of life anywhere and everywhere.



**Erwin Blumenfeld** PHOTOGRAPHER Born in Berlin in 1897, Blumenfeld died in Rome in 1969.

After the sudden death of his father in 1913, he started work as an assistant dress designer in a women's ready-to-wear store in Berlin. From 1916 to 1918 he was an ambulance driver in the German Army and from 1922 to 1935 he owned and operated a leather-goods shop in Amsterdam. He began photographing in 1922, often using his shop to display his works. When his store went bankrupt, he moved to Paris (1936) and established himself as a professional photographer.

He was first published in *Arts Graphiques* and *Verve*, then joined the Paris staff of *Vogue* in 1938 and *Harper's Bazaar* in 1939. After having been imprisoned in a Nazi camp in France in 1941, Blumenfeld emigrated to the United States. He freelanced for many important U.S. magazines—*Look*, *Cosmopolitan*, *Popular Photography*, etc.—and produced over a hundred color magazine covers.

Blumenfeld also painted and wrote, beginning at the time of the German Dada movement in the early 1900s. In his later years he wrote his autobiography (over the course of fourteen years) in German.

A highly successful fashion photographer, Blumenfeld worked in both black-and-white and, later, color. He did all his own darkroom work, using a variety of techniques such as double exposures and solarization, as well as using mirrors and reflectors. Blumenfeld is also known for his nudes and portraits.

**PUBLICATIONS** Book: *Durch Tausendjährige Zeit*, autobio., 1976 (Huber, Frauenfeld: Switzerland). Anthologies: *The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *Art and Technique of Color Photography*, Alexander Liberman, ed., 1951; *Seventeen American Photographers*, Ebra Feinblatt, 1948.

**COLLECTIONS** CCP, Tucson; Fashion Inst. of Tech. Lib., NYC; MOMA, NYC; New Orleans Art Mus.; Smith Coll. Mus. of Art, Northampton, Mass.; Univ. of N. Mex. Art Mus., Albuquerque; Witte Memorial Mus., San Antonio, Tex.

**ARCHIVES** Fashion Institute of Technology, 227 W 27 St, New York, NY 10001; Marina Schinz, 222 Central Park S, New York, NY 10020.

**A. Aubrey Bodine** PHOTOGRAPHER Born in 1906 in Baltimore, Maryland, Bodine died in that city on October 28, 1970. He was the chief photographer for the *Baltimore Sun* papers from 1927 to 1970.

He became a Fellow in the Photographic Soci-

ety of America in 1946 and was elected an Honorary Fellow in 1965. A charter member and Fellow in the NPPA since 1953, he won first prize in *Popular Photography's* 1949 contest.

A pictorialist, he is best known for his images of the Chesapeake Bay Area. He loved to manipulate his negatives and was fascinated by the print quality that could be achieved.

**PUBLICATIONS** Books: *Bodine—A Legend in His Time* bio., Harold A. Williams, 1971; *The Face of Virginia*, 1963; *The Face of Maryland*, 1961; *A Guide To Baltimore and Annapolis*, 1957; *Chesapeake Bay and Tidewater*, 1954; *My Maryland*, 1952.

**COLLECTIONS** Baltimore Mus. of Art, Md.; Mariners' Mus., Newport News, Va.; Metro. Mus. of Art, NYC; Smithsonian Inst., Wash., D.C.

**ARCHIVE** Kathleen Ewing Gall., 3020 K St, Washington, DC 20007.

**Dorothy Bohm** PHOTOGRAPHER Born June 22, 1924, in Königsberg, Germany (then East Prussia), Bohm studied photographic technology at the University of Manchester (England), College of Technology, from 1940 to 1942, obtaining City and Guilds final Certificate in Photography, in addition to her graduate diploma. As a student Bohm admired Cartier-Bresson, Izis and Brandt.

Active at the Photographers' Gallery in London since its inception in 1971, she has served as its associate director since 1973. Previously she freelanced and traveled extensively (from 1960), and operated her own portrait studio in Manchester (1945–60). In 1945 she taught photography at the College of Technology in Manchester.

A member of the RPS, she is a trustee of the Hampstead Artists Council in London.

She primarily worked in small- and medium-format black-and-white in her earlier "human interest" photography. More recently Bohm has produced landscapes and still lifes with SX-70.

**PUBLICATIONS** Monograph: *A World Observed*, Hugh Evelyn, 1970 (London). Periodicals: *British Journal of Photography*, June 1980, Apr 1969; *British Journal of Photography Annual*, 1977, 1976, 1971, 1970, *Mussag*, Jan 1976; *Photographic Journal*, May 1975; *Amateur Photographer*, June 7, 1972, Feb 17, 1971; *Creative Camera*, Dec 1970, Apr 1969; *Camera Club Journal*, summer 1970; *Photography*, Oct 1955.

**ADDRESS** 16 Greenaway Gardens, London NW 3, England.

**Walter Boje** PHOTOJOURNALIST · TEACHER · EDITOR Born November 16, 1905, in Berlin,

Germany, Boje (1927) and a (1930) from tl taught in phot

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**Lee Boltin** 19, 1917, in photography ican Museum City.

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partment at San Francisco Art Institute in 1977-78.

He won an NEA Photographer's Fellowship in 1978 and 1980 and a National Science Foundation Fellowship in 1965.

PUBLICATIONS Anthology: *Photography Year: 1978*, Time-Life Series, 1977. Catalogs: *Some Twenty Odd Visions: A Book of Twenty-Four Unique Ways of Seeing the World*, 1978 (Univ. of Wash. Press, Blue Sky Gall.: Seattle); *Bent Photography, West Coast, USA*, 1977 (Australian Centre for Photography: Paddington). Periodicals: *Artforum*, May 1980; *Picture Magazine*, May 1979; *Artforum*, Sept 1978; *Artweek*, June 17, 1978, July 17, 1976.

DEALER Hansen Fuller Goldeen Gall., 228 Grant Ave, San Francisco, CA 94108.  
 ADDRESS 2021 10 St, Berkeley, CA 94710.

**John F. Bowman** PHOTOGRAPHER · TEACHER  
 Born on June 28, 1950, in Wichita, Kansas, Bowman has earned two MAs: one from Governors State University in Chicago, where he studied with Paul Schrawz, Brett Weston and Morley Baer, and one from Illinois University in Carbondale where he worked under Chuck Swedlund and David Gilmore. He obtained a BAE from Wichita State University as well.

From 1977 to the present he has been acting as the Coordinator of Photographic Studies at Prairie State College in Chicago. He also taught photography at the University of Dayton in Ohio (1976), at Southern Illinois University (1974-75), and at University City in St. Louis, Missouri (1972-73).

Bowman is a member of SPE, the American Association of Teachers, the National Education Association, and the United Teaching Profession. In 1974 he was awarded a Rockefeller Grant for the Arts, and in 1972, a Federal Project Grant to teach photography to the underprivileged in Wichita, Kansas.

The artist is currently involved with "mechanical design aspects of industrial sites in the Chicago area," and recently completed a group documentary project on Northern Illinois farm communities.

PUBLICATIONS Book: *Mechanical Man*, 1975 (self-published). Periodical: "Pin-hole Photography," *Popular Photography*, May 1976.

COLLECTIONS Governors State Univ., Chicago; Prairie State College, Chicago Hts.; Southern Illinois Univ., Carbondale; Univ. of Dayton, Ohio; Wichita State Univ., Ulrich Cllct., Kans.

DEALER Gallery 417, PSC, 202 S Halstead, Chicago Hts, IL 60411.

ADDRESS 4048 W 178 St, Country Club Hills, IL 60477.

**Randy H. Bradley** PHOTOGRAPHER · TEACHER  
 Born February 11, 1948, in Edmonton, Alberta, Canada, he studied photography at Northern Alberta Institute of Technology in Edmonton, and fine arts at both the University of Calgary and the Banff School of Fine Arts, both in Alberta.

Since 1976 he has been an instructor of photography at the Vancouver School of Art in British Columbia and of photographic aesthetics at Vancouver Community College. He conducted a workshop in photography for the National Parks of Canada at Haines Junction, Kluane National Park, Yukon Territory, in 1976, and from 1972 to 1976 taught photographic history at the Banff School of Fine Arts.

Bradley has been the recipient of four grants from the Canada Council: in 1979 he received a short-term grant for Cibachrome work in progress; in 1977, a project grant for work in progress; in 1974, a short-term grant for work in progress; and in 1973 a project grant for transfer processes.

PUBLICATION Book: *A Handbook and Collection of Early Photographic Recipes & Processes*, 1974 (Banff Centre Press, Alberta, Canada).

COLLECTIONS Alfred Univ. Art Cllctn., NY. Art Bank of Canada Council, Ottawa; Natl. Film Board of Canada, Ottawa; Red Deer Coll. of Art Gall., Alberta, Canada.

DEALER Nova Gall., 1972 W Fourth, Vancouver BC V6J 1M5, Canada.

ADDRESS 4590 Lions Ave, North Vancouver, British Columbia, Canada.

**Mathew B. Brady** PHOTOGRAPHER [See plate 18]  
 Born near Lake George, New York, Brady lived from 1823 to 1896. Of Irish descent, he received art instruction from William Page, a friend of Samuel F. B. Morse, who was an early experimenter with daguerreotypes. Brady learned how to produce daguerreotypes from Morse, John W. Draper and a Professor Doremus.

Brady opened his first portrait studio in New York City in 1844, and by 1845 had decided to photograph all the distinguished and notable people of his day. He opened a second gallery in Washington, D.C., in 1858 and an opulent third one in New York in 1860.

*Mathew Brady—Photographer of an Era* is a black-and-white film about the artist made in 1953.

Known as "Mr. Lincoln's cameraman," Brady was the first photographer on the scene to record the American Civil War, 1861-65, during which



he directed an extensive staff of photographers from his headquarters in Washington, D.C.

Though Brady was chiefly known for his documentation of the war, his most important contribution is as a historian. Since he worked with a large staff, many photos credited to Brady were in fact taken by others. Using daguerreotypes and collodion wet-plate negatives, Brady also photographed many of the country's best known public figures, such as Abraham Lincoln, Walt Whitman and P. T. Barnum. Many of the Civil War daguerreotypes were later copied onto glass plates. Despite his accomplishments, Brady died penniless.

**PUBLICATIONS** Books: *Mathew Brady and His World*, D. M. & P. B. Kunhardt, et al, 1977; *Mirror Image*, Richard Rudisill, 1971; *The Civil War in Pictures 1861-1865*, Donald H. Mugridge, 1961; *Civil War Photographs, 1861-65*, H. D. Milhollen & D. H. Mugridge, 1961; *The Daguerreotype in America*, Beaumont Newhall, 1961, repr. 1968; *Mathew Brady: Historian with a Camera*, J. D. Horan, 1955; *Mr. Lincoln's Contemporaries*, Roy Meredith, 1951; *Mr. Lincoln's Camera Man*, Roy Meredith, 1946, repr. 1974; *Photography and the American Scene*, Robert Taft, 1938; *The Photographic History of the Civil War*, Francis Trevelyan Miller, ed., 10 vols., 1911; *Brady's Collection of Historical Portraits*, 41st Congress, Report #46 Mar 1871 (U.S. House of Representatives, Wash., D.C.); *Metropolitan Fair, 1864, 1864; Gallery of Illustrious Americans*, C. Edwards Lester, 1850. Anthologies: *The Photograph Collector's Guide*, Lee D. Witkin & Barbara London 1979; *The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *Great Photographers*, Time-Life Series, 1971.

**COLLECTIONS** Harvard Univ., Houghton Lib., Cambridge, Mass.; IMP/GEH, Rochester; Kalamazoo Inst. of Arts, Mich.; L/C, Wash., D.C.; Natl. Archives, Wash., D.C.; N.Y. Public Lib., NYC; Smithsonian Inst., Wash., D.C.; Yale Univ., Beinecke Rare Book & Ms. Lib., New Haven, Conn.

**James Bragge** PHOTOGRAPHER Born 1833 in South Shields, England, he died July 17, 1908, in Wellington, New Zealand.

Bragge went to New Zealand in 1865 and opened a studio, the New Zealand Academy of Photographic Art, in Wellington. In 1880 he was commissioned by the Wellington City Corporation to photograph the city for the Melbourne International Exhibition.

Primarily a freelance, Bragge did studio portraits and city scenes in the style of the day.

**PUBLICATION** Anthology: *The Invented Eye*, Edward Lucie-Smith, 1975.

**COLLECTION** Natl. Mus. of New Zealand, Wellington.

**Jeremiah O. Bragstad** ARCHITECTURAL PHOTOGRAPHER - TEACHER Born November 24, 1932, in Boise, Idaho, Bragstad received a BA in Architecture from the University of California, Berkeley, in 1962. He took workshops with Morley Baer in 1962 and with Minor White in 1963.

A photography teacher at Cornell University, Ithaca, New York, since 1978, Bragstad was a self-employed architectural photographer in San Francisco from 1965 to 1978. He has been a member of SPE since 1976 and of ASMP since 1968. He presided over the San Francisco chapter of the latter from 1972 to 1974.

Using large and small formats, black-and-white and color, Bragstad photographs architectural exteriors and interiors for architecture texts, designers and publications.

**PUBLICATION** Book: *Converted Into Houses*, w/Charles Fraccia, 1976.

**ADDRESS** 72 German Cross Rd, Ithaca, NY 14850.

**Brian Brake** PHOTOGRAPHER Born June 27, 1927, in Wellington, New Zealand, Brake is a self-taught photographer, naming Karsh and Cartier-Bresson as major influences.

A freelance photographer since 1953, he has been associated with Rapho Agency since 1966. Brake served as a director of Zodiac Films in Hong Kong from 1970 to 1976, was a member of Magnum Photos from 1955 to 1966 and was cameraman-director in the New Zealand National Films Unit, 1949-53.

An Associate of RPS since 1947, Brake also belongs to ASMP (since 1956) and is an Honorary Fellow of New Zealand Professional Photographers Association. He won the Order of Merit from President Nasser of Egypt for his "Ancient Egypt" series in *Life* magazine.

The photographer's films include *Snows of Aorangi*, *Snowline Is Their Boundary*, and *Ancient Egypt—The Sun & The River*.

Brake's style varies from "classic landscape to photojournalist approach to people and their surroundings." He uses large and small format.

**PUBLICATIONS** Books: *The Sacred Image*, 1979; *Legend & Reality*, 1977; *New Zealand Pottery*, 1976; *Form & Farbe*, 1972; *The Sculpture of Thailand*, 1972; *The House on the Klong*, 1968; *Peking—A Tale of Three Cities*, w/Nigel Cam-

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British Home Office, documenting the hard times of Londoners suffering through German bombing raids. After the war he began making landscape images, many of which were used in *Literary Britain* (1951). He is also known for his series of female nudes, particularly distinguished by his use of a wide-angle lens in close-up (causing the body shapes to appear distorted) and by the stark black-and-white tones with little middle range.

**PUBLICATIONS** Monographs: *Bill Brandt: Early Photographs 1930-1942*, 1975, *Bill Brandt: Photographs*, R. Campbell & Aaron Scharf, 1970 (Arts Council of Great Britain: London); *Shadow of Light*, 1966 (Bodley Head: London), rev. ed., 1977; *Perspective of Nudes*, 1961. Books: *Literary Britain*, 1951 (Cassell: London); *Camera in London*, 1948; *A Night in London*, 1938 (Country Life: London); *The English at Home*, 1936 (Batsford: London). Anthologies: *The Photograph Collector's Guide*, Lee D. Witkin & Barbara London, 1979; *The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *Light and Lens*, Donald L. Werner, ed., 1973; *Looking at Photographs*, John Szarkowski, 1973; *Great Photographers*, Time-Life Series, 1971. Catalog: *Photographs*, 1977 (Univ. of Neb., Sheldon Mem. Art Gall.: Lincoln). Periodicals: *Camera*, Dec 1979, Sept 1978, Nov 1975, Dec 1972, May 1972; *Creative Camera*, Aug 1967, Dec 1966.

**COLLECTIONS** Art Inst. of Chicago; Boston Mus. of Fine Arts; Chase Manhattan Bank, NYC; Detroit Inst. of Arts, Mich.; Exchange Natl. Bank of Chicago; High Mus. of Art, Atlanta; IMP/GEH, Rochester; Minneapolis Inst. of Arts, Minn.; MOMA, NYC; New Orleans Mus. of Art; Philadelphia Mus. of Art, Penn.; Princeton Univ., N.J.; San Francisco Mus. of Modern Art; Smithsonian Inst., Wash., D.C.; Univ. of Neb., Sheldon Mem. Art Gall., Lincoln; Univ. of N. Mex., Albuquerque; Univ. of Tex., Austin; Va. Mus. of Fine Arts, Richmond; Worcester Art Mus., Mass. Bibliothèque Nationale, Paris; Natl. Gall. of Can., Ottawa, Ontario; Victoria & Albert Mus., London.

**DEALER** Marlborough Fine Art Ltd, 6 Albemarle St., London W1X 3HF, England.

**Brassai** PHOTOGRAPHER · POET · SCULPTOR · DRAFTSMAN [See plate 57] Born Gyula Halász on September 9, 1899, in Brassó, Hungary (now Braşov, Romania). Brassai studied at the Académie des Beaux Arts in Budapest and the Akademische Hochschule in Berlin-Charlottenburg, Germany. Influenced by his friend André Kertész, and using a small camera borrowed from him, Brassai began photographing Paris at night.

He worked for *Minotaure* from 1933 to 1936 and for *Harper's Bazaar* from 1936 to 1965. A member of Pen Club and the Legion of Honor, he received the P. H. Emerson Medal in 1934, the Médaille d'Argent from the Centenaire de Daguerré Exposition in Budapest in 1937, an award from ASMP in 1966 and the Grand Prix National de la Photographie in France in 1978.

A sculptor and film maker as well as photographer, Brassai made the film *Tant qu'il y aura des bêtes*.

**PUBLICATIONS** Monographs: *The Secret Paris of the 30s*, 1976; *Brassai*, Lawrence Durrell, 1968; *Transmutations*, 1967; *Brassai*, J. Adhemar et al., 1963 (Bibliothèque Nationale: Paris); *Brassai*, Ludvic Soucek, 1962 (Editions d'Etat: Prague, Czechoslovakia); *Brassai*, Henry Miller, 1952 (Edition Neuf); *Brassai*, *Camera in Paris*, 1949 (The Focal Press: London); *Paris de Nuit*, Paul Morand, 1933 (Edition Les Arts et Métiers Graphiques: Paris). Books: *Henry Miller Rocher Heureux*, 1978 (Editions Gallimard: Paris); *Paroles en L'Air*, 1978 (Editions Jean-Claude Simoens: Paris); *Henry Miller Grandeur Nature*, 1975 (Editions Gallimard: Paris); *Picasso and Company*, 1966; *Conversations Avec Picasso*, 1964 (Editions Gallimard: Paris); *Graffiti*, w/Picasso, 1961 (Les Editions du Temps: Paris); *Paris*, John Russell, 1960; *Seville en Fete*, w/Henri de Montherlant, 1954 (Edition Neuf); *Histoire de Marie*, intro. by Henry Miller, 1949 (Editions du Point du Jour: Paris); *Les Sculptures de Picasso*, D. H. Kahnweiler, 1948 (Les Editions du Chêne: Paris); *Trente Dessins*, 1946 (Editions Pierre Tisné-Rombaldi). Anthologies: *The Photograph Collector's Guide*, Lee D. Witkin & Barbara London, 1979; *The Julien Levy Collection*, Witkin Gall., 1977; *Photography Year 1977*, 1977, *Great Photographers*, 1971, Time-Life Series; *Photographs from the Julien Levy Collection*, David Travis, 1976; *The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *Looking At Photographs*, John Szarkowski, ed., 1973; *Images de Caméra*, ed., 1964 (Aldus: London).

**PORTFOLIO** *Portfolio Brassai*, intro. by A. D. Coleman, foreword by Brassai, 1973 (Witkin-Berley: N.Y.).

**COLLECTIONS** Ariz. State Univ., Tempe; Delgado Mus., New Orleans, La.; Detroit Inst. of the Arts, Mich.; Everson Mus., Syracuse, N.Y.; Exchange Natl. Bank of Chicago; IMP/GEH, Rochester; MOMA, NYC; New Orleans Mus. of Art, La.; R.I. School of Design, Providence; Univ. of Kans. Mus. of Art, Lawrence; Univ. of Mich., Ann Arbor; Univ. of Neb., Sheldon Mem. Art Gall., Lincoln; Univ. of N. Mex., Albuquerque;

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APERTURE MASTERS  
OF PHOTOGRAPHY

NUMBER THREE

## MANUEL ALVAREZ BRAVO

Manuel Alvarez Bravo has said of himself, "I was born in the city of Mexico, behind the Cathedral, in the place where the temples of the ancient Mexican gods must have been built." And as this selection of photographs shows, they too are deeply rooted in the culture of the Mexican people. Alvarez Bravo's unique eye for the monumental, the mundane, the mysterious reveals a vision of universal interest, rooted in the everyday yet always looking beyond. He focuses on the subtleties of human interaction to make eloquent images of dreams, death, and transient life.

Since early in his photographic career, the photographs of Alvarez Bravo have been respected by artists from around the world. Paul Strand wrote of his work: "[Alvarez Bravo] is a man who has mastered the medium, which he respects meticulously and with which he wishes to speak with warmth about Mexico as Atget spoke about Paris." Octavio Paz has said, "The photographs of Alvarez Bravo were a sort of illustration or visual confirmation of the verbal experience I was encountering every day in my reading of modern poets: the poetic image is always two- or three-fold. Each phrase, saying what it said, said something else." Tina Modotti, Edward Weston, Walker Evans, Henri Cartier-Bresson, André Breton, Diego Rivera, José Clemente Orozco, Luis Buñuel, and Sergei Eisenstein all admired his work. It is only recently, however, that Alvarez Bravo's importance as a master of photography has been confirmed in

*(continued on back flap)*

a series of major retrospective exhibitions at the International Center of Photography, New York, the Musée d'Art Moderne de la Ville de Paris, the Israel Museum, Jerusalem, the Biblioteca Nacional, Madrid, and the Museo de Arte Moderno, Mexico City.

Aperture is proud to acknowledge the contributions Manuel Alvarez Bravo has made to photography and to make available this selection of his wide-ranging work as the third volume in its Masters of Photography series.

Manuel Alvarez Bravo was born in 1902. He began photographing in 1924 and won first prize in photography in a regional exposition two years later. He has been actively photographing and exhibiting ever since. In 1959 he co-founded the Fondo Editorial de la Plástica Mexicana, with the goal of publishing books on Mexican art, which he co-directed until 1980, and from 1980 to 1986, he devoted his time to founding and developing the collection of the first Mexican Museum of Photography. Alvarez Bravo is the recipient of the Sourasky Art Prize (1974), the National Art Prize (Mexico, 1975), a John Simon Guggenheim Memorial Fellowship (1975), the Victor and Erna Hasselblad Prize (1984), and the International Center of Photography's Master of Photography Award (1987).

Other titles of this new series include:

PAUL STRAND

HENRI CARTIER-BRESSON

ROGER FENTON

DOROTHEA LANGE



ically recreate Australian pioneer life," added Hooper. Caire also took many views of aborigines.

**PUBLICATIONS** Books: *Gold and Silver, an album of Hill End and Gulgong photographs from the Holtermann Collection*, Keast Burke, 1973 (Heinemann: Melbourne); *The Story of the Camera in Australia*, Jack Cato, 1955 (Georgian House: Australia).

**COLLECTIONS** In Australia: Natl. Gall. of Victoria; Royal Melbourne Inst. of Tech.

**Harry M. Callahan** **PHOTOGRAPHER** [See plate 88] Born October 22, 1912, in Detroit, Michigan, Callahan studied engineering briefly at Michigan State College. His first interest in photography was as a hobbyist in 1938 when, with a Rolleicord, he taught himself the craft, though he was strongly influenced by the works of Ansel Adams.

He first worked as a processor in the photographic labs of General Motors Corp. in 1944. In 1946 he joined the faculty of the Institute of Design (formerly The New Bauhaus—later to become a part of the Illinois Institute of Technology); in 1949 he became head of the Department of Photography there. He resigned from that post in 1961 to head the same department at the Rhode Island School of Design in Providence, where, in 1964, he was appointed professor. Although Callahan relinquished that chairmanship in 1973, he continued to teach there until his retirement in 1977.

Mr. Callahan received a Graham Foundation Award for Advanced Studies in the Fine Arts in 1956. In 1963 he won the Photography Award at the Rhode Island Arts Festival and in 1969 he received the Governor's Award for Excellence in the Arts for that state. A citation for distinguished contributions as an artist, photographer and educator was awarded him in 1972 by the National Association of Schools and, in that same year, the artist received a Guggenheim Memorial Foundation Fellowship. The NEA awarded him a grant in 1977, and in 1979 he was given an honorary doctor's degree in fine arts by the Rhode Island School of Design.

His only membership was with the Detroit Photo Guild as a young hobbyist in 1940.

Harry Callahan is the subject of numerous articles, commentaries and reviews in various magazines and journals. The artist works predominantly in black-and-white, although he does some color as well. Images center on landscapes, cityscapes and portraits. His wife Eleanor is included in much of his best-known work.

**PUBLICATIONS** (selected) Monographs: *Harry Callahan: Color*, 1980; *Callahan*, John Szarkowski, ed., 1976; *Harry Callahan*, essay by Sherman Paul, preface by John Szarkowski, 1967; *Photographs: Harry Callahan*, essay by Hugo Weber, 1964; *The Multiple Image: Photographs by Harry Callahan*, essay by Jonathan Williams, 1961. Anthology: *The Photograph Collector's Guide*, Lee D. Witkin & Barbara London, 1979; *The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *The Photographer's Choice*, Kelly Wise, ed., 1975. Periodical: "Portfolio—Harry Callahan—Eleanor—City—Landscape," *Camera*, Apr 1968.

**PORTFOLIO** *Landscapes, 1941–1971*, 1972 (Light Gallery: New York).

**COLLECTIONS** Art Institute of Chicago; Baltimore Museum of Art, Md; CCP, Tucson; CIBA-GEIGY, Ardsley-on-Hudson, N.Y.; Delaware Art Mus., Wilmington; Exchange Natl. Bank, Chicago; Hallmark Cards, Kansas City, Mo; Harvard Univ., Fogg Art Mus., Cambridge, Mass.; IMP-GEH, Rochester; Joseph E. Seagram & Sons, NYC; Metro. Mus. of Art, NYC; Minneapolis Inst. of Art, Minn.; MIT, Hayden Gall., Cambridge, Mass.; Mus. of Fine Arts, St. Petersburg, Fla.; MOMA, NYC; New Orleans Mus. of Art, Princeton Univ., Art Mus., N.J.; Rhode Island School of Design, Mus. of Art, Providence; Smith Coll. Mus. of Art, Northampton, Mass; St. Louis Union Trust Co., Mo.; UCLA Frederick S. Wight Art Gall.; Univ. of Mass., Univ. Gall., Amherst; Univ. of Neb., Sheldon Memorial Art Gall., Lincoln; Univ. of New Mexico, Univ. Art Mus., Albuquerque; Univ. of N. Carolina, Wm. Hayes Ackland Art Ctr., Chapel Hill; Vassar Coll. Art Gall., Poughkeepsie, N.Y.; Virginia Mus. of Fine Arts, Richmond; Yale Univ. Art Gall., New Haven, Conn. Bibliothèque Nationale, Paris; National Gall. of Canada, Ottawa; Victoria & Albert Mus., London.

**DEALER** Light Gallery, 724 Fifth Ave, New York, NY 10019.

**Jo Ann Callis** **PHOTOGRAPHER • TEACHER** [See plate 122] Born November 25, 1940, in Cincinnati, Ohio, Callis earned both her BA (1974) and MFA (1977) from UCLA. She cites as her major influence Robert Heinecken.

Callis has taught at California Institute of the Arts in Valencia from 1976 to the present, and since 1978 has also taught photography through University of California at Los Angeles Extension. From 1977 to 1978 she was a teacher at California State University in Fullerton.

Callis



## 12. Julia Margaret Cameron

A member of SPE since 1976, Callis received an NEA Fellowship in 1980 and was awarded the Ferguson Grant by the Friends of Photography in 1978.

Usually printing in 16 x 20 format, Callis works primarily in color. She fabricates tableaux "which often give the viewer a feeling that something is amiss." The images, she adds, "seem tactile and sensuous."

**PUBLICATIONS** Periodicals: *Journal*, 1979 (L.A. Inst. of Contemporary Art); *Photo*, 1978; *Popular Photography Annual*, 1978; *Glass Eye*, 1975, 1977; *Creative Camera Annual*, 1976.

**COLLECTIONS** CCP, Tucson; Denver Mus. of Art, Colo.; Harvard Univ., Fogg Art Mus., Cambridge, Mass.; Illinois State Univ., Normal; MOMA, NYC; New Orleans Mus. of Art; San Francisco Mus. of Modern Art; Univ. of Nebraska, Lincoln; Tasmanian Mus. of Art, Australia.

**DEALERS** G. Ray Hawkins Gall., 9002 Melrose Ave, Los Angeles, CA 90069; Susan Spiritus Gall., 3336 Via Lido, Newport Beach, CA 92663.

**ADDRESS** 2817 Glendon Ave, Los Angeles, CA 90064.

### Julia Margaret Cameron

PHOTOGRAPHER

[See plate 22] Born June 11, 1815, in Calcutta, India, Cameron died in Kalutara, Ceylon—now Sri Lanka—on January 26, 1879. She was self-taught and greatly inspired by painter George Frederic Watts, a friend and mentor for twenty years.

Cameron moved to England in 1848, settling on the Isle of Wight in 1859. Around 1863, at the age of forty-eight, she received a camera from her daughter, took up the craft, and maintained her own private studio until 1875 when she returned to Ceylon.

Using the cumbersome collodion wet-plate process, Cameron achieved a mastery, if not in technique then in spiritual depth. Her portraits are considered among the finest in the medium. She also executed allegorical photographs influenced by pre-Raphaelite painting, as well as some genre scenes of native workers in Ceylon. Her friends, servants and neighbors were among her subjects, which included the likes of Thomas Carlyle, the poets Tennyson and Longfellow, Sir John Herschel, and Charles Darwin.

**PUBLICATIONS** Monographs: *A Victorian Album: Julia Margaret Cameron and Her Circle*, Graham Ovenden, ed., 1975; *Mrs. Cameron's Photographs from the Life*, Anita Ventura Mozely, 1974; *Julia Margaret Cameron: A Victorian Family Portrait*, Brian Hill, 1973; *Julia*

*Margaret Cameron: Her Life and Photographic Work*, Helmut Gernsheim, 1948, repr. 1975. Books: *Victorian Photographs of Famous Men and Fair Women*, intro. by Virginia Woolf & Roger Fry, 1926, rev. ed., Tristram Powell, ed., 1973; *Alfred, Lord Tennyson and His Friends*, Anne T. Ritchie & H. H. H. Cameron, 1893 (Unwin: London); *Idylls of the King and Other Poems*, 2 vols., Alfred Tennyson, 1875. Anthologies: *The Photograph Collector's Guide*, Lee D. Witkin & Gail London, 1979; *The Collection of Alfred Stieglitz*, Weston J. Naef, 1978; *The Invented Eye*, Edward Lucie-Smith, 1973; *The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *Women of Photography*, Margery Mann & Ann Noggle, eds., 1975; *Camera Work: A Critical Anthology*, Jonathan Green, ed., 1973; *Looking at Photographs*, John Szarkowski, 1973; *Great Photographers*, 1971, *The Camera*, 1970, Time-Life Series; *Masters of Photography*, Beaumont & Nancy Newhall, 1969. Periodicals: "The Annals of My Glass House," autobio., *Photographic Journal*, vol. 67, 1927; *Camera Work*, Jan 1913.

**COLLECTIONS** IMP/GEH, Rochester; Metro. Mus. of Art, NYC; MOMA, NYC. In London: Natl. Portrait Gall., RPS, Victoria & Albert Mus.

### Morrie Camhi

PHOTOGRAPHER • TEACHER

**EDITOR** Born in August 1928, in New York City, Camhi received his BA in Literature from UCLA in 1955. Wynn Bullock was a friend and influence.

An associate editor of *Photoshow* magazine since 1979, Camhi has been on the photography faculty of San Francisco City College from 1969 to the present. He owned Camhi Photography, an advertising firm, from 1964 to 1969 and was a partner in Camhi/Bardovi Photography from 1961 to 1964. He was manager and photographer for Donn-Maur Photography from 1955 to 1961 and a photographer for the U.S. Army Signal Corps, 1953–55.

Camhi has been a member of SPE since 1975 and is an officer/director of Professional Photographers West. He won NEA survey grants through MALDEF in 1977 and 1978 and the Aurora Award from Professional Photographers West in 1965, 1967 and 1969. He has also received various awards from foundations, including Columbia and Zellerbach.

Using various formats, Camhi generally deals with social documentary or environmental portrayal in a "straight and frontal style."

**PUBLICATIONS** (selected) Book: *Eye of Conscience*, 1973. Periodicals: *American Pho-*

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actor or musician to know precisely when, or for how long, to look, or let silence fill the room, can mean the difference between a good one and a great one.

Timing is virtually an invisible quality in the visual arts, but over the past few years Chan Chao's photographs have encouraged a wave of precise timing between individuals and organizations that have led to the production of this publication. From John Gossage, to the Open Society Institute, to Alice George, to Light Work, to JGS, Inc., and finally to Chris Pichler and the Nazraeli Press – Chao's photographs have helped us all find a way to collaborate in presenting this important body of work.

