THE PHOTOJOURNALISTS
ANNE TUCKER
CALENDAR
GARRY WINOGRAND
DALLAS/FORT WORTH

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SPLING 1984

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Forward retreat

The HCP’s directors take to the woods.

By Sally Horrigan
President
The Houston Center for Photography

O
t was very cold, soggy weekend in January, members of the Houston Center for Photography’s board of directors held a retreat in a farmhouse near Weimar to discuss strategies and dreams. It had been felt that our rapid growth necessitated some rethinking, some reorganizing, and much brainstorming to come up with a plan for the future. We burned a ton of wood, ate heartily, and tried to think back to take a look at where we are and where we want to go.

Saturday morning we divided ourselves into groups and huddled under blankets to answer the question “What is an HCP?” From this first meeting came a mission statement:

The Houston Center for Photography is a non-profit membership organization that serves the community as a resource for educational exchange through exhibits, publications, lectures, workshops, and fellowships. Our goals are to present a forum for critical dialogue and to encourage diverse approaches to photography.

Although no such statement is as meaningful as the inquiry that goes into drafting it, we think the statement is accurate.

After lunch, groups met to come up with specific suggestions for the future. By mid-afternoon, there were twenty frozen souls chattering away, but circulation to the brain must not have been impaired, because hundreds of ideas were hatched around. We consolidated and divided them into plans for the near and distant future.

During the next several years one of our top priorities will be to ensure a solid financial footing. In addition to our current three-year fund drive, other fund-raising activities must be initiated, foremost of these being a corporate membership program. The size of the advisory board needs to be increased and members encouraged to participate in projects suited to their areas of expertise. They will also help with fund-raising.

We will aim to increase membership to 2,000, not all of these members will be photographers or Houstonians. We plan to have much to offer to Houston and our people. There will be plenty of work for volunteers (call our new Volunteer Coordinator Paula Goldman to offer your services) as well as opportunities for fundraising. During this period some of our exhibitions will be offered to galleries in other cities across the country. More funds will mean we can attract more prominent photographers for exhibitions, lectures, and workshops. Articles from Image will be offered for reprint in regional publications. This journal will reach for a national role in the photographic field, and we can begin to charge for it. More money will make possible the publication of catalogs for particular shows, and some tentative steps toward publishing books. Financial help from others will make possible lectures in Houston schools.

A library, now in its infancy (we have some shelves, and we have some books), is being tackled this spring by Paul Hunter. Donations of photography books would be very much appreciated. Photographers from all over will be encouraged to provide transparencies for a slide library.

The library of the end of the decade, membership may reach 5,000. We hope to expand our present facility to provide more rooms for exhibits, classrooms, and the library. An art loan program would provide individual works or exhibits to Houston corporations. HCP may sponsor or co-sponsor artist-in-residence programs and retreats for photographers.

As HCP approaches the year 2000, perhaps with 8,000 members, we hope for a new, permanent home with much more space. Additional rooms will allow for one or more of these possibilities, depending upon the need in the community: a photography school with darkrooms; a book, print, and gift shop; and a coffee shop or lunchroom.

That’s a lot of scheming for one day. One would think that the larvae involved would have given out, but the talking continued after dinner, as we planned a fund-raising dance, a Black and White Ball, for March 24 (call the Center at 524-4775 for details).

Sunday morning we made suggestions for streamlining our operation, and in the afternoon the poor law committee met to try to deal with all that had inspired. We wandered back to Houston in a haze, but pleased with our efforts and excited about the future.

The Houston Center for Photography wishes to thank the following who have contributed thus far to its three-year capital fund drive:

Jeffrey P. Mayfield, Jewel McClay, Sanford McCutcheon, Jewell McClung, Lynn McNally, Charles Mobley, Ellery McLaughlin, Charlie Miller, Danny and Melanie Mitchell, Peter and Mary Martinez, Paul and Edith Peirce, Martin and Patricia Peirce, David Pinto, David and Ruth Pachoud, Marty Ray, Judith Richards, Bill and Joan Robinson, Debra Rush, Vic and Bobby Samuelson, Charles and Maggie Schmitz, Barbara and Jane Schollen, Ralph V. Sturr, Robert F. Stain, Tom and Pam Stewart, Robert R. B. Stuard, Ted and Anne Syndow, Harry J. N. Thibaud, Bobbi Thibaud, Amanda Whitaker, Sam Warriner, Fred A. Wittschell

Dinner
Mary Rembush
Suzan and Shirley Chasin
Carol Croy
Mary Anne Branca
Mary-Jane Robertson
Janet Bonfiglio
Susan Billingsley
Mini Ediger
Barbara Thorpe, James Orlick
Candace Byrider
R. Michael Bickham
W. F. Wright Jr.
CALENDAR

EXHIBITIONS
MARCH
3-APRIL 3 Benson Galleries, 2409 Rice Blvd, "Contemporary European Photography: Anni Sinsane Cooper, Victor Macarri, Philipp Schmutz Ritterman," Tues-Fri 11am-5pm, Sat 11am-4pm.
5-29 Diverse Works, 214 Travis, "Reserved for Export: Photographs from Mexico," Mon-Sat 10am-5pm.
Through March 25 Museum of Fine Arts, 1001 Bissonnet, "Edward Steichen Photographs," Tues-Sat 10am-5pm, Sun 1-6pm. Thurs open 'til 9pm.

19-June 30 Benson Galleries, 2409 Rice Blvd, "An Exhibition of Portraits," Tues-Fri 11am-5pm, Sat 11am-4pm.
EXHIBITIONS ELSEWHERE IN TEXAS
MARCH

WORKSHOPS/ CLASSES
MARCH
8 Leisure Learning, "Basic and White Darkroom," 3 Thursday ngs, 7-9pm, 541, Tim Barkin, instructor, call 721-7799 for details.
24, 31, & April 7, 14, 28 Glassell School of Art, "Printing, Toneing, and Special Effects," 1pm-4pm, $105, call 526-7659 for details.
26 Art Institute of Houston, Classes begin on 26th full range of day and evening session Call 523-2664 for details.
31 Leisure Learning, "How to take better travel photos," 1-4pm, $15, Chris Rogers, instructor, call 721-7799 for details.
31 Leisure Learning, "Basic Photographic Composition," 9:30am-12:30pm, 518, Barry Malemacher, instructor, call 721-7799 for details.
Total Camera, 6138 Westheimer Spring classes in basic, intermediate, and advanced photography Call 784-7900 for details.
Beginner, Advanced, Professional private and group classes: Karen Barfield CPP, instructor, call 608-0148 for more information.

APRIL
1 Leisure Learning, "Basic of Photography," 4 Wed mtgs, 7-9:30pm, 50, Tim Barkin, instructor, call 721-7799 for details.
7 HCP, "Feld Trip: Landscape Photography," Peter Brown, instructor, 540 members, $50 non-members Call 529-4755 for details.
10 Leisure Learning, "Intermediate/Advanced Photography: Tips of the Pros," 3 Tuesday ngs, 7-10pm, 53, Mike Patrick, instructor, call 721-7799 for details.
15 Leisure Learning, "Basic Black and White Darkroom," 3 Wednesday ngs, 7-9pm, 541, Tim Barkin, instructor, call 721-7799 for details.
12 Leisure Learning, "Photographing the Human Figure," 3 Thursday ngs, 7-10pm, $55, Mike Patrick, instructor, call 721-7799 for details.
St Thomas Courses a la Carte, Registration for photography classes on date to be announced in April. Call 520-7000 for details.

