

Image

A publication of the Houston Center for Photography

Spring, 1984

THE PHOTOJOURNALISTS

GARRY WINOGRAND

ANNE TUCKER

CALENDAR

DALLAS/FORT WORTH



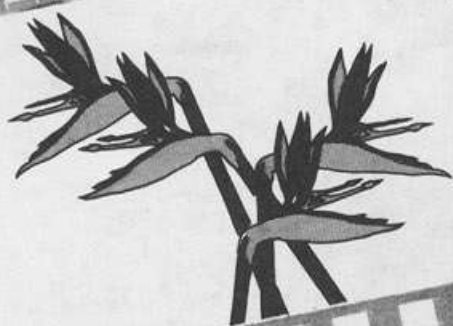
"Would-be holdup man shot and killed by the manager of a convenience store." by Bela Ugrin. (Houston Post Photo)

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VOLUME II, NUMBER 1

image

SPRING 1984

COVER

WOULD-BE HOLDUP MAN KILLED BY MANAGER OF A CONVENIENCE STORE, by Bela Ugrin, from the exhibition, "Eyewitness: News Photographers in Houston". (See page 12)

FEATURES

WINOGRAND

A look at some recent work by Garry Winogrand, with an admiring appraisal by Paul Hester.

ANNE TUCKER: CHANGES

The Curator of Photography of the Museum of Fine Arts, Houston, talks about the evolution of photography in Houston, about the museum, and about photography in general. Interview by Wendy Watriss.

EYEWITNESS: NEWS PHOTOGRAPHERS IN HOUSTON

Wendy Watriss has curated an exhibition of the work of local photo-journalists. Selections from that show with a note by Watriss.

DALLAS/FORT WORTH: AMAZINGLY RICH

Sharon Stewart continues her exploration of the photographic activity of Texas. Second in a series.

IDEAS, STYLES, AND FADS

New American work from the Houston Center for Photography's recent national competition, with notes by the jurors, George Krause and Fredericka Hunter.

NOT JUST FOLKS

Toni Hafter and Lalo Obregon address the problems of colonial attitudes and ignorance about the contemporary photography of Mexico.

DEPARTMENTS

NOTED

Forward Retreat/ The directors of the Houston Center for Photography went on a retreat and set some new goals. By Sally Horrigan.

CALENDAR

Exhibitions, lectures, workshops, classes, competitions, and events.

EXHIBITIONS

Brian Taylor and Linda Robbenolt/Review by April Rapier

Peter McClennan, Moira McCarthy, Skeet McAuley, and Kevin Clarke/ Review by Bernard Brunon.

BOOKS

El Salvador: Work of 30 Photographers/ Review by Dave Crossley.

Negative/Positive: A Philosophy of Photography/ Review by Lynn McLanahan.

The Gardens of Giverny: A View of Monet's World/ Review by Lynn McLanahan.

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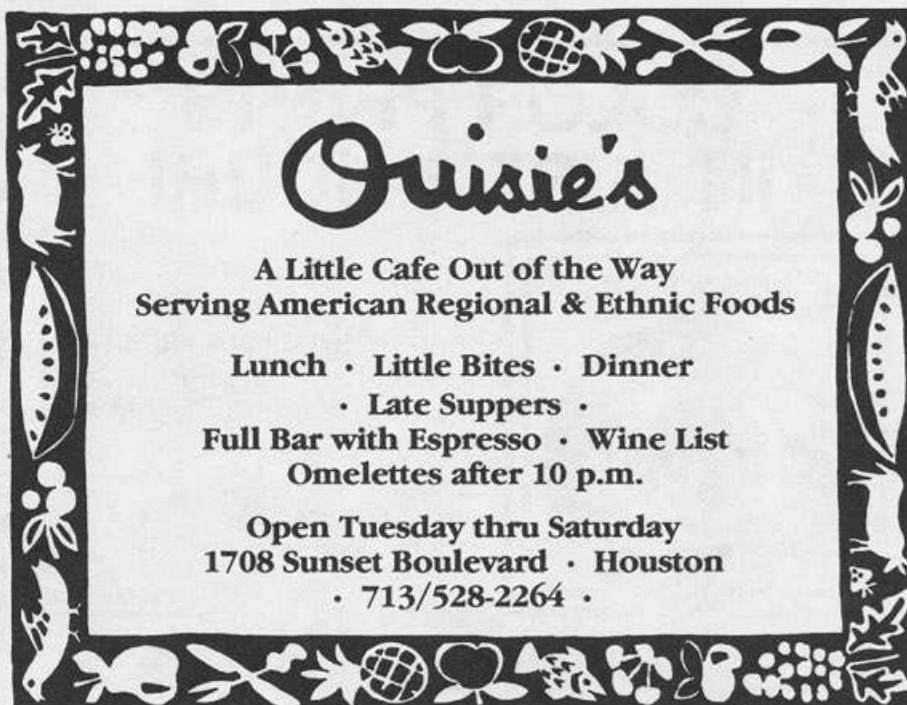
Peter Brown, Bernard Brunon, Elizabeth Glassman, Rebecca Parker, Becky Ross, Becky Ross, Sharon Stewart, Lynn Trafton, April Rapier, Lynn McLanahan, Wendy Watriss.

Advertising

Davia Gallup

Image is a publication of the Houston Center for Photography, a non-profit membership organization that serves the photographic community as a resource for educational exchange through exhibits, publications, lectures, workshops, and fellowships. The Center is supported in part by grants from the National Endowment for the Arts, the Texas Commission on the Arts, and the Cultural Arts Council of Houston. For details about membership, contact the HCP at 1441 West Alabama, Houston TX 77006. Telephone (713) 529-4755.

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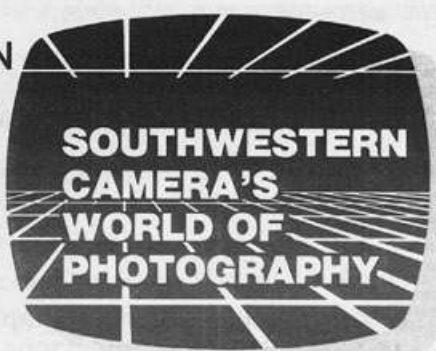
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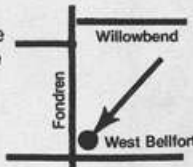
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Forward retreat

The HCP's directors take to the woods.

By Sally Horrigan

President

The Houston Center for Photography

ONE 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 schemes 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 back off 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 provide a forum for critical dialog 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 batted 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 many types of 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 fraternizing. 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 dialog, 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 Hester. Donations of photography books would be very much appreciated. Photographers from all over will be encouraged to provide transparencies for a slide library.

Toward the end of the decade, membership may reach 5,000. We hope to expand our present facility to provide more room for exhibitions, 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 room 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 larynxes 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 529-4755 for details).

Sunday morning we made suggestions for streamlining our operation, and in the afternoon the poor bylaws committee met to try to deal with all that had transpired. We wandered back to Houston in a daze, but pleased with our effort 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:

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CALENDAR

EXHIBITIONS

MARCH

3-April 3 Benteler Galleries, 2409 Rice Blvd., "Contemporary European Photography: Anni Saranne Coplan, Victor Macarol, Philipp Scholz 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 Benteler Galleries, 2409 Rice Blvd., "An Exhibition of Portraits," Tues-Fri 11am-5pm, Sat 11am-4pm.

EXHIBITIONS ELSEWHERE IN TEXAS

MARCH

Jan 13-March 11 The Amon Carter Museum, Ft Worth, "An Emerging Tradition in American Photography," Tues-Sat 10am-5pm, Sun 1-5:30pm.

16-May 13 The Amon Carter Museum, Ft Worth, "Visions of America: Selections from the Amon Carter Museum Photography Collection," Tues-Sat 10am-5pm, Sun 1-5:30pm.

WORKSHOPS/CLASSES

MARCH

7 Leisure Learning, "Basics of Photography," 4 Wed mtgs, 7-9:30pm, Tim Barkin, instructor, \$45, call 721-7299.

8 Leisure Learning, "Basic Black and White Darkroom," 3 Thursday mtgs, 7-9pm, \$41, Tim Barkin, instructor, call 721-7299 for details.

10 HCP, "Archival Matting and Framing," Danny Clayton, instructor, \$20 members, \$25 non-members Call 529-4755 for details.

24, 31, & April 7, 14, 28 Glassell School of Art, "Printing, Toning, Bleaching, and Special Effects," 1pm-4pm, \$105. Call 529-7659 for details.

26 Art Institute of Houston, Classes begin on 26th Full range of day and evening sessions Call 523-2564 for details.

31 Leisure Learning, "How to take better travel photos," 1-4pm, \$15, Chris Rogers, instructor, call 721-7299 for details.

31 Leisure Learning, "Basic Photographic Composition," 9:30am-12:30pm, \$18, Barry Malarcher, instructor, call 721-7299 for details.

Total Camera, 6138 Westheimer Spring classes in basic, intermediate, and advanced photography. Call 784-2889 for details.

Beginner, Advanced, Professional private and group classes: Karen Barfield CPP, instructor, call 688-0148 for more information.

APRIL

4 Leisure Learning, "Basics of Photography," 4 Wednesday mtgs, 7-9:30pm, \$50, Tim Barkin, instructor, call 721-7299 for details.

7 HCP, "Field Trip: Landscape Photography," Peter Brown, instructor, \$40 members, \$50 non-members Call 529-4755 for details.

10 Leisure Learning, "Intermediate/Advanced Photography: Tips of the Pros," 3 Tuesday mtgs, 7-10pm, \$35, Mike Patrick, instructor, call 721-7299 for details.

11 Leisure Learning, "Basic Black and White Darkroom," 3 Wednesday mtgs, 7-9pm, \$41, Tim Barkin, instructor, call 721-7299 for details.

12 Leisure Learning, "Photographing the Human Figure," 3 Thursday mtgs, 7-10pm, \$55, Mike Patrick, instructor, call 721-7299 for details.

St Thomas Courses a la Carte. Registration for photography classes on date to be announced in April. Call 520-7000 for details.

MAY

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 529-4755 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

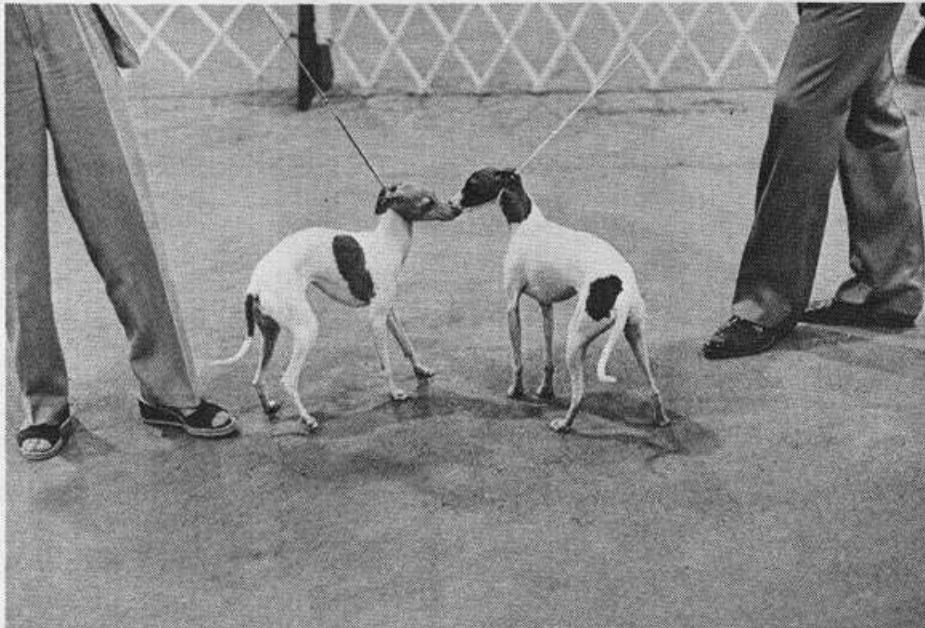
HCP Fellowships: 3 \$1000 fellowships, open to all photographers in Houston to support work in progress. Submit portfolio (workprints acceptable) and statement of intent to HCP, 1441 W Alabama by May 13. Winners will exhibit the resulting work in 1984-85 exhibition schedule Jurors will be announced after 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, 1019 Commonwealth Ave, Boston, Ma, 02215, include SASE.