Chan Chao's family left Burma for the United States when he was 12 years old. Eighteen years later Chao returned to Burma with the intention of rediscovering and reconnecting with the culture and people he had left years before. Twice denied a visa by the Burmese government, Chao eventually made his way to the Thai-Burmese border where students had established several camps to launch guerrilla attacks against the military regime that controlled Burma with the goal of restoring democracy to the country.

With the knowledge that Burma's military junta is one of the world's worst human rights violators, Chao's portraits are remarkable for the sense of calm and tenderness that he draws out of each of his subjects. Each portrait is made from an intimate distance, generously placing each subject in the center of the frame surrounded by the soft focus of the lush jungle beyond. In many of his portraits the subjects hold simple objects: a sickle, a saw, a large piece of fruit, a live chicken. These simple objects provide an elegant solution to the problem of portraiture where individuals are often unsure of what to do with their hands, and in that uncertainty convey stiff and formal poses. But the objects are also disarming because they signal the activities of a simple agrarian life, not one of armed resistance. This contradiction plays heavily into the power that each image conveys, because each person that Chao photographs displays a remarkable range of honesty and emotion that seems to long for a return to the simple pleasures of family, work, and relaxation – not another night of firing rockets or setting land mines.

Given the political and military circumstances in Burma, Chao could have followed the lead of photographers like Susan Meiselas and Bill Burke whose gritty and dramatic images chronicling rebel resistance in Nicaragua and Cambodia have received wide praise and attention. But Chao's portraits have more in common with the simple style of August Sander's portraits of German workers and Fazal Sheikh's evocative images of refugees in Northern Kenya.

Chao's goal for this project is to bring greater attention and awareness to the democracy movement in Burma. It is hoped that the publication of the work here will help him realize that goal. Public awareness is only one ingredient necessary to resolve conflicts or end tyranny. Chan Chao has provided us with that essential ingredient and has challenged us to add to the mixture with force and resolve.

## 14. Rineke Dijkstra



RINEKE DIJKSTRA. BETWEEN 1992 AND 1996 RINEKE DIJKSTRA STARTED AND DEVELOPED A SERIES OF PHOTOGRAPHIC PORTRAITS OF ADOLESCENTS IN THEIR SUMMER STAYING ON THE BEACHES OF EUROPE AND NORTH AMERICA. THIS SET OF PHOTOGRAPHS HAS BECOME ONE OF THE MOST CELEBRATED AND WIDELY EMULATED BODIES OF WORK TO BE SEEN IN GALLERIES AND MUSEUMS DURING THE LAST FIVE YEARS. // THESE PHOTOGRAPHS WERE TAKEN IN THREE WESTERN DEMOCRATIES - BELGIUM, ENGLAND AND THE USA - AND THREE POST-SOVIET UNION STATES - CROATIA, POLAND AND THE UKRAINE. WHERE THE ADOLESCENTS FROM EASTERN EUROPE ARE SLIGHTLY AWKWARD STANDING IN FRONT OF THE CAMERA, THEIR WESTERN COUNTERPARTS ARE MORE CONFIDENT IN RESPONDING TO THE CAMERA. THE DIFFERENCES OF DRESS, COMPLEXION AND POSING CALLS ATTENTION TO ONE OF THE UNDERLYING THEMES IN THE PORTRAITS: EVEN THE MOST FORMAL BIOGRAPHY OF THE INDIVIDUAL ISOLATED IN THE FRAME CAN ARTICULATE THE IDEA THAT SOCIAL CONDITIONS AND POLITICS PLAYED A PART IN THE CONSTRUCTION



OF THE PORTRAIT. // IN 1994, DIJKSTRA STARTED A NEW PROJECT THAT WAS CONNECTED TO SOME OF THE THEMES FROM THE BEACH SERIES. IN TIME, THIS MIGHT BECOME THE MOST SIGNIFICANT PIECE OF WORK SHE HAS UNDERTAKEN. THE PROJECT IS A COMMITMENT TO TAKE THE PORTRAIT OF ALMERISA, AN ASYLUM SEEKER IN THE NETHERLANDS, EVERY TWO YEARS. DIJKSTRA FOUND ALMERISA IN THE ASYLUM CENTRE IN LEIDEN, AND INITIALLY PHOTOGRAPHED HER THERE PERCHED ON A CHAIR. IF ALMERISA LOOKS LOST WE SHOULD NOT BE SURPRISED, FOR SHE IS STILL TO LEARN THE LANGUAGE AND CUSTOMS OF THIS NEW WORLD SHE HAS JUST ENTERED. WITH EACH NEW PHOTOGRAPH WE SEE THE YOUNG GIRL IN THE SAME POSITION, BUT ALWAYS SEATED ON A DIFFERENT CHAIR. OVER TIME WE NOTICE THAT HER FEET HAVE FOUND THE FLOOR. WITH HER FEET NOW FIRMLY ON THE GROUND, HAS ALMERISA SECURED HER POSITION AS A YOUNG WOMAN IN THE NETHERLANDS? HOW WILL HER IDENTITY CHANGE IN THE FUTURE AND HOW WILL SHE RESPOND TO HER PHOTOGRAPHIC HISTORY BEING MADE BY ONE OF THE MOST



SIGNIFICANT PHOTOGRAPHERS WORKING TODAY? WILL DIJKSTRA CONTINUE THE PROJECT, VENTURING INTO AN AREA THAT SHE HAS NOT PREVIOUSLY ENGAGED WITH, NAMELY OLD AGE? WE WAIT AND WATCH, AND HOPE THEY CONTINUE THEIR WONDERFUL PHOTOGRAPHIC COLLABORATION.

PAUL WOMBELL

133 ALMERISA, ASYLUMCENTRE LEIDEN, THE NETHERLANDS, MARCH 24, 1994  
123 ALMERISA, NORMER, THE NETHERLANDS, JUNE 23, 1996 133 ALMERISA, NORMER, THE NETHERLANDS, FEBRUARY 21, 1998 144 ALMERISA, LEIDSCHEVENDAM, THE NETHERLANDS, DECEMBER 9, 2000



*Photographs*, 1977 (Corcoran Gall. of Art: Wash., D.C.).

**COLLECTIONS** Corcoran Gall. of Art, Wash., D.C.; L/C, Wash., D.C.; Smithsonian Inst., Wash., D.C.; Va. Mus. of Fine Arts, Richmond. Polaroid Cllctn., Amsterdam, The Netherlands.

**DEALER** Diane Brown Gall., 2028 P St NW, Washington, D.C. 20036.

**ADDRESS** 1744 Lamont St NW, Washington, D.C. 20010.

**André Adolphe-Eugène Disdéri** **PHOTOGRAPHER · INVENTOR · WRITER** Disdéri was born in 1819 and died in 1889 or 1890 in France. He started out his career as a daguerreotypist with a studio in Brest, later opening a studio in Nîmes. In 1854 he opened a studio in Paris, where he produced *cartes de visite* so successfully that he soon opened a second Paris studio (1863), and then branch studios in London (1868), Madrid and Toulon. He was appointed official photographer to the imperial courts of Spain, England, France and Russia in 1861. And in the same year, under orders from the minister of war, he instructed French army officers in photography. From 1880 until his death, he worked in Nice as a beach photographer. Despite the great wealth he amassed during his successful years, he died in obscurity.

The probable inventor of the *carte de visite*, Disdéri received a patent for the process from the French government on November 27, 1854, and was certainly responsible for popularizing the fad. He devised systems by which he could expose eight or a dozen poses on one negative. He also invented multiple cameras with four and twelve lenses in 1862, so that he could make several exposures at one time.

Remembered for having been the first to establish photography as a business as well as an artistic craft, he was considered the outstanding portrait photographer of his day.

**PUBLICATIONS** Books: "Photography and the Theory of Realism," Robt. Sobieszek, *One Hundred Years of Photographic History*, Van Deren Coke, ed., 1975; *Art and Photography*, Aaron Scharf, 1969; *Creative Photography*, Helmut Gernsheim, 1962 (Faber & Faber: London); *Universal Textbook of Photography*, 2nd ed., 1864 (London); *L'Art de la photographie*, intro. by Lafon de Camarsac, 1862 (Paris); *Application de la photographie à la reproduction des oeuvres d'art*, 1861 (Paris); *Renseignements photographiques indispensables à tous*, 1855 (Paris); *Manuel Operatoire de photographie*, 1853 (Nîmes). Anthologies: *The Photographer Collector's Guide*,

Lee D. Witkin & Barbara London, 1979; *The Invented Eye*, Edw. Lucie-Smith, 1975; *Early Photographs & Early Photographers*, Oliver Mathews, 1973; *Immortal Portraits*, Alex Strasser, 1941.

**COLLECTIONS** IMP/GEH, Rochester; Metro. Mus. of Art, NYC; Smithsonian Inst., Wash., D.C.; Univ. of N. Mex. Art Mus., Albuquerque. Bibliothèque Nationale, Paris; Provinciaal Museum voor Kunstambachten, Deurne (Antwerp), Belgium; and other museum collections.

**Michael Disfarmer** **PHOTOGRAPHER** Born Mike Meyer in 1884 in Indiana, Disfarmer died in Heber Springs, Arkansas, in 1959. He was probably a self-taught photographer.

Disfarmer moved with his family to Arkansas in the late 1800s and, later, after his father's death, to Heber Springs with his mother (1914), with whom he lived. About this time he set up his first studio, on the back porch of their home. There, about 1930, a tornado destroyed his home and killed his mother. He adopted the name Disfarmer, built a studio with a large north skylight, and became the unofficial town photographer, leading a hermitlike existence until his death. During 1973 his work was published in *The Arkansas Sun*, the Heber Springs weekly, and has also appeared in *Modern Photography*.

A musician skilled on many instruments, he was especially fond of fiddling.

Disfarmer's work stands as a historical and sociological document of the rugged farm life and the small-town culture of Mid-America, especially during the 1930s and 1940s. Making contact prints from 5 x 7 (early years) and 3 1/4 x 5 1/2 (later years), he always used glass plates, even after sheet film was available. "With directness and simplicity, he achieved a revelation of character that more sophisticated photographers have attempted with greater technique but perhaps no greater success," wrote Julia Scully.

**PUBLICATION** Monograph: *Disfarmer: The Heber Springs Portraits 1939-46*, Julia Scully, 1976.

**ARCHIVE** Arkansas Arts Ctr., Little Rock.

**Charles Lutwidge Dodgson** **NOVELIST · PHOTOGRAPHER · LOGICIAN · MATHEMATICIAN** Charles Lutwidge Dodgson, better known under the pseudonym of Lewis Carroll, was born in England on January 27, 1832, in Daresbury, Cheshire, and died on January 14, 1898, in Guildford, Surrey. His father, Rev. Charles Dodgson, was archdeacon of Richmond and canon of Ripon Ca-

thedral. Dodgson at Richmond School (1846) Church College bachelor's degree faculty as a lecturer of his life (1846 in the Church) 22, 1861).

**Photograph** His subjects notables such as Lord Alfred Tennyson, Gabriele Rezzani, photographed nude, posed them, child model, his famous, Dodgson is a photographer of children used collodion, human print.

**PUBLICATIONS** *Elements of a Le Bambin*, Carroll and N. Almansi, 1874 (Ricciotto and Le Friends, 15 1974 (National Photographic Parrish: Little Rock books: *The Alice Four Wonderland* 1929; *Rhythms of the Sacred Poems*, 18 1889-93. *matica*, 18 1879; *A Story* 1860. *Photography* COLLECTOR Gernsheim Univ., Fitchburg, London.

**Robert** **TEACHER** Massachusetts where he lived in 1954



*Photographs*, 1977 (Corcoran Gall. of Art: Wash., D.C.).

**COLLECTIONS** Corcoran Gall. of Art, Wash., D.C.; L/C, Wash., D.C.; Smithsonian Inst., Wash., D.C.; Va. Mus. of Fine Arts, Richmond. Polaroid Cllctn., Amsterdam, The Netherlands.

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**COLLECTIONS** IMP/GEH, Rochester; Metro. Mus. of Art, NYC; Smithsonian Inst., Wash., D.C.; Univ. of N. Mex. Art Mus., Albuquerque. Bibliothèque Nationale, Paris; Provinciaal Museum voor Kunstambachten, Deurne (Antwerp), Belgium; and other museum collections.

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**PUBLICATIONS** *Memoirs of a Le Bambin*, Carroll & N. Almansi, 1974 (Ricciotto and Le Friends, 15 1974 (Natl. roll: *Photograph* (Parrish: *Le* books: *The Alice Four Wonderland* 1929; *Rhythms of the Sacred Poems*, 18 1889-93. *matica*, 18 1879; *A Story* 1860. *Perigraph* COLLEC Gernsheim Univ., F. London.

**Robert** **TEACHER** Massachusetts the Rhode where he Pfeuffer in 1954



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sual Arts, Cambridge, Mass.; L/C, Wash., D.C.;  
New Orleans Mus. of Art, La.; Philadelphia Mus.  
of Art, Penn. Natl. Gall. of Canada, Ottawa, Ont.;  
RPS, London.

**Terry Hoyt Evans** PHOTOGRAPHER Born on  
August 30, 1944, in Kansas City, Missouri, Evans  
completed a BFA at the University of Kansas in  
Lawrence in 1968. She was influenced by Charles  
Harbutt and Jim Enyeart.

Since 1979 she has been working as an arts  
associate at The Land Institute in Salina, Kansas;  
she has also been teaching summer workshops in  
Abiquiu, New Mexico, since 1977. In 1976 she  
originated the *Kansas Album* project.

She is a member of SPE and has been awarded  
a Survey Grant by NEA in 1974 and a grant from  
the Kansas Committee for the Humanities in  
1979.

The artist uses a medium-format camera. She  
specializes in documentary photography, related  
to people and land. Evans has been specifically  
interested in Kansas prairie and farm people as  
well as in poor people in India and China. She is  
also working on a continuing series on her family  
and herself.

PUBLICATIONS Monographs: *No Mountains in  
the Way*, 1975; *If . . . A Big Word With the Poor*,  
1975. Anthologies: *Self-Portrayal*, 1979; *Family  
of Children*, 1977; *Kansas Album*, 1977.

COLLECTION Univ. of Kans., Lawrence.

ADDRESS 740 Highland, Salina, KS 67401.

**Walker Evans** PHOTOGRAPHER · WRITER [See  
plate 60] Born November 3, 1903, in St. Louis,  
Missouri, Evans died April 10, 1975, in New  
Haven, Connecticut. He studied at Phillips Acad-  
emy, Andover, Massachusetts, and at Williams  
College, Williamstown, Massachusetts (1922-  
23), and audited classes at the Sorbonne in Paris  
(1926). His major influence was Eugène Atget.

Evans began photographing in 1927, using a  
vest pocket camera, and later worked for New  
York's General Education Board, photographing  
African Black art. He was a photographer for the  
Farm Security Administration (FSA) (1935-38), a  
writer for *Time* magazine (1943-45) and a writer  
and photographer for *Fortune* (1945-65). A pro-  
fessor of graphic design at Yale University, New  
Haven, Connecticut (1965-71), Evans continued  
to give occasional seminars until his death.

Winner of a Guggenheim Fellowship in 1940,  
the photographer was best known for his images  
of Depression-struck America, shot when he  
worked with the FSA. Using both silver and color

prints (including some SX-70 pictures), Evans  
also documented Cuba and the American land-  
scape and produced portraiture. Jerry Tallmer of  
the *New York Post* described him as "the man  
who used essential sparseness and flat reportage  
to create an altogether new photography."

PUBLICATIONS Monographs: *First and Last*,  
1978; *Walker Evans: Photographs for the Farm  
Security Administration, 1935-38*, intro. by Jer-  
ald C. Maddox, 1973; *Many Are Called*, intro. by  
James Agee, 1966; *Message from the Interior*, af-  
terword by John Szarkowski, 1966; *American  
Photographs*, essay by Lincoln Kirstein, 1938,  
repr. 1975. Books: *Images of the South: Visits  
with Eudora Welty and Walker Evans*, Carol  
Lynn Yellin, ed., 1977; *A Vision Shared*, Hank  
O'Neal, 1976; *The Years of Bitterness and Pride*,  
Hiag Akmakjian, 1975; *In This Proud Land*, Roy  
Emerson Stryker & Nancy Wood, 1973; *Portrait  
of a Decade*, F. Jack Hurley, 1972; "Photogra-  
phy," *Quality*, Louis Kronenberger, ed., 1969;  
*Just Before the War*, Rothstein, Vachon & Stry-  
ker, w/Thomas Garver, ed., 1968; *The Bitter  
Years: 1935-41*, Edward Steichen, ed., 1962; *Afri-  
can Folktales and Sculpture*, Paul Radin & James  
Johnson Sweeney, 1952, rev. ed., 1964; *Poems of  
the Midwest*, Carl Sandburg, 1946; *The Man-  
grove Coast*, Karl Bickel, 1942; *Let Us Now  
Praise Famous Men*, James Agee, 1941, rev. ed.  
1960; *12 Million Black Voices*, Richard Wright &  
Edwin Rosskam, 1941; *Wheaton College Photo-  
graphs*, 1941; *The Face of America: Home Town*,  
Sherwood Anderson, 1940; *Land of the Free*, Ar-  
chibald MacLeish, 1938; *African Negro Art*,  
1935; *The Crime of Cuba*, Carleton Beals, 1933,  
repr. 1970; *The Bridge*, Hart Crane, 1930. Antho-  
logies: *The Photograph Collector's Guide*, Lee  
D. Witkin & Barbara London, 1979; *Photography  
Rediscovered*, David Travis & Anne Kennedy,  
1979; *The Julien Levy Collection*, Witkin Gal-  
lery, 1977; *Photographs from the Julien Levy  
Collection*, David Travis, 1976; *The Magic  
Image*, Cecil Beaton & Gail Buckland, 1975;  
*Looking at Photographs*, John Szarkowski, 1973;  
*Great Photographers*, Time-Life Series, 1971;  
*Masters of Photography*, Beaumont & Nancy  
Newhall, 1969. Catalogs: *The Presence of Walker  
Evans*, Alan Trachtenberg, 1978 (Inst. of Con-  
temporary Arts, Boston); *Walker Evans at For-  
tune*, Lesley K. Baier, 1978 (Wellesley Coll.,  
Mass.); *14 American Photographers*, Renato  
Danese, 1974 (Baltimore Mus. of Art); *Photogra-  
phy Unlimited*, 1974 (Harvard Univ., Fogg Art  
Mus.; Cambridge); *Walker Evans*, intro. by John  
Szarkowski, 1971 (MOMA: NYC). Periodicals:  
"Walker Evans," Sidney Tillim, *Artforum*, Mar

1967; "Photo-  
Record, Sept 19

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NYC, MOMA, I  
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**Wendy Taylor**

TEACHER Born  
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PUBLICATIONS  
*Them*, 1978. *Anti*

## 18. Patrick Faigenbaum

### Patrick Faigenbaum: People and Places

*April 16, 2010—June 11, 2010*

#### Press Release

Barbara Mathes Gallery is pleased to present the exhibition Patrick Faigenbaum: People and Places, featuring photographs from the 1980s to the present. The exhibition will be the artist's first New York solo show since 1999 and will run from April 16 to June 11, 2010.

Patrick Faigenbaum first received critical notice in the mid-1980s for his portraits of Italian aristocratic families. In black and white prints rendered in a smoky chiaroscuro, he shot his subjects posing stiffly in their palatial residences. Isolated against the backdrop of luxuriously appointed interiors, Faigenbaum's sitters silently articulated the tensions found in contemporary lives bound to an inheritance from a bygone era. The artist has since broadened his purview from straight portraiture to documentary projects that capture the lives and histories of a growing list of towns and neighborhoods. Inspired by pioneers of the medium, such as Paul Strand, Bill Brandt, and W. Eugene Smith, Faigenbaum has turned to a wider range of genres, all while maintaining the portraitist's attention to the specificity of individual identities. His scenes of everyday life are rooted in the details of lived experience, while his still-lives meticulously transcribe the colors and textures of local seasonal offerings. Portraits continue to be a staple of his practice, and these he imbues with the haunting pathos that can result from the fleeting intimacy between artist and sitter. Faigenbaum's early training as a painter has influenced this engagement with traditional genres, and it can also account for the undeniably painterly quality of his prints. Their vivid colors, enchanted lighting, and inviting tactility speak to his serious study of the medium and its history.

Patrick Faigenbaum was born in Paris in 1954, where he continues to live and teach. He has participated in numerous important group exhibitions, including Documenta X, Kassel, Germany in 1997. In 2005, he had a solo exhibition at the Louvre, Paris, and in 2008, the Musée de Grenoble mounted his mid-career retrospective. A sampling of work from his recent Kibbutz project was displayed at the Kunstmuseum, Bochum, Germany in 2008. Faigenbaum's photographs can be found in the collections of the Metropolitan Museum of Art, New York and the Centre Pompidou, Paris.



APERTURE MASTERS  
OF PHOTOGRAPHY

## NUMBER FOUR

## ROGER FENTON

Roger Fenton achieved widespread fame for his coverage of the Crimean War, as it was the first extensive photographic documentation of a war. "The Valley of the Shadow of Death" is regarded as one of the most important photographs of war that has ever been recorded. However, the Crimean photographs account for only a small section of the thousands that he produced, and of the many subjects in which he took an interest.

Fenton's work was greatly admired by Queen Victoria, and he was commissioned to take portraits of the royal family. He traveled and photographed extensively in the United Kingdom and Russia. He also photographed still lifes and landscapes. These landscapes, full of Romantic poetic sensibility, may be the greatest tribute to his art, revealing the audacity and innovation of his vision, together with a sense of serene harmony. They provide a unique view of the Victorian aesthetic.

In an introductory essay, Richard Pare provides an account of the artist's life, and his many and varied contributions to the art of photography.

### Gerard Fieret

Gerard (Gerrit Petrus) Fieret (b. 1924, The Hague, The Netherlands) is one of those rare artists for whom life and work practically coincide. His oeuvre is a direct outcome of his experience of life as 'kaleidoscopic totality'. The multiplicity and passion of this experience is also expressed in a multi-faceted artistic practice. In addition to being a photographer, Fieret also writes poetry and draws. He himself makes no distinctions among these three disciplines; he considers them all as branches of one stream that "speaking in the metaphorical sense, are in turn mother to one another".

Fieret, trained as a visual artist at the Royal Academy of Visual Arts in The Hague, but is self-taught as a photographer. He bought his first camera, a second-hand Praktiflex, in the late 1950s. Grippled by the immediacy of the medium, he gave up his dealing in ethnographica (he had previously also been a book dealer, stained glass painter and drawn portraits), and began a voyage of discovery through photographic procedures, techniques and approaches. He photographed everything—what he came across on the street, did self-portraits, and for some time occupied himself with theatre photography. A great deal of his work was created in his studio, where he photographed models and girlfriends, in often cluttered photographs which possess unmistakable sensuality and intimacy.

Fieret pays little attention to trends and styles (through his whole life he has continued to work with 'old-fashioned' cameras), and wants nothing to do with the rules of photographic art. His photographs are full of strong contrasts, spots of light, clumsy dark patches and blur from camera movement. In one of the few interviews he ever permitted, he said of his manner of working, "I have my own laws. I want it all. There are no unsuccessful photos." He prefers to sign his photographs on the picture with a thick black felt pen or with his copyright stamp. Like the inevitable creases, spots and scratches (for a long time he rinsed his photographs under the shower in the bathroom), these are elements that reinforce the driven, passionate character of his work.





## Robert Frank

Robert Frank was born in 1924, in Zurich, Switzerland. In an effort to establish himself as a commercial photographer, he worked in various European cities, and in 1947, he immigrated to New York. There he was hired by Alexey Brodovitch at *Harper's Bazaar*. Dissatisfied with the fashion world, Frank left for Peru and Bolivia in 1948. He traveled often to work on independent photography projects, but he supported himself by continuing to accept freelance assignments for *Harper's Bazaar* and other magazines. In 1950, after traveling for a year in France and Italy, he married sculptor Mary Lockspeiser, with whom he had two children, Pablo and Andrea. That same year, he met Edward Steichen, director of photography at the Museum of Modern Art, who included his work in the exhibition *51 American Photographers* (1950). With the recommendations of colleagues such as Walker Evans and Steichen, Frank received a Guggenheim Fellowship in 1954 to travel across the United States, photographing American life as he found it. The project resulted in the book, *The Americans* (1958, Paris; 1959, New York), which solidified Frank's place in the history of photography. After the publication of *The Americans*, Frank concentrated on filmmaking, directing influential works such as *Pull My Daisy* in 1959 and *Cocksucker Blues* in 1972. In the 1970s, Frank again picked up his camera and produced a series of autobiographical and personal photographs. He continues to photograph and divides his time between Nova Scotia and New York.

## Sid Grossman

Born in New York in 1913, Sid Grossman first discovered photography through his high school camera club. He graduated from City College of New York in 1935 and, in 1936, formed the Photo League with his friend Sol Libsohn. One of his roles at the Photo League was to direct the educational program; his teaching inspired a great number of photographers, from Lisette Model to Leon Levinstein. In 1940, he traveled west to photograph the Dust Bowl, focusing on farming life and labor unions. During World War II, Grossman served in the army; when the war ended, he returned to New York to work as a freelance photographer, and again taught at the Photo League. In 1948, Grossman's work was included in the Museum of Modern Art's *In and Out of Focus* and the Photo League's *This is the Photo League*. In 1949, shortly after a visit to Provincetown, he bought a house there and opened a photography school. He divided his time between Provincetown, where he taught during the summers, and New York, where he taught in the winters. When the Photo League closed in 1951, he continued to hold classes in his apartment in New York. He photographed until his death in 1955.

## John Gutmann

John Gutmann was born in Breslau in 1905. He was trained as a painter at the academie of Breslau, where he met the Expressionist artist and Die Brücke member Otto Mueller. In 1933, with no formal training, he began his career as a photographer. In 1934, he immigrated to the United States. He joined the California Camera Club and taught part time at San Francisco State University. Beginning in 1937, his photographs appeared in magazines such as *Life*, *Time*, *Look*, *National Geographic*, and *U.S. Camera*. In 1942 to 1945, he served with the U.S. Army Corps as a still and motion picture photographer. He returned to San Francisco State University after the war and established the creative photography program in 1946. Due to illness, he did very little in the 1960s, but he returned to photography in the 1970s and received a Guggenheim Fellowship in 1977. He died in San Francisco in 1998.

## Photographing the Everyday Lee Friedlander

**Lee Friedlander was one of a number of photographers championed by the influential John Szarkowski, director of the photography department at the New York Museum of Modern Art from 1962 until 1991. Friedlander photographed the social landscape of the city in a way that captured the look of modern life.**

Born 1934, Washington, United States  
Importance Documents commonplace American life in an uncommon and arresting way

Friedlander began taking photographs at the age of 14 and studied photography at the Art Center College of Design in Pasadena, California, although he didn't stay there long because, "The assignments were too boring." One of his tutors suggested that he should pursue his



*A slice of American life, Newark, New Jersey, 1962.*

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career in New York, and he moved there in 1956, where he started by photographing jazz musicians. He was an admirer of the work of Eugène Atget and near contemporaries Robert Frank and Walker Evans, and saw himself carrying forward the tradition they had begun.

Like many street photographers, Friedlander worked in black and white with unobtrusive Leica cameras, and was a key figure among the generation of 1960s photographers who sought to document everyday life without artifice. His first solo exhibition was held in 1963, at George Eastman House, and in 1967 the Museum of Modern Art staged a landmark show, "New Documents," where his work appeared alongside other Szarkowski favorites, Garry Winogrand and Diane Arbus.

Friedlander's work organizes and conveys the visual chaos of the urban environment, imposing an order and meaning on the messiness of everyday life. He places himself in his world, often literally, but you may have to look hard for the shop-window reflection or maybe his shadow. Usually this intrusion of the photographer into the photograph would be seen as a mistake, but, in Friedlander's case, he is showing that the photographer is also a performer whose hand is impossible to hide. His subject matter is usually commonplace, but hugely varied, and photographed in a consistent style—cars and people on the street, jazz musicians, flowers, trees, telegraph poles, the city's structures and memorials, rearview mirrors, workers, motel rooms, landscapes, television screens, direct and indirect self-portraits, nudes—in the latter case, some of his most famous images are of Madonna when she was plain Ms. Ciccone in the late 1970s, published in *Playboy* in 1985.

Unlike his contemporaries Winogrand and Arbus, whose subjects are often bizarre and, therefore, demanding of the viewer's attention, Friedlander begins with the commonplace, then presents it in uncommon ways. Much of the work suggests the jazz tradition: a freedom of improvisation combined with complex formal structures. Although his work is in essence documentary, it has been extremely influential—along with that of some of his 1960s contemporaries—in the development of photography as an art form.

Documentary



### ALEXANDER GARDNER'S PHOTOGRAPHS ALONG THE 35TH PARALLEL

Few facts are known about the Scottish born photographer, Alexander Gardener.<sup>1</sup> That he played an important role in the history of American photography is hardly contestable, yet it is nearly impossible to account for his early life and beginnings as a picture maker as well as for his later years. We do know that he was born in Paisley, Scotland in 1821, that he was trained as a jeweler, and that his first trip to America was in 1849 to help establish a Utopian community in Iowa along the lines of Robert Owen. His permanent emigration took place around 1856, when he arrived with his family in New York. He was employed by Mathew B. Brady, who put him in charge of his Washington, D.C. gallery in 1858. Whether he learned photography in Scotland or in America is uncertain; by 1858 however, it would seem that he had gained a proficiency in the medium. He resigned from Brady's firm in 1862 and joined General George B. McClellan's staff as a civilian "photographer to the Army of the Potomac." At the same time he set up his famous studio at 511 Seventh St. and, together with his brother James and operatives Timothy O'Sullivan, George Barnard, Wood and Gibson, began compiling a photographic history of the Civil War. An album was finally published in 1866 in two volumes of 100 original photographs under the title *Gardner's Photographic Sketch Book of the Civil War*. The historical and social importance of these two volumes have, perhaps unjustifiably, come to define the entire oeuvre of Alexander Gardener.

After the Civil War, Gardener did not cease his photographic activity. He published an album of Peruvian photographs,<sup>2</sup> illustrated a volume of Robert Burns' poetry and was active in recording both official as well as ethnographic portraits of American Indians. During the late 1860's Gardener made many trips to Iowa where his orphaned niece resided, the sole survivor of the attempted socialist community. It presumably might have been for the reason of his travels west of the Mississippi that he became involved with documenting the Union Pacific Railway, Eastern Division.<sup>3</sup> In the Autumn of 1867, the U.P.R.I.D. was undertaking the construction of a branch line of the transcontinental railroad that would eventually connect St. Louis to the main route of the Union Pacific. Alexander Gardener's photographs, made as he followed the construction, present us not only with some of the earliest photographs of the Western railroad, but more importantly with the first substantial record of the settling of the American prairie. Historical events aside, the decidedly non-dramatic and unemotional character of the subjects, their low-keyed, sometimes posed aspect, as well as the highly minimal and serialized content of the scenes indicate a pictorial sensibility much more modernist than his Civil War photographs. Gardener died in Washington, D.C. in 1882.

Prior to the generalized use of photography, the uncharted and virtually untraversed lands beyond the frontier were more sensed and intuited than they were cognitively realized. As the frontier moved westward, the vagaries of the unknown territory moved with it and extended themselves into almost mythical proportions. Before

familiarity was engendered by the transcontinental railroad, increased tourism and settlement, the vast areas west of the Mississippi and Missouri Rivers were commonly conceived of as somewhat of a new Garden of Eden, a paradise incognito.<sup>4</sup> For Reverend Timothy Flint writing in 1826, all the lands across these rivers were an arcadia where "springe burst forth... the trees and shrubs are of the most beautiful kind... The brilliant red-bird is seen flitting among the shrubs... flocks of parakeets are glittering among the trees..."<sup>5</sup> Even as late as 1843, Margaret Fuller could travel west in search of a new poetry and meaning and arrive at a "distinct feeling that the West once more might open the door to a paradise regained."<sup>6</sup>

The arcadian theory was countered by a contrary idea that these lands were in actuality a limitless desert. In *Astoria* (1836), Washington Irving argues that the West is "vast and trackless as the ocean... the great American desert... where no man permanently abides." It is an immense wilderness that "apparently defies cultivation and the habitation of civilized life."<sup>7</sup> And even though there were many advocates of both these theories, the general, Eastern public still had slight first hand "evidence" to which it could directly relate. The West in words became for the early nineteenth century a fantastic fiction, and only by reliable pictorial evidences was this unknown terrain made to exist for the public with perhaps a bit more congruence to its nature.

The history of pictorial representations of the West is a relatively short but convoluted mélange of scientific, travelogue and artistic impulses.<sup>8</sup> The decade of the 1820's saw the introduction of travel books that were ostensibly illustrated from nature, such as Henry Schoolcraft's *Travels in the Central Portion of the Mississippi Valley* of 1823. Although Schoolcraft's principal concern is that of a naturalist's focus upon particular details and general truthfulness, his own sketches were still "improved" by an Eastern artist, Henry Inman, who had not been a witness to what the author had seen. This was but one of many comparable instances where the untraveled viewer was presented with pictures considerably removed from their phenomenal origin, nature.