YAY
3, 5, 6 HCP "Creating the Master Negative," Gary Faye, instructor, $80 members, $100 non-members Call 529-4755 for details.
15, 17, 19, 20 HCP "Making the Fine Black and White Print," Lars Gieritz, instructor, $80 members, $100 non-members Call 475-477 for details.
The Friends of Photography: assorted summer workshops, for more information write PO Box 500, Carmel, CA, 93921 or call (408) 624-6330.

GRANTS/ COMPETITIONS
HCP Fellowship: $3,000 fellowship, open to all photographers in Houston to support work in progress. Submit portfolio (workprint acceptable) and statement of intent to HCP, 1441 W Alabama by May 15. Winners will exhibit the resulting work in 1984-85 exhibition schedule Jurors will be announced after the judging.

HCP Annual Members' Exhibition: Selection for this exhibit will take place April 7, location to be announced. Open to all HCP members, work selected by all members present. Call 529-4755 for details.
Riva and David Logan Foundation: Grant to support new writing on photography, deadline for submission: May 15, write for guidelines PRC, 1913 Commonwealth Ave, Boston, MA, 02115, include SASE.
Submit work to East Texas International Photography Contest, deadline: April 16, for more information write East Texas Photographie Society, Box D, ET Station, Commerce, TX 75428.

LECTURES/ EVENTS
MARCH
4 HCP, 1441 W Alabama, 5pm, "Americans/Europeans: Panel Discussion," organized by Petra Besteller, participants will include Anni Sinsane Cooper, Victor Macarri, Philipp Schmutz Ritterman, Wendy Wattis, Biddy Clemens, and George Krause, moderated by Fred Baldwin.
7 HCP, 1441 W Alabama, 7:30pm, "Photojournalism: Some Current Issues," panel discussion moderated by Wendy Wattis.
24 HCP, Black & White Ball, The Magnolia Ballroom, 715 Franklin at Smith, 8pm-midnight, a benefit for Image magazine, call 529-4755 for details on reservations and raffle tickets.

APRIL

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(Continued from previous page)
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CLUBS
WINOGRAND

For him, photography's a way of living.

By Paul Hester

An exhibition of recent work by Garry Winogrand opened at the Houston Center for Photography on February 10 and will be on view until March 25. Hours are 11-5 Wednesday through Friday, and noon to 5 Saturday and Sunday.

I M A G I N E historians in the year 2500 trying to piece together the habits of the late twentieth century. What will the photographs of Garry Winogrand look like to them? (Will it make a difference if those historians are female or male?)

An audience accustomed to colorful still lifes and composed landscapes finds little in the work of Winogrand to warrant its attention. Contemporary preoccupations of colorful fantasies avoid the black and white precision of his observations. Winogrand's photographs repeatedly taught me back and reinforced my conviction about the vitality of his work. Without his photographs, these future historians will misunderstand us. And we take that same risk.

Winogrand began photography in 1943 at the age of twenty. In 1952 he joined a photo agency and began working for magazines such as Colliers, Sports Illustrated, and Pageant. When Colliers stopped publishing in 1957, he started photographing for advertising agencies.

"The only thing that was good for is first of all, you have to be a competent craftsman, and second, you have to exercise discipline. You are basically solving someone else's problems. You gotta understand it and know how to solve it. I've always thought that doing commercial work like I did was an exercise in discipline. But it doesn't have anything to do with pictures. It was a good competent back. I had no illusions about what I was doing ... You get around doing commercial work, both magazine and advertising. You basically travel the way the rich man, only rich people, can travel. It gets you into things, entree into scenes that even rich people can't get into."

Of all the pictures I know, Garry Winogrand's are the most strongly referential to the world and my experience of it. The illusion that I would have seen the same thing if I had been in the same place is presented with a bombardment of visual activity; the immediacy is so overwhelming that it's easy to forget that the image is not the world; the delicate balance between order and disorder tempts me to assume that I would have perceived a similar visual meaning had I been there.

His inclusive attitude and wide-angle lens present a large field of action that includes the main protagonists and also all our possible reactions scattered in the faces of the spectators. He shows our performance, and he shows us watching our own performance.

The complexity of his photographs is due more to this simultaneity of seeing and being seen than to the density of his information. The frontispiece to Women Are Beautiful is a picture of a woman in an elevator. Through our own claustrophobic experiences of elevators (where everyone looks straight ahead and is very careful not to touch), this simple picture suggests the forced intimacy of that situation and the dual nature of looking. Many of the pictures in the book describe the reaction of a woman to the attention of the photographer, as well as recording the reactions of spectators. Any intimacy that might exist is on the fantasy level, at a distance which precludes touch.

Winogrand's apparent transparency and lack of "artfulness" is a long way from much of contemporary photography. His photographs are difficult to accept: they are not classical compositions like Cartier-Bresson's, nor playful ones like Andre Kertesz; they are not even useful in the way that pathos elevates Robert Frank's pictures.

Winogrand's pictures are often in banal public territory such as airports, lobbies, streets, and parks without the romantic appeal of diners, cemeteries, or gas stations. The pictures come from the journalistic tradition with which we are all familiar. Perhaps this similarity makes it difficult to consider them. On one hand they focus on the events we expect to be reported, such as parades, demonstrations, press conferences, but they tell us nothing in the form of our expectations. They are not good photojournalism; how can they be good photographs?
"The more I do, 
the more I do."

In 1960, he photographed the Democratic National Convention in Los Angeles; he received a Guggenheim Fellowship in 1964 and photographed in the Southwest and California. In 1967, he, Lee Friedlander, and Diane Arbus were shown together in the Museum of Modern Art exhibition "New Documents". His first book, *The Animals*, taken in New York zoos and aquariums, was published by The Museum of Modern Art in 1969. That same year he began to teach photography, received his second Guggenheim Fellowship, and decided to give up all commercial assignments. He soon moved to Austin to teach at the University of Texas. Light Gallery published his second book, *Women Are Beautiful* in 1975. The Museum of Modern Art exhibited his work under the title "Public Relations" in 1977 with a publication supported in part by the National Endowment for the Arts that included an essay by Tod Papageorge tracing Winogrand's career. *Stock Photographs: The Ft. Worth Fat Stock Show and Rodeo* was published in 1980 by the University of Texas Press. In the summer of 1978 Winogrand moved to Los Angeles, where he is now photographing, among other things, Cinco de Mayo, the Day of the Dead, the Blessing of the Animals, and "how the rich exist."