Submit work to East Texas International Photography Contest, deadline: April 16, for more information write East Texas Photographic Society, Box D, ET Station, Commerce, Tx, 75428.

(Continued on next page)



Lynn Lennon

10 Feb-March 25 HCP, "Eyewitness: News Photographers in Houston," "Garry Winogrand," "An Exhibition of Personal Responses," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

17 Feb-Mar 13 Carol Loewenstern, 6135 Kirby Dr, "Recent Photographs by Dean Dablow".

27 Jan-Mar 17 Sewall Art Gallery, Rice University, "Out of the Forties: A Portrait of Texas," Mon-Sat 12-5pm.

30-April 28 Moody Gallery, 2015-J W. Gray, "Manual," Tues-Sat 10-5:30pm.

30-May 6 HCP, 1441 W Alabama "Seeing Things My Way: New Documentary Work," "Fred Lonidier: I Like Everything Nothing But Union," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

Dates in March TBA, Rice Media Center, Rice U Campus, "Photographs from El Salvador" Mon-Fri 9am-5pm, call 527-4894 for dates.

APRIL

6-May 17 Benteler Galleries, 2409 Rice Blvd., "Photographs by Andre Gelpke," Tues-Fri 11am-5pm, Sat 11am-4pm.

6-28 Harris Gallery, 1100 Bissonnet, "Geoff Winningham," Tues-Fri 10am-6pm, Sat 11am-5pm.

7-29 Diverse Works, 214 Travis, "Frank Martin," Mon-Sat 10am-5pm.

21-June 10 Museum of Fine Arts, 1001 Bissonnet, "A Century of Black Photographers: 1840-1960," Tues-Sat 10am-5pm, Sun 1-6pm, Thurs open 'til 9pm.

25-May 2 The Blaffer Gallery, U of H Campus, "1984 Student Exhibition," Mon-Fri 10am-5pm, Sun 1-5pm, closed Sat.

MAY

11-June 24 HCP, 1441 W Alabama, "Third Annual Members' Exhibition," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

APRIL

2-May 13 Allen Street Gallery, 4101 Commerce, Dallas, "Paul Caponigro," Wed-Fri 12-5pm, Sat 10am-4pm, Sun 1-5pm.

MAY

16-June 24 Allen Street Gallery, 4101 Commerce, Dallas, "Olivia Parker," Wed-Fri 12-5pm, Sat 10am-4pm, Sun 1-5pm.

LECTURES/EVENTS

MARCH

4 HCP, 1441 W Alabama, 3pm, "Americans/Europeans: Panel Discussion," organized by Petra Benteler, participants will include Anni Saranne Coplan, Victor Macarol, Philipp Scholz Ritterman, Wendy Watriss, Buddy Clemons, and George Krause, moderated by Fred Baldwin.

7 HCP, 1441 W Alabama, 7:30pm, "Photojournalism: Some Current Issues," panel discussion moderated by Wendy Watriss.

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

4 HCP, 1441 W Alabama, 7:30pm, "Seeing Things My Way: New Documentary Work," Jan Grover, Columbia College, Chicago.

12-15 "Critical Mass" a symposium on artists' publications and magazines. Keynote speaker: Vered Lieb, New York artist and critic, 7:30, Museum of Fine Arts, 1001 Bissonnet, call 523-6489 for details.



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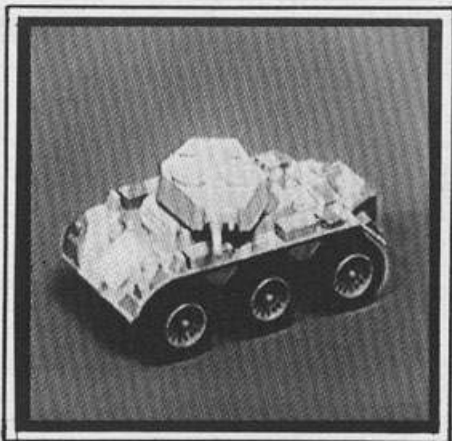
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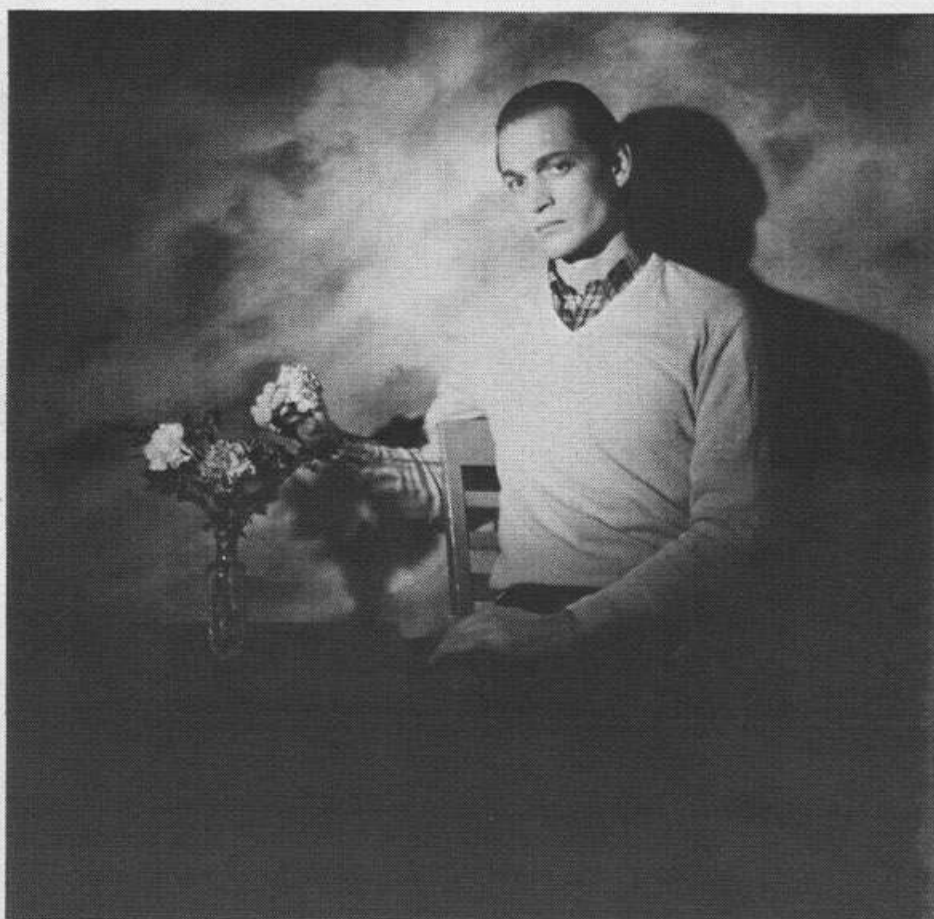
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CALENDAR

(Continued from previous page)

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CLUBS

American Society of Magazine Photographers, (ASMP). Meets 6:30 p.m., 1st Monday of each month in the Graphic Arts Conference Center, 1324 West Clay. An international association whose "members work in every category of published photography." Visitors welcome. Charge for monthly meetings. 521-2090.

Houston Chapter of Association for Multi-Image. Meets 3rd Thurs. monthly. Steve Sandifer 667-9417.

Association of Students in Photography, Houston Community College, 1300 Holman. For HCC students. Meets 8 p.m., 1st Mon. of each month. Call 521-9271, Randy Spalinger for details.

Baytown Camera Club. Meets 7 p.m. 1st and 3rd. Mon. monthly at Baytown Community Center. 2407 Market, Baytown. Vernon Hagan 424-5684.

Brazoria County Camera Club. Meets 7:30 p.m. 2nd. Tues. monthly at Continental Savings & Loan Asso., Lake Jackson, Tx. Don Benton (409) 265-4569.

The Houston Camera Club. Meetings 7:30

p.m. on Tuesday, three times monthly at Baylor College of Medicine, DeBakey Bldg. Room M-112, Texas Medical Center. Free parking. Competitions, programs, evaluations. Gwen Kunz, 665-0639.

The Houston Photochrome Club. Meets 7:30 p.m. the 2nd & 4th Thurs. monthly at St. Michael's Church, 1801 Sage Road. Room 21. John Patton 453-4167.

The Houston Photographic Society. Meets 8 p.m. on 2nd & 4th Tues. monthly at the Bering Church, Mulberry at Harold. Programs and critiques. Tony Martino 827-1159.

The Photographic Collectors of Houston. Meets 7-10 p.m. the 4th Wed. monthly in the basement of the Museum of Science in Hermann Park. Public welcome. "Meetings feature auctions, buy-sell-trade, show and tell and lectures." Leonard Hart 795-7455.

1960 Photographic Society. Meets 7:30 p.m. 1st and 3rd. Tues. monthly at Cypress Creek Christian Community Center, 6823 Cypress Wood Drive & Stuebner Airline. Dave Mahavier 522-1861 or 353-9604.

Society of Photographers in Industry. Meets 3rd Thurs. monthly. Sonny Looks Restaurant, 9810 So. Main. 6 p.m.-10 Cocktails, dinner, speaker. Visitors welcome. Dave Thompson. 795-8835.

Notices for "Calendar" and for the monthly membership newsletter are welcome and should be sent to: "Calendar," Houston Center for Photography, 1435 West Alabama Houston 77006.

R. Andelman





All photographs by Garry Winogrand

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.

IMAGINE 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 draw me back and reinforce my conviction about the vitality of his work. Without his photographs, those future historians will misunderstand us. And we take that same risk.

Winogrand began photography in 1948 at the age of twenty. In 1952 he joined a photo agency and began doing work 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. I was a good competent hack. 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.

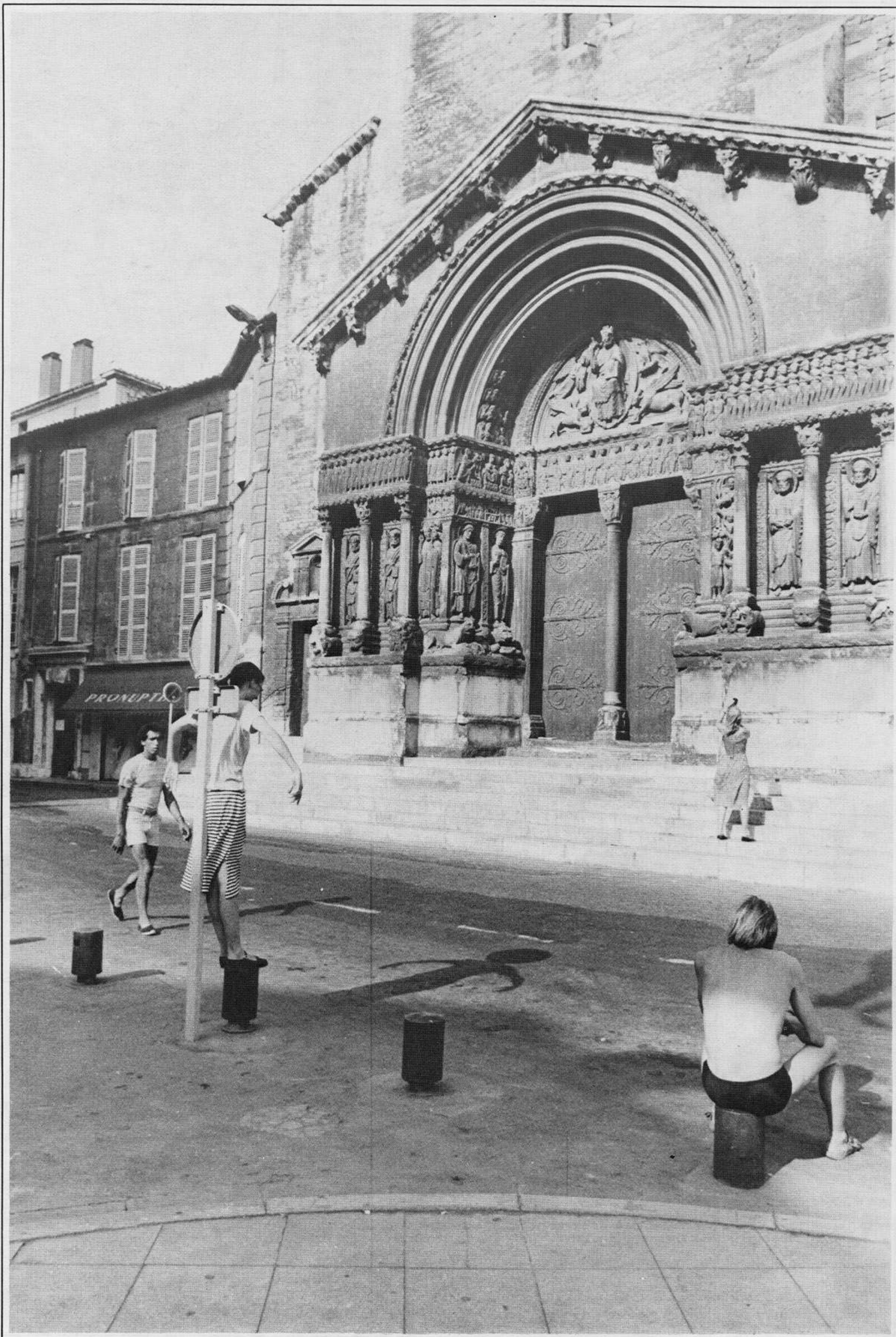
The complexity of his photographs is due more to this simultaneity of seeing and being seen than to the density of his informa-

tion. 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 soulful 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?