The immediate and detailed, topographic presentation of the frontier can be viewed as beginning with Captain Basil Hall who, in 1827-1828, rendered camera lucida views of the landscape from New England to the Mississippi Valley.<sup>9</sup> Not extremely large in their scope, his drawings did provide an introductory corpus of fairly exact delineations of unfamiliar scenes. During the decade of the thirties, many explorers and adventurers were accompanied by professional artists as they traveled into and beyond the frontier. One of the most famous was Maximilian, Prince of Wied, who had hired the acclaimed Swiss artist, Karl Bodmer, to depict the virgin areas of the Rocky Mountains. Maximilian's book, *Reise in das Innere Nord-Amerika im den Jahren 1832 bis 1834*, became the principal source for views of the unknown land for over a decade.<sup>10</sup>

It was the drive to build a transcontinental railroad that finally brought about both an active interest in the West as well as a greater awareness of how it looked. Probably the most comprehensive and informative publication of western scenery derived from the government sponsored surveys of the "most practicable and economic

unveiling Party,  
bank,  
slope of Laja Pange,  
from Missouri River.



route for a railroad from the Mississippi River to the Pacific Ocean," made in 1853-1855.<sup>11</sup> The reports published in twelve volumes contained hundreds of lithographic and engraved views of the flora, fauna, natives and topography of the plains and mountain regions. By far surpassing any previous documentation of these lands both in size and detailed exactitude, many of the views and landscapes illustrated were undoubtedly made with the assistance of the camera's image.<sup>12</sup> Whether or not directly issuing from an optical device, the dramatic and essentially picturesque landscapes of John Mix Stanley or even the starkly minimal, topographic line drawings by Arthur Schott bear witness to a naturalistic penchant for accuracy, to an almost optical as opposed to ocular vision. And it was this order of naturalism, of topographic veracity both in scale and detail, that was the primary catalyst in developing a public familiarity with the West.

At a time when photography, the mirror of nature, was lauded as being incapable of falsifying whatever it pictured, its supposed and immediate objectivity was perforce pressed into portraying the West. Even the most painstakingly accurate renderings by Schott or Stanley were after all at least twice removed from nature since the originals were transferred to printing plates or stones by commercial publishers. And while later survey reports were modeled after the above publication, they did substitute actual photographs for illustrations by hand.

The idea of the West and photography are intimately related. One of the most publically accessible pictures of the nineteenth century West is beyond a doubt either Savage's or Russell's photographs of the Transcontinental railroad's joining at Promontory Point, Utah in 1869. (Second only in the public's consciousness to Remington's much later painting of the galloping cowboy.) Similarly, for the decades of the 1850's and '60's, the idea of the West was interrelated with the notion of the railroad. During these years the majority of photographers and artists using photography active in the West were members of one or more of the many survey parties in search of a cross country route. The list of names of these photographers include Stanley, S. N. Carvalho, Albert Bierstadt, William Bell and John Carbutt. After the Civil War, photographers accompanied the actual construction of the railroad, documenting both the laying of rails and the landscape through which they proceeded. Preceding the work accomplished along these lines by Russell, Savage, A. A. Hart and W. H. Jackson, Alexander Gardner was involved in producing the most substantial and extant photographic portrayal of the early Western railroad and the landscape of the plains.

Between September 15 and October 19, 1867 Alexander Gardner followed the daily extension of the Kansas Pacific Railroad as it moved westward. His progress was towards a juncture with the main line of the Union Pacific at about the 100th Meridian, near the present eastern border of Colorado. Along with him, Gardner carried a stereoscope outfit as well as at least one larger view camera.<sup>13</sup> In his catalogue of the stereographs, "Taft lists 153 numbers, all of scenes in Kansas roughly from the State line west to Hays. The portfolio of larger prints, measuring 6 in. x 8 in., was compiled under the general title *Across the Continent on the Kansas Pacific Railroad*

and was published in Washington in 1868.<sup>14</sup> It includes 127 prints when complete; however, no complete set seems to exist.

The portfolio presents certain historical problems. Of the 127 prints, only 43 or 44 are of Kansas. After these numbers, the scenes follow a route southwestward towards Los Angeles. Gardner had left the alias of construction and had apparently joined with an exploratory party interested in a route for the future Southern Pacific Railroad. No data apparently exists that would document Gardner's travelling further west than Colorado, yet each of the prints in the portfolio bears the imprint of "Alex. Gardner, Photographer." Furthermore, there is no reason to suspect Gardner of using another photographer's pictures above his name; he had resigned from Brady's employ, after all, because of his championing the rights of authorship for any photographer. His *Photographic Sketch-Book* attests to his fairness: he gave credit to the photographer who made the negative, as well as to himself as print maker. In all probability, then, Alexander Gardner did follow a railroad expedition along the route of the 35th Parallel.

William Bell, in his *New Tracks in North America*, discusses one such survey that began in the Spring of 1867.<sup>15</sup> Bell was, so he himself claims, the chief photographer and physician of this survey. Many of the woodcut illustrations in this book are undeniably derived from certain of the photographs in the Gardner portfolio as well as from his stereographs. Furthermore, Taft claims that William Bell was in Kansas with Major A. H. Cahoun in 1867 to photograph along the "Union Pacific" (Kansas Pacific Railroad). Therefore, it would appear that both photographers were of the same party that followed the building of the Kansas Pacific and proceeded further west to scout another, more southern route to the Pacific. Bell's lack of mention of Gardner might be accounted for by either professional rivalry or, more simply, that Gardner was not an official member of the survey.

Whatever the historical facts or suspicions may be, we are still confronted with a body of photographic images which are immensely significant in many ways. Historically, they provide a view of the prairies never before seen in such detail and veracity. The building of the first railroads in a drive to join the two coasts (No. 32), the early settlements and new founded towns (No. 15) in addition to a resulting view and sense of the plains' vast emptiness and spatial distances (No. 35) are pictured in this portfolio with more immediacy and "naturalism" than any of the earlier lithographs provided. The photographs also delineate factors in American social history that would seem to justify the current reexamination of our history with special emphasis on the role of minorities. The soldiers atop the stage coach bound from Hays, Kansas to Denver are all Black and do not resemble Hollywood stereotypes. (No. 36) Likewise, the mission schools on the prairie were integrated with both White and Indian children as pupils. (No. 18) More surprising still is the family portrait (No. 101) entitled "The Two Races, at Fort Mojave, Arizona."

Aesthetically, the Gardner pictures do not fit any neat categorization along nineteenth century tenets of pictorial art. Very seldom are the scenes composed following any rules of classical composition: they range from strong, centralized schemes (No. 15), to off-

balanced dispositions (No. 33 and 49). At times fig of scale and distance limitations and "mistaken modern viewer momentism. The spectral f in the center of No. 33 exemplifies of this sort.

Needless to say, not erately contrived by C was either a matter of nominal original or of what they were in sp basically topographic renderings of A. Sch Kodak snapshots. An subsequent unpret making of pictures tl conviction. It is also t the photograph that l more reasoned idea o West east to the civil: existent land as well

The Gardner pict presentation of the ge When finally publishe King's expedition to t credibly powerful ima John K. Hillers woul Arizona and New-M first enters Yosemite Rocky Mountains from The photographs of A Continent on the Kar nings of a long and c scape photography.







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Ben Gest describes himself as somebody who likes to observe and collect moments. It is up to him as an artist, he says, to then figure out what to do with them. While his earlier work looks considerably different from his current images, a sense that moments have been gleaned from life is noticeable in all of his pieces. Adamant that his art is not created in series, Gest follows a work method of creating a continuous stream of images that cannot be separated into themed series. In this and other ways, his methods and concepts convey a thinking that is far more related to that of painters than that of photographers.

While the act of seeing is the centerpiece of all photography, it is the act of exploring that stands out in Gest's images; and it is this curiosity that is inherent in the many layers within each image and in the artist's expertise to convey the stories found in his work.

Gest's earlier photographs take a look at family life and the many activities that occur within the home. The scenes are compacted with action. Each person is concentrating on a specific activity while another family member is working on something else directly next to them, yet there is no distraction despite the close proximity. Something about the closeness of the figures, especially the familiarity amongst them, make it unnecessary for them to acknowledge each other. Only upon closer examination does the contradiction in some of the family scenes and the unlikeliness of these close-quarter occurrences become apparent. A man is spraying for insects directly in front of a woman eating an orange. Three people entertain themselves in a tight area of a personal library, yet they are oblivious to their closeness that has them almost touching. A woman tends to her turkey in the oven, while her husband installs an air-conditioning unit overhead.

The space is compacted beyond what it should be, and the people are just a little too close for comfort. Gest is a subtle practitioner—never taking his images too far or losing sight of the work overall. These images are not funny or sad. They are familiar. Some images may coax a smile from us, such as the photograph of a woman fixing her hair as she stands next to her daughter who is grooming the family dog, but they do so in the same way a look through the family album might touch us.



*Mom, Dad & Mike, 2002*  
Pigmented inkjet print, 40 x 40"

Gest's newer work shifts gears. Whereas the early photographs stay within the familiarity of one's home, casually dressed and most importantly safe, the newer work depicts people who are confronted with the outside world. The figures are faced with the need to look good in preparation of meeting with others outside their immediate comfort zone. Fitting the emotionally charged images, the artist's newer work portrays the figures by themselves, alone.

In these newer photographs Gest's figures are dressed in their finest, and clearly are about to head to important social

events. They are getting themselves ready—prepared to be at their best, somewhere among others. Yet, emotionally removed from their surroundings, they have stopped in the middle of what they were doing. They are lost deep in thought, or otherwise not quite ready to face the demands of social engagement. They have paused for a moment to take that last deep breath.

Life-size, standing or sitting in their large-format frames, the people in Gest's photographs have allowed us into their personal space. Alone in their heads, not moving but far from being passive, they collect themselves for what is ahead. We don't dare disturb them, however we cannot help but look.



It is important to note the transition that has occurred from photographs of people doing things and having their actions stopped by the camera to images of people absent-mindedly halting their activities on their own accord. Gradually a shift has taken place from busily doing to being and thinking. Equally noticeable, the images have moved from a manipulated sense of space to a dizzying sense of three-dimensionality.

The newer images are unique in their aesthetic—their visual language is one of painting and photography. In these images space conforms to the photographer's vision, and not to the rules of optics as conventional photographs do. It may not be very obvious how these images are different from regular photographs, but that they are not ordinary images is immediately clear. These photographs reflect how Gest wants us to see the world—one thing at a time. Similar to the way the human eye sees, we get to look at a person's face, their hands, their clothes, and any other noteworthy detail, while all else disappears unnoticed by the viewer and somewhat out of focus.

As an artist, Gest de-emphasizes the painstaking steps he takes to achieve his digitally produced images. Only the final photographs count. However, it is worthwhile to know a little about his process to be able to understand the work better. Gest's images are on the forefront of digital photography, using new technology to redefine what a photograph can be. In most of his earlier work the figures were not even in the same room together when the images were taken. So while each final photograph depicts people who look completely at ease and comfortable enough to work alongside one another without feeling crowded, in actuality they were nowhere near each other. They were in the same space, but not at the same time. Gest has expertly stitched the images together digitally.

With the shift to photographs depicting solitary figures, Gest has gone to great lengths to emphasize the psychological space in which these people find themselves. The images may look like photographs taken in one exposure by a static camera, but they were really collaged from up to thirty exposures with slightly varying perspectives. Using continuously improving software and

artistic acumen, Gest has reversed centuries of artist methodology. When the camera obscura was discovered as a drawing tool, as described by Leonardo da Vinci as early as 1490, artists adopted the camera's way of seeing perspective. Art historians are still debating whether some artists, such as Jan Vermeer in the seventeenth century, developed their painting style under influence of a particular lens and visual distortion of the camera lucida, the portable camera that followed the camera obscura. It would be many decades until light sensitive materials were developed to capture the image straight out of the camera. So until Nicéphore Niépce made the first permanent photograph in 1826 using pewter plates coated with bitumen of Judea, artists had to draw or paint what they could see in the camera to create an image.

What Gest has done is shift perspective with the help, or despite the camera. Space twists at his will to gently distort proportions of objects and figures, leading to a foreshortening of people's bodies. The camera looks down at the floor board of the car, but also up into its ceiling. People seem to jump off the image plane, but also sink deep into it. These images are truly the creation of the artist in a way that few artists not holding a paint brush have been able to claim.

Knowing the technical details behind the work may not be important to the person viewing Gest's photographs. Their visual lure is obvious with or without an understanding of the technique that made the images possible. Yet to the future of photography in the face of technological advances these images are a milestone of what is to come.

Hannah Frieser  
Director  
Light Work

## 24. Ben Gest

Ben Gest received his BA in Visual Art from Rutgers, the State University of New Jersey, and his MFA in Photography from Columbia College Chicago. His interest in images of people can be seen in his earlier and more traditional work of black-and-white street portraiture made during the first years after completing his undergraduate degree. His graduate work, in the following years, began his reevaluation of the processes and aesthetics of photography. Through traditional and digital processes, Gest makes photographs that are reactions to his place in society, and that describe and explore the intricacies and tensions of contemporary life.

Gest's work has been featured in numerous group and solo exhibitions nationwide, most recently at the Renaissance Society at the University of Chicago. His work is part of Light Work's Permanent Collection, as well as The Art Institute of Chicago; the Museum of Contemporary Art, Chicago; the Museum of Contemporary Photography, Chicago; and the LaSalle Bank Photography Collection. Gest is currently an adjunct professor of photography at Columbia College Chicago. He has received many grants and awards, and participated in Light Work's Artist-in-Residence program in August 2005.

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*My work results from incredible contributions of time and effort made by many. I'd like to thank Bob Thall, Carol Ehlers, Whitney Bradshaw, David Travis, Corey Postiglione, Peter Bacon Hales, Chuck Thurow, Susanne Ghez, and Hamza Walker. I am deeply grateful to each of them for the support they have given, time and again, to both my work and me. I am forever indebted to Jeffrey Hoone, Hannah Frieser, and all those at Light Work who have thoughtfully provided their expertise and insights to me and have created a truly special residency program and place. Helen Zell; Janis Kanter and Thomas McCormick; the Illinois Arts Council; Columbia College, Chicago; and the Stephen Daiter Contemporary Gallery have generously provided me with resources and support to make new work. Also, Michael Montana, Bryan Reinhart, Erick Rowe, Rebecca Gonzalez, the Toscano family, the wonderful complexity of my family, and my parents Alan and Jessica. And finally, the remarkable minds and friendships of Katie Toscano and Dawoud Bey, who both have been integral in my life and art for many years.*

*Thank you.*  
Ben Gest, 2007

Front Cover—*Jessica & Samantha*, 2003, pigmented inkjet print, 41 x 40"  
Back Cover—*Kate Fixing Her Earring*, 2005, pigmented inkjet print, 52.875 x 39.5"





ABOVE:  
Emmet Gowin  
*Edith, Danville, Virginia, 1967*

OPPOSITE:  
Emmet Gowin  
*The Hint That Is a Garden,  
Siena, Italy, 1975*

### EMMET GOWIN (B. 1941)

The strain of American photography born in the 1960s was shaped by movements and influences that were both private and boldly proclaimed. Emmet Gowin placed his first monograph, published in 1976,<sup>1</sup> under the double patronage of a photographer, Frederick Sommer, and a Southern writer, James Agee. Aside from his celebrated connection with photography, Agee wrote the script for the film *The Night of the Hunter*, which Gowin cites as one of his sources. Gowin drew from Sommer's intellectualized formalism and Agee's openness to life, his strong feeling, as well as his sense of lyricism.

His first autobiographical images were taken in intimate circles and familiar places, in his hometown of Danville, Virginia, with members of his family. He celebrated his wife Edith's sensuality, photographing her as she urinated standing up, basking in her freedom, backlit in the door of a barn. He recorded his children lost in the whirl of their games. He also photographed death. Like Sommer, Gowin linked death to the effects of material and temporal dissolution. While traveling, he occasionally turned his camera to some serene landscape, revealing an elemental harmony. Later, aerial landscape photography would become Gowin's major interest. Many of Gowin's images are heavily vignetted, as if he wanted to clearly assert that they belong to the photographic medium, without erasing the formal and visual transformations inherent in photography. In this, Gowin clearly follows the example set by his mentor Harry Callahan.

1. *Emmet Gowin Photographs* (New York: Alfred A. Knopf, 1976).



Univ., Fogg Art Mus.: Cambridge, Mass.); *Photographers' Midwest Invitational*, 1973 (Walker Art Ctr.: Minneapolis); *60's Continuum*, Van Deren Coke, 1972 (GEH: Rochester); *Young Photographers*, Van Deren Coke, 1968 [Univ. of N. Mex.: Albuquerque]. Periodical: *Image* 17, Sept 1974.

COLLECTIONS IMP/GEH, Rochester; MOMA, NYC; Univ. of N. Mex., Albuquerque.

DEALER Light Gall., 724 Fifth Ave, New York, NY 10019.

ADDRESS 2932 Pierce St NE, Minneapolis, MN 55418.

**Philippe Halsman** PHOTOGRAPHER Born in 1901 in Riga, Latvia, Halsman died in 1979 in New York City. He majored in electrical engineering at the Technische Hochschule in Dresden, Germany, from ca. 1924 to 1927. He started his career as a freelance photographer in Paris, where he lived from 1930 to 1940. He then moved to New York City, where he worked for the Black Star Agency until the end of his life. He also taught at the New School for Social Research in New York after 1971.

He was the first president of ASMP in 1945 and served as their president again in 1954. Around 1941 he received the Art Directors Club of New York Award and in 1975 a Life Achievement Award from ASMP.

Halsman has to his credit more than one hundred covers for *Life* magazine. He is also the designer of the Fairchild-Halsman camera, a 4 x 5 twin-lens reflex camera, which was never marketed but was copied by others.

Noted for his honest realism in portraiture, the photographer posed famous people in settings natural to their profession. Frequently he requested they jump first in order to relax. Just as frequently he captured those jumps with his camera. "His sharpness of image, careful delineation of tonal values, mastery of lighting and the revelation of both principal and contrasting textures made his technical standards legendary," stated *The New York Times* in his obituary. Halsman was very innovative in flash and studio techniques and managed always to arrive at animated portrayals of his subjects.

PUBLICATIONS *Sight and Insight*, 1972; *Halsman on the Creation of Photographic Ideas*, 1961; *Jump Book*, 1959; *Dali's Mustache: A Photographic Interview with Salvador Dali*, 1954; *Piccoli*, 1953; *The Candidate*, 1952; *The Frenchman: A Photographic Interview with Fernandel*, 1949. Anthologies: *The Photograph Collector's Guide*, Lee D. Witkin & Barbara London, 1979;

*The Magic Image*, Cecil Beaton & Gail Buckland, 1975; *Great Photographers*, 1971; *The Great Themes*, 1970. Periodical: "Philippe Halsman," Ruth Spencer, *The British Journal of Photography*, Oct 10 1975.

COLLECTIONS Life Picture Cllctn, NYC; Metro. Mus. of Art, NYC; MOMA, NYC; New Orleans Art Mus., La.; Smithsonian Inst., Wash., D.C. RPS, London.

**Dirck Halstead** PHOTOJOURNALIST Born December 24, 1936, in Huntington, New York, Halstead was educated at Haverford College in Pennsylvania.

Currently president of Dirck Halstead, Inc., he is a contract photographer for *Time* magazine. Halstead has covered major news events of the world for the past twenty years, and worked as the White House photographer for *Time* (1972-77). He previously worked as a staff photographer out of the Dallas, Philadelphia and Washington bureaus of UPI from 1956 to 1971, and was appointed UPI's first roving staff photographer, working out of New York in 1967. From 1965 to 1967 he set up the UPI Photo Bureau in Saigon, where he doubled as picture bureau chief and combat photographer. He worked as the News-picture bureau manager of the Philadelphia bureau (1963-65). Employed as a special roving photographer for the Department of the Army in Washington, D.C. (1960-62), he also worked as a Washington photographer for Black Star (1960-63). He started with coverage of the Guatemalan Revolution in 1954 for *Life* when he was seventeen years old.

Halstead is a member of Shooters III, Liaison-Gamma, ASMP, White House News Photographers Association, New York Press Photographers Association, NPPA, National Press Club and the Overseas Press Club. He has been the recipient of awards from NPPA's Pictures of the Year Competition in 1978 and 1973, each year from 1974 to 1978 from the New York Press Photographers Association, from the American Newspaper Guild (Front Page Award) in 1977, 1976 and 1975, and from the White House News Photographers Association in 1977 and 1976. Halstead has twenty-nine *Time* magazine cover photographs to his credit.

The photographer concentrates on photojournalism, corporate communication, annual reports and advertising.

REPRESENTATIVE FSM Inc., 1 Rockefeller Ctr., New York, NY 10020.

ADDRESS Rm 2850, Time-Life Bldg, New York, NY 10020.

**Siegfried Halu** 8, 1943, in Saltz Pennsylvania A 1966, then ear Pennsylvania in Behl at the Ha Connecticut, w

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He has been lum Hill Arti Friends of Ph directors of t since 1978 and in Boston. He fellowships fi on the Arts in

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PUBLICATI nual, 1975; Prayer, 1972 [New Britain icals: *Popul ture*, no. 82.

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**Andre H** 1947, in T his BFA in Art of Ten vania, and sual Studi New York liam G. Le

Since 19 University 1978 he w the Unive from 197 at Ocean sey. He School fo



IN JULY 1843 IN EDINBURGH, SCOTLAND, THE WELL-ESTABLISHED LANDSCAPE painter David Octavius Hill (1802–70) entered into a photographic partnership with the young engineer Robert Adamson (1821–48). Their collaboration produced a phenomenal body of work, still ranked as among the finest in the history of this art form, and established Scotland as one of the medium's earliest experimental centers.

Adamson, with instruction from his elder brother, John, had been practicing the art of photography for over a year by the time he founded his studio in Edinburgh in May 1843. At precisely this moment the city was the center of a major religious dispute. The Church of Scotland was holding its annual General Assembly there, with ministers from all over the country in attendance. A growing dissension among some of them as to the state's involvement in the affairs of the church reached a climax when a breakaway group of clergymen walked out of the meeting on May 18, 1843, and a few days later officially established the Free Church of Scotland.

Hill, moved by this religious event, decided to commemorate it with a large historical painting. Given that the new church was based on a more democratic approach, he wished to give each figure in the composition an equal presence. With hundreds of signatories to the Deed of Demission, however, the idea of making preliminary sketches of each person was impractical. At the suggestion of Sir David Brewster (1781–1868), an eminent scientist and the principal of St. Andrews University, Hill met with Adamson and arranged to utilize the new medium of photography, which not only provided a way of obtaining portraits for the painting but also significantly reduced the time involved.

Forged only four years after the invention of photography was announced, the Hill and Adamson partnership was the first to jointly author pictures. Using the negative-positive paper process (referred to as the calotype) devised by William Henry Fox Talbot (1800–1877), the pair created some of the earliest examples of fine art photography. The portrait of Rev. Dr. John Macdonald (fig. 1)



Fig. 1: Rev. Dr. John Macdonald, 1843–47  
Salt print  
20.1 x 14.7 cm (7 <sup>9</sup>/<sub>16</sub> x 5 <sup>7</sup>/<sub>16</sub> in.)  
88.XM.57.25

displays a painterly quality that can be attributed in part to the absorbent paper fibers, which caused the image to soften. The portly frame of the minister emerges from the shadowy background, his hand resting upon a book. Hill and Adamson's prints were compared to Rembrandt's etchings because of this strong chiaroscuro effect.

As Hill became more involved with photography, he and Adamson refined their approach to portraiture. The pictures were no longer viewed as mere preparatory sketches for Hill's painting, but as finished works of art. Drawing inspiration from Scotland's rich artistic heritage, the duo arranged sitters so as to capture not just their likenesses but also something of their personalities. Subjects are often seen in contemplative poses, usually clasping a book, alluding to their intellectual abilities. In a portrait of Brewster (cover), the white pages of an open volume reflect light back onto his face, thus acting as a secondary light source.

The pioneering partnership of Hill and Adamson came to a premature end after only four and a half years with the death of Adamson in 1848. Hill's involvement with photography was never the same again. His painting of the Free Church took twenty-three years to complete; ironically, the calotypes of the ministers are considered to be more successful than the canvas. Revealing a skill and mastery of the medium that has rarely been surpassed, these early portraits are a testament to the first, and arguably the most accomplished, partnership in photography.

Anne M. Lyden

Department of Photographs

Cover: *Sir David Brewster*, 1843-44

Salt print

39.4 x 13.8 cm (7 7/8 x 5 1/2 in.)

84.200.445.15



1912 b. Jackson Pollock,  
American painter

1914-1918 World War I

1929 Wall Street: Crash crash

1931 Completion of the Empire State Building

1933 Franklin D. Roosevelt becomes President of the USA

1939-1945 World War II

1949 Foundation of the SOS Children's Villages

1950-1953 Korean War

1962 Cuban Missile Crisis

## LEWIS W. HINE

*Though one of the fathers of investigative photojournalism, Hine's significance in the field was not recognized until decades after his death. He is best known for his moving portraits of immigrants on Ellis Island, and shocking pictures of child workers in American spinning mills and coal mines. And just 20 years ago an archive from the final months of the First World War came to light.*

"Yes, I want to learn, but can't when I work all the time." These are the words of a 12-year-old who never learned to read, photographed by Hine in 1909 in a cotton mill in Columbia, South Carolina, where the child had already been working for four years. Children labored there as sweepers or back-ropers, repairing torn threads or changing empty spools. Many had no shoes. When inspectors came, the foreman would say, "he just happened in," or "he's helping his sister." In fact the exploitation of child labor was part of the system. Of 40 employees of a mill in Newton, ten were under age. In textile factories in Dallas and Tifton, Hine came across 20 or more child laborers, and dozens in Lancaster—many of them obviously under ten. Textile manufacturing was not the only field that relied on cheap labor. Hine found child workers in coal mines, canning factories, and glass-blowing companies, and he photographed them as news-boys, shoe shiners, cigar makers, fruit pickers, shrimp shellers. And there were armies of children working morning to night in cottage industries, making doll's dresses, lace, and artificial flowers, or tracking nuts for years on end. Many disadvantaged families, especially immigrants, earned a meager living this way.

Having himself become a factory worker at 18 due to his father's early death—putting in 13-hour days six days a week—Hine spent his life combating child labor, publishing and tirelessly lecturing. An associate then full member of the National Child Labor Committee (NCLC), he published in magazines such as the liberal *Survey*, in newspapers, on posters, and in committee publications that urged Congress to enforce existing laws and improve the protection of children. Hine's "photo stories" were a milestone in the development of photojournalism, which emerged as we now know it only in the 1920s. In 1909 alone, Hine traveled through Georgia, Connecticut, the New England states, Maryland, New Jersey, and North Carolina to visit factories. Some-

times he assumed the identity of a fire protection official or insurance agent in order to gain access. Not seldom was he shown the door. Towards the end of World War I, Hine went to Europe and photographed war refugees for the American Red Cross and soldiers in French hospitals. He visited ravaged areas in Italy, Greece, and Serbia, then continued his documentation in Belgium and North France. Only a few of these images, movingly attesting to people's will to survive in great need, were published at the time. It was not until the late 1980s that they were finally identified in the Library of Congress, Washington, DC.

Years followed in which, despite professional successes (including the New York Art Directors Club Medal for *The Engineer*), Hine had trouble keeping his head above water, leading him to accept the offer to photograph the construction of the Empire State Building (1930). His pictures of steelworkers balancing at dizzying heights over the city became legendary. Thereafter Hine resumed his unwearied pursuit of social documentary themes.



- 1874 Born in Oshkosh, Wisconsin, USA
- 1892 Graduates from high school
- 1892-1900 After his father's fatal accident, works in various jobs
- 1901 Attends teaching college, then works as an assistant science and geography teacher at the Ethical Culture School, New York
- 1903 Takes up photography; a series on immigrants on Ellis Island
- 1906 Begins freelance work for National Child Labor Committee (NCLC)
- 1907 Documents cottage labor in New York tenements for NCLC; studies sociology at Columbia University
- 1908 Takes a post at NCLC; works for the New York State Immigrant Commission
- 1913-1914 Serves as head of the exhibition department at NCLC
- 1918 Transfers to the American Red Cross; in spring and summer, documents French hospitals, in November in Italy and the Balkans
- 1919 Takes photographs of northern France and Belgium
- 1921-1929 Again active for the NCLC; works for industrial corporations
- 1930 Documents the construction of the Empire State Building
- 1931 Records the drought in Kentucky and Arkansas for the Red Cross
- 1932 *Men at Work*, an illustrated book for young people
- 1933 Retrospective in New York, Des Moines, and Albany
- 1940 Dies in Hastings-on-Hudson



left  
The Overseer Said Apologetically,  
"She just happened in," Newberry,  
South Carolina, Dec. 1908



2004. Her first monograph, *Model American*, was published by Aperture and Thames and Hudson in 2005, and solo exhibitions of her most recent work will appear at Fraenkel Gallery, San Francisco, Greenberg Van Doren, New York, and Gallery 51, Antwerp. Her work is held in numerous collections, including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Guggenheim Museum, and the International Center of Photography.

**Philip Hale**  
**Thomas Adès, 2002**  
 Oil on canvas  
 2138 x 1073mm (84 $\frac{1}{8}$  x 42 $\frac{1}{4}$ "")  
 © National Portrait Gallery,  
 London (NPG 6619)

Philip Hale was born in 1963 and raised in Kenya and the east coast of the USA. At the age of sixteen he was apprenticed to the painter Richard Berry and spent three years working with him. Although he is best known in the UK as a portrait painter, he has also done work for Stephen King, including an illustrated edition of *Insomnia*, artwork for the bands TOOL and Seraphin as well as development work for Warner Brothers. Hale has expanded his portfolio to include designing chassis for racing motorcycles. He was runner-up in the National Portrait Gallery's BP Portrait Award in 2000 and 2001. Several books of his work include *Goad*, *Mockingbirds*, and *Relaxeder*. He currently lives and works in London.

**Maggi Hambling**  
**Michael Jackson, 2004**  
 Oil on canvas  
 965 x 915mm (38 x 36")  
 © Maggi Hambling,  
 courtesy Marlborough  
 Fine Art (London) Ltd

Born in Sudbury in Suffolk in 1945, Hambling studied with Lett Haines and Cedric Morris at Hadleigh, and began painting portraits in 1973. She was the first artist in residence at the National Gallery in London (1980–81), and her series of pictures 'Max Wall' was showcased at the National Portrait Gallery in 1983. She was commissioned to paint the portrait of Sir Georg Solti conducting Liszt's *A Faust Symphony* in 1985 and in 1987 the Serpentine Gallery in London hosted one of her solo exhibitions. In 1996 Hambling had an exhibition of sculpture in bronze at Marlborough Fine Art, London, which led on to the commission of *A Statue for Oscar Wilde*. Hambling's paintings and bronzes of Henrietta Moraes were shown at Marlborough Fine Art in 2001, and her sculpture *Scallop (for Benjamin Britten)* was unveiled at the Aldeburgh Festival in 2003. A book *Maggi Hambling – The Works*, published in 2006 by Unicorn Press, includes a series of conversations with Andrew Lambirth.

**Nicola Hicks**  
**Self-Portrait, 2001**  
 Charcoal on brown paper  
 1300 x 1270mm  
 (51 $\frac{1}{8}$  x 50")  
 Courtesy Angela Flowers  
 Gallery, London. Photograph:  
 Shaun McCracken

Nicola Hicks was born in 1960 in London. She was educated at the Chelsea School of Art (1978–82), and at the Royal College of Art (1982–5). Her work is mainly comprised of sculptures and drawings. She was artist-in-residence at the Manchester School of Art where she worked on site for *Out of Clay*, 1988, at the Brentwood High School and Yorkshire Sculpture Park (1988–9). She was commissioned to produce the *Monument to the Brown Dog*, which is situated in Battersea Park. Her work has been showcased all over the world, and she lives and works in London.

**David Hockney**  
**Peter Goulds Standing, 2005**  
 Oil on canvas  
 1212.9 x 908.1mm (47 $\frac{3}{4}$  x 35 $\frac{3}{4}$ "")  
 © David Hockney.  
 Photograph: Richard Schmidt

David Hockney was born in Bradford in 1937. He studied at the Bradford School of Art from 1953 to 1957. Between 1959 and 1962 he studied at the Royal College of Art where R.B. Kitaj, Allen Jones and Derek Boshier were among his classmates. Hockney graduated with a gold medal and held his sell-out one-man show at the Kasmin Gallery, London in 1963. Hockney has worked across all media: drawing, painting, printmaking and photography. He has been

commissioned to design sets for theatrical displays and the monograph *Hockney Paints the Stage* was the first comprehensive examination of the artist's work for the theatre. Inspired by Ingres, in 1989 he began hundreds of portrait drawings using camera lucida. Extensive research into the Old Masters' use of the lens was published as *Secret Knowledge* in 2001. He divides his time between California and London.

**Takashi Homma**  
**From the series 'Children of Tokyo', 2000–01**  
 C-print  
 © Takashi Homma

Takashi Homma was born in Tokyo in 1962. He studied at the Department of Photography, at the Nihon University in Tokyo, from 1981 to 1984. He worked for the Light Publicity Company in Tokyo for six years (1985–91), before moving to London for a year (1991–2). Homma photographs Tokyo suburbia, showing neat houses and empty streets, that are hard and hopeless in tone. Homma portrays – with a certain distance – the dark side of the economic success that leaves little room for the realization of individual dreams in cold and sterile suburbs. He lives and works in Tokyo.



age, and at a Center of the Eye work-  
n, Colorado, in 1969 with Paul Ca-

writing Hughs was an Instructor of  
and art at Schreiner College, Kerr-  
since 1975). Previously she was di-  
museum school and curator of  
Wichita Falls Museum, Texas  
assistant professor of art at Southern  
iversity, Dallas (1965-70); crafts  
ictor for the U.S. Army Special Ser-  
ind Germany (1962-64); an English  
coln School, San Jose, Costa Rica  
art teacher in the Dallas public  
-61).

elonged to SPE since 1969 and the  
ducation Association since 1958.  
s in black-and-white, "basically  
s formal sense," and she also has  
e body of work using the collage/

is Anthology: *Observations and*  
1972. Catalog: *Middle Tennessee*  
*Photographic Annual*, 1971.