When asked in a recent telephone conversation how his work has changed since *The Animals*, he replied, "I don't think about it; I've got enough to do. I only think about it if I think there are things that I'll try to shoot, that I wouldn't have tried years ago, things that I just wouldn't have had the opportunity to photograph. You talk about artists changing or growing, I think that photographers, the good ones, the more interesting ones, do it by dealing with more things. From my own experience, the more I do, the more I do. There are things I wouldn't have thought of photographing, that I might have passed by, or avoided. It's very simple. We're talking about what you deal with in the world. How do you live? Let's leave it at what you're interested in. The kind of person I am, the kind of photographer I am, I'm pretty much out in the world. Let's put it this way: If I went to a parade, and I wasn't photographing, I'd be bored silly. They're boring, as far as I'm concerned. But when I'm photographing, it's far from boring. Basically, photography is a way of living."

Winogrand has confronted the most recalcitrant of moments, and wrestled from them photographs which refuse to simplify or reduce his perceptions. The photographs in *Public Relations* address some of the major issues of the 60s and 70s with an insight that future historians will find nowhere else, and
that we ourselves are surprised to
discover. It's not so much the who,
what, when, and where as it is the
how. (In a photograph, you know
what something looked like. You
don't know what they're doing," de-
clares Winogrand.)
Maybe it's because most of us
don't know what we're doing most
of the time that the confusion in
these pictures seems so precise.
More likely it is Winogrand's abil-
ity to describe the contradictions
between those casual gestures that
flicker at the edges of our percep-
tions, where soundmen holding
microphones betray the contortions
of the men on centerstage, or the
compulsion of a little girl holds in
equilibrium the facial distortions
of a man in a hardhat.
"A photograph is the illusion of
a literal description of a piece of
time and space," says Garry Win-
ogrand. T.J. Clark says, "We are
confronted with prejudice which
clearly believes itself to be de-
description; before our eyes, depic-
tion changes into ideology.
It is necessary to speak for a
moment about the source and loca-
tion of this ideology. The success
of a Winogrand photograph glosses
over our awareness of the dogma
and myths that lie behind it. Garry
Winogrand is not the source, but
rather the perpetrator (not the
perpetrator). He has pictured and
given form to subtle (and blatant)
social attitudes that we uncon-
siously recognize in our appre-
ciation of his pictures. In our
looking, it is essential to question,
for example, the reaction of the
women to the camera, and the do-
nominant position of males in the
hierarchy of the pictures.
We are frequently confronted
with an easy joke, a quick seduc-
tion. Beyond the central action, in
the faces of the supporting roles
and in our own probing of possi-
ble answers to the questions raised
by the pictures, we are making as-
sumptions about the people and
their situations.

We have no absolute certainty
about what is happening, but the
density of activity invites inter-
pretation. We make up stories to
explain for ourselves what is go-
ing on.
A Winogrand photograph is not
an aesthetic object to be com-
templated for its beautiful shapes
and tones. The immediacy of the pic-
tures puts us in the social situation
and demands that we make sense
of it by assigning meaning to each
of these grim, leers, grimaces,
and gestures.

Many photographs of people
offer this. The greatness of a Win-
ogrand photograph is in the choic-
es that we are forced to make: it
is the richness of these facial indi-
cations, the potential tensions of
the interaction, and his absolute refu-
sal to simplify or sentimentalize the
horrible beauty of each moment.
There is, of course, no such
thing as simply describing it as it is.
"What the world 'is' depends
extensively on how it is described.
"(Victor Burgin) Garry Winogrand
did not invent the meanings of his
pictures, nor are they free-associ-
ated fantasies by the viewer. The
intricate network of public and
private knowledge is activated and
reinforced in that space between
the picture and the viewer. Burgin
says, Our internal monologue con-
tinuously describes the world and
therefore determines for us what
is "out there". It is this description
that we act upon: a description
based upon what we learned in
school, things our mothers told
us, movies, what we read in the
newspaper. Only by admitting
these assumptions do we begin
to change them.
Garry Winogrand has recog-
nized and pictured situations in
which our assumptions are work-
ing overtime. We have the luxury
of reacting to these social interac-
tions in privacy, but we do his
work and ourselves an injustice if
we fail to challenge the prejudices
that activate his pictures.
By Wendy Watriss

Over the past 10 years, Houston has begun to put in place the kind of infrastructure in which a serious photographic community can grow and sustain itself: nationally recognized teaching programs; important public institutions showing photography; major public collections, a diversity of exhibition spaces; a broad base of working photographers, and a committed, educated audience for photography. The major American centers for photography, such as Los Angeles, Chicago, and New York, have had such structures in place for years. Now Houston has the possibility of becoming such a national center.

Much of this development is due to forces outside photography — the growth of Houston, a changing population, and increased interest and financial involvement in all the arts. But it is also due to individuals who have been able to create and nourish institutional support for photography. IMAGE begins here a series of interviews with some of the people who have been important to this development.

We begin the series with Anne Tucker because she is part of one of the most important public institutions involved with photography and has participated in this involvement as curator of photography at the Museum of Fine Arts, Houston (MFA). She is also a scholar and a historian who brings to photography an intellectual awareness of its role in culture and the history of art.

Wendy Watriss: How would you describe the ‘presence’ of photography in Houston when you came in 1975?

Anne Tucker: When I first came, Geoff Winningham was here and the MFAH Modern Art Center program was strong. Coincidentally, Tony and Robin Cronin came about that time to start a gallery, and George Krause came to start the photography program at the University of Houston. Although I had met Bill Agee [then director of the MFA] before and did some consulting work for MFA when they bought a few photographs in 1975, I wasn’t hired until 1976. Earlier, Geoff had tried to start a gallery, but it was premature. John Scar- 

Anne Tucker: Changes.

On museums, tabou subjects, and the evolution of photography in Houston.

The Anne Tucker Gallery became the place where we could talk. It was a place where you could meet other people in photography. People would drop by there. The Cronins invited national photographers to Houston and MFAH did a lecture series. Slowly it became clear to all of us that there was a potential audience there. There was an insti-

WW: When did you begin to notice a substantial change?

AT: In the late ‘70s and early ‘80s. I began to see more good local work then. The UH teaching pro-

WW: In terms of exhibiting photographers, what do you see as the main differences between a museum like the MFA and spaces like HCP?

AT: Let me start with HCP by saying I thought Houston not only needed more exhibit space, but it needed different kinds of space. Doing a museum show is different from having photographers con- 

WW: Why isn’t it possible to build in some spontaneity with long-range planning?

AT: The MFA is like that because of the system, the necessity of operating within our sister systems. When we do a show, we want it to travel. We have to consider the schedules of other museums. When you borrow works from other mu-

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Eyewitness: News Photography in Houston opened at the Houston Center for Photography on February 10 and will be on exhibit through March 25. It was curated by Wendy Warriss.

People see news photography every day, but in a rush to read the news, pictures are often taken for granted. In fact, the best news photography often requires entering the context for stories, and good news photographers are always looking for their own stories. On a daily basis, doing this kind of photography well requires an enormous variety of skills. There may be four to six different assignments in a day, and between assignments photographers are expected to go out and find unusual images. On assignment, a photographer may go from photographing children dying in a car accident, to finding ways to show the effects of Mexican peso devaluation on the Houston economy, to setting up a...
Professional news photographers are expected to move fast and easily from one event to the next, and to respond creatively to a varied series of subjects. They have to know how to work with artificial lights, how to catch unusual moments in fast-moving sports with available lights, and how to make split-second decisions about where to place themselves to get the best shot of a breaking news event. They must be able to capture the essence of a situation quickly and be able to tell the story in a single image, if necessary. As news photography is rarely shown in the setting of an art gallery, this exhibition has been organized to give people a contest in which to look at news photography differently and to show people the scope of its involvement.