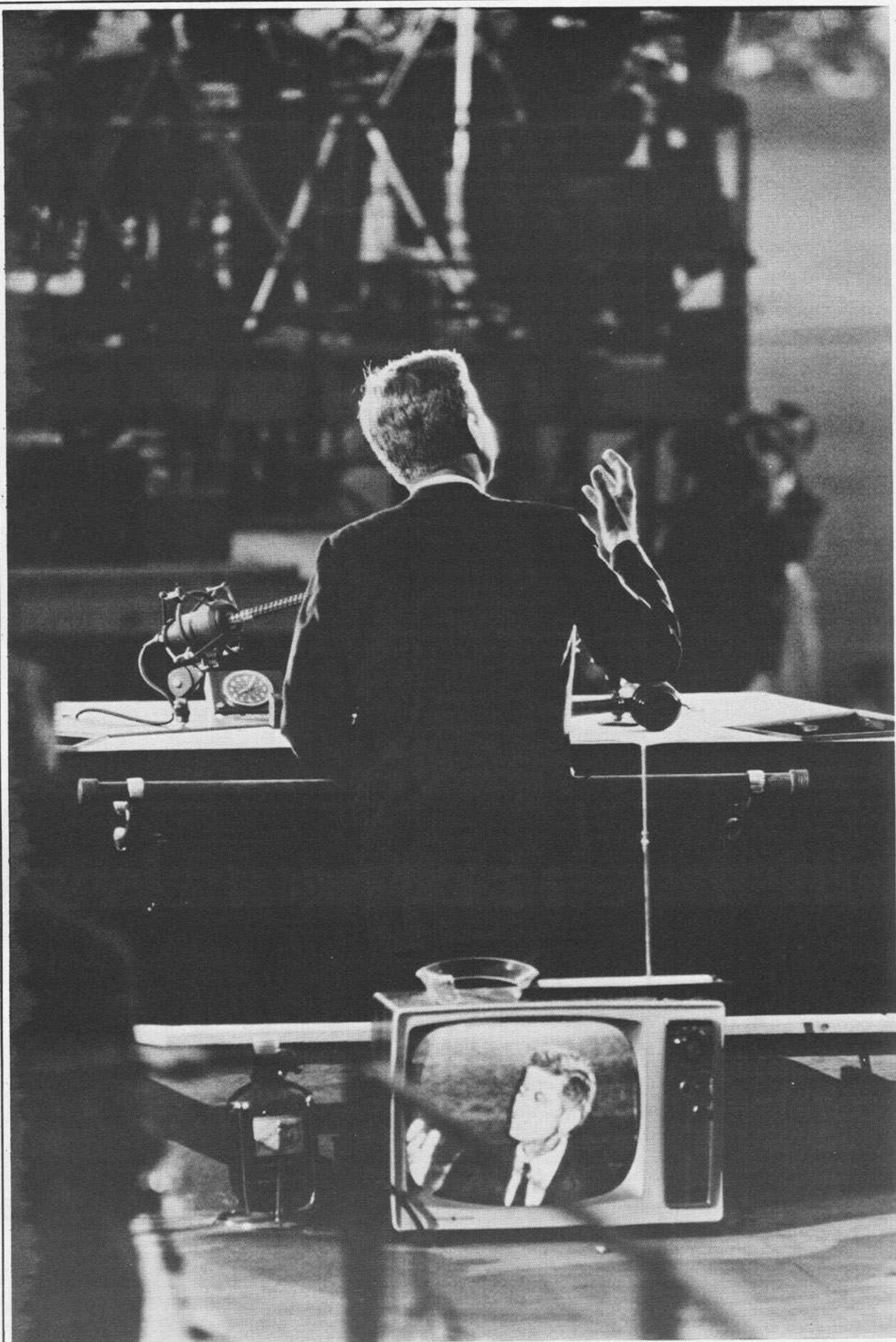


*"The more I do,
the more I do".*

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 aquaria, 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 know there are things that I'll try to shoot, that I wouldn't have tried years ago, things that it just wouldn't have occurred to me to possibly 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," declares 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 ability to describe the contradictions between those casual gestures that flicker at the edges of our perceptions, where soundmen holding microphones betray the contortions of the men on centerstage, or the composure 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 Winogrand. T.J. Clark says "We are confronted with prejudice which clearly believes itself to be description; before our eyes, depiction changes into ideology."

It is necessary to speak for a moment about the source and location 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 unconsciously recognize in our appreciation of his pictures. In our looking, it is essential to question, for example, the reaction of the women to the camera, and the dominant position of males in the hierarchy of the pictures.

We are frequently confronted with an easy joke, a quick seduction. Beyond the central action, in the faces of the supporting roles and in our own probing of possible answers to the questions raised by the pictures, we are making assumptions about the people and their situations.

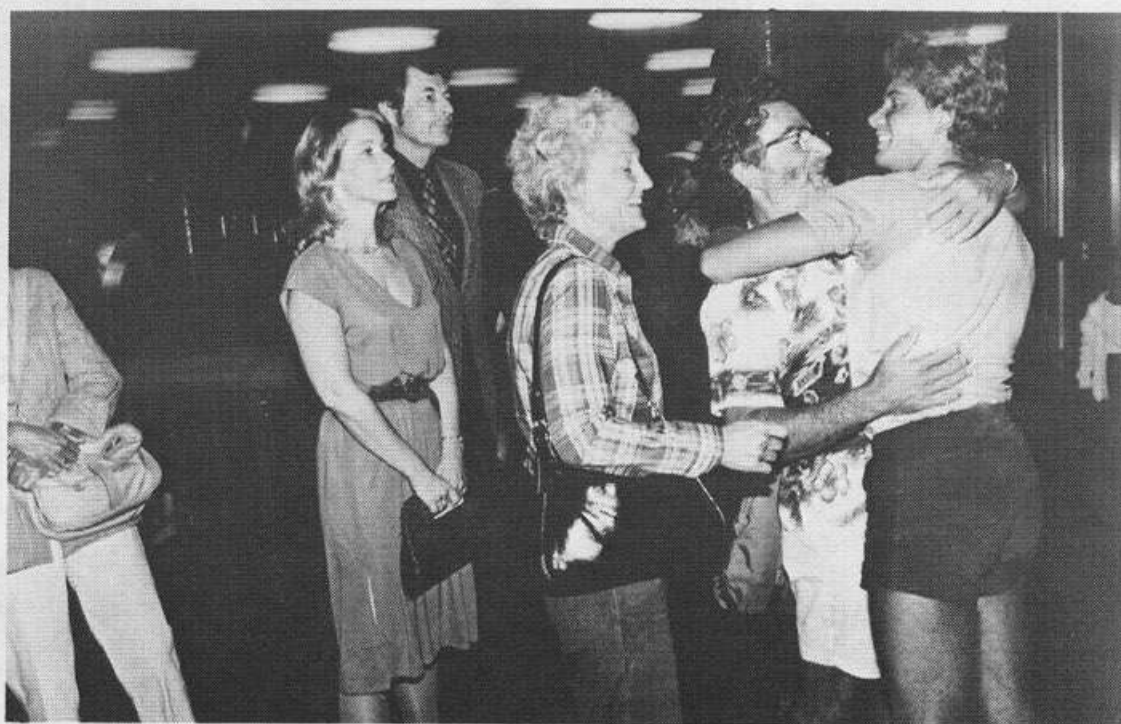
We have no absolute certainty about what is happening, but the density of activity invites interpretation. We make up stories to explain for ourselves what is going on.

A Winogrand photograph is not an aesthetic object to be contemplated for its beautiful shapes and tones. The immediacy of the pictures puts us in the social situation and demands that we make sense of it by assigning meaning to each of those grins, leers, grimaces, and gestures.

Many photographs of people offer this. The greatness of a Winogrand photograph is in the choices that we are forced to make: it is the richness of these facial indications, the potential tensions of the interaction, and his absolute refusal 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-associated 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 continually 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 recognized and pictured situations in which our assumptions are working overtime. We have the luxury of reacting to these social interactions 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 much 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 Rice Media 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 Scarborough at the *Chronicle* reviewed exhibitions when he could find them to review, but there wasn't any regular, sustained energy. There was no place for people to go if they were interested in photography.

It was also a time when there was not that broad a base of public education in terms of who photographers were and the kinds of images they made. And there were very few major collectors. There just weren't that many of us who could talk to each other. Cronin 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 MFA did a lecture series. Slowly it became clear to all of us that there was a potential audience here. There was an institutional commitment — from Rice, the University of Houston, and MFA — plus the private sector commitment from Robin and Tony and a few private collectors. It happened all at the same time in a

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-

gram had broadened, Peter Brown joined Geoff at Rice, other galleries opened, and those galleries that once only showed painting began to include photography. Also, the papers were reviewing it regularly. That's important, because that kind of coverage helps find your audience — it allows that energy to find other sources of energy.

Established centers of photography — Chicago, San Francisco, New York, and others — had major teaching programs, particularly graduate schools. People would gravitate there, study, and stay. If they didn't continue to do photography, they became an audience for it, a sophisticated audience. In Houston, until the expansion of the programs at UH and Rice, there weren't those possibilities. By the late 70s, I was not only beginning to see new faces at photography

openings, but more importantly, more portfolios from local photographers, and good ones. In fact, one of the main reasons I felt the need for an artists' organization like the Houston Center for Photography (HCP) was that I had started to see all these portfolios and realized there were more good, young photographers than the MFA, Blaffer, Contemporary Arts Museum (CAM), Rice, and the galleries could respond to.

WW: In terms of exhibiting photography, 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 conceive and execute an exhibition of someone else's work. When you do it yourself, you learn more about your own work and about how the art world operates. That's why the artist-run organizations have been supported by the National Endowment for the Arts.

One of the main differences between MFA and HCP, even MFA and CAM, is long-term planning. I have exhibitions scheduled through 1986. Two years in advance of an exhibition I have to have a good sense of how much the exhibit will cost and how I am going to pay for it. A year before, the catalog and publicity have to be organized. MFA is a mammoth, slow-moving organization with lots of internal departments, and it is very expensive to do things in the museum. CAM is more capable of being sponta-

neous, but we are incapable of spontaneity, absolutely incapable.