1 Amon Carter Mus., Fort Worth,  
enn. State Univ., Murfreesboro;  
Dil Mus., Midland, Tex.  
'09 Galbraith, Kerryville, TX

**I Hugunin** PHOTOGRAPHER  
Born June 20, 1947, in Milwau-  
Hugunin attended Art Center  
n in Los Angeles (1971), earned a  
m California State University,  
3), and received an MFA from  
alifornia at Los Angeles (1975),  
l with Jerry McMillan and Robert

editor of *The Dumb Ox*, a quar-  
in Los Angeles which he co-  
He also has taught art at Cali-  
College in Thousand Oaks since  
an director of the Graphic Cam-  
t Mid-Ocean Motion Pictures in  
1979. In 1979 he directed the  
Department at Capitol Records  
d in 1978-79 was a graphic arts  
cial effects) for Robert Abel and  
feature film *Star Trek*.

of the International Art Critics  
Technicians Local 683 in Los  
ociated Art Publishers in San

Periodicals: "Broken Mirrors  
ws," *Journal*, Sept/Oct 1979;

"Tarnished Meditations: Thoughts on Jerry Uels-  
mann's Photographs," May 1979, "Joe Deal's Op-  
tical Democracy," Feb 1979, *Afterimage: VSW*.

COLLECTIONS Franklin Furnace Archive,  
NYC; La Mamelie Video Archive & Microfiche  
Records, San Francisco; UCLA Art Lib., Special  
Cllctns, Other Books and So Archives, Amster-  
dam, The Netherlands; Royal Coll. of Art, Art  
Lib., London.

ADDRESS 901 1/2 S Berendo St, Los Angeles, CA  
90006.

**Peter Hujar** PHOTOGRAPHER Born October  
11, 1934, in Trenton, New Jersey, Hujar is a free-  
lance photographer who is self-taught.

He won an NEA grant in 1980 and 1977, a  
CAPS grant in 1976 and a Fulbright Fellowship  
to Italy in 1962-63.

Most recently he has been working in a square  
format on 16 x 20 paper. His unmanipulated sil-  
ver prints are portraits and nudes of artists, writ-  
ers and friends, and he also photographs found  
objects.

PUBLICATIONS Monograph: *Portraits in Life*  
*and Death*, intro. by Susan Sontag, 1976. Anthol-  
ogies: *The Grotesque in Photography*, 1977; *The*  
*Photograph Collector's Guide*, Lee D. Witkin &  
Barbara London, 1979.

COLLECTIONS Fordham Univ., St. Thomas  
More Chapel, Bronx, N.Y.; New Orleans Mus. of  
Art, La.; Princeton Mus., N.J.; San Francisco  
Mus. of Modern Art.

DEALERS Marcuse Pfeifer Gall., 825 Madison  
Ave, New York, NY 10021; La Remise du Parc, 2  
Impasse des Bourdonnais, 75001 Paris, France.

ADDRESS 189 Second Ave, New York, NY  
10003.

**Diana Emery Hulick** PHOTOGRAPHER · ART  
HISTORIAN Born in Boston, Massachusetts, in  
1950, Hulick received an AB from Bryn Mawr  
College, Bryn Mawr, Pennsylvania, in 1971 and  
an MFA in Photography from Ohio University,  
Athens, where she studied with Arnold Gassan.  
She also earned an MFA in Modern Art and His-  
tory of Photography in 1978 from Princeton Uni-  
versity, New Jersey.

Hulick taught history of photography at Nova  
Scotia College of Art and Design, Halifax, Can-  
ada, in 1979, and she taught photography at the  
University of Manitoba, Winnipeg, Canada, in  
1975. She instituted and developed a photogra-  
phy program at Stephen's College in Columbia,  
Missouri, during 1973-76.

She is a member of SPE and CAA. In 1979 she  
won a McCormick Fellowship from Princeton,

and in 1978 and 1979 she was awa  
Dissertation Research grants.

Hulick works with 35mm color  
hand-painted color Xerox collages th  
words and images. She has done res  
general history of photography with  
terest in Diane Arbus, and she has  
archival preservation and conservatio

PUBLICATION Book: *El Quatre C*  
*Barcelona Around 1900*, contributor,  
COLLECTIONS Ohio Univ., Athc  
works, Boston, Mass.; Shado Gall,  
phens Coll., Columbia, Mo.

ADDRESS Dept of Art & Archaeol  
ton Univ., Princeton, NJ 08544.

**John Humble** PHOTOGRAPHER  
Born February 24, 1944, in Washin  
Humble received his BA in Philosop  
from University of Maryland, Colleg  
his MFA in Photography in 1972 fr  
Francisco Art Institute, California.

Humble is a photography instructo  
sity of California, Los Angeles Exter  
1979), Santa Monica College, Calif  
1978), Fullerton College, California  
and California State University, I  
(since 1976). He also taught photogra  
fornia State University, Los Angeles,

A member of SPE, Visual Studies  
and the San Francisco Art Institute, F  
an NEA Photography Survey Grant  
work on the Los Angeles Documenta

Humble works in a documentary  
ing 4 x 5 Ektachrome on Cibachrome

COLLECTIONS Corcoran Gall. of  
D.C.; Indiana State Univ., Terre  
Wash., D.C.; Smithsonian Inst., Wasl

ADDRESS 3781 Boise Ave, Los A  
90066.

**Richard (Sandy) Hume** PHOTO-  
TEACHER Born March 5, 1946, in Bo  
rado, Hume received a BA in Politi  
(1973) and an MFA (1975) from the U  
Colorado, Boulder.

A photography instructor at the U  
Colorado, Denver, since 1978, he tau  
raphy at the school's Boulder campu  
to 1977.

Hume has belonged to SPE since 19  
the recipient of NEA fellowships i  
1976 and of a Guggenheim Fellowsh  
78.

PUBLICATIONS Anthologies: *Mirr*  
*dows*, 1978; *Self-Portrayal*, 1978. C

camera on more great persons  
i, *Men Who Make Our World*,  
intercontinental activity. An  
sight on current history. For  
ility in photographs brings  
ntellectual scene. His per-  
e to create portraits that  
g images, and thus constitute

own personality: a warm heart,  
d a love for his fellow man.

ns. It includes a "Boston  
a business, politics, science  
n scene. For his sensitive  
munity, Bostonians owe

Born in Mardin, Armenia-in-Turkey, December 23, 1908, Karsh grew up under the horrors of the Armenian massacres. In 1924 he was brought to Canada by his uncle, George Nakash. After brief schooling in Sherbrooke, Quebec, he was apprenticed to John Garo of Boston, a photographer known for his portraiture.

Karsh opened his present studio in Ottawa in 1932. As his work became known, cabinet ministers, visiting statesmen and other dignitaries came before his lens. In December 1941, Winston Churchill made a memorable wartime speech before the combined Houses of Parliament. Immediately afterward, Karsh photographed him. That portrait of the great British Prime Minister symbolized his country's unconquerable bulldog courage, and brought Karsh into international prominence.

At the request of the Canadian Government, Karsh went to England in 1943 to begin his international portfolio of world figures. On that trip he photographed, among others, King George VI and Princess Elizabeth. Since then he has photographed many royal personages. Portraits with the familiar "Karsh of Ottawa" copyright have appeared in publications all over the world; and Karsh himself has been the subject of numerous articles in newspapers, popular magazines, and photographic books and journals on both sides of the Atlantic, India, the Middle East and Australia. Recently he has been more and more in demand as a speaker. He has addressed world photographic congresses and museum audiences in Finland, Germany and the United States. Karsh is Canadian, but his art is international. He has published a total of nine books the most recent, *Karsh Portfolio* in 1967.

Karsh's work is represented in the permanent collections of many leading museums. Five universities have conferred honorary degrees upon him, and Ohio University has appointed him Visiting Professor in the School of Fine Arts. In 1965 he was awarded the Canada Council Medal. He was the first photographer to receive the Medal of the Royal Canadian Academy of Arts. He was the only artist to have a one-man exhibition at "Expo 67" in Montreal. In 1967, he received the Newhouse Citation from Syracuse University, and Canada awarded him both the Centennial Medal, and conferred on him its highest award, the Order of Canada.

To more than almost any  
As a young boy of 19, I c  
at his Boylston Street stu  
which make history. It wa  
my eyes were first opene  
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Museum of Fine Arts, and  
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My ambition as a portrait  
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Churchill, or Helen Keller



Gertrude Käsebier was one of the key figures in early 20th-century photography, a colleague and friend of Alfred Stieglitz and Edward Steichen, and a model to Imogen Cunningham and Laura Gilpin, among many others. Best known today for her photographs of mothers and children, Käsebier was a portraitist of great distinction, admired for her sensitive evocations of character expressed in exquisite compositions of pattern and tone. She also achieved tremendous commercial success. Mark Twain and Booker T. Washington posed for her, as did everyone who was anyone in the New York social whirl (among them the architect Stanford White, and Evelyn Nesbit, the actress whose jealous husband shot him). She photographed the leading writers and artists of her day, including Robert Henri and all the members of the Ashcan School, and on several trips to France she made portraits of Auguste Rodin that stand, along with those of Steichen, as enduring icons of the great sculptor.

But Käsebier was more than a superb photographic portraitist; she was an artist, a member (with Stieglitz, Steichen, Clarence White, and Alvin Langdon Coburn) of the important group of Photo-Secessionists, and the creator of a soft-focus, pictorial style of photography that captivated viewers in 1902 as much as it does today. As early as 1898, ten of her images (the maximum allowed) were selected for the prestigious Philadelphia Photographic Salon; the first issue of Stieglitz's highly influential photography journal *Camera Work* was devoted to her; and she exhibited and published regularly. In 1926 the Library of Congress purchased fifteen of her photographs for \$400, a considerable sum at the time; in 1929 she was given the last show mounted during her lifetime at the Brooklyn Museum. Käsebier died in 1934.

This is the first biography and broad critical study of the artist, a woman who asserted her independence as early as the 1880s, finding the time to study art and becoming a full-fledged professional even while maintaining a middle-class household and raising three children. Not a radical feminist in any way, Käsebier simply went out and did what her heart was set on—taking pictures. The book is the result of many years' research, much of it supported by extensive interviews with those who knew the photographer, including Käsebier's daughter and granddaughter, and Kate Steichen, daughter of her great colleague and friend. These interviews and others, combined with photographs gathered from public and private collections around the country, form a worthy tribute to this distinctive and original artist.

*120 illustrations in duotone*

## WILLIAM KLEIN

WILLIAM KLEIN was born 1928 into a family of Hungarian origin who have settled in New York. He grows up there, studies sociology and does his military service with the US Army; one year of occupation in Germany, one year at the Sorbonne. 1948–1951, Demobilized in Paris, takes up painting and makes a rapid tour of the ateliers; a few days with Lhote, a few weeks with Léger. 1952–1953. Exhibits in Milan. Paints a series of murals on revolving panels. While photographing the turning panels Klein lights on a photographic idea: to fix on paper the patterns traced by forms in motion. Perhaps this offers a means of escape from the limitations of hard-edge painting. Following experiments in the darkroom, succeeds in translating some of his ideas into murals, does a book of abstract photos and a series of covers for Domus. 1954. Klein learns of the existence of photosensitive glass in New York and imagines its application in architecture. Begins to blow up the photographs he has taken in his spare time. Meets Alex Libermann, painter and artistic director of Vogue, who offers him a contract and financial support for research. Klein leaves for New York and works with photosensitive glass, but fails to persuade Corning Glass, holders of the patent, to produce it on a large scale. He gives up the idea and devotes himself to a photographic journal about his return to New York. 1955. His New York "journal" is offered to several American publishers, without success. In Paris, Chris Marker of Editions du Seuil agrees to publish it. 1956. *New York* comes out. It provokes violent reactions, both for and against: this isn't photography, isn't New York, etc. But he is awarded the Prix Nadar. 1957–1958. First fashion photos for Vogue. His first film – and perhaps the first pop film, as well – *Broadway by light*. 1959–1960. Photos for the book *Moscow*. Another short film shot in New York, and fashion photos. Works as artistic director of the film *Zazie dans le métro*. 1961. Invited by a Japanese publisher to do a book on Tokyo, and travels there via Moscow and India. 1962. Several films for French television. Participates in the exhibition *The Thirty Photographers who have made Photographic History* held at Photokina. 1964–1965. He directs three medium-length films about Muhammad Ali which later form *Float like a Butterfly*. 1966–1967. *Polly Maggoo*, a film about media-nonsense, fashion and other brain-washing, is quite successful and is awarded the Jean Vigo prize. Klein virtually stops taking photographs. He has the opportunity to make films for the "commercial" cinema. But the Vietnam War is on and he feels the cinema's first priority is to denounce the American intervention. He shoots the American segment of the collective film *Far from Vietnam*, 1968. Then writes and directs *Mr Freedom*, a satirical, comic strip style film about America Ubu. During May, shoots *Maydays* on the student revolution. 1969–1970. Invited by the Algerian government to direct a film of the first Festival of Pan-African Culture. Swept up in the current fascination with the Black Panther movement, makes a film in Algeria with Eldridge Cleaver. Both films provoke great controversy. 1971–1975. Adventures in militant political cinema and parallel distribution. 1974, return to traditional production with a sequel to the *Muhammad Ali* trilogy, and the science-fiction farce, 1975, *The Model Couple*. 1976–1979. His photographs are rediscovered; a new photographic dialog seems to develop. 1980. A third film on a Black American Superman: *The Little Richard Story*. 1981. A three-hour film on Roland Garros during the French Tennis Open: *The French*. Publication by Aperture of a monograph ... end of dialog, 1982–1984. For the first time, a series of photographic commissions: Sunday Times, Leica, Libération, etc. With the Centre National de la Photographie he conceives a pilot film for a series on the contact sheets of great photographers. 1985–1986. A film coproduced by the Ministry of Culture: *Mode en France*. Installation in the Musée d'Art Moderne in Paris of a photographic labyrinth 200 m long. Receives the Grand Prix National de la Photographie, and is named Commandeur des Arts et Lettres. 1987–1989. Book published by Pacific Press Service. Awarded the Kulturpreis in Germany and a Guggenheim in the USA. Finishes the book *Close Up*, four short films for the exhibition, *La Traversée de Paris*, and the scenario for a new film. 1990. Receives the Hasselblad Award. Does a new book commissioned by the city of Torino on the craziness around the World Cup: *Torino 90*. Exhibitions in Sweden, France, Italy, and New York. Cycle of 12 films at the Film Forum in New York. 1991–1992. Exhibition of new photographic work: blown-up contacts + paint and ... and Germany. Writes and directs *BABILEE 91* on the legendary dancer



## Nikki S. Lee

1970 Born in Kye-Chang, Republic of Korea

1993 BFA, Chung-Ang College of Arts, University of Korea, Seoul

1996 AAS, Fashion Institute of Technology, New York

1998 MA, New York University

### Solo Exhibitions

1999

Leslie Tonkonow Artworks + Projects, New York

2000

Stephen Friedman Gallery, London

Gallery Gan, Tokyo

2001

The Institute of Contemporary Art, Boston

Yerba Buena Center for the Arts, San Francisco

Museum of Contemporary Photography, Chicago

Leslie Tonkonow Artworks + Projects, New York

2002

Espai 292, Barcelona

Clough-Hanson Gallery, Rhodes College, Memphis, Tennessee

2003

Cleveland Museum of Art, Cleveland, Ohio

Leslie Tonkonow Artworks + Projects, New York

2004

Numark Gallery, Washington, D.C.

2005

Kemper Museum of Contemporary Art, Kansas City, Missouri

Galerie Anita Beckers, Frankfurt am Main

went home to her own apartment each night, the endgame of Lee's artwork was to blend into already existing scenes, while Sherman's was to pump up the cinematic artifice of the isolated frame, suggesting that all the world's not a stage, but a film set, and we men and women are players in our own self-operated viewfinders. For Sherman, the "everyday" was blocked by the intervention of film history, each figure a tracing from an image bank of actors from the past. For Lee, the banality of the everyday was a given; *her* characters are built up through a process of assimilation and empathy.

"Maybe this is a Korean characteristic," says Lee, who moved to the United States in 1994 from Korea to attend the Fashion Institute of Technology and who later received a master's degree in photography from New York University. "In Asian culture, we are taught to empathize with people. We don't respond to people in a rational or analytic manner. We don't explain emotions or behavior through situations—'Oh, this person may be experiencing a particular situation, that's why she acts this way.' To understand another person, I first have to synchronize my emotions to that person's emotions," Lee explains, providing an important clue to her working method. "People believe in emotions and understand them as a shared language. Moral codes are built on standardized sets of emotions, which translate into a very strict, structured society. You must support your family, be loyal to your country. Even the concept of love has its rules. When you are in love, you *perform* like a person in love. You must act in a certain way, because it is a tacit language that is grasped by everyone. That's how we read each other, on an emotional stage, which makes us a highly sentimental and emotional people. We're similar to Latin cultures," she says of Koreans.

Nevertheless Lee also takes a rational approach to her group portraits. With careful preparation and planning, she scouts for locations, gains weight or loses it, or learns how to do a half-pipe for the Skateboarder series. She reads a lot, pondering attitudes about identity and how they shift from culture to culture. "Western culture is very much about the individual, while Eastern culture is more about identity in the context of society. You simply cannot think about yourself out of context," she says. At the same time, role playing is embedded in classical Korean traditions, which Lee knows well, such as *gut* ceremonies conducted by female shamans called *mudang*, who act as transmitters for spiritual ancestors using a range of voices, while epic solo operas, *pansori*, sometimes lasting up to six hours, involve a singer (accompanied by a single drummer), transforming herself into a cast of characters as she tells folk tales of love and war.

Departing Korea for America, Lee left behind ethnic homogeneity for the kaleidoscope of New York's many cultures, and quickly discovered that she could invent her own identities at



*The Hip Hop Project (I)*, 2001



AROUND 1940 Helen Levitt made a series of candid black and white photographs on New York streets. These pictures, quickly recognized as extraordinary, established a new documentary genre for American photography:

Her photographs were not intended to tell a story or document a social thesis; she worked in poor neighborhoods because there were people there, and a street life that was richly sociable and visually interesting. Levitt's pictures report no unusual happenings; most of them show the games of children, the errands and the conversations of the middle-aged, the observant waiting of the old. What is remarkable about the photographs is that these immemorially routine acts of life, practiced everywhere and always, are revealed as being full of grace, drama, humor, pathos and surprise, and also that they are filled with the qualities of art, as though the street were a stage, and its people were all actors and actresses, mimes, orators, and dancers.

In the years since, legions of serious New York photographers (not including Levitt) have paid this early work the homage of imitation.

In 1959 and 1960 Levitt revisited the same and similar neighborhoods to photograph them again, this time in color. Her object was to use color neither in a decorative nor in a purely formal way, but as a descriptive and expressive aspect of the subject, as inherent to it as gesture, shape, space, and texture. The introduction of this powerful new element obviously creates a new order of priorities in photographic selection. A lavender necktie may demand our attention more forcefully than the expression on the face above it, and the photographer must accept the new realities and work within them.

Nearly all of the highly successful color series of 1959–60 was stolen by a discriminating cat burglar in 1970, which happily forced Miss Levitt to begin again. The pictures shown here are selected mainly from those made since 1971.

John Szarkowski, New York, 1974



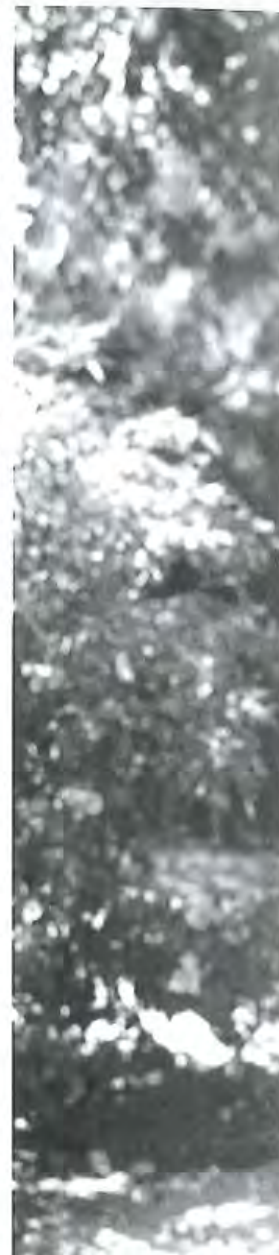
## 36. Hellen Van Meene



HELLEN VAN MEENE. WHAT MOMENTS ARE BEING PLAYED OUT IN HELLEN VAN MEENE'S PHOTOGRAPHIC PORTRAITS OF ADOLESCENT GIRLS? PLAYFULNESS, VULNERABILITY, PAIN AND GROWING SEXUALITY? YES, ALL THESE, BUT MUCH MORE. // VAN MEENE FINDS HER COLLABORATORS IN HER HOME TOWN OF ALKMAAR IN THE NETHERLANDS AND MORE RECENTLY ALSO IN JAPAN. THEY MAY BE FRIENDS OR GIRLS SHE HAS ENCOUNTERED IN SHOPS OR ON THE STREET. THEY ARE INVITED TO PARTICIPATE IN THE RITUAL OF THE FORMAL PORTRAIT. THOUGH TO CALL THEM PORTRAITS IS MISLEADING BECAUSE VAN MEENE IS NOT AIMING TO CREATE A LIKENESS OF THE SUBJECT – SHE HAS OTHER MOTIVES. WORKING MORE LIKE A FILM DIRECTOR, IN THAT THE YOUNG GIRLS ARE ACTING OUT A ROLE IN FRONT OF THE CAMERA, VAN MEENE WORKS ON THEIR POSE. // THESE PHOTOGRAPHS ARE EXPERIMENTS IN BOREDOM OR, TO BE PRECISE, THE MOMENT WHEN BOREDOM TURNS TO MELANCHOLY. THESE ARE MOMENTS WHEN THE FLEXIBILITY OF BODY AND THE THRESHOLD OF PAIN ARE TESTED. THE BODY IS STRETCHED INTO NEW POSITIONS AND PLACED AGAINST SOMETHING HARD TO SEE HOW IT MARKS. THERE MAY BE ALSO MOMENTS WHEN THE BODY LOSES CONTROL AND OTHER FORCES TAKE OVER. // WHERE DO THESE IMAGES COME FROM? ALTHOUGH THERE ARE REFERENCES TO OTHER PICTORIAL TRADITIONS, DUTCH PAINTING AND VARIOUS PHOTOGRAPHIC PRACTICES, HELLEN VAN MEENE IS ESSENTIALLY MAKING THESE IMAGES IN RESPONSE TO HER MEMORIES AND IMAGINATION. EACH PHOTOGRAPHIC PORTRAIT IS THEN HER SELF-PORTRAIT.

\\ PAUL WOMBELL \\

›1›, ›2› UNTITLED, 1998 ›3› UNTITLED, 1999





## INTRODUCTION **Lisette Model** was, to a large extent, her own creation.

In over eighty years of life she changed the recounting of her history as she saw fit, constructing a self-made narrative impossible to separate from her work. To an art historian and biographer, her insistence upon the significance of this narrative gives it a virtual status as an unpublished and unpublishable biography. It cannot be dismissed as an irrelevant fiction, despite her evident struggles with its inconsistencies and elaborations: it reveals too much about her hopes and disappointments, offers too many missing connections. The ominous shadows in the *Reflections* series, for example, or the fragmented forms of the 1953 Italian work, combine with Model's varying stories of their making to allow insights into the nature of a woman, sexually betrayed as a child, perceptive and ambitious as an adult, courageous and influential as an artist, who came of age in a time profoundly different from our own.

The contradictions that are the root of Lisette Model are the root also of her work. However, just as there is some elusive and mystical ingredient in every human life, there exists an equal element of the banal. The recording of history demands an allegiance to specific facts of time and place: it is useful to know what paths we have taken and when. This book, therefore, considers both sides of Lisette Model – the facts, as uncovered in the archival records, and the shifting narrative, which provides an essential key to her story.

Few have controlled as fiercely the documenting of their histories. During Model's life, whenever a biography was begun, even based on

information she herself had provided, some shadow always fell, usually shortly after the initiation of the project. Her seemingly curious habit of first talking freely about her life, and then denying her words or refusing to permit publication resulted in collapsed projects, censored writings, and severed friendships.

On consideration, her resistance to letting go of the legendary self seems less a desire to retain a public image than an attempt to protect the sense of creativity and possibility that she had constructed. This self, complex and uncapturable, was what made her an outrageous photographer and a teacher without peer. Certainly it became more developed in response to the admiring American public of the 1940s, for whom she was exotic, noble, and an extraordinary photographer, and no doubt she encouraged the image, changing facts to fit what she wanted to feel was true. While she did not run away from school eighteen times in as many months, as she once claimed to have done, she truly was a rebel. If she was not of noble birth, she behaved as if she were. It was the collision of the two worlds of experience, one created by her and one determined for her, that she could not accept. For example, poised to fill out an application for a grant, she would hesitate over the birth date: 1901 or 1906? Sometimes she left off the last digit.<sup>1</sup> This was not simply data to her, but represented an area of great vulnerability: the station of her birth; her unhappy childhood; her father's Jewish heritage; the family name change; her education; her friendship with the Schönberg family; and her desire to become a concert pianist<sup>2</sup> — parts of her life associated with pain, confusion, and unrealized potential.



# ZWELETHU MTHETHWA

**Photographs by Zwelethu Mthethwa**

**Essay by Okwui Enwezor**

**Interview by Isolde Brielmaier**

Since apartheid's fall in 1994, South African photography has exploded from the grip of censorship onto the world stage. A key figure in this movement is Zwelethu Mthethwa, whose internationally acclaimed work addresses the economic and political reality of present-day South Africa.

His stunning large-scale portraits often portray rural immigrants on the margins of South African cities, revealing the efforts of his subjects to maintain their cultural identities through their choices in clothing, and the decoration of their dwellings and places of worship. The artist's later work also addresses the evolving relationship of South Africa to neighboring nations and to the global context.

Working collaboratively with his subjects, Mthethwa employs a fresh approach marked by color and a dynamic exchange between the photographer and the photographed. His singular oeuvre challenges both traditional conventions of African commercial studio photography and Western documentary work, marking a transition away from the typical exoticized images that encapsulate what curator Okwui Enwezor describes as "afro-pessimism."

This book, the artist's first monograph, provides an overview of his work to date.

Nicholas Nixon (Nick) met Beverly Brown (Bebe) in June 1970. He was twenty-one years old; she was twenty. They were married in June 1971, shortly after Bebe graduated from college. After living in Minneapolis, then in Albuquerque, where Nick earned a Master of Fine Arts degree in photography at the University of New Mexico, the couple moved near to Boston in July 1974.

The move coincided with Nick's decision to work exclusively with an eight-by-ten-inch view camera. For a generation or more, advanced photographers had favored small, handheld cameras, like the ones we all use to make snapshots. The big eight-by-ten-inch camera (its hulking shadow appears in the 1984 portrait of the Brown sisters) is much more cumbersome, but its large negatives capture a wealth of precise detail and a luscious continuity of tone. When these negatives are printed by contact, producing a print of the same size, none of the visual information they carry is diluted by enlargement. Nixon's work of the 1970s helped to lead a revival of large-camera photography and its aesthetic of crisp, luxurious description.



F. I. Brown, Mimi, Bebe, Laurie, and Heather Brown, 1970

Bebe has three sisters. Nick is the only child of two only children, so the frequent large Brown family gatherings were a new experience for him. Also new was the collection of annual Christmas-card snapshots of their children that Sally and Fred Brown, parents of the four sisters, had been sending to family and friends since the birth of Bebe, their eldest. The entire series of snapshots was on permanent exhibition in the Brown home.

At a Brown family get-together in August 1974, Nick made a portrait of the four sisters. He soon decided



that the photograph was a failure and discarded the negative. In July 1975 he made a second group portrait—the first picture in this book. At the time, Bebe was twenty-five. Her sisters Heather, Laurie, and Mimi were twenty-three, twenty-one, and fifteen, respectively. Nick liked the picture and kept it. When Laurie graduated from college the following June, the family gathered again and Nick made another picture of the sisters. It was this second successful portrait that prompted Nick to suggest to the four women that they assemble for one picture every year. (In fact, he makes a dozen or more negatives on each occasion, then chooses a single one to represent that year.) They decided, too, that the order in which they appear would always be the same: from left to right, Heather, Mimi, Bebe, and Laurie.

In 1999, *The Museum of Modern Art* published the first twenty-five portraits in a book, now long out of print. The present book spans thirty-three years—nearly a third of a century.

Rarely has so absorbing a work of art been so little in need of commentary. The Brown sisters face the camera

just as our siblings and parents and grandparents and children and in-laws do in our own family pictures. We might wish that we had made our photographs as regularly, and that each of our families included a photographer of such discipline and skill. And we ought to marvel at the candor and perseverance of the four women, who have sustained the project year after year, even after they knew that their essentially private portraits were likely to show up publicly, in books and on the walls of museums. But otherwise Nixon's pictures do what all family photographs do: they fix a presence and mark the passage of time, graciously declining to expound or explain.

Or perhaps that is not quite true. Perhaps the obvious similarity between Nixon's series and our family photographs invites us to discount a crucial difference. We bring worlds of knowledge and feeling to our own snapshots, but the Brown sisters are strangers to us, and we know next to nothing about them. The richness of Nixon's mute allusion to the living of four linked lives arises from the alertness and delicacy of his attention.

*Peter Galassi*



### Arno Nollen

From under bushy eyebrows, from behind a veil of bangs, above a dreamy smile, between two little pigtails of hair on each side of her head, or next to an ear-ringed ear: in Arno Nollen's (b. 1964, Ede, The Netherlands) book *Regarde* (2001) a pair of eyes are always looking at you with a fresh, now and then somewhat empty, sometimes all too wise gaze of a teenage girl. He encounters them on the street, and asks if he may photograph them. He records them from every angle, first outdoors, later generally indoors, in his studio in Amsterdam, in a foreign hotel room, or in the fitting room of a clothing store. Moving around them, the camera scans face and body in an increasingly uninhibited game of looking and being looked at.

Nollen the artist places the erotic fascination of Nollen the man in a compelling stylistic framework. It is not the individual photos that are important for him, but the sequence, and the method of repetition and shifting of color, form and light with which he can construct a story – or better said, 'a melody'. The portraits recur regularly, like a keynote: sometimes vulnerable, sometimes provocative, and often poignantly natural. He also adds desolate street scenes that create space and intensify the desire.

One of his role-models is Michelangelo Antonioni. Like this filmmaker, Nollen permits the meaning to arise chiefly between the images, and the act is less important than the gaze. In exhibitions he supplements his photographs with short video fragments, thereby availing himself of minimal means in seeking the boundary between photography and film. For the group show *Je t'aime... moi non plus* (2002) he filmed a face over twenty seconds. A girl looks into the camera impassively, then turns away when touched by a hand, returns to the starting position, blinks, swallows slightly. Through the blur of motion the caress leaves streaks behind on the neck: a visual language we know from photography.



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simplicity, in my life and in my work. The Sinai is the most beautiful piece of earth I've ever had the chance to see. It's glorious and sacred. The power of nature is incredibly strong there, and I'm fascinated at how human beings adjust.

"I took this picture at a beach south of Nueba. It's inhabited by hippies and wild dogs. The freaks usually don't let photographers in because most of them are only looking for sensationalism, sex, nudity. So I buried my cameras in the sand and just lived with them for two weeks. Then I dug out the cameras, shot for three days and left.

"To me, this picture is relaxation, harmony, quiet. The four animals are so similar, lying in the sand at the end of a hot afternoon when the overpowering sun has finally set. They're trying not to move, to reduce the dehydration. Man, dogs, they're all just lying there, feeling the heat coming from Mother Earth. In the desert you can learn true humility.

"Look, this may sound naive or silly, but I believe the human being is good, even if he is inevitably corrupted by society. I am always seeking for the good and trying to express it, though sometimes it's necessary to show the opposite in order to do that. What I want is to present something that is maybe worth other people's striving for."

—Bonnie Boxer

## OWENS, Bill.

Nationality: American. Born: San Jose, California, 25 September 1938. Education: San Juan High School, Citrus Heights, California, 1953-57; Chico State College, California, 1957-63, B.A. 1963. Family: Married Janet Louise Betonte in 1963 (divorced); sons: Andrew and Erik. Career: Served in the Peace Corps, 1964-66. Photographer for the *Livermore Independent*, California, 1968-78. Freelance photographer and publisher, Livermore, 1978-83; retired from photography to run his own brewpub in Hayward, California, 1983. Recipient: National Endowment for the Arts Grant, 1974, 1977, 1978, 1979; Guggenheim Fellowship in Photography, 1976. Address: Buffalo Bill's Brewery, 1082 "B" Street, Hayward, California 94541, U.S.A.