Wendy Warriss
WHATEVER is sought, the image seekers shall find in the Dallas/Fort Worth metropolis’s photographic polyplex. Throughout its fifty-mile radius are schools, photographic centers, galleries, and museums that minister to the thousands who find photography a fascination.

MFA graduates of the Rhode Island School of Design, the Visual Studies Workshop, and the Art Institute of Chicago guide the programs at eight area educational institutions. Susan Grant at Texas Women’s University in Denton oversees an art photography program that extends into bookmaking. Peter Penczek, with the help of area photographers, guides students through a three-semester course of study at the Northeast Campus of Tarrant County Junior College.

Up in Commerce, Jim Newberry and Judy Allen-Newberry are developing a strong photography program at East Texas State University. A new fine arts facility housed Luther Smith at Texas Christian University in Fort Worth where he directs the photography emphasis in the Studio Arts degree plan. And Debora Hunter has led the interdisciplinary photo program at Dallas’ Southern Methodist University Department of Art for six years.

Some excellent photohistory lectures are delivered by photo collector-dealer-historian Sandy Page in the University of Texas system.

Jim Baker, with the assistance of bookmaker-bookmaker-photographer Linda Flinnell, conducts a program emphasizing the interrelation of the arts at the U.T. Dallas campus. Photography is taught in the Journalism, Architecture, Chemistry, and Fine Arts Departments at U.T. Arlington. Each fall, faculty members Andy Anderson, Larry Travis, and Richman Haire present Foto/Flo, a 100-piece sampling of contemporary photography curated by the likes of Robert Heinecken and Sandy Skoglund. Exhibitions and talks by jurors and local photographers constitute the remainder of the symposium.

Brent Phelps and Skeet McAuley have strengthened the photography program in the Art Department at North Texas State University in Denton. They hope to add an applied photography instructor to the faculty and expand the MFA program. Many artists — including Christo, William Wegman, and John Baldessari — visited the campus as participants in the NTSU-hosted Society of Photographers in Education during the fall 1982 regional conference.

For six years, Rick Eilers of the Photographic Center at 4030 Swiss Avenue in Dallas has been teaching classes, renting darkroom and studio space, exhibiting local and national work, and sponsoring workshops by such nationally known photographers as Judy Dater, Cole Weston, and Duane Michals. Ann Noggle is scheduled to lecture and exhibit her work there this year. With the aid of area photographers, Eilers continues to offer a broad range of coursework.

The Allerimage (the Quadrangle No. 151, 2809 Routh Street, Dallas) is rife with lookers, buyers, writers, photographers, and collectors immersed in posters, calendars, books, and photographs. Photographers, photographers, Ben Brod's exclusive commitment to photography has made his art gallery a focal point for those seeking fine prints by master photographers and fine work by masters-to-be. Brod is also known for his generosity toward the local community and for his gallery’s family of photographers.

One can also find local talent integrated into the exhibitions of Dallas’ numerous mixed-media...
Amazingly Rich
on the state's photographic riches.

In 1983, Foster Goldstrom and wife Monique instigated a search for younger, developing artists through the Artists' Emergency Fund. Twenty of the more than 1000 artists that responded to their call were awarded $100. Half of the recipients were photographers. The Goldstroms are searching for promising younger artists to represent in their recently opened Foster Goldstrom Gallery at 2722 Fairmount.

Several museums serve the metropolis: Leading photographically is the Amon Carter Museum, 3501 Camp Bowie Boulevard, in Fort Worth. It houses the most extensive photography collection in the area with more than 200,000 images and negatives. The collection has been highlighted in Oxnard Press's Masterworks of American Photography, compiled by Curator of Photographs Marv Sandweiss. Sandweiss characterizes the photography collection as one that plays on the strengths of the American Pictorial Movement. It is comprised of collections that range from historic images of the American West to fine art photographs by American masters.

Included in the collection are the photographic estates of Karl Strauss and Laura Gilpin. In 1979, Gilpin willed to the museum her life's work of over 20,000 images, her personal library, and her correspondence. A Luce Foundation Institutional Grant is helping Sandweiss complete a Gilpin catalogue raisonne to be published in con-
juncti3on with a major exhibition of her work at the museum in early 1988. The grant also provides for an assistant curator and secretarial support to catalog the collection.

The Amon Carter has been very active in originating touring exhibitions. In 1983, the Carlisle W. Miniart Photographs of the American West show opened in cooperation with the St. Louis Museum of Art, "Out of the 40s: A Portrait of Texas," photographs from the Standard Oil Collection, opened at the Amon Carter last year in cooperation with Texas Monthly, whose press published Nicholas Lehman's book, "Out of the 40s," published by Texas Monthly Press (see Image issue 3 for Paul Hostler's review). After touring the country, the exhibition will become a permanent part of the photography collection.

Richard Avedon has been commissioned by the museum to photograph the working people of the American West for a touring exhibition of 100 large-format photos to debut in the fall of 1985. The museum organizes small exhibitions from the collection for the use of other Texas art institutions.

The contemporary work of William Wegman and Sandy Skoglund has been exhibited at the neighboring Fort Worth Art Museum at 1301 Montgomery. However, the museum is currently without a curator, leaving the photographic direction of the museum uncertain.

The Dallas Museum of Art opened its new Fair Park home on January 29. In the past, the museum has participated in large traveling exhibitions of August and Cartier-Bresson and will continue to schedule such exhibitions. With the new space of the Print and Drawing Room and the addition of Rick Stewart as curator of American Art, photographic activity at the museum is increasing.

Stewart and Contemporary Art Curator Sue Grace are scheduling exhibitions and plan to invite guest curators to organize shows. Stewart hopes to see more collaborative efforts by area museums to involve local and national photographers in lectures, workshops, and symposia.

The museum has shown its support of local photographers. It awarded Judy Allen-Newberry of the Anne Giles Kimbrough Fund for her exceptional talents. It purchased a portfolio of ten images by photographers of the Allen Street Gallery. Interest in the collection, which features primarily contemporary images, seems to be up as indicated by an increase in photographic gifts in 1983.

The reorganization of Allen Street Gallery at the Center for Visual Communication reflects the positive state of the art. The Center's goal is to broaden public awareness of photographic work and issues of visual communication. Sandy Page heads the board which now includes business people as well as artists. Some of those business people donated the new space at 4001 Commerce rent-free for one year and have furnished the gallery. It will retain the Allen Street Gallery name.

Administrative Director Judy Miller indicates the gallery will present exhibitions by national and local photographers, lectures, workshops, video and film presentations, an outreach program to area students, and a monthly newsletter. Jerry Uelsmann, the first master photographer to participate in the program, comes to Dallas April 14 under the sponsorship of Allen Street in cooperation with the Dallas Public Library.