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 museums, the requests must be made from six months to a year ahead. The enormous system that has evolved for insuring, protecting and conserving art in general also affects photography. Moreover, the shows that the museum puts on are not supposed to be spontaneous. They are supposed to be deeply concentrated, elaborately

(Continued on page 24)



Anne Tucker, by Gay Block

Anne Tucker: Changes

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

SENIOR EYEWITNESSES

A new context for the work of photographers who have to be able to do almost everything.

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 Watriss.

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 creates 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





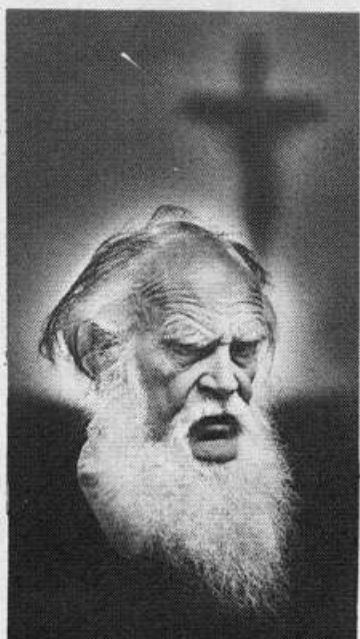
"Victims of Assassin," by Steve Campbell, The Houston Chronicle. (Houston Chronicle Photo)



Leukemia victim's wedding, by John Everett (Houston Chronicle Photo)



The low riders of San Antonio, by Craig H. Hartley (Houston Post Photo)



European guru, by Ira Strickstein, UPI

studio fashion sequence, to capturing the highlights of a political campaign moving through town. 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 context in which to look at news photography differently and to show people the scope of its involvement.

Wendy Watriss

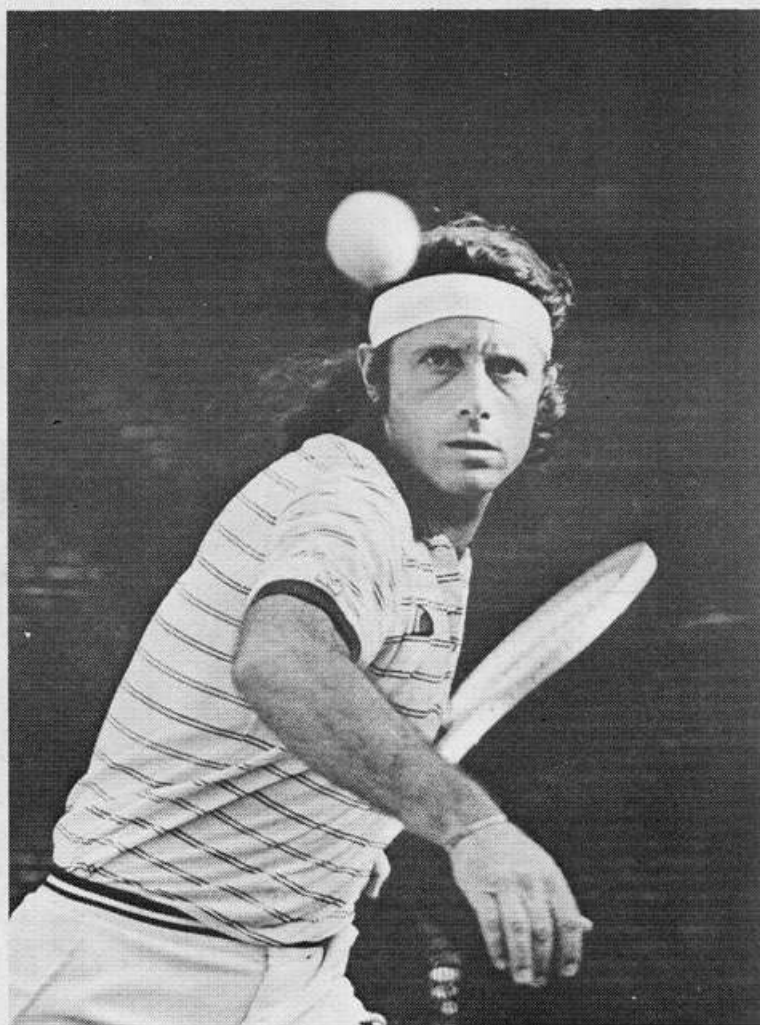




Bull's-eye, by Timothy Bullard, Houston Chronicle
Eyes, by Larry Reese, Houston Chronicle



Mickey Hays, nine years old, by Carrie Tucker, Houston Chronicle

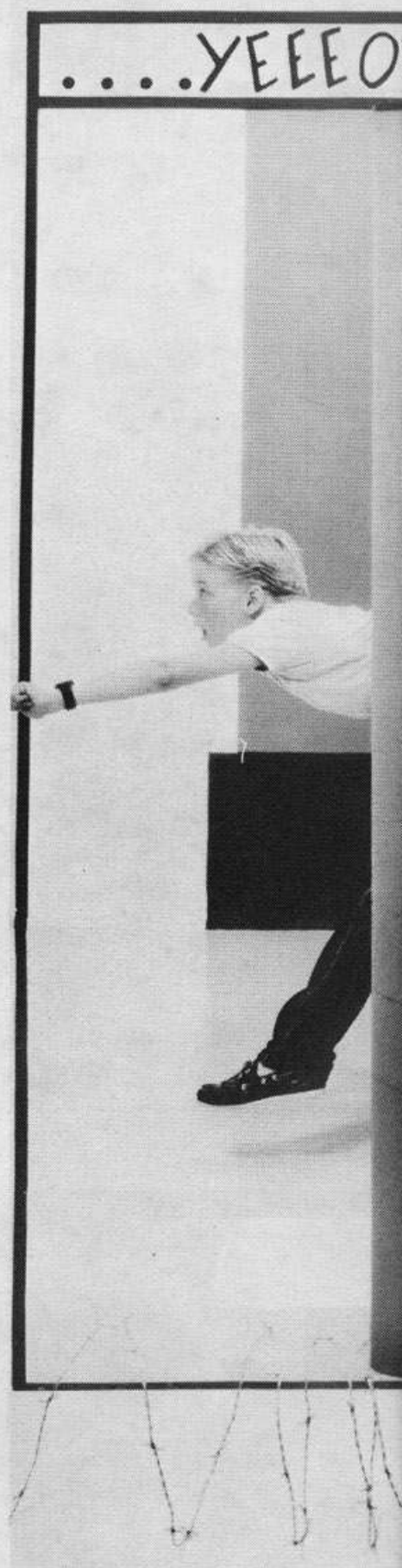


Guillermo Villas at River Oaks, by Joel Draut, The Houston Post
Students at Autry death vigil, by Fred Bunch, Houston Post





From "Gothic Romances", by Kinney Littlefield



Dallas/Fort Worth:

The vitality of central Texas is explored in part two of the series

By Sharon Stewart

WHATEVER is sought, the image seekers shall find in the Dallas/Fort Worth metroplex'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 Ferensten, with the help of area photographers, guides stu-

dents 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 lured Luther Smith to 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-boxmaker-photographer Linda Finnell, conducts a program emphasizing the interrelation of the arts at the UT Dallas campus. Photography is taught in the Journalism, Architecture, Chemistry, and Fine Arts Departments at UT 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 Heineken 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 Afterimage (the Quadrangle No. 151, 2800 Routh Street, Dallas) is rife with lookers, buyers, writers, photographers, and collectors immersed in posters, calendars, books, and photographs, photographs, photographs. Ben Breard'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. Breard 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



"Near (Modern) Disaster #7" by Nick Nicosia

Amazingly Rich

on the state's photographic riches.

galleries. D&W Gallery at 3200 Main, second floor, represents significant area photographers including Jim Baker and Linda Finnell. At the Delahunty, 2701 Canton, those regional artists who explore photography's outer edges join a strong contingent of California artists in a program originated in March 1980. Owner Laura Carpenter hired Steve Dennie as Curator of Photography to balance the gallery's contemporary mode.

Mattingly Baker at 3000 McKinney displays regional photographers and national touring exhibitions. Around the corner at Carol Taylor Art, 2508 Cedar Springs, nationally known photographers' works are exhibited once or twice a year.

Coming from San Francisco

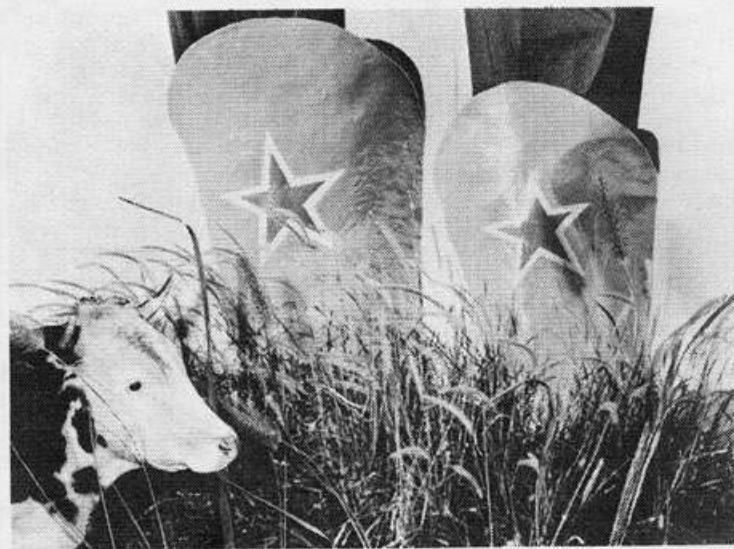
in 1983, Foster Goldstrom and wife Monique instigated a search for younger, developing artists through the Artists' Emergency Fund. Twenty of the more than 1000 artists that responded to their call were awarded \$100. Half of the recipients were photographers. The Goldstroms are searching for promising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

SEVERAL museums serve the Metroplex. 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

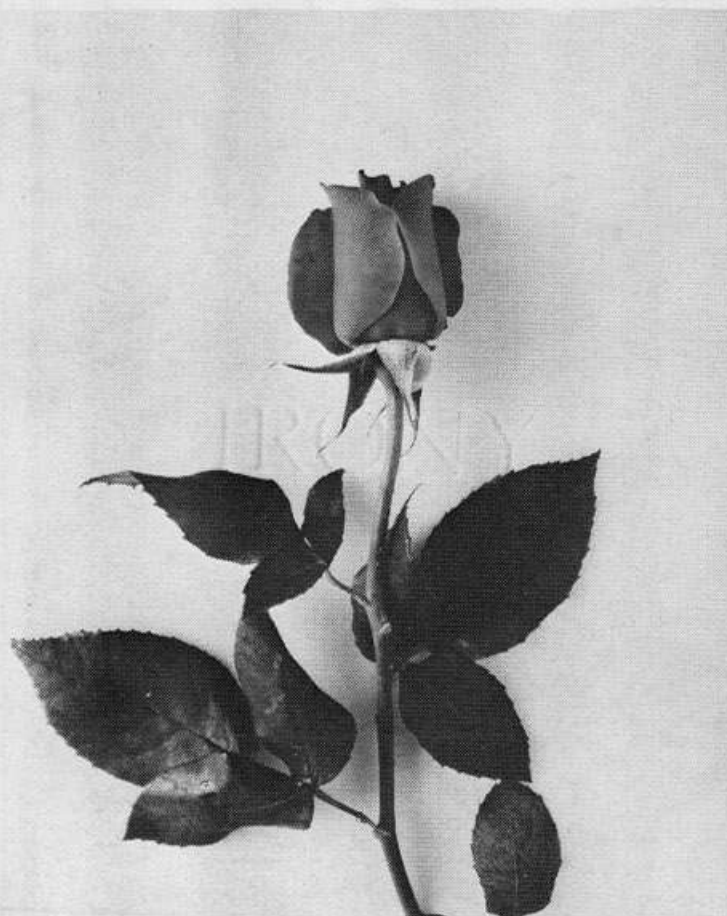
highlighted in Oxmoor Press's *Masterworks of American Photography*, compiled by Curator of Photographs Marni Sandweiss.