## Individual Exhibitions:

- |      |                                       |
|------|---------------------------------------|
| 1973 | Oakland Art Museum, California        |
| 1974 | Focus Gallery, San Francisco          |
| 1977 | John Berggruen Gallery, San Francisco |
|      | Drew University, Madison, New Jersey  |
| 1978 | La Photo Galeria, Madrid              |
| 1979 | Hippolyte Gallery, Helsinki           |

## Selected Group Exhibitions:

- |      |  |
|------|--|
| 1978 | <i>Mirrors and Windows: American Photography since 1960</i> , Museum of Modern Art, New York (toured the United States, 1978-80)<br><i>Tusen och En Bild/1001 Pictures</i> , Moderna Museet, Stockholm   |
| 1980 | <i>The Imaginary Photo Museum</i> , Kunsthalle, Cologne  |
| 1984 | <i>Photography in California 1945-80</i> , San Francisco Museum of Modern Art (travelled to the Akron Art Museum, Ohio; Corcoran Gallery, Washington, D.C.; Los Angeles Municipal Art Gallery, Cornell University, Ithaca, New York; High Museum of Art, Atlanta, Georgia; Museum Folkwang, Essen; Centre Georges Pompidou, Paris; Museum of Photographic Arts, San Diego, California) |
|      | <i>La Photographie Créative</i> , Pavillon des Arts, Paris   |
| 1985 | <i>American Images 1945-80</i> , Barbican Art Gallery, London (toured Britain)   |

## Collections:

Museum of Modern Art, New York; Oakland Art Museum, California; Bibliothèque Nationale, Paris; Museum Ludwig, Cologne.

## Publications:

By OWENS: Books—*Suburbia*, San Francisco 1973; *Our Kind of People: American Groups and Rituals*, San Francisco 1975; *Working: I Do It for the Money*, New York 1977; *Documentary Photography: A Personal View*, Danbury, New Hampshire 1978; *Publish Your Photo Book*, Livermore, California 1979.

On OWENS: Books—*Mirrors and Windows: American Photography since 1960* by John Szarkowski, New York 1978; *Tusen och En Bild*, exhibition catalogue, by Åke Sidwell, Sune Jonsson and Ulf Hard af Segerstad, Stockholm 1978; *World Photography*, edited by Bryn Campbell, London 1983; *The Imaginary Photo Museum* by Helmut Gernsheim, Renate and L. Fritz Gruber and others, Cologne 1981, London 1982; *La Photographie Créative* by Jean-Claude Lemagny, Paris 1984; *Photography in California 1945-80* by Louise Katzman, San Francisco 1984; *Sammlung Gruber: Photographie des 20. Jahrhunderts*, exhibition catalogue, with foreword by Siegfried Gohr, Cologne 1984; *American Images: Photography 1945-1980*, edited by Peter Turner and John Benton-Harris, London 1985. Article—"Bill Owens" in *Camera* (Lucerne), March 1974.

The heart of photography is the documentary image, as it is a record of people, places and events. The challenge to the documentary photographer is the highest, as the photograph must be technically perfect and show how people live. The documentary photograph contains the symbols of our society and tells us about ourselves. This type of photography, if properly done, will stand the test of time.

—Bill Owens

Bill Owens is a lively, California former news photographer who widened his career, turning to self-publishing and helping others to do the same. His trademarks are a fast flow of words and ideas, a fine eye for the folkways of middle-class Americans, and the drive and enthusiasm of a revivalist preacher. His first book, *Suburbia*, sold more than 20,000 copies in 1973, something of a phenomenon at the time, and established Owens as a sort of Weegee of the middle class. *Suburbia* and its descendants, *Our Kind of People* and *Working: I Do It for the Money*, proved to be a kind of photographic litmus paper, testing the acidity of the viewer's attitude toward middle-class America. Some loved the books, some hated them for what each saw in the same groups of photographs of middle-class life.

Bill Owens's newspaper assignments led him into the lodge halls, senior citizens' meetings, business-group lunches, political meetings, school activities, church organizations and tract homes of Californians, in search of news pictures. His sensibility as a photographer led him to shoot his own pictures of these people—his peers—after he had finished his assignments for the newspaper. The people in Owens's photographs take themselves quite seriously for the most part, despite some of their activities in the pictures. And, for the most part, Owens is content not to quarrel with them, visually at least. His images are sharp, clean, well-lit; his subjects are engaged in everything from backyard barbecues to posing in beauty contests.

But, as a working photojournalist, Bill Owens has learned the value of words as corollaries to images. So, he shrewdly includes words, usually those of one or more of the subjects in his pictures, along with the images he presents. In this way, he stays neutral, non-judgemental of his subjects (except in choosing the words he quotes, of course). This neutrality forces the viewer to his own conclusions about what he is seeing and learning about the people in

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an Owens picture. Whether he loves them or scorns them depends, then, on the viewer's own background, ideas and ideals. In effect, Owens is merely reporting and not editorializing, he claims.

Here's an example of the Owens technique from *Our Kind of People* (subtitle: *American Groups and Rituals*). The photograph shows a line of U.S. beauty contest entrants in clinging, one-piece bathing suits on stage, backs to their audience and the viewer. The photograph is a straight record shot, non-committal. The accompanying text, presumably the words of one of the contestants, says, "A lot of people say we're chunks of meat, like cattle, but we're not. We're all individuals with dreams and aspirations like everybody

else. Being a beauty contestant has taught me about myself, other people, poise and public speaking. If I had to do it over again, I would."

Is the photographer sympathetic or unsympathetic to his subject? Which-ever you think, can you be sure from what you've seen and read? Or is the decision up to you? Owens's wit and insight have caused him to realize that the most effective editorializing forces the viewer to make his own decisions about the subject.

—Kenneth Poli



Art From the Darkroom

## Man Ray

In the history of photography, the early twentieth century is a fertile period. It was a time when many important figures experimented with new techniques and subjects in a way

that would see the medium grow into the ubiquitous means of visual communication and artistic expression it is today. One such innovator was Man Ray.

Born 1890, Philadelphia, United States  
Importance An artist better known for manipulating light than paint  
Died 1976, Paris, France

Man Ray's Russian-Jewish parents changed their surname to a Westernized version when he was young, in response to the anti-Semitism prevalent at the time.

Born Emmanuel Rudnitsky, when his brother chose the family name of Ray, he adopted the first name Man

from his nickname Manny. He studied art in New York and aspired to become a painter. Ray discovered photography at the 291 Gallery of Alfred Stieglitz and bought his first camera in 1915, initially to photograph his own paintings. These early years were spent painting and drawing. He became friends with artist Marcel Duchamp and began to follow the anti-art Dada movement. One of the fields they explored was "readymades": an everyday object taken by the artist is then, maybe with some modification, presented as a work of art. A well-known example by Ray is "Gift," a flat iron converted to a paradox by attaching nails to its base. He began to take his first significant photographs in 1918.

Ray moved to Paris in 1921 and settled in the artistic quarter of Montparnasse. He became a fashion photographer for *Vogue* and began the darkroom experiments that became an important part of his style: the first of these he called "rayographs," commonly known as photograms. The technique involves placing an object on photographic paper and exposing it to light, producing a negative



*An innovator, Man Ray developed techniques in the dark room that became synonymous with his style.*

version of the object which, if translucent, imparts interesting tonal effects to the print. In 1922, he opened a photographic studio, which was an immediate success, and he made portraits of the writers and artists in whose circles he moved. Some of his most famous photographs—"Ingres' Violin" (1924) and "Black and White" (1926)—revealed a move toward surrealism, and he was to become considered as the in-house photographer for the movement.

In 1929, Ray began a love affair with surrealist photographer Lee Miller and she became his assistant. Back in the darkroom, they rediscovered the process of solarization. The process involves re-exposing a negative or print to light during processing, causing partial reversal of the tones. Solarization was employed by Ray in many of his portraits and nude studies, and this made him famous.

Man Ray was an artist who used photography as a medium of expression. Through his involvement with the art movements of the day, and his experimentation and collaborations, he made a major contribution to photography as an art form.

## CHRONOLOGY

- 1837 14 June: John Thomson born in Edinburgh, the son of William Thomson, a tobaccoist, and Isabella Newlands.
- 1861 Thomson's first visit to Singapore.
- 1862 Leaves England to live in the Far East. Ten months in Penang and Province Wellesley.
- 1863 Moves to Singapore.
- 1864 Visits Ceylon and India from Singapore. October: elected to Bengal Photographic Society. November: photographs the cyclones in India.
- 1865 Sells the Singapore studio, possibly to a European photographer named Sachter. 28 September: arrives in Bangkok. Photographs the King of Siam and a ceremony with the King's eldest son. Remains in Siam for six months.
- 1866 27 January: leaves Siam to travel to Laos and Cambodia. Photographs the ruins at Angkor Wat. Photographs the King of Cambodia. Visits Saigon. Returns to Siam. May: visits Singapore en route for England. Back in Edinburgh, joins the Royal Ethnographical Society. Is elected a fellow of the Royal Geographical Society. Lectures on Cambodia before the British Association.
- 1867 Meets his future wife Isobel Petrie at a lecture he gives in Edinburgh. Publishes his first book, an album, *The Antiquities of Cambodia*. Lectures to the Royal Ethnographical Society and publishes an article in their journal. July: returns to the Far East, to Singapore and then Saigon to photograph the Chinese living there.
- 1868 Settles in Hong Kong to begin work on his project of photographing the Chinese in China. Establishes contact with *The China Magazine*, takes photographs and writes articles for them. Makes photographic prints for *The Ever Victorious Army*. Severs connections with *The China Magazine*. Sets up a makeshift studio in the Commercial Bank building. Brings his two Chinese assistants from Singapore to help him to run the studio. Isobel Petrie arrives in Hong Kong. 19 November: Marries Isobel.
- 1869 The couple visit Canton where Thomson makes an important series of photographs of the city and its people. Several sent to *The British Journal of Photography*. First child born. Assumes responsibility for the debts of his brother William. Photographs the visit to Hong Kong of Prince Alfred, Duke of Edinburgh. *The Visit of His Royal Highness the Duke of Edinburgh to Hongkong in 1869* published with text by the Rev. Beach and seven original photographs by Thomson.
- 1870 23 June: Isobel Thomson leaves for England, pregnant with her second child. En route, she picks up Thomson's brother William in Singapore. Thomson travels up the North Pearl River. Publishes illustrated book, *Views on the North River*, in Hong Kong. Studio put up for sale in preparation for extensive travel in China. Foochow, travels in the Foochow region (1870-71).
- 1871 In Amoy (March), Formosa (April), and then returns to Hong Kong. Visits Shanghai (August), arrives Peking (September). After three months returns to Shanghai to explore the Yangtze River.
- 1872 Travels up the Yangtze River. Revisits Ningpo and Snowy Valley (April). Returns to Hong Kong. Leaves for England.
- 1873 Lives with his family in the London suburb of Brixton. Works on the production of *Foochow and the River Min*, published by subscription.
- Lectures at the Royal Geographical Society on his Formosa travel. Publishes *Illustrations of China and Its People* (1873-4), in four volumes.
- 1875 Publishes *The Straits of Malacca, Indo-China, and China*. Contributes three parts to Walter Woodbury's *Treasure Spots of the World*. Three lectures in Liverpool: 'The Traveller in China'. Is awarded *Medaille 2<sup>e</sup> classe* at the Congress International des Sciences Geographiques in Paris.
- 1876 Translates three books: *Spain*, by Baron Ch. D'Avillier, Gaston Tissandier's *A History and Handbook of Photography*, and Grandville's edited version of *Public and Private Life of Animals*, published 1877. Thomson's book *The Land and People of China* published by the Society for the Promotion of Christian Knowledge.
- 1877 Collaborates (1876-7) with Adolphe Smith on a monthly series of photographs in twelve installments, on the London poor: *Street Life in London*, published from February 1877 to January 1878.
- 1878 *Street Life in London* published in book form. Thomson's sixth child born. Travels to Cyprus to take photographs for a book on England's most recent possession.
- 1879 *Through Cyprus with the Camera in the Autumn of 1878* published in London. Thomson elected a member of Royal Photographic Society. *Street Life in London* re-published in an abridged version as *Street Incidents*.
- 1881 Establishes a portrait studio at 78 Buckingham Palace Road, London. Exhibits in annual show of the Royal Photographic Society various photographs including a number taken of the Royal Family. Receives a Royal Warrant.
- 1883[?] Moves his portrait studio to 70A Grosvenor Street.
- 1884 Completes a series of photographs to illustrate the two volumes of *A Description of the Works of Art Forming the Collection of Alfred de Rothschild*.
- 1885 Exhibits in the Royal Photographic Society competition.
- 1886 Becomes an instructor of explorers at the Royal Geographical Society, giving lessons in his portrait studio. Receives a gold medal from Queen Victoria for his travels in China.
- 1889 Highest awards received at Paris Exhibition.
- 1891 Resigns from the Royal Photographic Society.
- 1897 Is invited (among others) to record the Fancy Dress Ball for the Diamond Jubilee, held at Devonshire House on 2 July. A book was published two years later.
- 1898 Publishes *Through China with a Camera* (reprinted 1899).
- 1900 *Illustrations of China and Its People* reprinted in an abridged single-volume edition. Publishes a small paperbound book on the home-scenes of John Bunyan.
- 1908 Receives a French award for exploration in Cambodia.
- 1917 Honorary life fellow of the Royal Geographical Society.
- 1919 Approaches Henry (later Sir Henry) Wellcome in London about his acquiring the collection of glass plate negatives for his library.
- 1921 October: Death of John Thomson at the age of eighty-four.



## Portrait Photographer

## August Sander

Since the mid-nineteenth century, photography has played an increasingly vital role in the recording and interpretation of history. One of the most ambitious documentary projects ever undertaken was conceived by German photographer, August Sander.

**Born** 1876, Herdorf, Germany

**Importance** Set himself the lifetime's task of recording the peoples of contemporary German society, so bequeathing the world an invaluable social document

**Died** 1964, Cologne, Germany

Sander took up photography as a teenager, while working at the local mine. He spent his military service (1897 to 1899) as a photographer's assistant and, after time traveling in Germany, moved to Linz in Austria, where, in 1901, he joined a photographic studio. He became a partner in the business in 1902, in time returning to Germany, where he set up a new studio in Cologne in 1910.

In the early 1920s, Sander conceived the grand plan that was to become his life's work: "Menschen im 20. Jahrhundert" ("Citizens of the Twentieth Century"). Here, he set out to photograph all of contemporary

German Weimar society, presenting the nation by type in seven main groups—farmers and peasants, tradesmen, women, professions, intellectuals, artists and the unemployed, the homeless and displaced. The first part of this mammoth project was published as "Face of our Time" in 1929. Sander photographed his subjects in part in the formal studio style, but had them pose in their workplaces with the tools of their trades close to hand, or in surroundings appropriate to their class.

By using this direct form of representation in "collecting" people from society, Sander hoped to see an intrinsic natural order emerging through his work. In adopting attention to detail of environment, dress, and expression, in an otherwise formal manner, his portraits

represent a sociology in pictures, a cultural and economic history. Sanders was denounced by the Nazis in 1936. The diversity of physical characteristics revealed in his book did not conform to the Aryan ideal in representing the nation, and was seized, banned, and destroyed, along with the printing plates. During the Second World War, Cologne was heavily bombed and, in 1942, Sander moved to the countryside. In doing so, he preserved his delicate negatives, only to lose an estimated 40,000 of them in a disastrous fire a few years later.

Following the ban on his book, Sander turned to the landscape for subject matter and also photographed architecture and street life. But it is for his documentary portraiture that he is known. Edward Steichen included 45 of Sander's portraits in his monumental 1955 exhibition "The Family of Man," at the Museum of Modern Art, New York.

Although August Sander lived to the age of 87, he died before completing his survey, *People of the Twentieth Century* was at last

published in 1980, 16 years after his death and, in 2002, a new scholarly seven-volume edition, comprising 650 of Sander's "types," finally completed the work he had begun 80 years previously. It is as fine an example as there is of the value of the photograph as document (see also page 48).



One of a series of Sander photographs of Weimar citizens.

### List of illustrations and biographies

**Alessandro Raho**  
**Dame Judi Dench, 2004**  
Oil on canvas  
2521 x 1759mm (99 1/4 x 69 1/2")  
© National Portrait Gallery,  
London (NPG 6671)

Alessandro Raho's paintings and photographs deal with narrative, nostalgia and desire, using subject matter that ranges from personal friends to landscapes. He employs a variety of intricate processes to make his paintings luxuriously photographic and his photographs deceptively painterly. Raho has exhibited his work in such venues as London's Institute of Contemporary Arts and the Walker Art Gallery, Minneapolis, USA.

**Victoria Russell**  
**Fiona Shaw, 2002**  
Oil on canvas  
1828 x 1220mm (72 x 48")  
© National Portrait Gallery,  
London (NPG 6609)

Russell was born in 1962 and studied at the Royal Academy Schools, London and Central St Martin's College of Art and Design. She has held many solo exhibitions, participated in numerous Group Exhibitions and received awards and portrait commissions. Russell has been painting theatre audiences for several years, the viewer becoming the subject of attention of the figures in the painting thus shifting the power dynamic between the viewed and the viewer. Her work incorporates references to both painting and to cinema. This brings traditional painting into a contemporary context allowing Russell to recast representations of women.

**Jenny Saville**  
**Reverse, 2002–3**  
Oil on canvas  
2133 x 2439mm (84 x 96")  
Courtesy Gagosian Gallery,  
New York. Photograph: Robert  
McKeever

Jenny Saville was born in Cambridge in 1970. In 1990, midway through her BA course at the Glasgow School of Art, she exhibited in *Contemporary '90* at the Royal College of Art. In 1992 she completed her degree as well as showing in Edinburgh and London. Following the success of her show in the Saatchi Gallery in 1994, Saville went on to take part in the exhibition *American Passion*, which toured from the McLellan Gallery, Glasgow, to the Royal College of Art and the Yale Center for British Art in New Haven, Connecticut. From then on she was invited to take part in group shows and in 1999 her first solo exhibition was met with critical success. Some of her more recent exhibitions include: *Migrants*, Gagosian Gallery, New York, 2003; *Summer Exhibition*, Royal Academy of Arts, London, 2004; *The Figure In and Out of Space*, Gagosian Gallery, New York, 2005 and *Jenny Saville*, Museo d'Arte Contemporanea Roma, Rome, 2005. She lives and works in Italy.

**Christoph Schellberg**  
**MC Schafter, 2002**  
Acrylic on canvas  
1950 x 1500mm  
(79 x 59") each  
Courtesy Hans and Gro Luehn

Christopher Schellberg was born in Düsseldorf, Germany in 1973. He was educated at the Academy of Fine Arts, Hamburg, Germany, between 1995 and 1997; and then at the Academy of Arts, Düsseldorf, Germany between 1997 and 2001. He lives in Cologne and works in Düsseldorf. His first solo show took place at the Ville de Bank, Enschede, the Netherlands, and a selection of following solo shows include: *Fleurs du Mal*, Schickleria Bar, Berlin, 2004; *Pixels*, Stellan Holm Gallery, New York, 2004; and *Each Day is Valentine's Day*, Jablonka Luhn, Cologne, 2005.

**Tai-Shan Schierenberg**  
**Seamus Heaney, 2004**  
Oil on canvas  
967 x 915mm (38 x 36")  
Courtesy Angela Flowers  
Gallery, London

Tai-Shan Schierenberg was born in England in 1962, but grew up in Malaysia, London and Germany. He studied at St Martin's School of Art, London from 1981 to 1985 and the Slade, London, from 1985 to 1987. He was the co-winner of the BP Portrait Award at the National Portrait Gallery, London, in 1989, for which he received a commission to paint Sir John Mortimer. He was the first prize winner at the Royal Overseas League exhibition, for *A View of the New*, in 1990. Through his gallery, Angela Flowers, he has exhibited extensively in Europe and the USA.

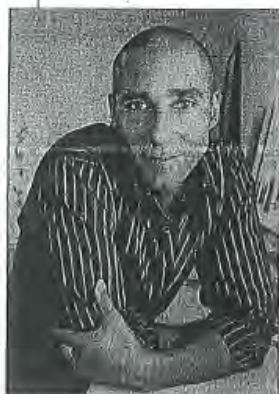
**Gary Schneider**  
**Shirley, 2001**  
C-print  
1524 x 1219mm (60 x 48")  
© Gary Schneider

Gary Schneider, born in South Africa in 1954, has a BFA from the University of Cape Town and an MFA from the Pratt Institute in New York. He worked in the theatre of Richard Foreman and Robert Wilson in the 1970s, also making films throughout the early 1980s. Schneider began exhibiting photographs in 1991 at PPOW gallery in New York. His *Genetic Self-Portrait* installation, completed in 1998 was exhibited at mass MoCA and the International Center of Photography, USA. It has also been exhibited internationally and received an Eisenstadt award in 2000. In 2004, a survey, *Gary Schneider: Portraits*, was mounted at the Sackler Museum, Boston and received an NEA grant. The catalogue was published by Yale University Press and HUAM. In 2005 he received the Lou Stroumen Award and Aperture exhibited and published his *Nudes*. Some collections which include his work are The Whitney Museum, The Guggenheim Museum and The Metropolitan Museum, New York; The National Gallery of Canada; The Musée de l'Elysée, Lausanne; The MFA, Boston and The Art Institute of Chicago.



■ TRENDsetters

# Unsentimental Journey



Fazal Sheikh

travels the world to record the sufferings, and the endurance, of people who have lost everything

A self-described artist-activist, Fazal Sheikh has wandered the globe taking photographs and writing descriptions of people who have endured the worst horrors politics and society can inflict. His subjects have included brutalized women in

India, Somali refugees in Kenya's northeastern desert, and Mexicans illegally crossing the border into the United States. Before he even picks up his camera, the 42-year-old American-born photographer spends weeks in far-flung communities, speaking with people and listening to their stories. The resulting books and exhibitions, which provide written documentation on his subjects, have earned him critical acclaim as well as a Fulbright fellowship, the International Henri Cartier-Bresson Grand Prize, and a MacArthur grant.

The son of a Kenyan publisher who immigrated to the United States, Sheikh first turned to photography as an undergraduate at Princeton University, where he studied with sculptor Toshiko Takaezu and photographer Emmet Gowin. "I was doing self-portraits and exploring my relationship to the world around me," he says. "But soon after graduation, the Fulbright allowed me to go to Kenya to work more in a documentary mode. I realized early on that I wanted to try to broaden the vocabulary of the medium." His earliest books, *A Sense of Common Ground* and *The Victor Weeps*, were about the search for his family history in Kenya and Afghanistan; later, he began to focus on social and political victims.

Sheikh's images of people (and sometimes places) reveal great tenderness and dignity, but the written accounts tell a different story. Sheikh has brought back reports of women who had been circumcised at age seven, parents forced to choose between saving one child over another because of a medical center's bias toward boys, refugees who have endured punishing walks across the desert, and children orphaned by tribal wars. One of his interests, Sheikh has said, is finding out "how people reconcile themselves to loss through their belief systems." He

BELOW LEFT *Renuka*, from the project *Moksha (Heaven)*, 2005. BELOW RIGHT *Simran*, from the project *Ladli (Beloved Daughter)*, 2007.



CLOCKWISE FROM TOP LEFT: COURTESY MACARTHUR FOUNDATION; COURTESY THE ARTIST (2)

LEFT: SVEN PAUSTIAN; RIGHT: OLIVER STORMEYER; COURTESY THE ARTIST (2)



adds that his work grew out of dissatisfaction with how victimized communities are portrayed in photojournalism. "I was angered by the divisive way the community was shown," he says. "The images were meant to make us feel pity for the people in the photographs but never gave us the sense that this was a group enduring a difficult period, who were nevertheless there for one another and not simply at the mercy of circumstances."

The exhibition "Beloved Daughters," opening at the Princeton University Art Museum on the 29th of this month, will include selections from two of Sheikh's projects devoted to women in India. *Moksha* explores the experiences of dispossessed widows who travel to the holy city of Vrindavan; *Ladli* examines the hardships and perils faced by girls and young women, from infanticide to abandonment.

"It's very common to hear people claim that their photographs are going to have a tangible impact," says Sheikh, who is represented by Pace/MacGill Gallery in New York. "I wouldn't say that, but I do hope that the documentation opens the dialogue in a productive way. For me, photography serves the function that religion does for my subjects. The process of making art—the documentation, the photographing and exploring—is somehow comforting and educational."

—Ann Landi

## ■ TRENDsetters

# Making the Cuckoo Chant

In  
works  
like a  
cuckoo  
clock  
that  
plays



an Islamic call to prayer,  
Via Lewandowsky drolly  
probes the undercurrents of  
German society and the  
lessons of history

**Describing his approach** to art making as the pursuit of an "aesthetic of failure," Via Lewandowsky reflects philosophically, "If you break something, it becomes a new thing, not simply something broken or failed." That line of thought has recently led the 44-year-old German artist to make nonfunctional objects like clocks that spin backward, knotted baseball bats, and a pair of copulating prefabricated houses titled *Von hinten (Doggy Style)*, 2006.

Lewandowsky's dark humor has found official recognition of late. In the Jewish Museum Berlin, his *Gallery of the Missing* (2001) consists of black-glass exhibition vitrines that make it impossible to see inside. Instead, the objects "on view" are described for visitors by the artist's audio guide—but how do they know they can trust what they hear? In 2003 Lewandowsky carpeted the atrium of Berlin's Ministry of Defense building with a bloodred rug woven with an image of the Third Reich's bombed-out Ministry of War taken from a 1945 aerial photograph. As a follow-up of sorts he is now working on a carpet for the main staircase of the Heinrich Böll Stiftung, the foundation associated with Germany's Green party. This rug will be green and covered with a flock of sheep. "Via is dealing with deeply pertinent sociopolitical issues," observes critic Gregory Volk, who included Lewandowsky in "Agitation and Repose," the group show he curated with Sabine Russ last summer at Tanya Bonakdar Gallery. "But he has a wacky comic streak."

The absurdity of everyday life is something Lewandowsky learned early. Born in Dresden, he witnessed the twilight years of East Germany and observed the ever-growing gap between "official" history and everyday reality. In the late '80s he studied stage design at the Hochschule für Bildende Künste Dresden. Unlike the elite Leipzig Akademie, the Dresden school was known more for its parties, during which "the administration would just close the school," the artist explains. Without much in the way of formal instruction, Lewandowsky turned to performance art. As a member of the groundbreaking collective Auto-Perforation Artists, he enacted scenes of physical pain and endurance as a cynical commentary on the compromised position of artists under the Communist system. "Via's work is paradigmatic of art that engaged with the East German government as a trauma," notes curator Sabine Eckmann, who recently selected Lewandowsky for the exhibition "Reality



ABOVE The kitschy German souvenir in *Brutkasten (Nesting Box)*, 2006, plays a muezzin's call.

CLOCKWISE FROM TOP: LEFT: COURTESY MACARTHUR FOUNDATION; COURTESY THE ARTIST (2)  
LEFT: SVEN PAULSTAN; RIGHT: OLIVER STÖCKNER; COURTESY THE ARTIST (2)



List of illustrations  
and biographies

**Andres Serrano**  
**Boy Scout John Schneider,**  
**Troop 422, 2002**  
**C-print**  
**1524 x 1257mm (60 x 49½")**  
 © Andres Serrano, courtesy  
 Gimpel Fils, London

Andres Serrano was born in New York in 1950. He studied at the Brooklyn Museum Art School, New York between 1967 and 1969. He started to exhibit his photographic works in the mid-1990s, and selected solo shows include: *A History of Andres Serrano: A History of Sex*, Paula Cooper Gallery, New York, 1997; *Andres Serrano, PROA*, Buenos Aires, Argentina, which travelled to the National Gallery of Victoria, Melbourne, Australia, in 1997; *America*, Gimpel Fils, London, 2002; and *America*, Paula Cooper Gallery, New York, 2003–4. He won the Gold and Silver Award at the Art Directors Club 79th Annual Awards, 2000.

**Shirana Shahbazi**  
**Andro-01-2003**  
**C-print on aluminium**  
**Variable dimensions**  
**Courtesy Bob van Orsouw**  
**Gallery, Zurich**

Shirana Shahbazi was born in Tehran, Iran, in 1974, and moved to Germany in 1985. She studied Photography and Design at the Fachhochschule Dortmund (1995–7), and Photography at the Hochschule für Gestaltung und Kunst, Zurich (1977–2000). In 2002 her first solo exhibition took place at the Bob van Orsouw Gallery, Zurich. Solo exhibits in New York (Salon 94, Trans Area, the Wrong Gallery), as well as participation in important group exhibits including the 2002 Venice

Biennale and the 2005 Prague Biennial add to the international reception of her many-faceted work. In 2002 Shahbazi was awarded the highly esteemed Citigroup Private Bank Photography Prize, in London, for her photo-series 'Goftare Nik/ Good Words'. She lives and works in Zurich.

**Malick Sidibé**  
**Vues de dos, 2001**  
**Gelatin silver print, painted**  
**glass frame**  
**215.9 x 152.4mm (8½ x 6")**  
**Courtesy of Jack Shainman**  
**Gallery, New York**

Born in 1935, in the small village of Soloba, Sudan (now Mali), Sidibé stood out because of his talent for drawing. His tutors encouraged him to enlist in the School of Sudanese Arts in Bamako. He graduated in Jewellery and Design but started his career in a totally different field – the decoration of the Photo Service boutique, where he became the pupil of its owner. Three years later he opened his own studio – Studio Malick, where he still works. In the 1960s and 1970s he focused solely on photographing local youth and their wanderings. If his images emanate so much power, it is because, beyond the convivial and careless atmosphere, he also illustrates the difficulty of having to adapt to life in the city. The confrontation with unemployment, alcohol and the irresistible desire to be like the young whites make for a powerful image.

**The Singh Twins:**  
**Amrit and Rabindra**  
**From Zero to Hero, 2002**  
**Poster, gouache, gold dust on**  
**mountboard**  
**380 x 520mm (15 x 20½")**  
 © The Singh Twins;  
 Amrit and Rabindra

London-born twin sisters Amrit and Rabindra K. D. Kaur Singh are contemporary British artists of international standing, whose award-winning paintings have been acknowledged as constituting a unique genre in British art and for initiating a new movement in the revival of the Indian miniature tradition within modern art practices. An Arts Council film about their work received The Best Film on Art award at the 2001 Asolo International Film Festival, and in the same year they were short listed for the Asian Women of Achievement Award. In 2002, they were appointed official artists in residence for the Manchester Commonwealth games. Their work features in numerous publications including *The Oxford History of Art*, and they have been invited to speak at galleries and universities worldwide. Significant interest from academics and students has resulted in their work being incorporated into the Open University syllabus.

**Beat Streuli**  
**From the series**  
**'New York', 2001**  
**C-print**  
**1510 x 2010mm (59½ x 79¼")**  
 © Beat Streuli

An internationally acclaimed photographer, Beat Streuli was born in Altdorf, Switzerland in 1957, and now lives and works in Zurich, Brussels and Düsseldorf. He studied at the Kunstgewerberschule in Zurich and Basel (1977–81), and he took seminars at the Hochschule der Künste, Berlin (1981–3). He has lived in Paris, Rome, London and New York, and received the Swiss Arts Council Grant in 1985, 1986 and 1988. He has had numerous group and solo exhibitions worldwide. Streuli has been drawn back to the city of New York again and again. Fascinated by the contrasts between the shadows of the skyscrapers and the glaring sunlight, he has captured unique and evocative images of people in this hectic modern metropolis and many other cities.

**Thomas Struth**  
**The Richter Family II,**  
**Cologne, 2002**  
**C-print plexi-mounted**  
**1020 x 1614mm**  
**(40¾ x 63¾")**  
 © Thomas Struth

Struth studied at the Düsseldorf Academy, where he was taught by Gerhard Richter. During the 1970s, he began to take photographs that explore the character of urban spaces, and what it can reveal about the history and identity of communities. Beginning with the streets of Düsseldorf, he gradually expanded

## Preface

Aaron Siskind's work in photography spans seven decades. Now eighty-five years old, he continues to work in the unique personal style that he established in the 1940s. As an artist and as a teacher, he has influenced the work of generations of photographers, and he is widely recognized today as a master American photographer.

Aaron Siskind was born on December 4, 1903, in the Lower East Side of New York City. He received a bachelor of social science degree in literature from City College of New York in 1926. That year he began teaching English in public schools in Manhattan, a career he followed until 1949. He took up photography early in his teaching years after receiving a camera as a gift; he is essentially self-taught in the medium. Siskind's first serious work in the medium, in the early 1930s, was done in a traditional documentary style. He joined the Film and Photo League and received early recognition for his series "Harlem Document" and "Portrait of a Tenement."

On summer visits to Martha's Vineyard, off the Massachusetts coast, Siskind found himself drawn to the shapes and textures of formal architecture and natural objects. His work moved in this direction until the early 1940s, when he made a complete break and began working exclusively in the abstract style for which he is well known today. This aesthetic transition was not made in isolation, however. Siskind was an active member of the group of Abstract Expressionist artists who transformed American art; among his friends and associates were Willem de Kooning, Franz Kline, Robert Motherwell, Barnett Newman, Jackson Pollock and Mark Rothko. In his retrospective 1982 monograph *Aaron Siskind: Pleasures and Terrors*, Carl Chiarenza described Siskind's involvement.

"He was now part of a band... united by a revolutionary zeal with which they intended to overturn the stagnation of American art.... A will to form, staunch individualism, underdogism, poverty and a passion for freedom and for New York City were their bonds. Each individual mounted his or her own offensive on the art world. These artists were controversial, changing, growing, and all were vocal. As a man—as a friend—Siskind shared in the growth of this new direction in American art. As an artist who used photography, however, he was in a peculiar limbo. Primary attention, laudatory or critical, was focused on the painters; even the sculptors were slighted." (pp. 67–68)

Despite a slimmer response than that accorded the Abstract Expressionist painters, Siskind did receive recognition for his work. In 1951 he joined the faculty of the Institute of Design in Chicago; he became head of its photography department ten years later. From 1971 until his retirement in 1976 he taught at the Rhode Island School of Design in Providence, the city in which he lives today. Siskind was the recipient of a Guggenheim Fellowship in 1966, and in 1981 he received the second annual Distinguished Career in Photography award from The Friends of Photography's Peer Awards in Creative Photography. His photographs have been exhibited and published throughout the world. Among his publications are *Aaron Siskind: Photographs* (1959); *Bucks County: Photographs of Early Architecture* (1974); *Places: Aaron Siskind, Photographs* (1976); and *Harlem Document, Photographs 1932–1940: Aaron Siskind* (1981). *Aaron Siskind: Pleasures and Terrors*, the Chiarenza monograph, was released in 1982.