Uelsmann's visit also marks the introduction of the library's monthly Lecture and Exhibition Series, one of three elements in a photographic program designed by Kinney Littlefield of the Fine Arts Division. A Children's Photographic Workshop documenting the fourteen neighborhoods served by the community libraries is the second facet of the program. This project will result in an exhibition of the children's photographs in each library.

The third feature, Focus/Dallas, surveys the change in downtown Dallas as observed and recorded by eight area photographers selected from 150 invited to submit proposals. Upon completion, each photographer will assign ten finished prints, contact sheets, and work prints to the library's permanent collection. Numerous Dallas businesses have donated dollars, products, and services in support of the survey, which will culminate in an exhibition at the main library in 1986 for Texas Sesquicentennial Celebration.
"High School, 1981." by Luther Smith

"Pentacle" from Power Object Series, by Linde Finneb
Ideas, styles, and fads

A few words on the HCP's juried exhibition by those who made the choices.

By George Krause

As one of the jurors I would like to comment on some of the problems inherent in this exhibition, the most critical being my ability/ inability to see accurately the work in slide form. My concern with this system is the probability that some of the work was rejected because of scale and surface or inferior quality in the production of the transparency. I see no solution as it is understandably necessary to handle the large number of entries in this manner. With those individuals whose work I recognized I felt an obligation to abstain from judgement. This number was not as large as I anticipated since many of the photographers I know chose not to submit their work. I hope they will change their minds and do so next year.

Does this exhibit represent the ideas, styles and fads that are prevalent in the photography of today? An unusually high percentage of the entries were black and white photographs that had been tinted or painted in a similar manner. Almost all of these were rejected. I cannot explain this phenomenon but suspect that many of the schools of photography are encouraging this technique. This could also be the reason for the predominance in number and quality of images in color over that of black and white. From my point of view the greatest pleasure came from those humorous images in the show and the opportunity to know Frederika Hunter a little better.

(The judges for the Houston Center for Photography's Second Annual Juried Exhibition were Frederika Hunter, owner of the Texas Gallery, and George Krause, photographer and teacher at the University of Houston. Here they discuss a few of the difficulties and surprises of that job.)

By Frederika Hunter

It was a great pleasure to jury HCP's annual competition and to share that pleasure with George Krause. There are drawbacks to jurying photographs from slides - artificial enhancement of color, distortion of scale, and loss of distinction in printing technique. However, I knew that George's aesthetics and knowledge of technique would keep us from going astray in our judgement and also insure a lively show, which he did with grace. His nature also minimized our differences so I am confident now that there were none at all.

I do wonder if any two other people involved in contemporary photography would have made significantly different choices. Out of the more than two hundred entries it seemed clear to me from the first go-round which artists were outstanding. Without actually laying down guidelines for selection, I believe we looked for individual vision among the prize-winning Daily Gazette entries and romantically inclined solarizations. Personally, I did not respond to fashionable techniques that quickly have become clichés, such as use of the Diana camera or the application of paint to photographs. (Certainly that is not an across-the-board condemnation; but at this point in time, use of such techniques must be "extra good").

Ironically among the selections made there are a significant number of dogs and babies - subject matter that has long been associated with amateur photographers and considered taboo by the sophisticated artist, but that is the kind of surprise that one hopes for in jurying such a competition, making it fun as well as funny. The other noticeable trend among the final selections is the emphasis on the theatrical or artificial rather than on the casual. This re-evaluation of subject matter both in choice and in presentation reflects a concern of many young artists working today, whatever the medium, and it also calls attention to artists who continue to work in such a manner despite the vagaries of fashion. The significance of a juried show to me is that it evidences an immediacy of involvement on both the part of the juror and the "juror" in the present.

"Battle in the Late Afternoon," by William Heinman

"The Glamorous Service," by Grover L. Gatewood
Not just folks

An exhibition that tries to clarify some stereotypes.

By Toni Halter and Lalo Obregón

Reserved For Export I: A Contemporary View of Mexican Photography opens in March at Diverse Works Gallery, 314 Travis.

Living this close to Mexico, it's hard to understand why there is so little interaction between artists here and artists of that country. Cultural exchange seems to revolve around holiday migrations of Texans to Cancun and San Miguel de Allende, and seasonal migrations of Mexicans to Houston restaurants and factories, or to the Medical Center and the Galleria, depending upon their social strata.

What evidence do we have of current Mexican photographic and cinematic movements? Aside from the cheesy "B" movies that the Mexican film industry pumps out and exports in large quantities for "illegal alien entertainment" (appropriately nicknamed "Charroes"), which are mass-produced, elongated donuts, with a nutritional content similar to our own American (Glazed Donut), independent cinema gives the impression that it doesn't exist, which is untrue.

The situation with Mexican photography is not altogether different. Who has picked up a book on Mexican photographers lately? Or seen an exhibition? Ask anyone interested in photography what they know of Mexican photography and they answer simply: Álvarez Bravo. Are we to assume that the evolution of photography in Mexico from the documentary work of Agustín Carapola at the turn of the century simply ended in the 1930s with the emergence of Álvarez Bravo? That he has existed as the masthead of an empty ship for forty years?

The exhibition Reserved For Export I, at Diverse Works, grew out of these questions and a desire to fulfill the need for current information on Mexico and its visual artists.

The majority of the photographers whom we interviewed in Mexico make their living in photography or in something closely related; very few are hobbyists. Although they seem to share most of the hardships and frustrations of trying to live off their art, there are certain problems a photographer living in Mexico must face that differentiate him/ her from their North American counterparts.

Although photography has been actively practiced over the last seventy years, only during the last ten has it been accepted as a fine art by the intellectual and artistic community. Even now photographic exhibitions are not given the support they receive in the U.S. from the general public. As a result, very few books on photography are being published; the market is so small that it remains unprofitable. Photographers must look to expensive books and magazines that are imported. Mexican photography magazines (like our Popular Photography) are printed in small editions and tend to concentrate on advertising and commercial photography.

Anyone aware of the present situation in Latin America will understand that the arts, especially photography and film, have suf-
fared the consequences of an economic crisis. The costs of producing photographic work are extremely high in relation to the production costs of other trades. The only photographic supplies made in Mexico are chemicals and some film stocks from the Kodak plant in Guadalajara. Everything else must be imported: paper, darkroom equipment, cameras, accessories. These items carry a 100 percent markup from the retail price in the States. Between 1982 and 1983, the peso was devalued from 25 to 150 to a dollar. In less than a year, photographers faced price increases of 100 percent and more on supplies and equipment. In many cases certain supplies are unavailable, such as selenium toner and most Ilford and Agfa papers. This situation, along with a general lack of work and the rising cost of living, is having a strong impact on the photographer and his/her work, sometimes altering their technique completely.

Photography in Mexico, more than in the States, is totally centralized in one city. This makes it virtually impossible to get anywhere as an artistic photographer if you don't live and work in Mexico City. This concentration of energy has resulted in increased exhibition space, photography schools, and competition in the job market. It also has played a part in photographers breaking into different factions, many of them at odds. The most powerful is the Consejo Mexicano de Fotografia. The Consejo (council) is the national photographic organization. Founded in 1977, the establishment of the Consejo meant that for the first time photographers would be formally recognized as artists by national art institutions.