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 Struss 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-



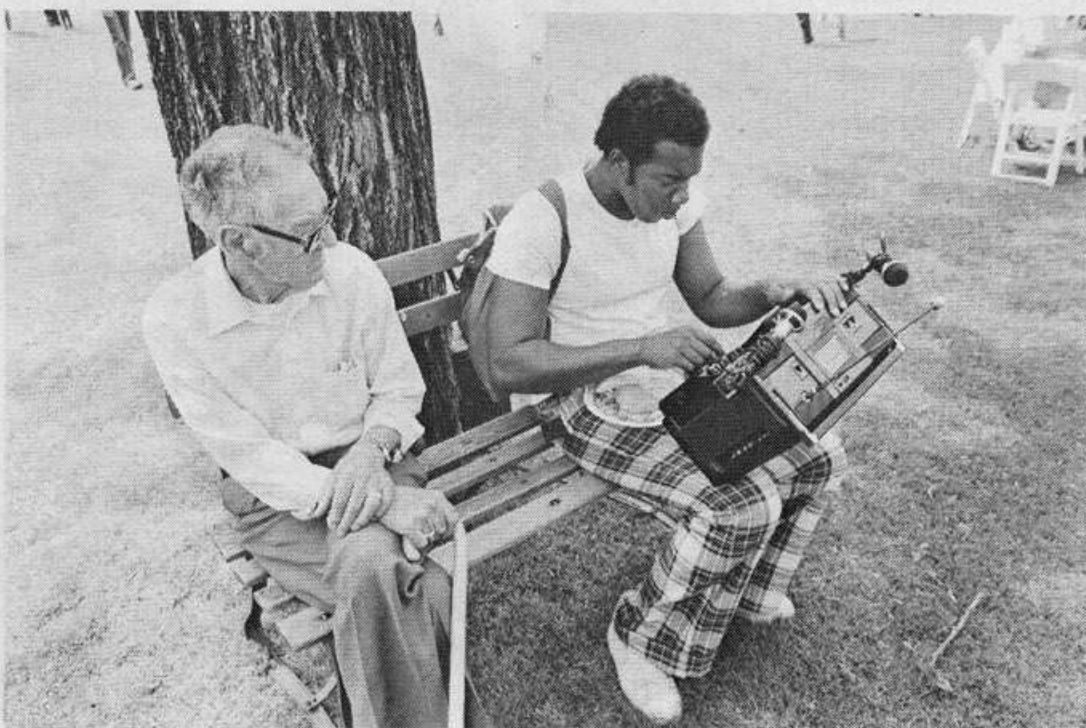
Judy Miller



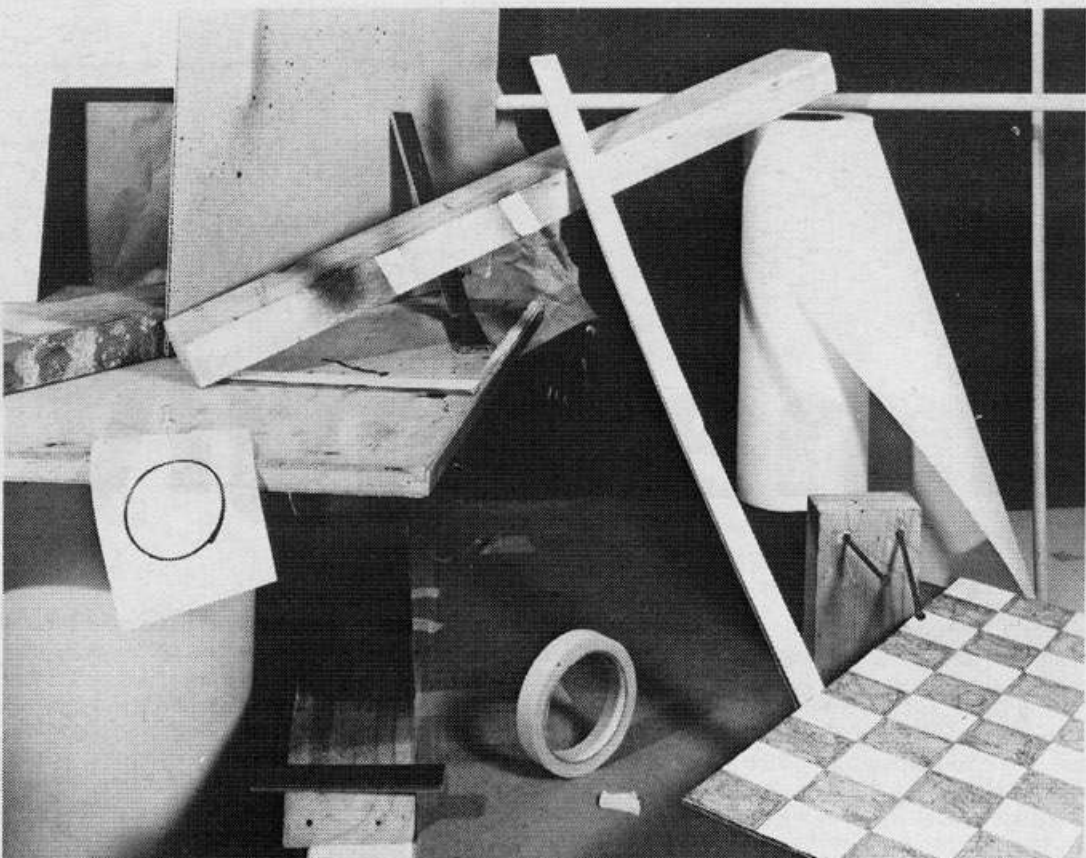
"Irony," by Philip Lamb



Lynn Lennon



Ron Evans



"Cut Paper #24," by Steve Dennie

junction with a major exhibition of her work at the museum in early 1986. 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 *Carleton W. Watkins: Photographer of the American West* show opened in cooperation with the St. Louis Art Museum. *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 Lehmann's book, *Out of the 40s*, published by Texas Monthly Press (see *Image* issue 3 for Paul Hester'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 exhibit 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 Atget 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 Graze 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 as 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 4101 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 serviced 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.

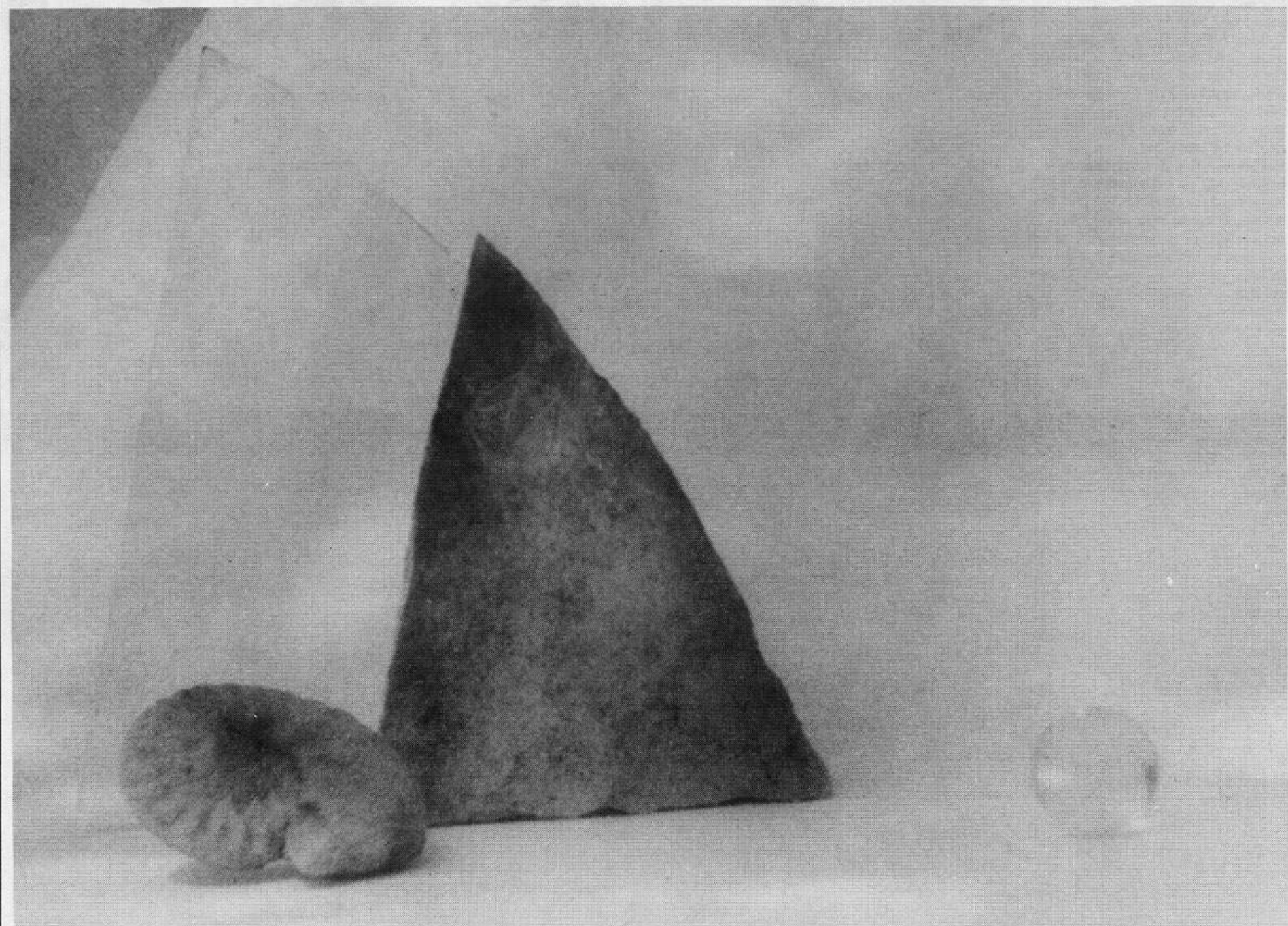
The third feature, Focus/Dallas, surveys the change in downtown Dallas as observed and recorded by eight area photographers selected from 150 invited to submit proposals. Upon completion, each photographer will assign ten finished prints, contact sheets, and