Chiarenza's book ably sets forth Siskind's biography and precludes the necessity for a full chronology here. What frequently happens with such books is that a retrospective view creates an artificial closure to the public's awareness of an artist's oeuvre. Happily for us, Siskind has continued to work prolifically throughout the 1980s. He has traveled and photographed in the United States, Central and South America, Europe and Africa, and the resulting images have extended and expanded his life's body of work. It is with great pleasure that The Friends publishes *Road Trip, Photographs 1980–1988* as a part of its *Untitled* series.

David Featherstone



## Obsessively Committed W. Eugene Smith

At the age of 15, Eugene Smith was selling photographs to local newspapers and had had a picture published in the *New York Times*. Before he was 30, he was working on assignments for *Life* magazine and was among the first photojournalists to challenge the autonomy of its editors.

Born 1918, Kansas, United States  
Importance Master of the extended photojournalistic essay  
Died 1978, Arizona, United States

Attending university on a photography scholarship, Smith dropped out after a year and moved to New York to become a full-time professional. He joined the Black Star agency and then, from 1939 to 1942, covered the Second World War for *Life* magazine in the Pacific arena. He worked for *Life* from 1947 to 1955, on over 50

assignments. Smith's relationship with his editors was fraught: as author of the work he demanded his say in its editing and layout. The result was much antagonism and compromise, but the published stories were widely admired by the critics and the magazine's huge readership. In 1955, Smith resigned and joined Magnum Photos.

At Magnum, he worked on self-initiated projects, taking sole control of the editing and captioning of the work. His first major assignment was a three-week commission to photograph Pittsburgh and provide Stefan Lorant, the former editor of *Picture Post*, with 100 prints for a book celebrating the city's bicentenary. The deadline passed and Smith continued to photograph Pittsburgh for a year, producing more than 13,000 negatives. The same editorial arguments ensued, resolved by Smith leaving Lorant with hundreds of prints to do with as he pleased.

He then embarked on an obsessive three-year labor of making work prints and creating layouts. He eventually finalized a set of about 600 to fine-print standard, but never saw his magnum opus



A young boy sweeping farm manure, from Smith's period with *Life* magazine.

realized in print. Both *Life* and *Look* magazines offered him fabulous sums for the work, but would not cede the editorial control that Smith demanded, so no deal was reached. In 1968, *Aperture* published a monograph of 120 of his pictures as a portfolio of his career: *W. Eugene Smith: His Photographs and Notes*. Smith followed this with an exhibition of almost 650 prints under the title "Let Truth Be Prejudice," which opened in New York in 1971 to great acclaim.

His most famous body of work was made in Japan between 1971 and 1975. Having followed his exhibition there, he learned of a fishing village, Minamata, whose people had been poisoned by the dumping of mercury-contaminated waste into the bay. The toxic metal had entered the food chain, poisoning the locals, and causing dreadful congenital abnormalities in children. The most iconic image from the series is "Tomoko Uemura in Her Bath," in which a mother baths her disabled child. The terrible manmade human tragedy is summarized in a single frame of dramatic chiaroscuro. Published in 1975, *Minamata* was to be the culmination of his life's work.



# 50. Albert S. & Josiah J. Southworth

## Chronology

1808

Josiah Johnson Hawes is born on February 20 in East Sudbury, now Wayland, Massachusetts.<sup>1</sup>

1811

Albert Sands Southworth is born on March 12 in West Fairlee, Vermont.<sup>2</sup>

1831

Hawes and a friend, Paul Dodge, lecture on electricity in various New England towns.<sup>3</sup>

1833-35

Southworth attends Phillips Academy, Andover, Massachusetts. His roommate is Joseph Pennell.<sup>4</sup>

1836-early 1840

Southworth establishes a drugstore in Cabotville (now Chicopee), Massachusetts. He writes to his sister Nancy: "I am now in a snug little office in Cabotville, about 20 miles from Chicopee Falls and five miles north of Springfield ..."<sup>5</sup>

Southworth and Pennell obtain a daguerreotype apparatus. Albert writes to his sister Nancy: "... partly to gratify my curiosity and partly with the hope of making it profitable, I met Mr. Pennell in New York and purchased one [daguerreotype apparatus]."<sup>6</sup> Southworth and Pennell receive instruction on making daguerreotypes from Professor Samuel F. B. Morse in New York City and then return to Cabotville to open a studio.<sup>7</sup>

François Gouraud lectures in Boston on the daguerreotype process.<sup>8</sup> Josiah Hawes attends the lecture,<sup>9</sup> as does Albert Southworth.<sup>10</sup>

Pennell and Southworth advertise an exhibition of daguerreotypes at Mechanics Hall and Union Hall in Springfield, Massachusetts.<sup>11</sup>

A. S. Southworth & Co. sends examples of work to Europe and shows some daguerreotypes in New York. "They were pronounced superior to any made there."<sup>12</sup>

1841

"The studio of A. S. Southworth & Co. is located in Cabotville, according to the heading from the studio's daily journal: 'Cabotville: March 1st-1841. A. S. Southworth & Co., Daguerreotypes & Photographers.'<sup>13</sup>

Southworth travels to Boston in April.<sup>14</sup>

A. S. Southworth & Co. moves to Boston in June. The Daguerreotype Miniature Rooms are located on top of the Scollay Building at 60 1/2 Court Street, or 61 Tremont Row.<sup>15</sup> The decline June 2, 1841, of the studio's daily transaction register notes "Boston." A rental fee of \$13 is paid. The studio pays \$3 to advertise in the *Times* for one week.<sup>16</sup>

In September, A. S. Southworth & Co. exhibits twenty-two daguerreotype "miniatures" and one apparatus at the Third Exhibition of the Massachusetts Charitable Mechanic Association and is awarded a diploma.<sup>17</sup>

Hawes paints miniatures and portraits until 1841,<sup>18</sup> when he commences daguerreotyping.<sup>19</sup> His early experiments with the daguerreotype take place in Arlington, Massachusetts.<sup>20</sup>

1842

J. J. Hawes visits the studio of A. S. Southworth & Co. and purchases one achromatic lens, one plano-convex, and one double convex for \$16. He subsequently returns the lens.<sup>21</sup>

A. S. Southworth & Co. moves to 5 1/2 Tremont Row. Albert writes to his sister that they "lived the room over us" and an "attic room" and "shall leave our old building entirely ... The room over us is very light."<sup>22</sup> In 1842, our rooms, in Boston, on the top of Schollay's [sic] building, between Court Street and Tremont Row, opposite Brattle Street, were exchanged for old 5 1/2, now No. 19 Tremont Row ...<sup>23</sup> Southworth pays \$1750 to P. T. Jackson for one-quarter rent (three months).<sup>24</sup>

In a letter dated June 9, 1842, Sovell writes to Southworth that they "... shall then be able to make 6 1/2 x 8 plates ..."<sup>25</sup>

The American Institute in New York City awards a diploma to A. S. Southworth [sic] & Co.<sup>26</sup>

Southworth marries Louise Rossa, daughter of Pliny Dwight, at Veshure, Vermont, November 2, 1842.<sup>27</sup>

1843

A. S. Southworth & Co. warrants, "if desired, a better likeness than can be obtained elsewhere, and if an impartial decision by artists is against us, we will pay all expenses. Miniatures of children of any age taken perfectly, in from 2 to 5 seconds. Mrs. Southworth will wait upon ladies and assist them in arranging their drapery appropriately."<sup>28</sup>

Southworth pays rent to Amos Lawrence.<sup>29</sup>

Pennell leaves the firm of A. S. Southworth & Co. and moves south.<sup>30</sup> Josiah Johnson Hawes joins Albert Sands Southworth in the firm A. S. Southworth & Co.<sup>31</sup>

1844

Southworth writes to architect George M. Dexter that they wish to lease the upper rooms in Lawrence's building, entrance No. 5 1/2, provided they can put skylights in the roof. They request Dexter's opinion regarding their plan to remove the flat part of the roof and install a skylight. Dexter approves the plan and an agreement is formalized and made with Amos A. Lawrence, owner of the building. The agreement allows Southworth to alter the mode of lighting the room according to the approved plan and to make a door between two rooms.<sup>32</sup>

A. S. Southworth & Co. is awarded a diploma at the Fourth Exhibition of the Massachusetts Charitable Mechanic Association.<sup>33</sup>

1845

First entry in the studio's daily journal for N. N. [Nancy Niles] Southworth.<sup>34</sup>

Joseph Pennell travels from Charleston to New York and on to Waterbury, Connecticut, where he is employed by Sovell.<sup>35</sup>

Southworth & Hawes use a lighted camera.<sup>36</sup>

1846

The Boston business directory lists for the first time the firm's name as Southworth & Hawes.<sup>37</sup>

Southworth & Hawes take a daguerreotype of the recent eclipse of the sun.<sup>38</sup>

On May 25, Ralph Waldo Emerson visits the studio and purchases three miniatures of the quarter-plate size for \$26, as noted in the daily journal.<sup>39</sup>

Southworth obtains a patent for a holder for polishing daguerreotype plates (Patent no. 4573, dated June 13, 1846).<sup>40</sup>

Southworth & Hawes exhibit at the American Institute in New York.<sup>41</sup>

"The 'Death of Esau' so called, took place on October 16, 1846, when the first public operation was performed with the aid of ether. ... Dr. John C. Warren, senior surgeon at the Massachusetts General Hospital administered the ether to his patient named Gilbert Abbott who was suffering from tumor of the jaw."<sup>42</sup>

1846-47

"Our Plates are larger by one fourth than are yet used by others, being thirteen by sixteen and one half inches. These are large enough to take a head the size of life, but one to take a large man, boots, spurs, & c., at full length. ... We have thus far eclipsed all competitors in taking pictures of the Sun, Moon, Stars, and Clouds, and have handsomely capped the climax, by adding one fourth to the very largest likenesses from life yet made by others by Daguerreotype."<sup>43</sup>

1847

Southworth & Hawes exhibit in the Fifth Exhibition of the Massachusetts Charitable Mechanic Association. "Specimens of Daguerreotypes, Excellent. Best in the Exhibition. Silver Medal."<sup>44</sup>

1848

The earliest known lithographs by Southworth & Hawes are published. Portraits of Arthur Edward

Sagun, a dramatic singer, and Elise Biscaccianti, singer and actress, are transferred from daguerreotype to stone, published by Southworth & Hawes, and made available for purchase at music stores.<sup>45</sup>

John Quincy Adams, ex-President of the United States and congressman from the Norfolk District in Massachusetts, dies on February 23. "The bells in the city were tolled from 12 to 1 o'clock, and flags of the shipping in harbor were hoisted at half-mast, in respect for the memory of Hon. John Quincy Adams."<sup>46</sup>

Grace Greenwood writes in a letter dated July 28, 1848: "On Monday we rode up to Boston, where we spent the greater part of the day. We again visited the daguerreotype rooms of Southworth & Hawes, which we had a general exchange of miniatures, and very fine ones they were too. I would cordially recommend to all such as have a desire to see themselves on plate, this admirable establishment. Messrs. Southworth & Hawes are gentlemanly persons, as well as experienced and conscientious artists; and their enthusiasm, fine taste, and unwearied politeness agreeably impress their sitters, and convert into a pleasure what is usually an intolerable bore."<sup>47</sup>

No improvement of greater magnitude or importance has ever been undertaken by the city than the [Boston] Water Works [begun August 1846].<sup>48</sup> Water is introduced in October 1848; water from Lake Cochichewick, which lies in the towns of Framingham, Natick, and Wayland, is routed to the Beacon Hill Reservoir.<sup>49</sup> Nancy writes to Albert, February 26, 1850: "The Cochichewick water too we find to be a decided advantage in our business-it answers equally as well for washing pictures as does the ice water and saves so much trouble and expense-I do not know how much it will cost us-Mr. Lawrence said at the time that the tenants would each pay their proportion for the water and likewise interest on the money expended for having it brought into the building, since that I have not heard anything more about it ..."<sup>50</sup>

1848-49

"Mrs. & Miss Southworth assist in the studio."<sup>51</sup>

1849

Southworth and Hawes sign an agreement to continue their business in Boston as partners, with Hawes superintending the business during the absence of Southworth in California and Southworth superintending the mining and trading business.<sup>52</sup> As a member of the Parker Hill Trading & Mining Association, Southworth boards the ship *Regulus* and travels to California to mine for gold.<sup>53</sup>

Josiah J. Hawes marries Nancy Niles Southworth, sister of his partner, Albert S. Southworth.<sup>54</sup>

Rufus Choate, Counselor, is listed in the Boston business directory at 7 1/2 Tremont Row.<sup>55</sup>

The New Athenaeum Building is constructed on Beacon Street. "In the first story is a hall 80 feet in length, designed for the Sculpture Gallery. ... The second story is appropriated to the library. The main hall extends the entire length of the rear of the building, and is surrounded by an iron gallery, accessible by iron spiral staircases. It is divided by an archway, one compartment displaying the books in cases lining the walls, the other in alcoves between the pillars. It is highly finished, in Italian style, with decorated ceiling. For advantages of light, air, retirement, and an open southern aspect, this hall can hardly be surpassed. It contains over 40,000 volumes. In front of this hall are two rooms; one on the right designed for the librarian's room, the other on the left for miscellaneous collection, both to be finished like the library, with iron galleries and spiral staircases. They are capable of containing 30,000 volumes. The third story is designed for pictures and is divided into four apartments. The side walls are but 33 feet high, so that no picture can be placed too high to be seen distinctly. The light is admitted to each apartment by a skylight, and transmitted through a horizontal ground glass window."<sup>56</sup>

The new Boston Customs House, begun in 1837, and designed by architect Ammi Burnham Young, is completed.<sup>57</sup>

1850

Birth year of Alice Mary Hawes, daughter of Josiah and Nancy Hawes.<sup>58</sup>

Southworth & Hawes exhibit daguerreotype portraits at the Sixth Exhibition of the Massachusetts Charitable Mechanic Association. The portraits are considered "generally good; many as good as any exhibited."<sup>59</sup> A month later, the committee of judges publishes additional awards and Southworth & Hawes receive a silver medal.<sup>60</sup>

1851

"Southworth returns to Boston in January of 1851. The profits of the Californian venture had been minimal."<sup>61</sup>

Southworth & Hawes present Miss Jenny Lind "a very neat and appropriate gift, being miniature daguerreotypes of George Washington and Daniel Webster, set in a double faced locket of an elegant pattern. The Washington is from Stuart's celebrated head and the Webster from an original daguerreotype taken a few weeks since."<sup>62</sup>

Southworth & Hawes daguerreotype the eclipse in its different stages.<sup>63</sup>

The American Daguerre Association is founded. Southworth is elected one of the vice-presidents.<sup>64</sup>

1852

In March, "At the artist daguerreotype rooms, 3 1/2 Tremont Row, Professor Wheatstone's new optical instrument, the stereoscope, is on exhibition, for the purpose of representing daguerreotypes as solid bodies or statues."<sup>65</sup>

The Grand Parlor and Gallery Stereoscope is introduced at the studio in October. Single admission is 25 cents and season tickets are 50 cents.<sup>66</sup>

1853

At the Seventh Exhibition of the Massachusetts Charitable Mechanic Association, Southworth & Hawes daguerreotypes are awarded a silver medal; for their improved daguerreotype frame, they receive a diploma and in the area of machinery and new inventions, their stereoscope is awarded a gold medal.<sup>67</sup>

On September 9, Hawes writes to his wife Nancy that the studio is "getting ready to go into the photographic department," having made arrangements with Messrs. Whipple and Ormsby for patents for which they paid \$200.00. Thereafter the firm concentrate[s] more and more on photography and less and less on daguerreotype ..."<sup>68</sup>

"From 1841 to 1854 we made daguerreotypes only. After that the daguerreotype was given up for the photograph."<sup>69</sup>

1854

Southworth & Hawes obtain a patent for a stereoscopic daguerreotype camera (Patent no. 1304, dated July 13, 1854).<sup>70</sup>

Southworth & Hawes exhibit their new Parlor and Gallery Stereoscope in Springfield.<sup>71</sup>

1855

Birth year of Marion Augusta Hawes, daughter of Josiah and Nancy Hawes.<sup>72</sup>

Southworth obtains a patent for a plateholder (Patent no. 12200, dated April 10, 1855). "He it knows that we, A. S. Southworth and Josiah J. Hawes, of Boston ... have invented an Improved Method of Arranging and Moving the Pictures of Stereoscopes ..."<sup>73</sup> (United States Patent Office, Apparatus for Moving Stereoscopic Pictures, Specifications of Letters Patent No. 13106, dated June 19, 1855).<sup>74</sup>

1856

Southworth & Hawes exhibit photographs, daguerreotypes, and stereoscopes at the Eighth Exhibition of the Massachusetts Charitable Mechanic Association, and are awarded a silver medal. In the area of machines and new inventions, they exhibit the parlor stereoscope and receive notice that "In its mechanical details it is



been materially simplified and improved and deserving the notice of all lovers of the beautiful."<sup>60</sup>

1857

Tremont Row is renumbered and the Southworth & Hawes studio address changes to 19 Tremont Row.<sup>61</sup>

1860

Josiah Hawes lists his profession as "Daguerreian"; his personal estate is valued at \$500.<sup>62</sup> Albert S. Southworth lists himself as a "Photographer"; his personal estate is valued at \$5,000.<sup>63</sup>

Southworth & Hawes exhibit at the Ninth Exhibition of the Massachusetts Charitable Mechanic Association, and receive a silver medal. Acknowledgment is made of the application of photography to the copying of engravings and paintings.<sup>64</sup>

Birth year of Edward Southworth Hawes, son of Josiah and Nancy Hawes.<sup>65</sup>

1861-65

The Southworth & Hawes partnership ends, although the specific date on which this occurs is unclear. *The Boston Almanac for the Year 1861* lists Southworth & Hawes at 19 Tremont Row.<sup>66</sup> *The Boston Almanac for the Year 1862* lists only J. J. Hawes at 19 Tremont Row and Southworth is not listed.<sup>67</sup> Southworth will "leave the studio in 1862 and return to Blood Brook Road, West Fairlee, Vermont, first to settle his father's estate and then to run the family farm with his brother Asa."<sup>68</sup>

J. J. Hawes and A. S. Southworth, at 19 Tremont Row, are listed separately in the business directory of *The Boston Almanac for the Year 1864*, under the category of "Photographers, etc."<sup>69</sup> The business directory of *The Boston Almanac for the Year 1865* lists only J. J. Hawes.<sup>70</sup>

Josiah J. Hawes is listed in the *Boston directory* for the year commencing July 1, 1865, as a "photographer" at 19 Tremont Row.<sup>71</sup>

1866-69

Southworth continues as a photographer, first at 23 Hanover Street (1866-69), then at 257 Washington Street (1869).<sup>72</sup>

1869

Hawes exhibits a thirty-foot-long panoramic view of Beacon Street and a variety of reproductions from engravings at the exhibition and meetings of the National Photographic Association held in Boston.<sup>73</sup>

1870

Josiah J. Hawes lists his profession as photographer and the value of his personal estate as \$2,000.<sup>74</sup>

Albert Southworth lists his profession as expert in sandwriting; the value of real estate is listed as \$2,000, the value of personal estate \$2,000.<sup>75</sup>

1870-76

Albert S. Southworth is active in the National Photographic Association (NPA). He delivers an address at the second annual meeting held in Cleveland, June 1870,<sup>76</sup> and at the fourth annual meeting and exhibition in St. Louis, May 1872.<sup>77</sup> He is a vocal participant at the fifth annual meeting and exhibition of the NPA held in Buffalo, New York, in 1875,<sup>78</sup> and is elected to chair a committee on the Progress of Photography at the sixth annual convention and exhibition of the NPA held in Chicago.<sup>79</sup> The NPA did not hold a conference in 1873; in 1876, Southworth reports on the annual progress in American photography; he is elected one of five vice-presidents of the organization.<sup>80</sup>

1890s

Hawes resumes making daguerreotypes.<sup>81</sup>

1891

Southworth's second marriage to Abba Louisa, daughter of John D. Ward, 21 Charlestown, Massachusetts, July 24, 1891.<sup>82</sup>

1894

Albert S. Southworth dies on March 3. The place of death listed on the death certificate registered with the city of Boston is 36 Solby Street, Ward 5.

Southworth is buried in West Fairlee, Vermont.<sup>83</sup> He died without issue.<sup>84</sup>

1895

Nancy Niles Southworth Hawes, sister of A. S. Southworth and wife of J. J. Hawes, dies on January 17.<sup>85</sup>

1901

Josiah Johnson Hawes dies on August 7 at Carroll, New Hampshire.<sup>86</sup>

1914

In September, the children of Josiah Johnson Hawes and Nancy Niles Hawes make arrangements with Louis A. Holman for the sale of daguerreotypes at Holman's Print Shop on 5A Park Street in Boston.<sup>87</sup>

In November, Holman's Print Shop exhibits eighty-two daguerreotypes and publishes the booklet *Within the Compass of a Print Shop*.<sup>88</sup>

I. N. Phelps Stokes, a collector from New York City, purchases seventeen daguerreotypes from Holman's Print Shop in November.<sup>89</sup> He continues to correspond with Holman and the Hawes family and makes subsequent purchases. In January 1935, he purchases twenty-six additional daguerreotypes.<sup>90</sup> Holman continues to act as an agent for the Hawes family into the early 1940s.<sup>91</sup>

1935

A second Holman catalogue (October 1935) lists more of the Hawes daguerreotypes for sale.

1937

I. N. Phelps Stokes donates his Southworth & Hawes collection to The Metropolitan Museum of Art, New York.

Daguerreotypes by Southworth & Hawes are included in a historical retrospective at the Museum of Modern Art, New York.<sup>92</sup>

A daguerreotype by Josiah Johnson Hawes is exhibited in *Problems of Portraiture*, Pennsylvania Museum of Art, Philadelphia.<sup>93</sup>

1938

Alice Mary Hawes, daughter of Josiah and Nancy Hawes, dies on January 31.<sup>94</sup>

1938-39

The Hawes children donate another five daguerreotypes to the Metropolitan Museum in New York.

1939

The Metropolitan Museum of Art exhibits *The Hawes-Stokes Collection of American Daguerreotypes by Albert Sands Southworth and Josiah Johnson Hawes* from November 4 through December 7. Sixty-nine daguerreotypes are described in the accompanying catalogue.<sup>95</sup>

1940

Holman returns the remaining daguerreotypes to the Hawes children.

1941

Maudie Augusta Hawes, daughter of Josiah and Nancy Hawes, dies on June 2.<sup>96</sup>

1942

Albert Raborn Phillips, Jr., visits Holman's Print Shop and purchases a quarter-plate tinted daguerreotype of a woman. He meets with Edward Southworth Hawes. Phillips will add another thirty-three Southworth & Hawes daguerreotypes to his collection.

Edward Southworth Hawes, son of Josiah and Nancy Hawes, dies on November 22.<sup>97</sup>

Edward McKean Hawes, closest living relative, receives daguerreotypes, letters, business papers, and furnishings from the Hawes estate.<sup>98</sup>

1943

The Museum of Fine Arts, Boston, receives 108 daguerreotypes made by Southworth & Hawes and by J. J. Hawes. The gift of Edward Southworth Hawes is made in memory of his father, Josiah Johnson Hawes.<sup>99</sup>

Richard B. Holman, son of Louis A. Holman, corresponds with Louis Walton Siple and informs him that "there are at the moment of writing something like two hundred good full plate [Southworth & Hawes] daguerreotypes, unframed, some of them of a great technical excellence as any in the Hawes-Stokes collection at the Metropolitan Museum of Art. Naturally there are not a great number of plates of historically important subjects left. However, there are some, and a list can be made up if you wish one."<sup>100</sup>

Richard D. Holman writes Zelda Mackay: "It is certain that there will be many technically good plates, some of them of the 8" x 6" size, and a few of these of important people. I am making a note to hold at least one portrait of Daniel Webster for you to look at, and will set aside others as soon as I can. My chief interest at the moment is sorting out the correspondence of the firm. This came to light unexpectedly in a warehouse and covers the years 1841 to 1853. Probably it will prove historically important, containing as it does many letters from other photographers, lens makers, plate makers and so on."<sup>101</sup>

Alden Scott Boyer buys sixty-six whole-plate daguerreotypes by Southworth & Hawes from Holman.<sup>102</sup>

1944

Richard B. Holman sends a box of seventeen whole-plate daguerreotypes to Zelda Mackay for her approval.<sup>103</sup>

1945

Alden Scott Boyer purchases the remainder of the Southworth & Hawes material, including all of the correspondence, from Holman.<sup>104</sup>

1948

Richard B. Holman gifts to George Eastman House a half-plate box and a sixth-plate box, each containing twelve plates by Southworth & Hawes.<sup>105</sup>

1950

Boyer donates his entire collection to George Eastman House.<sup>106</sup> George Eastman House acquires thirty-eight Southworth & Hawes daguerreotypes and a Grand Prisme Stereoscope from the collection of Frank Roy Fraprie, dean of American photographic publishers.<sup>107</sup>

1953

The daguerreotype collection of Albert Raborn Phillips, Jr., is offered for sale.

1954

Edward Laurie Hawes inherits the family collection from his father.<sup>108</sup>

1964

Edward Laurie Hawes donates eighteen whole-plate daguerreotypes by Southworth & Hawes to the American Museum of Photography and a partially full box is donated to the George Eastman House. Hawes retains one box.<sup>109</sup>

Before 1965

Harry I. Gross acquires the Phillips collection.

1967

Richard B. Holman sends to George Eastman House two small crates containing books and records of the Southworth & Hawes firm.<sup>110</sup>

1968

The Zelda Mackay Collection is acquired by George Eastman House.<sup>111</sup>

1976

*The Spirit of Haiti*, a major retrospective exhibition of the work of Southworth & Hawes, opens at George Eastman House in Rochester, New York (February-June 1976), and travels to the National Portrait Gallery, Washington, DC (July-December 1976), and the Museum of Fine Arts, Boston (January-February 1977).<sup>112</sup>

1977

Holman's Print Shop closes. Approximately 800 glass negatives and possibly some furniture from the Southworth & Hawes studio are sold along with the rest of Holman's business to Bill Green-

baum. The negatives are in turn sold to Gates and Tripp, then to Thomas Lee, who donates them to the John F. Kennedy Library.<sup>113</sup>

1977

George Eastman House acquires the Siple Collection through the J.M. Company.

1979

Joseph Buberger and Matthew R. Isenbarg acquire the Harry I. Gross collection.<sup>114</sup>

1979

Matthew R. Isenbarg acquires the majority of works from the Edward Laurie Hawes Collection of Photography and Related Material.<sup>115</sup>

1994

Richard Parker gifts sixty-seven Southworth & Hawes daguerreotypes to the Museum of Fine Arts, Boston.<sup>116</sup>

1999

Sorlieby's auctions the David Feigenbaum Collection of 240 Southworth & Hawes daguerreotypes.<sup>117</sup>

## Notes

1. Thomas W. Baldwin, comp., *Vital Records of Framingham, Massachusetts, to the year 1850* (Boston: Wright & Potter, 1911), p. 203; GEH 1-2; J. Hawes 1934, p. 3; Sobieszek and Appel 1976, p. xv; research notes from Jo Goesele, former curator at the Wayland Historical Society.
2. Newhall 1961, p. 133; Sobieszek and Appel 1976, p. xii.
3. GEH 1-2; J. Hawes 1934, p. 4.
4. Moore 1975, p. 24; Sobieszek and Appel 1976, pp. xii, xiii.
5. Moore 1975, p. 25; Sobieszek and Appel 1976, p. xii.
6. GEH 7-46; letter from A. S. Southworth to his sister, Cabotville, September 5, 1839.
7. GEH 7-47; letter from Southworth to his sister Nancy, May 21, 1840.
8. Newhall 1961, p. 133.
9. GEH 10-26; Southworth 1871, p. 117.
10. *Boston Daily Evening Transcript*, February 27, 1840.
11. GEH 1-2; Sobieszek and Appel 1976, p. xv; *The Daguerreian Annual 1995* (Pittsburgh, PA: Daguerreian Society, 1995), p. 247015.
12. Newhall 1961, p. 133; Southworth 1871, p. 116. The personal observations contained in Southworth's recounting of Gouraud's lecture suggest his attendance.
13. "The Daguerreotype," *Springfield Gazette*, April 15, 1840, p. 2, col. 6; "The Daguerreotype" [advertisement], *Hampden Post* (Springfield, MA), April 15, 1840, p. 3, col. 4; "The Daguerreotype," *Springfield Republican*, April 18, 1840, p. 2, col. 5; "The Daguerreotype," *Springfield Republican*, April 18, 1840, p. 3, col. 1.
14. GEH 7-47; letter from Southworth to his sister Nancy, May 21, 1840.
15. GEH 16-4.
16. GEH 16-4, Financial Documents: Ledger, Daily Transaction Record, March 5, 1841-December 26, 1843, bill of expenditures to Boston, April 1-7, board, lodging, freight.
17. GEH 16-4, p. 13; *American Traveller* 19, no. 47 (December 10, 1841), p. 4, col. 3; *The Boston Almanac for the Year 1842* (Boston: S. N. Dickinson, 1842), p. 66; Newhall 1961, p. 133.
18. GEH 16-4, p. 13.
19. Massachusetts Charitable Mechanic Association, *Exhibition... (Reports of the judges, etc): Third exhibition... held September 20, 1841... Fine Arts* (Boston, 1841), pp. 87-100.
20. GEH 1-2; J. Hawes 1934, p. 4.
21. J. Hawes 1934, p. 4.
22. *The Daguerreian Annual 1995* (Pittsburgh, PA: Daguerreian Society, 1995), p. 247-15; J. Hawes 1906, p. 106; J. Hawes 1934, p. 4; Sobieszek and Appel 1976, p. xvi.
23. GEH 16-4, p. 62.
24. GEH 7-52.
25. Southworth 1871, p. 118; Sobieszek and Appel 1976, p. xv.
26. GEH 8-65, 8-73, 8-90, 8-106.
27. GEH 1-42.
28. "(F.) List of Premiums: Awarded by the Managers of the Fifteenth Annual Fair of the Ameri-



## The Family of Man Edward Steichen

Born 1879, Luxembourg  
Importance Influential  
promoter of  
photography as art  
Died 1973, Connecticut,  
United States

Along with his collaborator, Alfred Stieglitz, Edward Steichen was a major force in the evolution of the photographic medium throughout the first half of the twentieth century, and created one of the most ambitious and important exhibitions of all time, "The Family of Man."

When Steichen (born Eduard) was two, his family emigrated from Europe to the U.S. As a teenager, he studied art in Milwaukee and, in 1894, became an apprentice lithographer, during which time he was both painting and making photographs. He was a self-taught photographer and worked in the pictorialist style, using considerable darkroom manipulation to create dramatic, painterly prints. During the 1890s, he submitted work to many pictorialist salons and came to know Alfred Stieglitz. Like Stieglitz, he became a member of London's Linked Ring and worked with him in founding the Photo-Secession. He also worked on *Camera Work* magazine.

After the First World War, Steichen adopted a "straight" modern style that took him away from pictorialism. His change in approach involved a simpler printing technique, photographing in the style of the symbolist art movement, making landscapes, cityscapes, and portraits of the rich and famous in both Paris and New York. Between 1923 and 1938, he was chief photographer at publishers Condé Nast, working on *Vogue* and *Vanity Fair*. During this period, he freelanced in the infant genre of advertising photography.

By 1938, he found this commercial work no longer stimulating. He also thought that the resistance to fresh ideas in photography that had inspired the founding of the Photo-Secession was falling away, and that the success of the great picture magazines, such as *Life*, and the work they initiated, had erased the aesthetic distinctions between



*Chamorro girls from Guam, photographed by Steichen in 1945.*

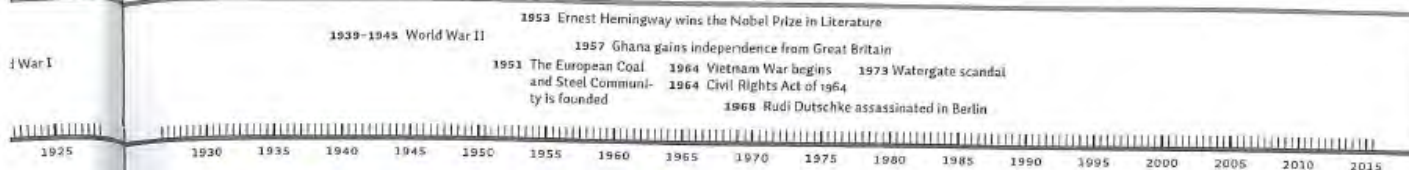
photography and art (see also, page 114). During the Second World War, he served as director of the U.S. Naval Photographic Institute and curated two exhibitions of photography at the Museum of Modern Art (MoMA), becoming director of photography in 1947.

It was here that Steichen would make his greatest contribution to photography and its promotion as an art form. During his tenure, he organized more than 45 exhibitions at MoMA, among them the most ambitious and important of all time, "The Family of Man," in 1955.