Members of the Consejo have an advantage in that the Consejo has been responsible for organizing international photographic events and exhibitions. This is due in part to its ties with Belles Artes (The National Institute of Fine Arts). This edge provokes more than a little ire among members of opposition groups and among photographers who have given up mixing their artistic endeavors with any special interest group.

These conditions, plus the fact that the government does very little to promote Mexican photography internationally, are partially responsible for the little exposure that it has received in the States. The other factor influencing this issue has an equally dark side: Americans being generally uninformed about modern Mexico. This helps to maintain a stereotyped image of a society that apparently has never evolved and never will evolve.

Unfortunately there persists a stubbornly colonial attitude in the States toward art. This attitude consciously or unconsciously affects how we value a work that comes from a third-world country. In many cases, if the artist is from an underdeveloped nation (and more so if they happen to be self-taught), then work is labeled "folk art," somehow differentiating them from "true artists." It's a subliminal but effective way of devaluing a person's work and segregating it from other art.

Since 1976 only a handful of American cities have hosted photographic exhibitions by Mexican artists. In contrast, Mexican photography has encountered wide interest and support in Europe. Photographers from Mexico have been invited to participate in exhibitions in Spain, France, Italy, Germany, Switzerland, Scandinavia, and the Soviet Union. In conversations with photographers in Mexico, we were told time and time again that Europeans are more open to Mexican photographers than the people of North America. This exhibition will help clarify in images and ideas who and what the Mexican photographic artist is all about.
If a curator or editor says to come back next year, it should not be seen as offputting.

**WW:** How did MFA's commitment to photography come about?

**AT:** Bill Agee. Bill grew up in Scarsdale, New York, and one of his favorite things I had decid-
gan. He says the first time he can remember being told something was art was when he saw and asked about a photograph at the Morgan's home. Before coming to Houston, Bill was at the Museum of Modern Art and then at the Whitney. He was looking for other museums, he wanted a photography department. When Target Stores offered him his job, he asked him what he could do with it. He said, "I could buy a painting, or some prints, or start a photo-
ography collection." They said, "Do the photography collection." I was hired to be the Bill's consultant.

**WW:** What criteria have you used in putting together the collection?

**AT:** We made three basic deci-
sions. The first is that we would be 20th century and pre-
ominantly American. We did that to give the collection a certain tex-
tical because of the cost of 19th century objects and because the Gersthem and Amos Carter col-
collections are right up the road. Also, Bill and I are 20th century American scholars. Secondly, we wanted the first collection to have a certain look. Too often we are asked the question, "What is photography?" - picking up a camera, pictures, photojournalistic pictures, handpainted images, and so on.

**AT:** Instead, we bought a group of photographers that we knew about, that we know about photography. The result is a collection that is as important as we had thought. We acquired many pictures by acquiring whole collections: 200 images commissioned and given by AT&T in 1989; a collection of 75 photographs by Edward Steichen from the Condé Nast, and so on. We also ac-
purchased Robert Frank's "The Ameri-
cate." This is an example where we play catch-up with our collection, instead of just looking at the market. Because now if anyone in the country wants to see an original photograph from "The Ameri-
cate," the only place they can come to Houston. For a collection specializing in 20th century Ameri-
c photography, there is no bo-
y the market. We think of this as more pivotal.

**WW:** What is the program for the next year?

**AT:** We are trying to buy single prints by Texas artists. We've been doing it all along, but we've made a more concentrated effort in the past three years. Why? Because, in part, the work is stronger and, in part, because we think it's our responsibility to en-
courage the next generation. We are the audience. We are a muse-
um which, I hope, has an interna-
tional reputation that we also exist in Houston, Texas.

**WW:** When will the direction of the col-
collection change?

**AT:** I don't know. I am going to try to take this year to think about it. I don't think we'll move any time soon. I think of it in any way. We will remain committed to American and European. I am somewhat interested in Japanese photography and times and 30s, but I don't know if I have the resources for it.

**WW:** How would you describe the relationship between the MFA and institutions in Houston now?

**AT:** There has been some auton-
omy, but it's healthy right now. Remember that institutions are operating within a world of communi-
ties. There's the geographic com-
nunity, the city or state. There's the national community and the other museums. That is a very important force, especially if you are working with your colleagues and they re-
spect you, you get the support you want in the community and being able to get loans. If you don't have the respect of your col-
leagues, you won't have the co-
orperation. If you don't create good shows, you can't get people to work for your exhibitions, and they won't take the exhibitions you put on. You need that profes-
sional relationship to service the geographic community. Then there's the third community, not always overlapping, the community of art-
sthat really has a lot to do with the wealth of an institution. The intra-
office politics will have a lot to do with how a museum can function, literally. And the rela-
tionships with artists will provide much of the mental and intellec-
tual life of the museum. It's a vari-
ous ity of an institution.

**WW:** What kind of advice do you have for photographers who are beginning to get their work noticed?

**AT:** I think there are two reasons to show someone else your work. One, because you are in mid-pro-
cess of doing your work and it gives you some insight. And secondly, because you are finished and it's time to find an audience. Too often, begin-
ing photographers confuse these.

A young photographer is more likely to get a reception of two good goods of work are shown, this indicates that once the initial flush of excitement has pro-
duced a body of work, the photogra-
photograph can sustain and continue it. A mature photographer, on the other hand, will be more interested in investing time and energy to publicize their work. If they prove that the effort can be maintained at a high and consistent level, it will support the commitment and continuity. A curator or editor will then want to see that period, if you say to come back again next year, it should not be seen as offputting. That's a reasonable length of time in which someone can have a new set of ideas and a new body of work.

**WW:** Many people tend to want to show a lot of single, strong images rather than a selection re-
presenting an idea or an approach. How do you recommend they handle this?

**AT:** Someone coming to me with ten great pictures doesn't really interest me very much. What interest me is when someone has been able to make or sustain an idea, find a subject, and literally be able to devote a good period of time within the context of their craft. It's a commitment. Twenty pictures is a minimum. You need a minimum of twenty to tell someone what is thinking.

Anne Tucker says she tried to spend an hour a week looking at pictures or port-
foils. Depending on her travel schedule, an appointment may be scheduled after the initial call. She is currently on a sabbatical.
MEMORY LINGERS

Powerful feelings, important wisdom.

By April Rapler

It approaching a review of art, I prefer to discuss and react, rather than issue a judgment. I am drawn to strong, provocative visions when I think about pictures. This isn't to the exclusion of the subtle: in fact, the more subtle the initiative, the more dynamic the second wave of response. So much work today is trite or derivative or merely bored with itself: a little surplus is a great thing. If one bears with the work of Linda Robbenolt and Brian Taylor, one will find that it contains a level of excitement and stimulation well worth the effort. Resist the temptation for first round dismissal and probe more deeply — the reward is bearing witness to powerful feelings that impart a quiet, important wisdom.

In order to construct a proper evaluation, one must know about the artist, as well as the art, ensuring a more complete understanding of a complex structure. Not knowing either artist, I feel that my own biases and sensitivities can't release as completely. But I do hold enjoyment and intelligent consciousness in high regard, and resist the idea that these issues in art are unimportant.