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 Linda Finnel



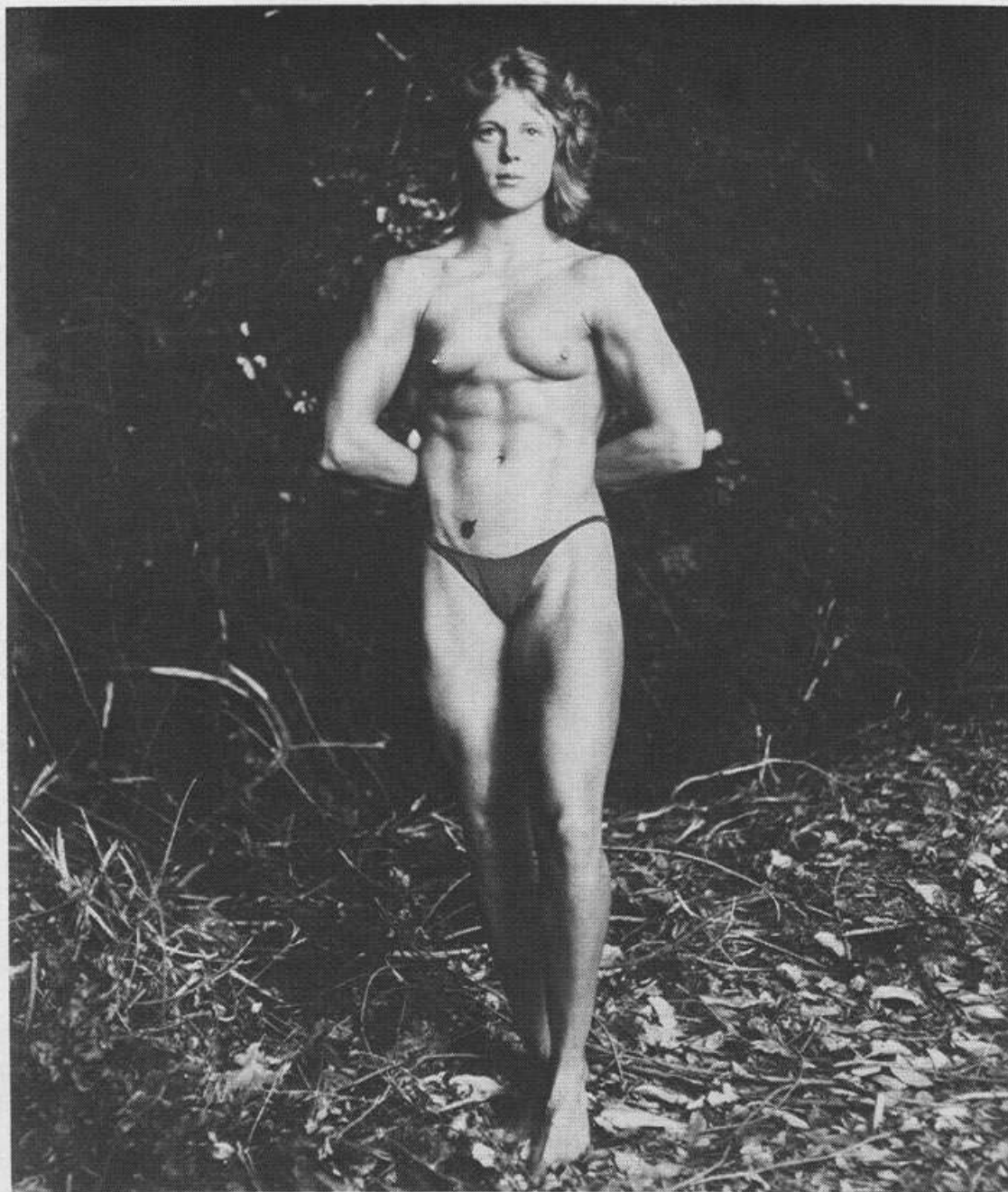
(The judges for the Houston Center for Photography's Second Annual Juried Exhibition were Fredericka Hunter, owner of the Texas Gallery, and George Krause, photographer and teacher at the University of Houston. Here they discuss a few of the difficulties and surprises of that job.)

By Fredericka 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 chance or 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 "jurer" in the present.



"Bette in the Late Afternoon," by William Heimanson

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/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 the few humorous images in the show and the opportunity to know Fredericka Hunter a little better. □

Ideas, styles, and fads

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

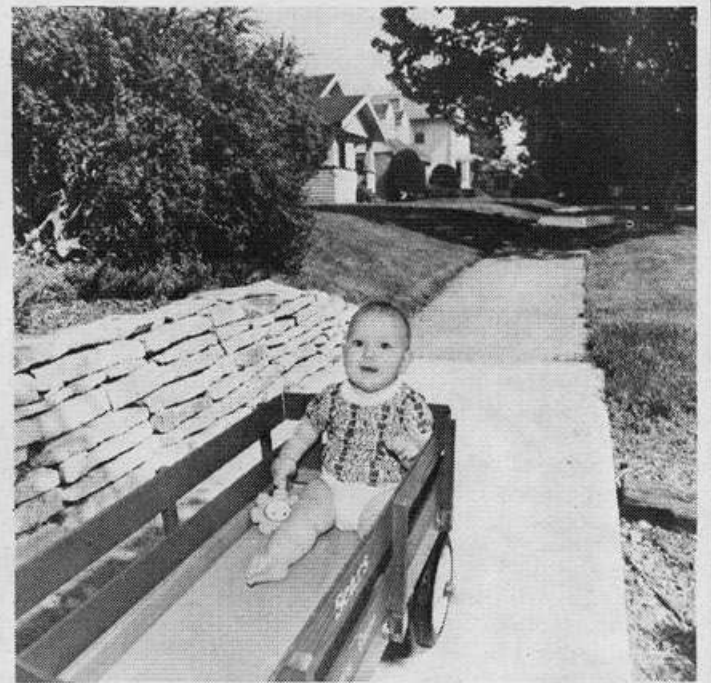
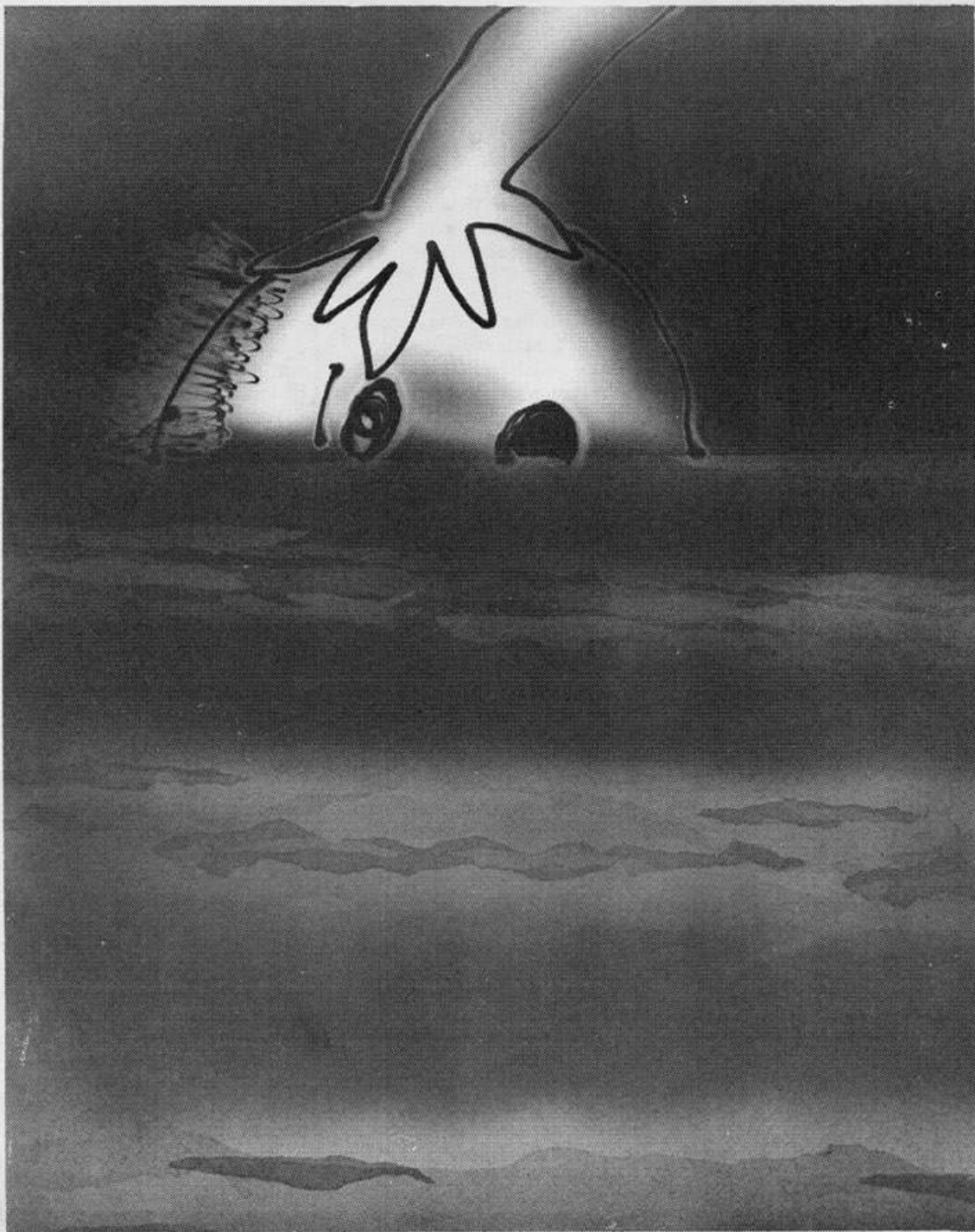
"The Glamorous Service," by Grover V. Gatewood





From the Caged Tiger series by Ann E. Wulff

#3 Untitled from the series "Still Lives and Orderly Days," by M.A. Gonzalez



"Bethany by Herself," by Celia Jordan



R. Andelman



"Huelga de Maestros" by Pedro Valtierra



"La Senora y sus Sirvientes," by Pedro Meyer

"Medusa de Juchitan," by Graciela Iturbide



"David Alfaro Siqueiros," by Hector Garcia



Not just folks

An exhibition that tries to clarify some stereotypes.

By Toni Hafter and Lalo Obregon

Reserved For Export I:
A Contemporary View of Mexican
Photography opens in March
at Diverse Works Gallery,
214 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 cinemagraphic 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 'Churros', 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: Alvarez Bravo. Are we to assume that the evolution of photography in Mexico from the documentary work of Agustine Casasola at the turn of the century simply ended in the

1930s with the emergence of Alvarez 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 of 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 differentiates 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-



"La Anunciacion de Graciela," by Pedro Meyer

ferred 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), their 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 has 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. □



Rafael Doniz



John Scarborough, right, with Clarence Laughlin. Photo by Charles Schorre

Tucker...

Continued from page 11

researched investigations. They are supposed to be something different — something where the ideas of the exhibition are, if not as eternal as the art itself, certainly contributions to the world of ideas in a way that justifies the enormous amount of time, energy, and space.

In terms of building in spontaneity, I do think the current director, Peter Marzio, is more committed to this idea. We have talked about a variety of ways to do it — having special juried shows, guest curators, and so forth, but we haven't settled into anything yet. One decision we have made at MFA, not just the photography department but overall, is not to create a room of Texas artists. Instead, when we buy them, we exhibit them in the context of their national and international colleagues. It's no service to them to create a ghetto.

One thing to keep in mind also is that we are totally out of space at the museum. As a result, we don't have a print viewing room and no facilities for bringing classes in to show students' work in the collection. That's one reason why we take that little corridor in the stairwell so seriously and change the work there every three months. In that space, we alternate recent accessions and small theme shows from the collection. By changing these hallway displays, we are trying to do what you are saying, to be more spontaneous. With work we don't own, that spontaneity isn't possible. The Museum of Modern Art in New York did it with a space they called Perspectives. A curator could book that room and wouldn't have to say what would be put there years in advance. It was built-in spontaneity. But we don't have the gallery space to do that.

Remember that the MFA has the responsibility of showing the entire history of art. I only get the upper Brown space once every three years. Even so, there are many people who feel photography has too much exhibition space

at the museum. Indeed, the amount of exhibit space I have at my disposal will shrink in coming years. It's not a lessening of MFA's commitment to photography, but an increase in commitment to other periods of art.

WW: In exhibitions, are there constraints you feel in the less definable area of public taste?

AT: Houston is an open community in many ways, but there are limitations. There are certain pictures — some are in the collection — that I never could exhibit in Houston. I am glad, for example, that HCP brought Joel Peter Witkin's pictures here. I think they are abhorrent, but important. I would like to have one for the collection. When the photography curator at the Stedelijk Museum in Amsterdam said she was going to do a Witkin retrospective with a full catalog, I was jealous. I couldn't do that here.

There are certain kinds of images at which Europe doesn't bat an eyelash, but in America they are too shocking, and especially in Texas. There are certain taboo subjects. I find the Rosalind Solomon picture of the woman nursing the lamb exquisitely touching, but it has disturbed many people here. George Krause's picture of the turtle is also disturbing to a lot of people. There's a photographer in San Francisco who made pictures of the Oakland police and taking those pictures and hanging them on a museum wall would do nothing but offend and alienate. It would undo much of what I have done to bring photography along. Also, the trustees of the MFA do not see the museum as avant-garde and in the forefront. Many people say I shouldn't show contemporary work because CAM is supposed to do that, not the MFA. CAM has done a fair number of photography shows, and they've also done theme shows where photography is incorporated with other forms of art. That is what pleases me most, seeing photography included with other art.

"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 neighbors was Barbara Morgan. He says the first time he can remember being told something was art was when he saw and asked about a photograph at the Morgans' home. Before coming to Houston, Bill was at the Museum of Modern Art and then at Pasadena where good photography shows were done under Fred Parker. When Agee came to Houston, he wanted a photography department. When Target Stores offered to give MFA \$20,000, they asked him what he could do with it. He said, "I could buy a painting, or some prints, or start a photography collection." They said, "Do the photography collection." I was hired to be Bill's consultant.