This exhibition was considered by Steichen, and the majority of commentators, as the culmination of his career. "The Family of Man" comprised over 500 photographs by 273 photographers, portraying life in 68 countries around the world. They were selected from almost two million submissions by established and unknown photographers. The exhibition catalogue is still in print and has sold over four million copies. Some nine million people viewed the show on its world tour.

Steichen retired in 1962 at the age of 83. His influences on photography had been twofold: first, his promotion of pictorialism through collaboration with Alfred Stieglitz and, second, in creating the most popular photography exhibition ever staged.





## PAUL STRAND

*The photographs by Paul Strand that were published in the final, 1917 issue of Camera Work struck with the force of a bombshell. As the reveries of Pictorialism faded, Strand supplanted its tranquillizing soft-focus with a bracing stimulant—Verism.*

The years 1915–1916 had brought a change in Strand's work. Still lifes with fruit, passersby in New York parks, and steamers emitting picturesque plumes of smoke, suddenly made way for the turned rungs of a chair back, porcelain bowls, and the shadows cast by a balcony balustrade forming dramatically plunging lines. Strand replied to Stieglitz's studies of clouds over Lake George by showing a section of house roof against the cloudy sky over the Twin Lakes in Connecticut at such an oblique angle that it seemed caught in an earthquake. Sergei Eisenstein or Alexander Rodchenko would have enjoyed these "Constructivist" experiments, done at a time when the terms to describe them had yet to be invented. The name Paul Strand stands for an objective, documentary style that extends both to figures and landscapes, objects and episodes. After his hoped-for breakthrough as a film director came to nothing and he moved to the French provinces, Strand devoted himself in 1950–1952 to a book—*La France de profil*—in which the face of rural France was recorded in an unusually objective way. Avoiding touristic clichés, Strand focused on normal, everyday village life. He photographed the doors of humble houses, geraniums on window sills, the facades of bistros. Portrait after portrait of the inhabitants emerged, from artisans to elderly people resting on benches. The village world was framed by gently rolling hills under a spacious sky. Crosses and grave-stones evoked the natural cycle of life.

Even on his earlier trips to the American Southwest, in 1926 and following years, Strand had shown less interest in the monumental scenery than in the ordinary beauties of the towns. He exploited the play of light and shade to produce images of great intensity. Bare house walls shorn of decoration and crumbling façades seemed impregnated with the life of these places, past and present. The back of the white stucco church of San Francisco de Assisi, in Ranchos de Taos, New Mexico, appeared in many photographs of 1930 and the two following years. The "pure form" of this cubic ensemble intrigued many artists. Yet indicatively, instead of making a modernistic form of the building, as he had in his earlier work, Strand now let it speak with its own voice.

- 1890 Born in New York, USA
- 1912 Works as a commercial photographer
- 1916 Hold his first one-man show, *Photographs of New York and Other Places*, by Paul Strand, Gallery 291, New York; six of his prints are published in Stieglitz's *Camera Work*
- 1917 Eleven photographs are published in the final issue of *Camera Work*, along with Strand's essay, "Photography"
- 1920 Makes the six-minute film *Manhatta*, in collaboration with Charles Sheeler
- 1922 Films sports and other events for newsreels
- 1926 Photographs scenes in New Mexico and Colorado; he will return to New Mexico several times in the years to come
- 1930s Undertakes numerous photography projects: *Heart of Spain* (on the Spanish Civil War), *China Strikes Back* (on Mao Tse-tung), *Native Land* (on civil rights in the US), etc.
- 1945 Hold a one-man exhibition at The Museum of Modern Art
- 1950 Moves to France
- 1952 Publishes *La France de profil*
- 1955 *Un paese appare*, containing photographs from Italy, especially the small town of Luzzara (Reggio Emilia)
- 1953 Takes photographs on the island of Uist, Outer Hebrides, published in 1962 in the book *Tìr a'Mhùrain*
- 1959 Visits Egypt
- 1960 Visits Romania and Hungary
- 1963 Visits Ghana at the invitation of President Kwame Nkrumah
- 1976 Dies in Orgeval, France

**FURTHER READING**  
Sarah Greenough, *Paul Strand: An American Vision*, Washington, 1990



Church, Ranchos de Taos, New Mexico, 1930

## 53. Thomas Struth

List of illustrations  
and biographies

**Andrés Serrano**  
**Boy Scout John Schneider,**  
**Troop 422, 2002**  
**C-print**  
**1524 x 1257mm (60 x 49½")**  
© Andrés Serrano, courtesy  
Gimpel Fils, London

Andrés Serrano was born in New York in 1950. He studied at the Brooklyn Museum Art School, New York between 1967 and 1969. He started to exhibit his photographic works in the mid-1990s, and selected solo shows include: *A History of Andrés Serrano: A History of Sex*, Paula Cooper Gallery, New York, 1997; *Andrés Serrano*, PROA, Buenos Aires, Argentina, which travelled to the National Gallery of Victoria, Melbourne, Australia, in 1997; *America*, Gimpel Fils, London, 2002; and *America*, Paula Cooper Gallery, New York, 2003–4. He won the Gold and Silver Award at the Art Directors Club 79th Annual Awards, 2000.

**Shirana Shahbazi**  
**Andro-01-2003**  
**C-print on aluminium**  
**Variable dimensions**  
**Courtesy Bob van Orsouw**  
**Gallery, Zurich**

Shirana Shahbazi was born in Tehran, Iran, in 1974, and moved to Germany in 1985. She studied Photography and Design at the Fachhochschule Dortmund (1995–7), and Photography at the Hochschule für Gestaltung und Kunst, Zurich (1977–2000). In 2002 her first solo exhibition took place at the Bob van Orsouw Gallery, Zurich. Solo exhibits in New York (Salon 94, Trans Area, the Wrong Gallery), as well as participation in important group exhibits including the 2002 Venice

Biennale and the 2005 Prague Biennial add to the international reception of her many-faceted work. In 2002 Shahbazi was awarded the highly esteemed Citigroup Private Bank Photography Prize, in London, for her photo-series 'Goftare Nik/ Good Words'. She lives and works in Zurich.

**Malick Sidibé**  
**Vues de dos, 2001**  
**Gelatin silver print, painted**  
**glass frame**  
**215.9 x 152.4mm (8½ x 6")**  
**Courtesy of Jack Shainman**  
**Gallery, New York**

Born in 1935, in the small village of Soloba, Sudan (now Mali), Sidibé stood out because of his talent for drawing. His tutors encouraged him to enlist in the School of Sudanese Arts in Bamako. He graduated in Jewellery and Design but started his career in a totally different field – the decoration of the Photo Service boutique, where he became the pupil of its owner. Three years later he opened his own studio – Studio Malick, where he still works. In the 1960s and 1970s he focused solely on photographing local youth and their wanderings. If his images emanate so much power, it is because, beyond the convivial and careless atmosphere, he also illustrates the difficulty of having to adapt to life in the city. The confrontation with unemployment, alcohol and the irresistible desire to be like the young whites make for a powerful image.

**The Singh Twins:**  
**Amrit and Rabindra**  
**From Zero to Hero, 2002**  
**Poster, gouache, gold dust on**  
**mountboard**  
**380 x 520mm (15 x 20½")**  
© The Singh Twins:  
**Amrit and Rabindra**

London-born twin sisters Amrit and Rabindra K. D. Kaur Singh are contemporary British artists of international standing, whose award-winning paintings have been acknowledged as constituting a unique genre in British art and for initiating a new movement in the revival of the Indian miniature tradition within modern art practices. An Arts Council film about their work received The Best Film on Art award at the 2001 Asolo International Film Festival, and in the same year they were short listed for the Asian Women of Achievement Award. In 2002, they were appointed official artists in residence for the Manchester Commonwealth games. Their work features in numerous publications including *The Oxford History of Art*, and they have been invited to speak at galleries and universities worldwide. Significant interest from academics and students has resulted in their work being incorporated into the Open University syllabus.

**Beat Streuli**  
**From the series**  
**'New York', 2001**  
**C-print**  
**1510 x 2010mm (59½ x 79¼")**  
© Beat Streuli

An internationally acclaimed photographer, Beat Streuli was born in Altdorf, Switzerland in 1957, and now lives and works in Zurich, Brussels and Düsseldorf. He studied at the Kunstgewerberschule in Zurich and Basel (1977–81), and he took seminars at the Hochschule der Künste, Berlin (1981–3). He has lived in Paris, Rome, London and New York, and received the Swiss Arts Council Grant in 1985, 1986 and 1988. He has had numerous group and solo exhibitions worldwide. Streuli has been drawn back to the city of New York again and again. Fascinated by the contrasts between the shadows of the skyscrapers and the glaring sunlight, he has captured unique and evocative images of people in this hectic modern metropolis and many other cities.

**Thomas Struth**  
**The Richter Family II,**  
**Cologne, 2002**  
**C-print plexi-mounted**  
**1020 x 1614mm**  
**(40¾ x 63¾")**  
© Thomas Struth

Struth studied at the Düsseldorf Academy, where he was taught by Gerhard Richter. During the 1970s, he began to take photographs that explore the character of urban spaces, and what it can reveal about the history and identity of communities. Beginning with the streets of Düsseldorf, he gradually expanded



List of illustrations  
and biographies

## Struth

his project to include other cities in Western Europe, the United States, and Asia. In these photographs, buildings and cars become as evocative as human faces. Accustomed to hurrying through the city with an almost unseeing eye, we are encouraged, in the artist's words 'to give pause, to move to investigative viewing'. Struth also makes portraits of friends and acquaintances, usually in intimate gatherings, as if contrasting the public environment of architecture with the private space of the family. These photographs are explorations of social dynamics, showing how people within a tightly-knit group arrange themselves in front of the camera.

**Sam Taylor-Wood**  
**Ed Harris, from the series**  
**'Crying Men', 2002**  
**C-print mounted on aluminium**  
**862 x 1117mm**  
**(33<sup>13</sup>/<sub>16</sub> x 43<sup>13</sup>/<sub>16</sub>" )**  
© Sam Taylor-Wood,  
courtesy Jay Jopling/White  
Cube (London)

Sam Taylor-Wood graduated from Goldsmiths College in 1990. Her work in photography and film is distinguished by an ironic and subversive use of the media, which centres on the creation of enigmatic situations replete with a latent but explosive energy. In films like *Noli Me Tangere* (1998), and photographs such as *Wrecked* (1996) she explores the boundaries between the sacred and profane, fusing religious imagery informed by the Renaissance and baroque periods with the secular, urban and contemporary landscape which she inhabits. Since her solo show at White Cube in 1995,

Taylor-Wood has had numerous shows including *Fundico La Caixa*, Barcelona, Hirshhorn Museum, Washington DC, and Matthew Marks Gallery in New York. In 1997 she received the Illy Café Prize for the Most Promising New Artist at the Venice Biennale and was nominated for the Turner Prize in 1998. The Hayward Gallery hosted a major survey of Taylor-Wood's work in 2002.

**Juergen Teller**  
**Yves Saint Laurent, 2000**  
**C-print**  
**254 x 304,8mm**  
**(10 x 12")**  
© Juergen Teller

Juergen Teller was born in 1964 in Erlangen, Germany and after a short spell working as an apprentice bow maker, he began his career as a photographer. He studied at the Bayerische Staatslehranstalt für Photographie in Munich between 1984 and 1986, and then moved to London in September 1986. His ad campaigns have included work for Marc Jacobs, Helmut Lang, Yves Saint Laurent and Calvin Klein. He has photographed amongst others, Charlotte Rampling, Pele, Barbara Cartland, Kate Moss, William Eggleston, Kurt Cobain, Björk, Elton John, O.J. Simpson and Arnold Schwarzenegger. Recent exhibitions of his work include: *Louis XV*, Contemporary Fine Arts, Berlin, 2005; *Fashioning Fiction*, MoMA, New York, 2004; *Ich bin werzig*, Kunsthalle Wien, 2004, and an exhibition at The Cartier Foundation, Paris, 2006.

**Mario Testino**  
**The Prince of Wales with sons**  
**Prince William and**  
**Prince Harry, 2004**  
© Mario Testino

Mario Testino was born in Lima, Peru. He studied Economics, Law and International Relations before moving to London to begin his formal training in photography. Mario travels extensively shooting for American, British, French and Italian *Vogue*, *L'Uomo Vogue* and *Vanity Fair*. He has worked with many high-profile celebrities including the British royals, and has contributed to the images of leading fashion houses. *Mario Testino: Portraits* opened at the National Portrait Gallery in London, February 2002 and the exhibition has travelled around the world stopping in Milan, Amsterdam, Edinburgh and Tokyo. As well as many other international solo exhibitions, Testino has been involved with several book projects. Recently, a collaboration with Marie Stopes International, *Interact Worldwide* and the United Nations Population Fund (UNFPA) called *Women to Women: Positively Speaking* was launched to raise awareness of women living with HIV/AIDS.

**Andrew Tift**  
**Alexander and Eun Ju, 2004**  
**Acrylic on canvas**  
**1127 x 973mm (44<sup>1</sup>/<sub>4</sub> x 38<sup>1</sup>/<sub>4</sub>" )**  
© Andrew Tift

Andrew Tift graduated with a first-class honours degree and a Master of Arts degree from the University of Central England. In 1995 he had a portrait-based solo exhibition at the National Portrait Gallery in London following a visit to Japan, which was sponsored

by BP. He has exhibited in the BP Portrait Award at the National Portrait Gallery nine times and has been short listed for the prize on three different occasions. His painting of the Rt Hon. Tony Benn for the Palace of Westminster collection won third prize at the 1999 BP Portrait Award. Tift has won many other awards including The Japan Festival Award, The European Painting Award at the Frissiras Museum in Athens and the Emerson Group Award at the Manchester Academy of Fine Arts. In 1998 he was commissioned to paint the portraits of Neil and Glenys Kinnock for the collection at the National Portrait Gallery, London, which was unveiled in 2002.

**Wolfgang Tillmans**  
**Peter Saville, 2002**  
**C-print**  
**610 x 508mm (24 x 20")**  
© Wolfgang Tillmans

Wolfgang Tillmans was born in Remscheid, Germany in 1968 and studied at Bournemouth & Poole College of Art and Design. He is widely regarded as one of the most influential artists of his generation. His work, whilst appearing to capture the immediacy of the moment and character of the subject, also examines the dynamics of photographic representation. From the outset he ignored the traditional separation of art exhibited in a gallery from images and ideas conveyed through other forms of publication, giving equal weight to both. His expansive floor to ceiling installations feature images of subcultures and political movements, as well as portraits, landscapes, still-lives and abstract imagery varying in

## 54. James Van Der Zee



Belle of Yesteryear

Despite the tremendous accessibility of photography and its practice by millions of people throughout the world, the esthetic history of the medium is dominated, like every other art, by white males. And since the Photo-Secession, that history deals almost exclusively with those photographers who produce "art", including the documentarians whose pictures are discussed as much in terms of their visual beauty as their political content. Thus, the work of James Van Der Zee is doubly remarkable.

When one speaks of black photographers there are only three names that are widely known: Roy DeCarava, Gordon Parks, and James Van Der Zee. DeCarava and Parks have built their recognition through the more traditional channels of photojournalism and "art" photography. Van Der Zee is a totally naive artist, a studio photographer who knew nothing of the work of other photographers, nothing of art movements, and whose work was only discovered and brought to light in the *Harlem on My Mind* exhibition at the



Metropolitan Museum of Art in New York in 1969. To tell how those photographs came to be made and what they are about is to write a kind of parallel history of photography.

James Van Der Zee was born in Lenox, Massachusetts, in 1886. His parents had moved there in 1883, after having served as head butler and maid to Ulysses S. Grant. He and his sister were always at the head of their classes in music and art, and according to Van Der Zee, his family was always drawing and painting. But his sister was better, he thought, and when he saw an advertisement that promised a free camera as a premium for selling twenty packets of sachet at ten cents each, he said, "That looks like my speed," and sent away for the offer. After selling the sachet and forwarding the money to the company he would run back and forth from the express office to the post office every day awaiting his package, like any enthusiastic young teen-ager. Finally it came: a cardboard camera with a piece of glass for a lens, some chemicals, three waxed cardboard trays, and six 2½ x 2½ inch glass plates. The camera was so rudimentary that he could not obtain an image with it, but he memorized the instructions, saved his money, and bought a better camera.

When Van Der Zee moved to New York permanently in 1909, the only jobs he could find were as a waiter and an elevator operator, although he also played violin and piano for clubs, dances, and dancing schools, and gave music lessons privately. He never gave up photography, though, and on his frequent returns to Lenox he made many warm and beautiful portraits of his family and friends.

In 1915, he got a job as an assistant to the photographer in Gertz's Department Store in Newark, New Jersey. When the photographer was away, Van Der Zee would take over, and with the care that is the hallmark of all his later work was soon making portraits as good as, if not better than, his employer. It was the only training in photography that Van Der Zee ever received, and within a year he felt he had learned enough to open his own studio on 135th Street in Harlem.

From the beginning Van Der Zee strove for originality. When he passed other studios he noticed that all the portraits were monotonously similar with their plain white backgrounds — the faces of the sitters seemed eminently interchangeable. So Van Der Zee began using backgrounds. He employed various props at first and then utilized painted backdrops, some of which he created himself. He often made his subjects look as if they were doing something besides just posing for the



Studio Advertising Sign, c. 1940

camera and later tried to show what they were talking about or thinking of. To convey this latter impression Van Der Zee often employed double printing (like the 19th century pictorialists Rejlander and Robinson or the contemporary photographer Jerry Uelsmann) as in the portraits of the woman and of the soldier reproduced here. The large size plates and films that he used lent themselves readily to retouching. If his sitter had gold teeth, he would lighten them; if he had crooked eyes, he would straighten them, if he had thinning hair, he would add some. This was the craft aspect of Van Der Zee's photography that underlay his art. In the tradition of pictorialism of which Van Der Zee was totally unaware, he did what was necessary to create the picture he had in mind — retouching, double printing (including pictures from magazines used as backgrounds or smaller elements within the picture à la Robert Heineken), even painting on the finished print.

Harlem in these years was beginning to emerge as the cultural capital of the black world, much as Paris was emerging as the cultural capital of the white world. And Van



placed in the image path. The modern view camera operates on this direct through-the-lens viewing principle. Focusing is possible, but the image appears dim, upside down, and reversed from the left to right. *Reflex* viewing systems incorporate a mirror within the camera that reflects the image from the lens onto a ground glass. The image is no longer upside down, but must be seen from above. Eye-level viewing is accomplished by the addition of a right-angle mirror or glass prism above the ground glass. The *single-lens reflex* system views directly through the camera lens. During exposure the mirror is swung out of the light path. A *twin-lens reflex* camera uses one lens to take the picture and a second lens of equal focal length for viewing. Parallax error occurs here and may be corrected through several methods. Ground-glass focusing is aided by specially designed screens that improve image brightness and may have a split-image or microprism surface etched on them. Automatic focusing systems use visible light or infrared rays, or sound waves (sonar).

*See also:* AUTOMATIC FOCUSING; FOCUSING; GROUND GLASS; PARALLAX; RANGEFINDER; SLR; SINGLE-LENS REFLEX CAMERA; TWIN-LENS CAMERA.

### Viewing Filter

It is extremely difficult to visualize accurately the shades of gray in which subject colors will be represented in a black-and-white print. It is also often difficult to visualize local contrast because certain colors seem brighter to the eye than others that objectively—i.e., in terms of film exposure—are equally as bright. A gray-amber or purplish-gray viewing filter erases color differences so that a subject can be seen in its relative brightnesses much as it will be recorded by panchromatic film. Held in front of the eye, such a filter is particularly valuable for evaluating contrast to determine whether lighting adjustments are required, such as adding light to shadow areas. With experience it is possible to relate the filtered image to equivalent print tones.

### Viewpoint

Camera viewpoint—the angle and distance from which the subject is seen—affects the expressive quality of an image as well as more objective factors such as perspective and distortion. The function of viewpoint is to show selected aspects and qualities of the subject with the greatest clarity. Distance (for a given

length) determines the image size and thus the visibility of many details. Angle shows certain parts of the subject and conceals others, and it determines the background against which the subject is seen. A head-on view at eye level tends to emphasize symmetry and two-dimensional shape. A view from an angle to one side can increase the sense of three-dimensionality by showing two sides (e.g., face and end of a box) or, with elevation, three sides (top of the box as well).

In expressive terms, a head-on view is relatively neutral; an angled view suggests some degree of comment or interpretation. A very low or high angle can eliminate the horizon line from the field of view; a high angle also can emphasize the layout or locations of elements, like a map or plan drawing. Looking down on a subject tends to diminish or deemphasize it; looking up from a relatively close distance suggests exaggerated importance—the subject begins to be monumentalized. In the broadest sense, viewpoint establishes the fundamental relationships in the image; factors such as focus, tonality, color, and brightness or darkness refine and extend the effect of that basic statement.

*See also:* ANGLE OF VIEW; COMPOSITION; DISTORTION; PERSPECTIVE.

### Vignette

In a vignette image the subject is shown in a soft-edged area that seems to float in the overall rectangle of the format; the surrounding area has no tonal variety or detail. A vignette is produced by photographing or printing through an opaque mask with a hole—usually an oval or a circle—in the center. In photographing a vignette, the mask is placed close enough to the lens to throw the edges of the hole completely out of focus. A fully lighted white or light-colored mask produces a light surrounding; a black mask produces a dark surrounding.

In printing, a vignette mask is kept moving during the exposure to insure that the edges of the printed area are diffused. A single exposure produces a white surrounding. A dark surrounding is created by removing the negative after the first exposure through the vignette mask and dodging (shading) the exposed central area while exposing the rest of the paper to white light. The dodging tool must be about the same size as the exposed area and held close to the paper surface so that spill light cannot degrade the image.

*See also:* CRAYON PICTURES.

### Vignetting

An unintended curved cut-off of the corners—and in some cases the edges—of an image is called vignetting. It may be produced by a lens with a circle of coverage smaller than the format in use, or by a lens shade or filter ring that cuts into the field of view. It occurs in a view camera when the lens board or camera back is shifted, raised, or lowered so far that one end of the film is outside the circle of coverage. It is also caused by a lens mount that extends too far behind the rear element and cuts off angular rays to the corners of a format. The corners of the focusing screen in a view camera are commonly cut away so this can be inspected. If the diaphragm opening cannot be completely seen through the open corner (it will be an ellipse because of the oblique angle of view), the image will be vignettted; in some cases using a smaller aperture will solve the problem.

Vignetting may also result from underexposure at the edges, rather than from actual blocking of the image. The diagonal distance from the center of the lens to the corners of a film is much greater than the straight line distance to the center of the film. In very wide angle lenses the diagonal distance is so great that the light intensity is reduced enough to produce noticeably less exposure. Some fisheye lenses are supplied with a neutral density filter that is graduated outward from the center to no density at the edges so as to equalize exposure across the image area.

*See also:* CAMERA MOVEMENTS; COVERING POWER.

### Vishniac, Roman

*American; 1897–*

Roman Vishniac's importance in photography is twofold: he photographed the lives of Eastern European Jews in the years just prior to the Holocaust, and he has made significant contributions to the development of the art of photomicrography.

Born in Pavlovsk, in Czarist Russia, to a well-to-do Jewish family, Vishniac became interested in photography as a very young boy. He took his first photograph through a microscope in 1906. In 1920 he received a doctorate in zoology from Shayavsky University and an M.D. from Moscow University. He fled post-Revolutionary Russia the same year and settled in Berlin, where he studied microbiology, endocrinology, and optics, as well as Far Eastern art (for which he was denied a doctorate on religious grounds) from 1928 to 1933.

Hitler's rise to power and the spread of anti-Semitism prompted Vishniac to begin to document the Jewish ghettos of





Poland, Hungary, and Czechoslovakia. Nearly all the people he photographed and filmed died in the next decade.

Vishniac was interned as a stateless person in a French concentration camp for three months in 1940, but he managed to make his way to the United States in 1941. Upon arrival, he started a portrait studio which he operated until 1950. He became an American citizen in 1946. During these years Vishniac continued his experiments with photomicrography and time-lapse cinemamicrography. He gave up portraiture in 1950 to become a professional freelance photomicrographer specializing in photographing small animals, plants, and insect life. During the 1950s he developed a system of rationalistic philosophy which drew upon his scientific and artistic studies.

Vishniac was named to the American Society of Magazine Photographers Honor Roll in 1956 for "showing mankind the beauty of the world it cannot

see." He was appointed Research Associate at the Albert Einstein College of Medicine in 1957 and Professor of Biological Education at Yeshiva University in 1961. He has taught at many other universities, including Fordham and the Rhode Island School of Design. From 1961 to 1964 he received grants from the National Science Foundation to produce the *Living Biology* film series.

Vishniac has lectured widely on numerous topics in the sciences, arts, and humanities. His major exhibitions include shows at the Louvre in 1939, the Jewish Museum in 1971, and a traveling show organized by ICP in 1972-1973. In addition to his still photography work he has made seven films. In recent years he has devoted himself to writing an autobiography.

### Vision

Vision is the response of the eye and the brain to energy wavelengths from about 400 to 700 nanometers (nm)—the visible

portion of the electromagnetic spectrum. Vision is not simply the physiological response of the eye to variations of intensity (brightness) or wavelength (color). It includes identification of sensations in the eye with corresponding aspects of external objects; thus, vision includes recognition and interpretation which assign meaning to the sensations generated in the eye. Those sensations are caused by the various ways elements within the field of view reflect, absorb, transmit, or emit light. They reveal visual aspects of the elements, which include brightness, color, shape (edge or outline), contour (surface form), texture, size, and location. Some of these aspects are also perceptible by other senses—e.g., texture is perceptible by touch. Memory of previous sensory experience also influences the brain's interpretation of eye responses, but eye response is the only direct physiological aspect of vision.

**The Eye.** The eye is the body's



## Star News Photographer

Weegee

News photographer, Weegee, made his name through a combination of shameless self-promotion and an uncanny knack of being the first person at the scene of the crime. His

images of the city streets and crime scenes at night came to define the rough and raucous New York of the 1930s.

Born 1899, Zloczew, Austrian Galicia (now Ukraine)  
Importance Carved a unique niche, photographing New York by night  
Died 1968, New York, United States

Born Usher Fellig, Weegee changed his name to Arthur at the age of 10 when, fleeing from anti-Semitism, his family moved to New York. It's not clear who gave him the nickname Weegee—Fellig himself, one of the Acme photo agency staff with whom he worked, or a police officer—but it comes from the New Yorker's pronunciation of ouija, a reference to his eerie ability to be among the first at the scene of a news incident.

Of course, he had no supernatural powers. Instead, Weegee held a shortwave radio license and would sit in his Chevrolet listening to police broadcasts. He was also unique in being allowed to work out of the Manhattan police headquarters. His car had a darkroom installed in its trunk to give him a further edge in being the first to get pictures to the newspapers. Weegee adopted a "foolproof" routine for photographing difficult circumstances and scenes in the dark. His camera was a 5 x 4 in. (12.5 x 10 cm) Speed Graphic, the standard tool of the press photographer; exposure was by flashbulb, and he used a small lens aperture with preset focus to give maximum depth of field and sharpness. When taking the picture, all that was required was to quickly frame the scene and release the shutter. This approach gave Weegee's pictures a consistent, recognizable feel and expressionistic style, and he would send them to the papers credited to "Weegee the Famous."

26 27



The murder scene of David "the Bertie" Beadie in Manhattan.

Weegee photographed murdered gangsters and violence within families, car crashes and knocked-down pedestrians, backstage strippers and bar life in the rougher parts of town, tramps, grotesques, and operagoers. His pictures recorded the edginess, danger, violence, and tragedy—literally the darkness—of the city by night. Weegee's photographs of New York were collected together for his first book, *Naked City*, published in 1945. It became the inspiration for the 1948 movie of the same name, and the title was later adopted by a television detective series.

From 1947 until the early 1960s, Weegee worked in Hollywood as a photographic consultant, technician, and stills photographer; he even worked as an actor. In 1953, *Naked Hollywood* was published. In his later years, he experimented with caricatures of celebrities, photographed through distorting mirrors: Vice President Richard Nixon and Marilyn Monroe were among his "victims."

To an extent, Weegee was famous for being famous, something he saw to personally. Yet his unique approach to his job, and his prodigious output in a striking and singular style, has marked him as the greatest crime photographer of all time. Even if he said so himself.

Photojournalism



was a report on factory work in China, shown on several German channels in 1981.

Any future study of Weber's work will certainly have to deal with his astonishing ability to tell a story in pictures. Apart from its photographic professionalism, the quality of the work draws on Weber's educational background, extensive knowledge and international expertise. His ethnological studies and interests made him especially suited to report on the great changes occurring in many of the new independent states. His many contacts with people later playing a major role in world affairs gave Weber a front seat to record the end of one era and the beginning of the new.

—Karl Steinorth

## WEEMS, Carrie Mae.

**Nationality:** American. **Education:** California Institute of the Arts, Valencia, 3.A., 1981; University of California, San Diego, M.F.A., 1984; studied folklore at the University of California, Berkeley, 1984-87. **Career:** University tutor 1983-91. **Artist in Residence** at the Visual Studies Workshop, Rochester, New York, 1986; **Light Work**, Syracuse, New York. **Recipient:** Los Angeles Women's Building Poster Award; University of California Fellowship Award, 1981-85, University of California Chancellor's Grant, 1987; California Arts Council Grant, 1983 and Louis Comfort Tiffany Award, 1992. **Agent:** Penny Pilkington-Weedy Olsoff, 532 Broadway, New York, NY 10012.

### Individual Exhibitions:

- 1984 *Family Pictures and Stories*, Multi-Cultural Gallery, San Diego, California
- 1987 Hampshire College Art Gallery, Amherst, Massachusetts
- 1989 Rhode Island School of Design, Providence
- 1990 *Calling Out My Name*, CEPA Gallery, Buffalo PPOW, New York
- 1991 Institute of Contemporary Art, Boston  
Trustman Gallery, Simmons College, Boston  
*And 22 Million Very Tired and Very Angry People*, The New Museum of Contemporary Art, New York (travelled to Walter/Bean Gallery, San Francisco Art Institute, Matrix Gallery, Wadsworth Atheneum, Hartford, CT)
- Family Pictures and Stories*, Albright College, Reading, Pennsylvania (travelled to Art Complex Museum, Duxbury, Massachusetts)
- Carrie Mae Weems: Two Works*, University of Southern California at Irvine
- 1992 Greenville County Museum of Art, Greenville, South Carolina  
*Sea Islands*, PPOW, New York (travelled to Linda Cathcart Gallery, Santa Monica; Rhona Hoffman Gallery, Chicago)  
New Langton Arts, San Francisco  
The Fabric Workshop, Philadelphia
- 1993 *Carrie Mae Weems*, National Museum of Women in the Arts, Washington, D.C. (travelled to The Forum, St Louis; Museum of Modern Art, San Francisco; Afro-American Museum, Los Angeles; Contemporary Arts Center, Cincinnati; Center for Fine Arts, Miami; Walker Art Center, Minneapolis; Portland Art Museum, Oregon; Institute of Contemporary Art, Philadelphia)
- 1994 The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire  
Dakar Biennial, Senegal

### Selected Group Exhibitions:

- 1980 *Contemporary Black Photographers*, San Francisco State University
- Multi-Cultural Focus*, Bardsall Art Gallery, Los Angeles

- 1983 *Four West Coast Photographers*, Vanderbilt University Art Gallery, Nashville
- 1985 *Analysis and Passion: Photography Engages Social and Political Issues*, Eye Gallery, San Francisco
- 1986 *Past, Present, Future*, The New Museum, New York
- 1987 *Documenta 8*, The Castle, Kassel, Germany
- 1988 *Prisoners Image, 1800-1988*, Alternative Museum, New York
- 1989 *Black Photographers Bear Witness: 100 Years of Social Protest*
- 1990 *Black Women Photographers*, Ten-8, London
- 1991 *Whitney Biennial*, The Whitney Museum of American Art, New York
- 1991-92 *Dirt and Domesticity: Constructions of the Feminine*, Whitney Museum of American Art at Equitable Center, New York
- 1993 *Urban Masculinity*, Longwood Arts Center, Bronx, New York
- 1994 *Bad Girls, Part 1*, The New Museum of Contemporary Art, New York

### Publications:

**By WEEMS:** *Books—Blasted Allegories: An Anthology of Writings by Contemporary Artists*, New York 1988; *Black Photographers 1940-88*, Gardner Press 1988. **Article—***Atelier magazine*, (Japan), January 1991.

**On WEEMS:** **Articles—***Aperture*, May 1988; "Carrie Mae Weems: The Right Questions" by Marguerite VanCook in *Village Voice*, December 1990; "Carrie Mae Weems" by Lois Tatlow in *Art New England*, August/September 1991; "Dona-Homie Look Belies Power of Carrie Mae Weems' Works" by Cathy Curtis in *The Los Angeles Times*, 21 October 1991; "The Isms Brothers, Carrie Mae Weems at SFAI" by Jeff Kelley in *Artweek*, 7 May 1992; "Dark Passage" by Vince Aletti in *The Village Voice*, 22 December 1992; *The New Yorker*, 21 December 1992; "Lessons in the Stories: The Engaging Voice of Carrie Mae Weems" by Jo Ann Lewis in *The Washington Press*, 7 January 1993; "Weems's World" by Ruby Rich in *Mirabella*, February 1993; "Carrie Mae Weems: Indictments of racism in black and white" by David Hamilton in *Art and Antiques*, September 1993.

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Californian photographer, Carrie Mae Weems' images engage with black culture. They deal with women, self portrayal or issues related to documentation of grotesque everyday artefacts. Provocative and critical, the visual and verbal narratives range from racial stereotypes to gender politics and are striking but also moving at the same time, and they offer hope and optimism for a better world.