There is a great and pleasant sense of discovery in viewing Brian Taylor's pictures. The messages aren't terribly clear, but neither are they overwritten. A photojournalist at Cal State University, Taylor may or may not maintain an innocent domino, but his pictures speak of a wicked sense of humor and the spatial sensibilities of an interplanetary voyager. At HCP, we see two series of photographs: "The Road Series" and "Close to Home." Our first clue to the "Road Series" lies in trusting his titles — for example, "In the Road to Danger," we're not sure what it is exactly that's wrong, but we believe in spite of feeling naive. Incorporating quite a bit of topical manipulation, he has shared the inclusion of being in a museum of natural science, gazing into a diorama, being made privy to something classified, some previously unreleased findings about the most mundane, obvious things in life.

There seem to exist parallel messages, and I feel instructed. ("The Road to Flight" comes to mind here.) They are landscapes in the sense that they're internal routes to discovery (some of the found imagery includes maps, graphs, roads, etc.), yet the paths end in the same way a dream ends. A strong sense of design dominates a hand-made desire. And though this is successful in most images, in "The Road to San Andreas" the risk is that the innocence of the idea, the wonder of it is lost to structure and formality. This homage to 1950's graphics incorporates some subtle color tricks, but feel subliminal details. Sometimes, materials simply don't integrate or make sense: a problem inherent to collage is the obligatory use of that one thing which would seem to be just right — in this case, the floating postage stamp in "The Road to the Desert," or the SX-70's that feel unfeudal, self-conscious, forced. Occasionally I have the feeling of being coerced into a relation-

EXHIBITIONS

"Four Feet over Santa Cruz," by Brian Taylor

Because of the uniform cohesiveness from picture to picture in the "Road Series," and the excellent craftsmanship, one might anticipate an uneasy transition from one series to the next. But for the same reason that skillful production isn't the heart of the "Road Series," neither does the simplicity of tool and design dominate the "Close to Home" series. These picture are deceptive: Mr. Taylor has pared down to the essentials of traditional photography — the eye and the camera (albeit a SX-70) and let his sensibilities take over. Quiet emotions run in the lovely, not-too-slick pictures. At first examination, the color would seem to be incidental, but this, too is part of the overall defeat. Feeling too comfortable? Interest straining? Look again — and again. The feelings that seep in linger. Just as the memory often filters a far better picture upon recall, the photographs here function to serve up, in little doses, memories exactly as we prefer them to have been.

Are these the kinds of things we see viscerally, the exact way we see them? — This and pieces of the peripheral things — hauntings and stirrings that allow memory to run a shiver up the spine at the oddest moments. These pictures remind us of what we don't really see, but which forms recall. Here lie the icons of someone passing by — birds, flying horses, floating women.

A sense of examining a diorama exists in this series as well. For example, in "Homage to Bet-ty, Acupluse," the feeling is that what is seen could never have existed outside memory, and the magic comes from this. The photographs are playful, and gently adumbrated about their place in a found reality.

LINDA Robbenolt's work was preferred in one review as frivolous, but certainly no more so than any commercial advertising. The photogra-phs, which combine painting with photography to create layers of illusions, are referential, to the extent that artists such as Magritte, on the one hand, and the Southern naive painters, on the other, come to mind. This exhibit, which was on display at HCP from November 18 through December 23, called upon many such disparate feelings and schools of thought. The most surprising element of this work is the unexpected success of filling in realities with partial truths. Some images are quite funny, others tender and innocent. One can almost imagine the images a few stages back in process, hand-dispatching paint and line, and then carefully cutting through the paper to insert the photographic blasphemy. Still others are quite disturbing in their pain ("Masochism"). It feels like a profoundly emotional response, filtered through a creative process, to the extent that our feelings can take a different form. And the maniac, gilded color, at times so inappropriate to the nature of the feeling imparted.

Simple dog/baby/ woman image aligned with domestic set-
ings in dysfunction, all rendered in petroglyth-like gesture, then completed with photographic bits and pieces, creates a complex symbol, ending up an editorial-social commentary. This is a re-

"Pompom," by Linda Robbenolt

marded fact, which brings me back to the question of inspiration. I am interested in the possibility that there are, to a certain extent, self-portraits ("Just a Slight Touch-Up," "Blew ing Kisses," various parts seen throughout). I am fascinat-

ed by the invasion of this imaginary privacy.
Sites/Sights: uncertain terrain

Exploring the vision of Peter McCleanam.

(Sites/Sights was an exhibition of photographs shown recently at the Sheldon Project for the Arts, Houston. It was curated by Peter McCleanam.)

By Bernard Brunon

When a photographer is given carte blanche to put together a photography show, the result is always to be of interest since it will clearly illustrate his definition of photography. Sites/Sights indeed tells us much about Peter McCleanam's ideas on photography. Through the presentation of four photographers (Moira McCarthy, formerly from Houston and now living in New York; Kevin Clarke, also living in New York; Sleet McAuley, from Dallas; and Peter McCleanam who lives in Houston) the show scans its subject in a sharp and acute vision, from an "image of reality" to "the reality of the image."

Published as a book, Kevin Clarke's Kaffeehaus (Department Store World) is a compilation of seventy-three black and white photographs taken in West Berlin's huge KaDeWe, or department store of the west. Clarke photographed every department in the store, "selecting salespersons and contracting or integrating them specifically in relation to the goods they represented and sold." He conceived the book as a "critical documentation" and one cannot help but recall Pace of Our Time, August Sand's book on the German people, and his remark that "the individual does not make the history of his time; he both impresses himself on it and expresses its meaning. It is possible to record the historical physiognomic image of a whole generation and ... to make that image speak in photographs." Like Sander, Clarke finds relationships between the appearance of a person and his or her occupation. But he goes even fur-

ther to say, or to show, that the salesperson takes on the look of the goods he or she sells. If we read this relationship as one of resemblance rather than similitude, would it imply that the goods are the prototype and the person the copy? Looking at Sleet McAuley's "Native Americans" series, you expect to find there some story about Indians or, recalling Edward Curtis' or A.C. Vroman's work, to have a glance at early American history. But these images, of which the majority are landscapes, carry almost no information. Some are photographs of actual archeological sites but they show very little about the "clique," obviously that is not their purpose. They are empty, cold, like the skills from a movie after the crew has deserted the set. All you are left with is a beautiful color photograph whose beauty has no referent. A sign in the corner of a photograph tells you that a diorama trail dating back to 100 million BC has been found on this spot, but all you actually see is the arrow pointing at it. Moira McCarthy's work is equally expressionless, although in a totally different way. While McAuley's images are equivocal and could easily leave you with only the thrill of beautiful and subtle colors, McCarthy's black and white photographs are dense and packed with emotions, even though her vocabulary is minimal. In the first series she presents self-portraits, posing next to religious statues and symbols, and somehow interacting with them. The use of a slow shutter speed to obtain blurred motion in the picture accentuates the dichotomy and brings a disturbing conclusion: the statue, the unreal element, becomes real in its photographic immobility while the real person turns into a distorted blur. The space in which these little dramas occur has no solution, as on a stage there is no possible escape through the back, which reinforces the uncomfortable feeling. The use of black and white perfectly suits the subject without inhibiting the humor.