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

AT: We made three basic decisions. First, at least for now, it would be 20th century and predominantly American. We did that to give it focus. It was also practical because of the cost of 19th century objects and because the Gernsheim and Amon Carter collections are right up the road. Also, Bill and I are 20th century American scholars. Secondly, we wanted the first collection to have a wide range of answers to the question, "What is photography?" — portraits, landscapes, set-up pictures, photojournalistic pictures, handpainted images, and so on. Thirdly, of course, we made a list of who we wanted in the collection and calculated what they sold for and what we could afford. We set priorities and went looking for pictures by that person. As the collection grew, it guided itself. For example, one of the first pictures we purchased was Caponigro's "Stonehenge", then Ansel Adams' "Lone Pine", and then of all the Frederick Sommers I could buy, I knew I wanted a horizonless landscape. With those three pictures in context, you have diversity in terms of the problems of landscape photography. Later we added a Minor White infrared landscape and a Brett Weston closeup of kelp. For the next several years, the collection began to grow one picture at a time from that priority list which was constantly re-evaluated.

WW: In terms of individual photographers, how did you set priorities?

AT: Unless I am working on acquiring something for a particular exhibition, like the Target shows, I rarely say I am going looking for a particular picture now, even though I have a priority list in my mind. What we acquire any one year is very strongly guided by what's on the market and whether I can find a donor to acquire it for the museum. There are some images I have wanted to acquire for years, but they are not appealing to any of the donors who have supported my department. So, I have no way to acquire them. Sometimes I just dog the fundraising aspect until I get it, and sometimes I don't succeed. With an album of Charles Sheeler photographs, for example, we tried for three to four months

to find a donor but couldn't and lost it.

This is also an area where you find the peculiar and particular taste of the curator coming into play. Certain things I have decided I have no obligation to buy — certain pictures of female nudes. There are plenty of male curators out there buying those pictures. They are available to any one who wants them and they don't appeal to me.

I also tend not to buy what I call the "chestnuts", the incredibly famous pictures. Practically speaking, in a medium where you have multiples, there are good odds that those pictures will be donated to the collection someday.

In my own research, I have always been interested in what we can call the "absence of history". I am convinced that what we don't know about photography is more than what we do know, and that the importance of certain artists at this point is based on what we do not know. I am always intrigued by an image I think is quite strong by someone I know nothing about. Some purchases I have made like this are very good, others are bad. Bad, in the sense that as more of the photographer's history emerges, either it turns out to be a single strong image that wasn't followed by others, or that there was someone ahead of the photographer who had made those images first and whose work would have been known to this photographer. Thus the work is not as important as I had thought it to be.

In the last two years, we have acquired many pictures by acquiring whole collections: 200 images commissioned and given by AT&T made in 1976-77 by many photographers, 75 photographs by Edward Steichen from the Conde Nast years, and so forth. We also acquired Robert Frank's "The Americans". This is an example where we can play catch-up with my colleagues at older institutions. Because now if anyone in the country wants to see an original of every photograph in "The Americans", the only place they can come is Houston. For a collection specializing in 20th century American photography, there is no body of work I can think of that is more pivotal.

We have also been 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 I think it's our responsibility to encourage the community here. They are our audience. We are a museum which, I hope, has an international reputation, but we also exist in Houston, Texas.

WW: Will the direction of the collection change?

AT: I don't know. I am going to take this year to think about it. I don't see moving into the 19th century in any large way. We will remain primarily 20th century American and European. I am somewhat interested in Japanese photography in the 1920s and 30s but I don't know if I have the resources for it.

WW: How would you describe the interrelationship among art institutions in Houston now?

AT: There has been some antagonism, but it's healthy right now.

Remember that institutions are operating within various communities. There's the geographic community, the city or state. There's the professional community of other museums. That is a very important force. If you get along with your colleagues and they respect you, you get the support you want in having your shows travel, in being able to get loans. If you don't have the respect of your colleagues, you won't have their cooperation. If you don't create good shows, you can't borrow major works for your exhibitions, and they won't take the exhibitions you organize. You need that professional relationship to service the geographic community. Then there is the third community, not always overlapping, the community of artists. The geographic community will have a lot to do with the wealth of an institution. The intra-professional community will have to do with how a museum can function, literally. And the relationships with artists will provide much of the mental and intellectual challenge — artists and universities. It's the balancing of those publics that plays an enormous role in determining the vitality of an institution.

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

AT: I think there are two reasons to show someone else your work. One, because you are in mid-process and need encouragement or insight. And secondly, because you are finished and it's time to find an audience. Too often, beginning photographers confuse the two.

A young photographer is more likely to get a positive reception if two good bodies of work are shown — this indicates that once the initial flush of activity has produced a body of work, the photographer can sustain and continue it. A museum curator, an art director, a magazine editor, will be more interested in investing time and energy if a photographer has proved that the effort can be maintained at least twice. It shows commitment and continuity. A curator or editor will then want to see that person's work again. If a curator says 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 series of single, strong images rather than a selection representing an idea or an approach. How do you feel about that?

AT: Someone coming to me with ten great pictures doesn't really interest me very much. What interests me is to observe that they have been able to make or sustain an idea, find a subject, and literally form their ideas over a period of time within the context of their craft. That is what is interesting. Twenty pictures is a minimum. You need a minimum of twenty to tell what someone is thinking.

Anne Tucker says she tries to spend about three afternoons a week looking at pictures or portfolios. Depending on her travel schedule, an appointment may be scheduled after the initial call. She is currently on a sabbatical. □

EXHIBITIONS



"Four Feet over Santa Cruz," by Brian Taylor

MEMORY LINGERS

Powerful feelings, important wisdom.

Brian Taylor and Linda Robbenolt had back-to-back one person exhibitions at the Houston Center for Photography recently. The following is a review of those two shows.

By April Rapier

In 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 surprise 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 sensibilities can't release as completely. But I do hold enjoyment and intelligent conscientiousness 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 overspoken. A photoeducator at Cal State University, Taylor may or may not maintain an innocent demeanor, but his pictures speak of a wicked sense of humor and the spatial sensibili-

ties of an interplanetary voyeur. 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 stated that the inclusion of photography in collage/mixed media lends it an authenticity. This amalgam leads to the feeling 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 1950s graphics incorporates some subtle color trickery, some purely subliminal deceptions. 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-70s that feel unfounded, self-conscious, forced.

Occasionally I have the feeling of being coerced into a relation-

ship between title and piece that doesn't exist ("Road to History"). In view of the meticulous crafting of ideas with vision, the obscurities are exaggerated. Fortunately the array of techniques is secondary to the piece itself, incidental to its success. The sense of the familiar runs so strongly throughout this series that I expect my favorite characters, best friends to emerge within the image; for those of us whom Dick, Jane, and Spot taught reading, this incorporation of a textbook illustration sensibi-

ity causes a primitive cheer to rise ("Road to Night").

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 pictures are deceptive: Mr. Taylor has pared down to the essentials of traditional photography — the eye and the camera (albeit a \$6 toy) and let his sensibilities take over. Quiet emotions run in the lovely, not-too-soft pictures. At first examination, the color would seem to be incidental, but this, too is part of the overall deceit. Feeling too comfortable? Interest straying? Look again — and again. The feelings that seep in linger. Just as the memory often filters a far lovelier picture upon recall, the photographs here function to serve up, in little doses, memories exactly as we prefer them to have been.

These are the kinds of things we see viscerally, the exact way we see them — bits 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. Herein 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 Betty, Acapulco", 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 adamant about their place in a found reality.

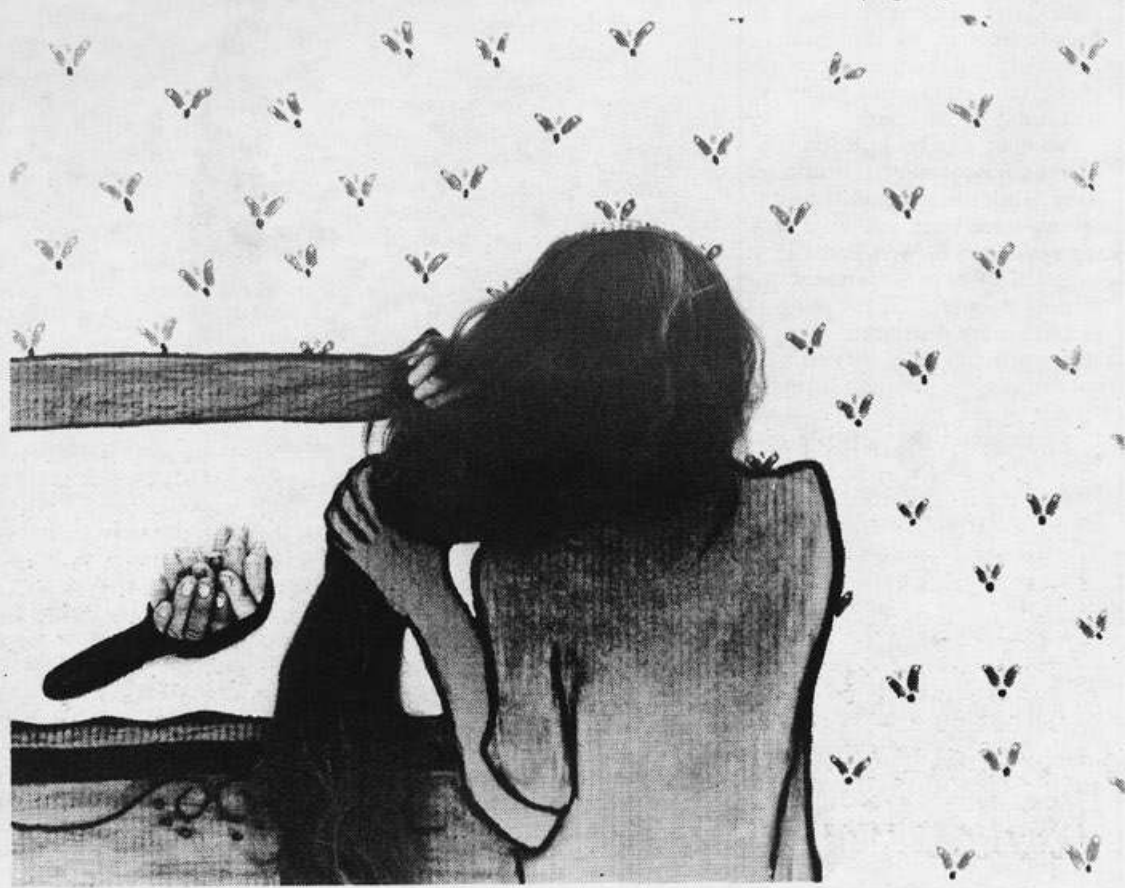
LINDA Robbenolt's work was referred to in one review as frivolous, but certainly no more so than any surrealist. The photographs, which combine painting with photography to create layers of illusion, are referential, to the

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, then carefully cutting through the paper to insert the photographic blasphemy. Still others are quite disturbing in their pain ("Mastectomy"). 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 manic, gleeful color, at times so inappropriate to the nature of the feeling imparted.

Simple dog/baby/woman imagery aligned with domestic settings in dysfunction, all rendered in petroglyph-like gesture, then completed with photographic bits and pieces, creates a complex symbol, ending up an editorial-social commentary. This is a remarkable feat. Notice we don't actually experience the breast being removed in "Mastectomy", or the hand actually touching the forbidden zone between the legs in "View From Above", but the experience of seeing a dangerous act this close elicits the same kind of uncomfortable response; we've undergone something very much like the real thing in spite of our probable resistance.

Her surprises are in seemingly endless supply. We see fingers everywhere, too tightly packed, floating unattached, and wonder what is the intended alarm, since so many seem to sound. One returns, again and again, to the question of inspiration. I am interested in the possibility that these are, to a certain extent, self-portraits ("Just a Slight Touch-Up", "Blowing Kisses", various body parts seen throughout). I am fascinated by the invasion of this imaginary privacy. □

"Primping," by Linda Robbenolt





Moira McCarthy

Sites/Sights: uncertain terrain

Exploring the vision of Peter McClelland.