Weems' first retrospective exhibition at the National Museum of Women in the Arts, Washington, in 1993 was simply called *Carrie Mae Weems*. The pictures, dating from 1978 to 1992 are about gender, class and race in America. Not only a photographer but also a fine and gripping story teller with an engaging voice, she does not mince her words. This becomes especially apparent when she speaks directly to the viewer via an audio tape describing her family's migration from a Mississippi sharecropper's plantation to Portland in Oregon, her place of birth. Here, her father worked in a factory sorting cowhides while her sister "Tough Cookie" helped to bring her up. Weems does not hide skeletons, in fact she tells of her own teenage pregnancy, her mother's angry reaction to it, and of a drunken gunfight between her father and her brother "Son-Son." This offering of confidential personal detail and honesty to strangers can only establish human connections.

Many of Weems' photographs are posed. *The Kitchen Table Series* 1990, for instance, is an invented love story taking place around a kitchen table. Other stories are based on racist jokes. In fact, the question of colour always plays a vital part in her work. Many of the portraits illustrate variations, real or unreal of black skin. There is *Honey Coloured Boy*, *Chocolate Coloured Man*, *Golden Yella Girl* and *Magenta Coloured Girl* not forgetting *Blue Black Boy*, a blue-tinted triptych. Taken with a Polaroid camera, then hand tinted in different colours, the images illustrate the immense beauty of black faces, thus creating an extraordinary haunting presence. Called *Coloured People*, the title becomes a double-entendre.

The pictures of African-American folklore, entitled *Sea Island Series*, with the focus on distinctive black culture and its rich history, are perhaps Weems' most original work to date. The images are beautiful + lavish. They are enriched by captions written out on plates in ceramic which are placed at random. — Hildegard Mahony

# PRE FACE

In the last decades of the twentieth century the body was a dominant theme in photography. And no wonder. Bodies were beginning to be seriously reconfigured and reconstituted by scientists and engineers. It seemed that an era of 'real' replicants and cyborgs – the suave blending of organic and electromechanical capacities – was finally upon us. Image-makers felt the need to keep pace. The nude, that venerable tradition of the soft, pliant and passive female body, which had dominated photography for more than a hundred years, necessarily gave way to the grittier, messier and fleshier genre of 'the body', which began to take into account the various ways in which the sciences (genetics, cell biology, neurology, pharmacology, etc., etc.), biomedical technologies (including non-invasive electronic imaging of the interior of the body), related technologies (robotics, artificial intelligence, nano-technology), commercial and advertising stratagems, feminism, sociology, psychology, cultural studies, and so on, were either reinventing or reimagining the envelope that comprises a human being. The artist Barbara Kruger summarized the turmoil succinctly in 1989 with: 'Your body is a battleground.' Kruger's message echoed an earlier warning of communication theorist Marshall McLuhan, who argued that the nascent electronic world was simply an extension of the human body's nervous system, concluding that 'the field of battle ... was shifting from the material world to mental image-making and image-breaking'.

Interestingly, Kruger chose a face to convey her message rather than a body. Body photography had generally made a point of avoiding faces, which were distracting, too *personal* – too sight-specific, as it were. Body photographers sought to

Loretta Lux *Dorothea* 2001



**Stranger: "That's a beautiful child you have there."  
Mother: "That's nothing. You should see his photograph."**

make statements about the universal human condition (or a subset like the female body, the male body, the ageing body, the suffering body, and so on), and showing faces inevitably subverted this goal, tying the message too closely to a particular individual. But for viewers of body photography, such exposure was an intensely personal experience – after all, we are seldom able to scrutinize another naked body in the public sphere. We do, however, walk around with our faces exposed to the gaze of others. While the body, therefore, remains largely a private affair, despite our culture's obsession with it, the face is a public one.

It was therefore inevitable that the body/face pendulum would swing back in forceful fashion in favour of the face. Faces are fundamentally important to social life. 'We are not solitary mammals like the fox or the tiger; we are genetically social, like the elephant, the whale and the ape,' wrote Ben Maddow in 1977 in his masterful history of the portrait in photography. 'What is most profoundly felt between us, even if hidden, will reappear in our portraits of one another.'<sup>2</sup> And anthropologists remind us that faces predate human beings by eons: 'Facial displays are evolutionary-designed devices to

elicit responses' [from fellow animals], notes primate specialist Signe Preuschoft: 'Studying the faces of non-human primates is like using a looking-glass. Reflected back at the human beholder is an animal passionately involved in social events, communicating its emotional attitudes through its face – cheating, tricking, bluffing, but also behaving with baffling honesty.'<sup>3</sup>

The faces we negotiate on a daily basis, however, are not only of the physical, flesh-and-blood variety, but the age-less, defect-free, care-free, cloned faces of the billboard (amplified by virtue of their prodigious scale) and glossy magazine page (the French expression, *papier glacé*, or mirrored paper, is apt; these pages reflect our collective desires). Retouched to superhuman perfection, these faces are composite products of many commercial artists – models, art directors, stylists, make-up artists, designers, photographers, retouchers, photo-shopkeepers, lithographers and printers. While the faces they construct are meant to seduce in a fraction of a second, their 'after images' are retained much, much longer – making for a highly effective mental drip-feed. Taken together, these radiant faces constitute a fluid environment of never fully attainable desire – for beautiful faces (one's own and those of others) and the beautiful things that are promised for their owners. As Wang Yaoyao told a row of judges at a recent 'Miss Artificial Beauty' contest, 'Beautiful people also have beautiful dreams.'

For millennia, one's face was one's destiny, fixed and immutable. But today the face can be rejuvenated by 'cosmeuticals, nanotechnology make-up and lush mascara with more patents than a rocket ship', as a recent newspaper announce-

## INTRODUCTION

# ABOUT FACE

The word 'portrait' carries a great deal of historical baggage, and no small amount of confusion and contested meanings. When photography came along in the mid-nineteenth century, some assumed that it was simply an extension of the painted portrait - 'Rembrandt perfected', in Samuel Morse's then celebrated phrase.<sup>1</sup> Indeed, members of a family sometimes requested to be photographed individually, assuming that a portrait of a group would take much longer, as would posing for a painting.<sup>2</sup> Those who believed that painted portraits were by definition superior to anything the upstart daguerreotype could offer pointed to the cold metallic surface and the total absence of colour. The general public, however, were not put off by elitist disdain: they instinctively understood that the photograph heralded a new age, no less so than the steam-engine, the railway and the telegraph. 'Is not magic surpassed?' wrote one commentator in London's weekly *Photographic News*. 'We can have enclosed in a frame the mother we revere, the child we idolize....'<sup>3</sup> So magical was the process that people were initially content to buy portraits of absolute strangers - models who simply knew how to sit still and unblinking for the long minutes the earliest sittings required.<sup>4</sup>

Luigi Gariglio *Marina, Lap dancer, Glasgow 2005*



**The face is what one goes  
by, generally,' Alice remarked  
in a thoughtful tone. 'That's  
just what I complain of,' said  
empty Dumpty. 'Your face is  
the same as everybody has —  
two eyes, so —' (marking  
air places in the air with  
his thumb) 'nose in the  
middle, mouth under. It's  
always the same. Now if you  
put the two eyes on the same  
level of the nose, for instance  
or the mouth at the top —  
it would be *some* help.'"**  
Lewis Carroll, 1871

Westerners have long been amused by the seemingly universal belief of 'primitive' peoples that the photograph 'steals' the soul. Today, we are wiser and less condescending, understanding that photography is very much a social transaction, and often an unequal one at that. The rich Westerner 'takes' a photograph of a poor Indian, but what does the latter get in return for being 'taken'? The distrust felt by the subject is, in fact, based on a vague intuition that the photographic act represents an imbalance of power — and probably not one in his favour. This intuitive grasp that *something* is at risk was also manifest in the apprehension many Westerners apparently felt in the early days of portraiture, as the great Parisian portraitist Nadar reported. 'I found among dignified men, even the most eminent of them,' he wrote, 'an anxiety, an extreme nervousness, almost anguish, concerning the most insignificant detail of their dress or nuance of their expression.'<sup>5</sup> Nadar, on the power side of the lens, as it were (like the rich tourist), couldn't understand what all the fuss was about. 'It was saddening, even repugnant,' he complained. But the famous photographer was being disingenuous: he knew more than anyone that people were coming face to face with their images for the first time, and that most of his clients had never even seen a clear and crisp reflection of themselves in a mirror.

While the modern mirror dates from the mid-sixteenth century, when the Venetians of Murano compressed a layer of mercury between a sheet of glass and a sheet of metal, allowing for perfect, distortion-free reflections, few people had access to one. The new mirrors slowly replaced the much inferior bronze, pewter, silver and gold varieties, but remained almost exclusively in the hands of royalty and the

nobility. Ordinary people had no way of keeping track of the slow ravages of time on their own faces. 'How could one see one's double chin in the bottom of a copper pot?' asks historian Véronique Nahoum, concluding that 'the mirror stage is not only an important one for the baby of six months, but *an important stage in history*' [author's italics].<sup>6</sup> The anthropologist David Le Breton concurs, stressing that 'no mirror would decorate the walls [of ordinary homes] before the end of the nineteenth or the beginning of the twentieth century'.<sup>7</sup>

This lack of self-awareness, in the visual sense at least, helps to explain the hysteria that accompanied the early years of photography. No less a visionary than Honoré de Balzac refused to be photographed – in the belief that it would strip away a microscopic layer of his being.<sup>8</sup> Balzac was not alone in intellectual circles for believing the medium to have suspect properties; Herman Melville was another who flatly refused to be photographed. One American account of a daguerreotypist at work in 1849 relates how a client took one look at the mysterious machinery in the studio 'and dashed down the stairs as if a legion of evil spirits were after him'.<sup>9</sup> Unscrupulous photographers took full advantage of the novel mystique: one profitable practice was to take a portrait of a widow, sandwich the negative with that of another head taken from what was essentially a grab bag of old portraits, and present the gullible woman with a picture of the ghost of her husband hovering attentively overhead.<sup>10</sup> An equally credulous critic reported that a murderer could be identified simply by examining his victim's eyeballs, which would, he explained, have acted like a camera, 'capturing' the portrait of his killer.<sup>11</sup> Equally astonishing, one client arrived at

Nadar's studio, paid the clerk for his picture and then promptly left before having his portrait taken. When the photograph rushed after him, the man explained that he thought that simply paying was all one had to do, other than show up the next day to collect the prints.<sup>12</sup>

Numerous photographers' accounts relate how clients had little or no objective idea of their appearance and were often struck dumb when confronted with their first-ever portraits. Nadar tells us that his clients were sometimes angry, refusing to accept that they appeared less good-looking than they had believed themselves to be. And on more than one occasion when a clerk mistakenly handed someone else's portrait to a client, the client nonetheless went away completely satisfied, even commenting favourably on its marvellous accuracy! When Nadar discovered his error and tried to make the switch, a client often as not refused to believe him.<sup>13</sup>

For photoliterate peoples like ourselves, the image we see in the mirror is fugitive: you 'know' it isn't there when you aren't looking. But for a people who live without mirrors, the image is fixed – the proof being that every time you sneak a glance you're there. How could it be anything other than magic, and terrifying at that? After all, if a shadow is 'attached' to the body, why not the image? The anthropologist Edmund Carpenter, having witnessed a twentieth-century variant of the experience in his work with natives of New Guinea, has been able to shed light on this phenomenon. Presented with mirrors for the first time in their lives, their natural habitat of muddy rivers and wells having offered no natural reflections, his subjects reacted with extreme consternation (they later behaved the same way when presented with their photographs).



Carpenter reasoned: 'The notion that man possesses, in addition to a physical self, a symbolic self is widespread, perhaps universal.... A mirror corroborates this. It does more: it reveals the symbolic self outside the physical self. The symbolic self is suddenly explicit, public, vulnerable. Man's initial response to this is probably always traumatic.'<sup>15</sup>

And photography was the *best* kind of mirror ever invented. The illustrator George Cruikshank made this belief clear in a ditty he composed for the opening of London's first-ever public photography studio: 'Your image reversed will minutely appear/So delicate, forcible, brilliant and clear/So small, full and round, with a life so profound/As none ever wore/In a mirror before.'<sup>16</sup>

The daguerreotype was therefore a mirror in a double sense: *literally*, a polished silver-coated metal plate ('it is nature herself which reproduces herself as reflection'), and *figuratively*, a 'mirror with a memory', a 'mirror of nature', 'a permanent mirror', even a 'magic mirror'. Photography therefore represented a double novelty: a chance for many people to see what they actually looked like, coupled with the opportunity of recording their appearance for posterity, albeit in miniature form (Cruikshank had observed how portraits 'would minutely appear', and accounts of the day often refer to the microscopic sense of the camera's scrutiny: photography should aim for 'a microscopic fidelity to nature'.<sup>17</sup> It is perhaps fitting therefore that, according to photohistorian Helmut Gernsheim, the first-ever portrait was made by a microscopist.<sup>18</sup>) Small wonder that early portraiture did not immediately set out either to enhance beauty or to capture the soul of the subject.

'Likeness' was all, the goal of faithful reproduction of features paramount. While one critic celebrated the artistic accomplishment in portraits made by the French sculptor-turned-photographer Adam-Salomon, he also acknowledged that 'the merit of exact resemblance is of course there in all its superiority'.<sup>19</sup> In fact, it never occurred to most writers that photography could do anything *but* faithfully record what was in front of the lens. If the person depicted wasn't beautiful, one photographer explained, 'the art is not to blame. It cannot render what does not exist.'<sup>20</sup> Even the evil queen in *Snow White* counted on an honest answer from her magic mirror when she demanded to be told 'who was the fairest of them all' (a fairy tale, which, incidentally, coincides more or less with the arrival of photography).

But people *did* begin to absorb the lessons of photography, even if it meant a blow to their vanity. Confronted with his first-ever portrait, the American writer Nathaniel Hawthorne admitted, 'I was really a little startled at recognizing myself apart from myself.'<sup>21</sup> An anonymous old lady, speechless at the sight of her first portraits, is reported to have quoted Shakespeare to express her feelings: 'This is no flattery; these are counsellors that feelingly persuade me what I am.'<sup>22</sup> Emerson called daguerreotypes 'grim things', but admitted that 'a great engine had been invented'.<sup>23</sup>

And an army of portraitists was waiting to drive Emerson's 'great engine' forward: 'amateurs old and young, male and female, gentle and simple, educated and uneducated, professionals high and low, in broad thoroughfares and up back courts; paper men and glass-positive men; stereoscopists; artist photographers; composition photographers; positive

printers; portrait colourists; print mounters; photo lithographers; stoppers and plate cleaners; albumenizers, & Etc....<sup>24</sup> This was Darwinian progress made manifest! 'With savages, the better the likeness, the worse it is for the sitter [i.e., the soul has been stolen], one writer explained. 'It is the reverse for civilized folk: the better the likeness, the better for the sitter.' And he concluded triumphantly, 'A love of portraits may be regarded as an index of civilization itself.'<sup>25</sup>

So entrenched today is the idea that the best portraits reveal the soul, or inner being, or essence, of the sitter, that it may come as a surprise to find that this rhetoric by no means dominated mainstream discourse during the nineteenth century. People were too busy making money, or mugging for the camera, to worry about metaphysics. Tobacconists, hatters, opticians, all manner of tradesmen added quick and cheap portraiture to their regular services; barbers might throw in a portrait with a shave. Portraits were a vibrant new industry, and clients lined up by 'the million'.<sup>26</sup> For the most part, acknowledges Gernsheim, 'There was no attempt at characterization, no endeavour to record what Julia Margaret Cameron called "the greatness of the inner as well as the features of the outer man".'<sup>27</sup> There were advocates, certainly, of a portraiture that would capture and reveal the soul: physiognomy and phrenology were hugely popular and resonant pseudo-sciences throughout the nineteenth century - and it would have been surprising if there hadn't been some echo in portrait photography - but as historian Alan Trachtenberg has observed, the rhetoric was really about conforming to social types rather than a celebration of individuality. The subtle codes with which photographers guided

their sitters really counselled 'the *imitation of inwardness*', resulting in 'stereotyped poses and in caricature, the underside of the bourgeois fetish of "character"'.<sup>28</sup> While everyone paid lip-service to high-minded ideals when they visited the studio (a step up from the barber's shop!), the real goal was to arrange oneself to look like what one was *supposed* to look like. Indeed, the face was a small part of the overall effort. Most portraits were full-figure or three-quarter-length, and 'harmonious rendering of all parts of the body' was considered an essential requirement of a portrait.<sup>29</sup> Clothing, props (flowers for a woman, a book for a gentleman, marble columns for both), painted backgrounds (a sylvan glade or a hint of a park, or the 'chateau of a French marquis') were indispensable elements.<sup>30</sup> Dignity and decorum were fundamental to the pose, and it was more important to be seen as belonging to a particular social stratum than it was to be marked by individuality of any description. A 'good' portrait of a lady, for instance, was meant to show her as she would have made herself up for her acquaintances: prim, gloved and properly attired.

When André Adolphe Eugène Disdéri patented the brilliant idea of making tiny, cheap portraits the size of visiting cards in 1854, millions of people of limited means flocked to the studios - often called 'Temples' and 'Palaces' - that sprang up in every town and city in the industrialized world. The uniformity of poses and expressions characteristic of these hastily produced prints is stultifying to modern observers, but the universal rage for these *carte de visite* portraits - hundreds of millions were made each year - attests to the profound need people felt at this moment in history to *see themselves* as



others saw them. 'The portrait is no longer the privilege of the rich,' noted *The Photographic News* in 1858.<sup>31</sup> But, like all fads, cartomania rapidly faded, and by the 1870s clients were demanding more from the tiny images than they could possibly deliver. Critics began to complain that most portraits conveyed little individuality, that the faces themselves were minuscule in comparison with the figures, and that the human countenance, when it could be read, 'appeared anything but divine'.<sup>32</sup> The 'pleasant look' that photographers had advised sitters to adopt had now 'lapsed far too often into a fatuous simper', while 'the easy and unconstrained position has become so strange and forced an attitude that it communicates a feeling of discomfort even to the casual spectator'.<sup>33</sup> Photographers found that bigger formats had greater appeal for clients, and gave them alluring names like 'the Promenade', 'the Boudoir' and 'the Imperial'. *The Photographic News* reported on a dramatic development evident in the typical family album: 'The face ... continued to grow with enormous rapidity, and in a short time the head filled up the whole of the album aperture, and the body disappeared altogether.'<sup>34</sup>

Now that the face was becoming the prime and only focus of the portrait, the defects peculiar to an individual face were glaring. Technical limitations added to these woes. The uneven sensitivity of emulsions meant that freckles came out as black spots, and smallpox-marked faces looked 'alarmingly like the portraits made on a coarse-grained canvas'.<sup>35</sup> Blondes always 'came off badly', with hair that appeared dirty because of the differentiated sensitivities of the plate. Though there was at least one photographer who liked the effect of isochromatic plates, which he thought made his

portraits look more like Pre-Raphaelite paintings, in general the lack of naturalistic colour was an obvious complaint, and arguments raged about the validity of adding tints. *The Photographic News* warned against excess: 'In tinting photographs, too much care cannot be observed in preserving the fidelity of the likeness, the one thing to which all else should be subservient.'<sup>36</sup> All things considered, however, who could, in cases where mirrors lied, be so cruel as to take issue with the retoucher's art?

Much was written on the pros and cons of flattery. One wag noted that it was in the interests of a gentleman to 'pour the delicious drug of well-chosen flattery into the ears of his vain and self-satisfied hearer'. But men were also chastised for vanity. In New York, it was said, all male sitters stuffed cotton wool in their mouths to give their cheeks 'a pleasant rotundity'. A certain A.W. from Dundee argued in a letter to *The Photographic News* in 1880 that flattery should not make people look better than they are, but could and should allow them to look their best. How that juggling act was supposed to be effected, he or she did not say. Still, the writer warned, 'thoughtful men and women care nothing for a portrait unless it is a telling likeness'.<sup>37</sup> Retouching, the argument went, was fine if it respected the mirror principle.

It was obvious to many photographers, moreover, that bland, unretouched photographic portraits could never hope to equal portraits painted in oils. One painter recalled how, as the photographic portrait was first introduced, 'We were all fascinated by the marvellous accuracy ... and with the new-born wonder of children, we forgot the absolutes of higher truth.'<sup>38</sup> It also began to dawn on professional photographers

that portraiture made with more artistry might well justify higher prices. Retouchers were henceforth given two mandates: prettify the subject, and enhance artistic effect. The new dogma was summarized thus: 'Without artistic knowledge to correct its blemishes, photography is not entirely truthful.'<sup>39</sup>

And so it was a small step to straightening eyes and covering bald patches; '... plain women were made pretty and pretty women were made beautiful, and in all cases looks were vastly improved.' Thus, more and more retouched photographs were sent out 'unblushingly to friends as likenesses', leading one critic to explode: 'Retouchers! Oh what ethical sins have you not to answer for! ... You do not believe that the man or woman exists who in his or her heart endorses the sentiment of Old Oliver Cromwell about being painted with wrinkles and warts.' Nevertheless, the critic had to concede defeat in the face of such widespread vanity, concluding, '... and you are right'.<sup>40</sup>

It would be a mistake, however, to assume that vanity and technical limitations alone drove the art of retouching to greater heights. There was (and is) a fundamental difference between looking directly at a person's face and looking at his or her face in a photograph. We seldom allow ourselves to scrutinize other faces in the flesh (the exceptions being the faces of our families and those we love) but we can, and do, scrutinize faces in photographs, confident that the subject is not 'seeing' us back. A portrait puts a head in a vise, and clamps it tightly for scrutiny by others. So it is only natural that (from bitter experience!) we insist that a photograph presents us in the best possible light. Thus, while a blemish on

**"A portrait! What could be more simple and more complex, more obvious and more profound?"**  
**Charles Baudelaire, 1859**

a real face may be a passing embarrassment, in a photograph it remains an eternal humiliation. Naturally enough, we would rather a temporary defect (the 'not really me!') be concealed. This would have been especially true of people who only expected to have one or two portraits in a lifetime. Therefore, once nineteenth-century subjects had gotten over the simple thrill of seeing their own instant likenesses and participating in the great democratic collector's game that the *cartes de visites* entailed, it was understandable that they would become more sophisticated, and more demanding, in their requirements.

The rise of the celebrity photograph helped fuel this new sophistication. Actresses were the first to demand that their portraits live up to their stage mystique - an impossibility, in most cases, without subtle enhancement. After all, actresses and dancers had become accustomed to seeing highly idealized representations of themselves in popular lithographs. One photographer noted that actresses knew how to adopt and hold an expression for the camera, whereas members of the general public 'assumed pinched, unattractive expressions'.<sup>41</sup>

Royalty also got in on the act, learning to pose and gesture for the camera.<sup>42</sup> A portrait of the Prince and Princess of



Wales was 'doubtless intended to represent an affectionate attitude,' complained one critic, 'but the impression produced on the non-artistic eye is that she is taking his measure for a coat.'<sup>43</sup> Disdéri photographed every royal court in Europe as well as that of the Emperor of Mexico (in 1855 he was also selling up to 2,400 photographs a day). As for the luckless Prince of Wales, who apparently had a deformed hand that he tried to hide, 'the anxiety of the spectators to make out [its shape] is quite typical of the interest which anything concerning royalty - no matter how insignificant - creates'.<sup>44</sup>

'The anxiety of the spectators'.... Clearly, nineteenth-century portraits had a lot riding on them. There was much social confusion in the mix, leading one writer to acknowledge, albeit grudgingly, 'that democratic disregard of rank which prevails in our National Portrait Gallery of the present day - the stationer's shop window - where such discordant elements of the social fabric as Lord Napier and Lillie Langtry' rubbed shoulders jarringly.<sup>45</sup>

There are portraits by the million in nineteenth-century photography, and then there are faces by the million, too: passport photographs (as early as the 1850s); photographs of criminals taken by the police; photographs of the insane taken by medical men; photographic studies of 'the passions' as etched on men's faces; those new faces of celebrities; faces as seen in the street. 'Character' and 'soul' did not fare well in these genres. Francis Galton was alarmed to discover that his composite portraits of criminals did not unmask the 'criminal type', as he had been convinced it would, but instead miraculously produced handsome and honest-looking men, as respectable in appearance as bankers and merchants!

No, despite the nineteenth-century predilection for dark tales, witches and fairies, the prevailing attitude - as far as photography of the face was concerned - was surprisingly matter-of-fact. It wanted information, and it wanted affirmation. It wanted bigger and better (not unlike current demand for 'high definition') but contrary to conventional wisdom today, it did not want to strip away the veneer and reveal the tender soul within. Freud had not yet had his say.

By the century's end, however, there had been enough fact-gathering about faces, and people wanted something more expressive. The new century would see photography spread into every nook and cranny of people's lives. Portraits of many types proliferated. In the early years, there was the moral high ground occupied by the last of the great Pictorialist photographers, with their hymns to interiority and excessively painterly ambitions. Gertrude Kasebier, one of the foremost American practitioners, spoke for herself and the ethos of her fellows when she wrote, 'I have longed increasingly to make pictures of people that are biographies, to bring out in each photograph the essential personality that is variously called temperament, soul, humanity.'<sup>46</sup> Indeed, the most flattering comment a Pictorialist could hope to hear was that his or her portraits didn't look like photographs at all, but reminded the viewer of Rembrandt or Whistler.

At the other end of the spectrum, there were the informal snapshots of the family album, with their awkward angles, chance framings and badly timed exposures which had mushroomed since the arrival of small hand-held cameras. 'Twenty million Kodaks have clicked this summer on all the beaches

of the world,' noted the writer Carlo Rim in 1930. 'The family albums from now on will be peopled by silly grimaces and human hams.'<sup>47</sup> The vivid distinction between the high and the low served well those photographers on top, for whom the unbridgeable chasm merely served to show off the summits of their artistic achievements.

Professional studio photographers (which we might imagine as a kind of middle class between the aristocrats and the common folk) did not have the time to produce Pictorialist masterpieces. Staying alive in an extremely competitive environment meant churning out work. Nevertheless, they found the high-minded language of their *artiste* colleagues most useful as a seductive stratagem. Studios quickly developed a kind of short-hand, appropriately middle-ground 'artistic' portraiture, which would satisfy everyone: the aristocrats weren't threatened (they could still garner their gold and silver medals at the international salons); the professionals earned a decent living; while the proletariat could, from time to time, have a particularly important *rite de passage* (a graduation day, a wedding, a Golden Anniversary) commemorated in official fashion in a proper studio. Unlike the casual snapshots taken by Mom or Dad, which might or might not make their way into an album, these solemn portraits were considered worthy of being framed and placed on the mantelpiece, and a family could be proud when a visitor commented favourably on the evident talents and strength of character 'revealed' in the study. It was very possible that such an admirer had in the back of his or her mind the popular standard of the day: Yousuf Karsh's histrionic portraiture of the world's most famous twentieth-century men

and women, which, helped along by ingratiating prose, claimed to seize, yes, the very soul of his noble subjects. He convinced his readers that he had done this, not so much by expertly cloaking his subjects in myth, as by recloaking them in the myths already irrevocably attached to their names: his Winston Churchill embodied the rock that had held England fast in the storm; his Ernest Hemingway was the Old Man and the Sea.

Karsh might be said to have been the last of the great Pictorialists. But in terms of developments in art photography, he was an anachronism. Half a century earlier, modernist photographers were admitting to scepticism as far as capturing souls was concerned. Photographers who identified with the New Photography, the New Vision, or even the New Objectivity of the 1920s and '30s, saw faces in a very different light. The first of these modernists argued that photography's future lay in distancing itself from painting, rather than hiding behind its coat-tails. The properties inherent to photography – its superb resolution, its impassive objectivity – were to be refined, promoted and celebrated. 'Photography does not need any kitschy "moods", and gladly leaves them to the garret walls of the kitsch-makers – and the same goes for sentimental, so-called artistic photography,' argued one Czech critic. 'But let's speak of art for a moment,' proposed the avant-garde poet Tristan Tzara. 'Yes, art. I know a gentleman who makes excellent portraits. This gentleman is a camera.'<sup>48</sup>

These modern photographers wanted something new in the way of portraiture – not only a new way of seeing, but a vision which would reflect the new modern world that was



coming into being. Even the diehard American Pictorialist William Mortensen had to admit, in 1948, that, 'Thoughts and emotions cannot be photographed, despite the protestations of some mystically minded portraitists. Physical fact is ultimately the sole pictorial material.'<sup>49</sup> First to be dispensed with, according to Karel Teige, a leading figure, were the old nineteenth-century photographs, with 'their affectation of grimaces, as the portrayed person flirts with some unknown spectator; the portraits of famous singers, actresses and honourable patricians - the perfectly repugnant, hallucinatory face of the grande and petite bourgeoisie of that time'; second, the pretentious new studio variety of portrait, which represented 'the real fall of photography - commercial portrait photography and of so-called "artistic photography", a parasite of painting...'<sup>50</sup>

The modernists fought hard and long for, as spokesman László Moholy-Nagy put it, 'a biological way of looking at man, where every pore, every wrinkle and every freckle is of importance' (or what one dissenter called 'its appalling exactness in rendering the geography of the face').<sup>51</sup> There was no room for 'soul' in this New Vision; then again, if someone wanted to see 'the inner' man or woman, it was suggested, why not make use of the newly harnessed X-rays?

Although proponents of the New Vision made great strides stylistically, changing the look of photography in dramatic ways, the idea that a 'good' portrait could and should reveal the character and soul proved remarkably resilient in the popular imagination throughout the century. If tenacious even in the twenty-first century, the notion is nevertheless now waning. The studios still exist, though there are fewer

and fewer of them, as ordinary people absorb more and more of the original functions. The further the studios are from big cities, the more they tend to retain an essence of the old Pictorialist style. To this day, a Western tourist travelling in countries of the old Soviet bloc, for example, can have a portrait taken that will make him wonder if he isn't actually looking back in time at the face of his father. But such intriguing relics aside, the conventional poses, lighting and stereotyped expressions of the twentieth-century portrait studio now seem passé. Paradoxically, it is the lowly amateur snapshot, with its undisciplined exuberance, which has triumphed. Faces in these unguarded moments seem far more real to intimates, and the accumulation of the moments is seen as adding up to a richer portrait of an individual than a single studio product could ever convey.

Furthermore, too many doubts about faciality have accumulated. Passport photos, supermarket check-out photos, identity photographs of every kind - no one expects these simple documents to count for much, other than help us cash a cheque somewhere or cross a border unmolested. Certainly no one believes today that they betray *anything* of the inner being. Who hasn't clowned around in a photobooth, trying on expressions and demeanours - the sultry actress, the mafia hoodlum, the goofball? Real character, personality? We have all seen too many newspaper photographs of well-groomed, sensitive-looking men and women who, we then learn, have just gone on serial-killing sprees. And after all, physical face change is only a cut or a gene away.

The sweet lies of the advertising world have also contributed to this doubt about the credibility of a portrait.

## postFACE

By the time most of us have arrived at adulthood, we have learned just how deceitful the beautiful faces that inhabit the mediascape really are. The happiness and well-being they have so often proffered us so convincingly from billboards and glossy pages have turned out to be just so many cheap beads and trinkets. Even the *subjects* of such photographs can't recognize themselves. Carla Bruni, a top model of the 1990s, discussing her covergirl image with journalist Mary Blume, observed: 'I have 250 covers, and there is not one of them that I recognize as me.' Picking up an issue of *Elle*, she said to Blume, 'You're not going to tell me that this is me.' To which Blume had to reply, 'No.'<sup>52</sup>

Small wonder that contemporary photographers are filled with doubt. 'Most of the photos we come across today aren't really authentic anymore,' notes Thomas Ruff. 'They have the authenticity of a manipulated and prearranged reality.'<sup>53</sup> What option other than nihilism can there be, faced with the machinations of the 'imageers', as evidenced in this account of a star in formation: 'The staff addressed the subject of "imaging" Cherie - what kind of look the subject should affect.... [The art director] said that in examining the images of current pop stars, he had noticed that there was a middle ground somewhere between Britney Spears and Shania Twain, which no one was trying to fill.... *The danger was that in trying to strike a balance between those extremes you might end up with nothing at all* [author's italics].'<sup>54</sup>

*Nothing at all* ... a true 'loss of face' - for Cherie, and for us.... Andy Warhol said it all splendidly as the last century waned, holding the mirror up to modern society so it could study its own vacuous, if glittering, reflections.

There has been a positive side to all this vacuity, this loss of faith, this loss of face. The fundamental questioning of twentieth-century portraiture's inflated claims has offered photographers an opportunity to profoundly rethink the genre. At the end of a long career of 'making faces' for clients who very *much* subscribed to those claims, Richard Avedon arrived at the conclusion that a portrait wasn't 'a fact', but 'only an opinion'. Stop asking us for the inner being/essence/soul, he pleaded: 'The surface is all you've got.'<sup>55</sup> Alan Trachtenberg, looking at the new face photography more generally, concurred: 'Now we distrust depths, interiors, hidden truths. Meanings lie on surfaces, artefacts of an occasion rather than truths about persons.'<sup>56</sup>

The house of physiognomy should have been condemned for its shoddy foundations a long time ago. Happily, the truly interesting photographers of the face moved out a few years back and have been hard at work constructing new sites. It's an exciting moment but, rather than being an entirely new situation, it's actually a return to a more magical time in photography - those early decades when people marvelled at the face in the silvered mirror, and the psychoanalytic pretensions of photography had not yet gained the upper hand. The photographers in this book are confronting that Warholian nihilism, working their way through it, and helping in myriad creative ways to restore some of the old magic to the mirror.

William A. Ewing