Her second series of self-portraits shows more complexity despite the recurrence of dual elements. In these photographs, she sets her camera in the street, then interacts with the crowd, but again separating herself from it. Varying shutter speeds, she is either in motion in a frenzied crowd or motionless among moving people. The embarrassment of most of them, their questioning looks at Moira or at the camera are also ours in front of these images, as we are confronted with a ritualistic behavior whose meaning eludes us.

As an ongoing Houston landlady, McCarthy's color photographs of Peter McCleanam are far from cliched views of a city. They don't pretend to be beautiful, with their abrupt colors and simplistic elements, but they are fascinating. As in a Japanese Hiasi, a few basal objects are interlocked in such a way as to displace their meaning and create a space full of poetry and humor. These landscapes are not real, since it is only through the viewfinder of the camera that they reveal their poetics. Each image works like a pop-up book which, once you open it, unfolds its multilayered space.

In his earlier work, McCleanam obtained the same results through the juxtaposition of two images where the passing of time, the change in light, or the framing from one image to the other would create this dense and complex space. Having refined his vision, he is now making subtle single images that require scrutiny to see beyond their guise and fully appreciate their sensibility. "Fog in Maine", a sequence of ten color photographs presented as one piece, comes also from the double images and in a way is closer to their original concept. Moving linearly in time and space from a close-up of a rock to a view of the shore to a total gray fog, the piece also describes a circle, from an abstraction to another abstraction, through an incredibly beautiful natural cause.

In his work, McCleanam does not try to evoke "the real" by its representation. His interest is in the photographic image itself, and this show was for him another means of investigation. "Sites/Sights" does not pretend to answer all the questions asked about photography, not to establish any truth. What comes out of it, though, is the idea that a possible definition of photography lays somewhere at the cross-section of these four works.
Nicole swim
A way to get up and out.

By Lynn McLanahan


After one look at the title of this book, I knew how the shark in jaws felt upon spotting those helpless human legs paddling in the glistering waters above. — was ready to move in for the kill. “A philosophy of photography?” Who would dare to toss such bait into photography’s infested waters? In the Introduction, Bill Jay acknowledges that his title may sound a bit pompous. Just the same, he believes that photography needs to be dealt with as a whole: critics have isolated individual periods, styles, and works, but no one has formed a philosophy that encompasses the entire photographic spectrum. Jay recognizes the enormity of such a task, and is quick to qualify his efforts: “I feel passionately for photography and cannot look on what I consider its abuses with detached tolerance. Admittedly this is a subjective view — however I believe it has a validity as a view that some young photo- graphers.”

What follows is a carefully drawn, yet widely ranging, contemporary photography, and a bleak picture it is. Rather than dwelling on what David Harris gives photography’s shortcomings, however, Jay proceeds to outline in ways which a photographer can climb up out of the mire. He carries his torch of hope through such subjects as humanism and naturalism in photo- graphy; the importance of a life attitude; talent; “the individual is more important than the product;” the concept of heroism in photog- raphy; peak experiences; the duties of the viewer, and our universality culture. Jay’s writing style makes our journey through such subjects as easy one. As he states in his in- troduction, he is not interested in “sounding the death knell of an age,” and finds fault of innumerable psyche-bubble Which masquerades in the guise of intellectual criticism. The joy of this book is that it makes you how to be your own artist. You will rise from time to time, and you’ll find yourself agreeing with this and that and the other. But in doing so, you will be forced to think the American dream at the end of the book. Jay has been in the pages of a portrait. He is a master at revealing the meaning of a subject rather than illustrating the text, as in- dicators of a direction worthy of "heroes of photography." But rat- her than leaving the question of the Olympus to contemplate, we are pulled down to view images that, due to the poor reproduction qua- lity, we cannot see to best ad- vantage.

Despite this unfortunate ending, Jay’s book remains a provocative and articulate polemic for those interested in thinking about photo- graphy. It’s a good kick-in-the- pants for staid photographers and offers encouraging and construc- tive words for these photogra- phers still holding on to a notion of photography as a medium of communicating ideas. Jay is clearly sincere and wholly dedi- cated to this medium and even if he is, as some claim, a feisty romantic, photographic literature could use a few more like him.

Insulting

Reading this book is a bit like drinking your dimensions would be put in — it is while it can be enjoyable, one is left with a rather unpleasant after- taste. This book is not a tribute to Stephen Shore or his work, ra- ther it documents the historic restau- ration of one of France’s national treasures, the house and gardens of the painter, Claude Monet.

In his Introduction, Impression- istic critic John Rewald creates a ly- rical tone along the Seine, traveling from Paris to the Atlantic pointing out the highpoints of the impres- sionists period such as the Grande Jatte and Renoir’s favorite bathing spot. The city of Giverny, the small farming village where Monet spent the last 43 years of his life, Rewald wrote his essay to give a history of Giverny: how and when Monet found it, the building of the gardens, the lily pond, and its fate after Monet’s death in 1926. He makes American people for being responsible in large part for making the restoration financed. As financially possible. He concludes by praising Giverny, now renovated, is open to all artists adding that Shore’s approach to photography the gardens was miraculously never “touched by Monet’s overpowering presence”. Indeed.

The reproductions which points out the important buildings, Monet’s par- donable favorite cherry blossom trees were there in Monet’s time, and vantage points he used in some of his paintings are difficult to find at these photographs as anything more than visual aids to the text.

Following the reproductions are some reflections by Deborah Kerper, curator in charge of the publishing project, and Daniel Wildenstein, an art historian whose family operates one of the world’s most prestigious art galleries. Both add their estimable stamp of approval to the renovation and explain how they became involved in the project, thank the sponsoring partners who got the fund raising task off the ground, and conclude by inviting fans to make the pilgrimage to Giverny.

What about Stephen Shore? What about the photographs? And why is Aperture publishing this, as essentially a lavish brochure announcing one of its most tourist spots? My first thoughts were that Shore had been used as a convenient contribution to the book is all but ignored except perhaps on the back cover flap where it is, at the last second: it is the “triomphe of a major pho- tographer.” By the time you read this, the book has grown up, and the photographs in it qualify in the project. The book is unlike Shore’s work and his work in the book is not the same thing at all.

Yet, in assessing what Shore got in return, he didn’t do too badly. The Menil Collection, that never bothers to take these pictures, got three trees; three paintings; and an entire chapter included some of the results, the phenomenon of photographing in a hardcover book. But Shore is much too major to be fussy. He is too lazy to check, too lazy to care if you can almost feel the garden dew on your fingertips before you open this book. This book will be of interest to detailed lovers of photography who have read about and seen the restoration of his beloved Giverny, but those who are anxious to see and learn about new work by Shore will find the book and its concept offensive and insulting.
THE BLACK & WHITE BALL

TO BENEFIT IMAGE MAGAZINE

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THE HISTORICAL MAGNOLIA BALLROOM
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$25 EA.

CASH BAR; REQUIRED ATTIRE: BLACK & WHITE, FROM FORMAL TO FANTASTIC

COMPLIMENTARY B&W PORTRAITS BY FAMOUS HOUSTON PHOTOGRAPHERS

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THIS MAY BE TOO AIRY, TIE OR WHITE