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

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 McClelland'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; Skeet McAuley, from Dallas; and McClelland, 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 *Kaufhauswelt* (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 sales persons and contradicting 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 *Face of Our Time*, August Sander'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 Skeet 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 "digs"; obviously that is not their purpose. They are empty, cold, like the stills from a movie after the crew has deserted the lot. All you are left with is a beau-

tiful color photograph whose beauty has no referent. A sign in the corner of a photograph tells you that a dinosaur 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 expressionistic, although in a totally different way. While McAuley's images are equivocal and could easily leave you with

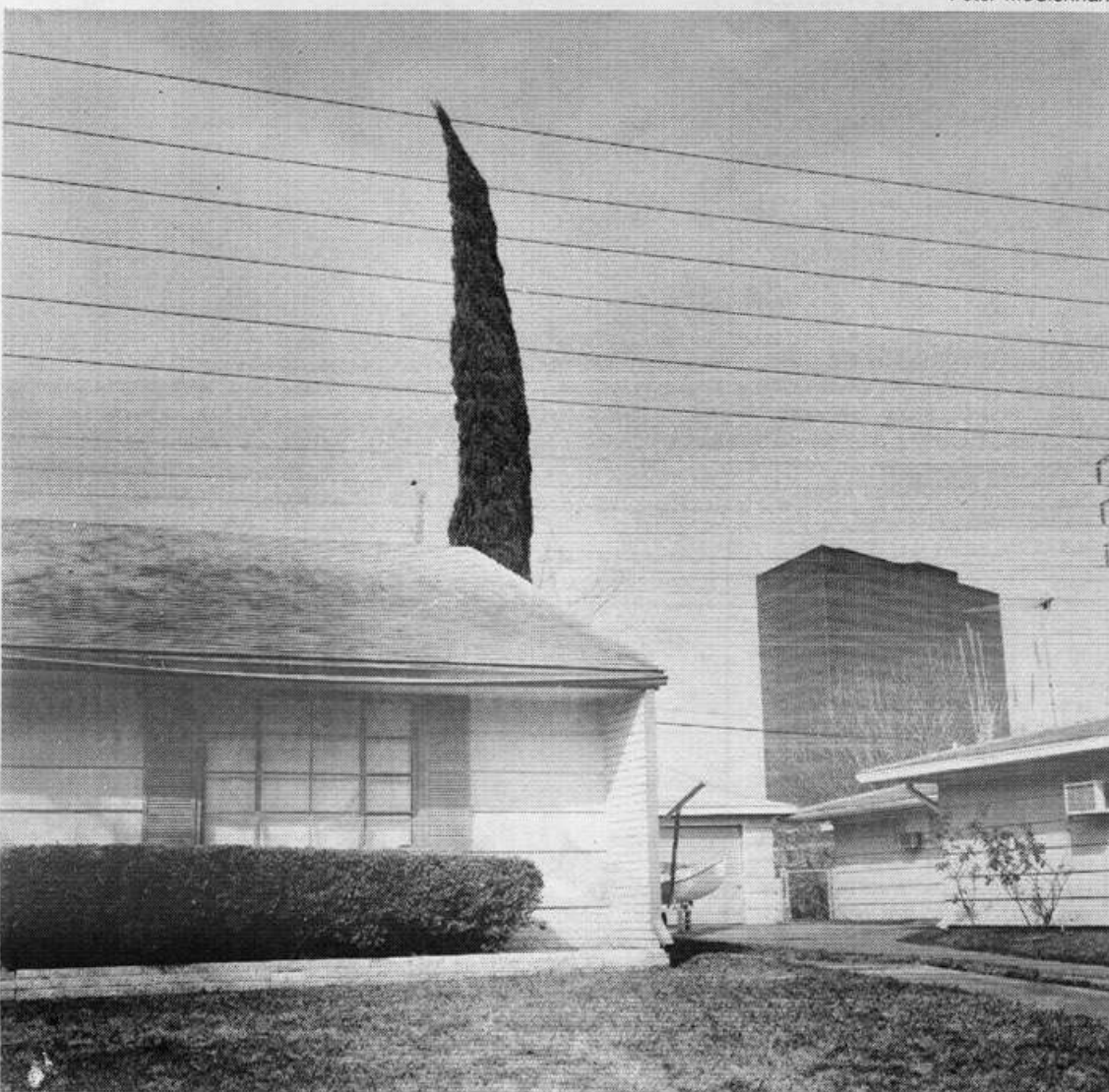
only the thrill of beautiful and subtle colors, McCarthy's black and white photographs are dense and packed with emotions, even though her vocabulary is minimal. In the first series she presents self-portraits, posing next to religious statues and symbols, and somehow interacting with them. The use of a slow shutter speed to obtain blurred motion in the picture accentuates the dichotomy and brings a disturbing confusion: the statue, the unreal element, becomes real in its photographic immobility while the real person turns into a ghostly blurred figure. The space in which these little dramas occur has no depth, as on a stage where there is no possible escape through the back, which reinforces the uncomfortable feeling. The use of black and white perfectly fits 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 frozen 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 ritual-like behavior whose meaning evades us.

AS an ongoing Houston landscape project, the color photographs of Peter McClelland are far from clichéd views of a city. They don't pretend to be beautiful, with their abrupt colors and simplistic elements, however they are fascinating. As in a Japanese Haiku, a few banal objects are interlocked in such a way as to displace their meaning and create a space full of poesy 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, McClelland obtained the same results through the juxtaposition of two images where the passing of time, the change in light, or in 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 romantic seascape.

In his work, McClelland 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. "Site/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. □



Peter McClelland

BOOKS

Salvador: A nation Run amuck

*Giving definition
to cruelty.*

El Salvador: *Work of Thirty Photographers*, Text by Carolyn Forché, Edited by Harry Mattison, Susan Meiselas, and Fae Rubenstein. Writers and Readers Publishing Cooperative, New York/London, 1983. \$14.95 softcover.

By Dave Crossley

THE woman who comes to our house on Saturdays to put things back together is from El Salvador, escaped from there in 1979, and I hadn't thought of that on Friday night when I first opened this horrible book and experienced the kind of stupid revelation I needed to understand the war in Vietnam in 1966, and finally to turn my attention to it.

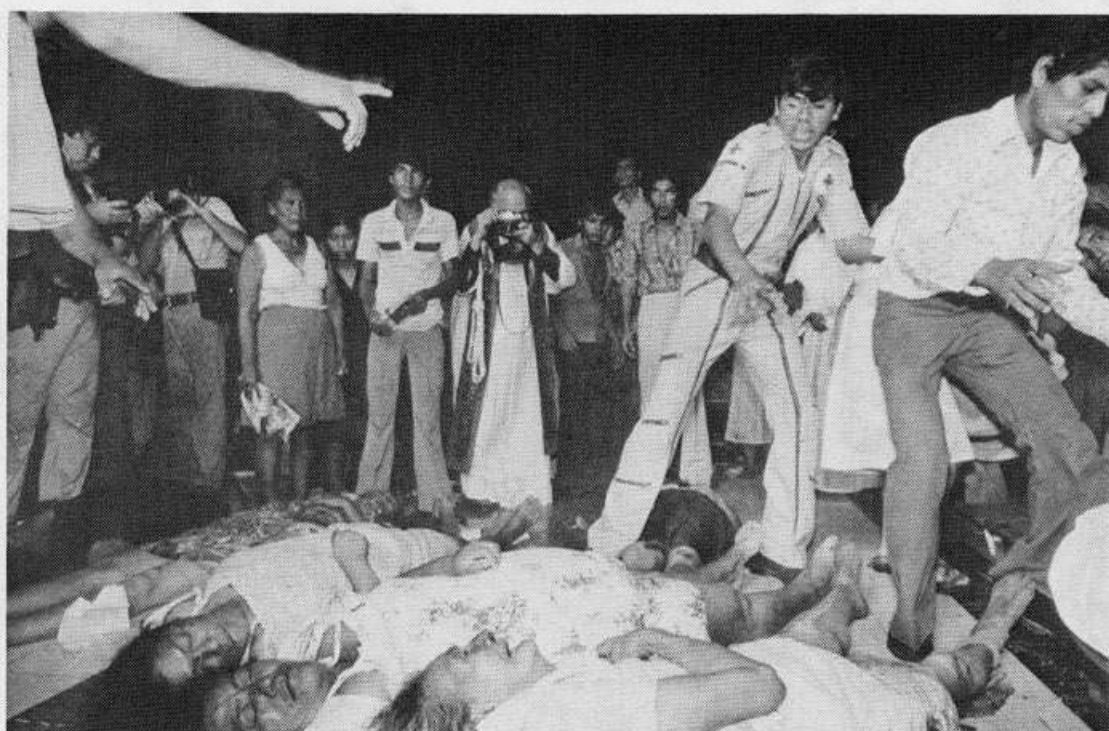
On Saturday, I noticed she had stopped at the table and opened the book, and when she saw me she asked what it was, where it had come from, how could this be? "When I come here I never see these pictures until now. Why?" she asked. Why indeed? Why haven't I seen them? Mea culpa, I'm afraid. Surely many of them, or ones like them, have been around. But this collection of photographs by thirty photographers covering the mayhem in El Salvador begins to define cruelty, to give shape to Solid Black Evil, to illustrate terms. See page 49 and learn what "gaping horror" means.

Fortunately, or unfortunately, if you don't actually get around to seeing the book somewhere, the Rice Media Center will show 66 of the images from March 4 through the end of March. Whether that group will be as ferocious as these remains to be seen.

You see, what we have here is a little country where political and economic problems just can't get solved and the people have taken to dismembering each other, dismembering every conceivable appendage, killing women, children, nuns, and priests willy-nilly, dragging carcasses through the streets, opening fire on mobs of people, killing and wounding many and causing many more to be trampled to death, oh God, it just goes on and on.

Here we have a poet at dinner with a colonel and talk turns to the difficulty of governing. The colonel pushes himself away from the table and leaves.

"My friend said to me with his eyes: say nothing. The colonel returned with a sack used to bring groceries home. He spilled many human ears on the table. They were like dried peach halves. He took one of them in his hands, shook it in our faces, dropped it into a water glass. It came alive there. I am tired of fooling around, he said. As for the rights of anyone, tell your people they can go fuck them-



"Interior of the Cathedral," by Harry Mattison

selves. He swept the ears to the floor with his arm and held the last of his wine in the air. Something for your poetry, no? he said."

Here we have "Soldiers with their mutilated victims, Chalatenango." Six soldiers standing, five bodies on the ground, nicely lined up. They don't look all that mutilated except for the guy with the inside of his knee sticking out because his leg has been chopped off. Oh, and there laying on the guy next to him is the rest of the leg. Otherwise they don't look all that mutilated, though. Well, if you look close one of them seems to have his abdomen slit open; actually three of them are in this condition. One's face is black, pulp and blood.

Here's a sweet face eyes closed dead behind a window in a coffin with a message on the window that says, in Spanish, "I love you, I will never forget you, I will tell my daughter about you when she grows up and can understand."

Here's a crowd of mourners paying last respects to a lot of dead people in the courtyard of a church, the mourners all holding their noses, covering their mouths and noses with handkerchiefs and bandanas.

AND here are the U.S. advisors. Well, there they are, just like always, just like Vietnam and Laos and Cambodia and Lebanon and Grenada and who knows where else. Teaching the official army how to beat their own relatives and friends into submission. Actually, an interesting insight offered by the book, which is strongly felt, no punches pulled, is that the Americans don't seem to be directly involved. This really is Salvadoran killing Salvadoran. This is like Lebanon. Ireland. People absolutely amuck. The history included in the book makes it clear which side the U.S. is and was on, even when Jimmy Carter was championing human rights, so the sin is total in spite of the arm's length role our people play there.

And here, at the end, is President Reagan saying "Let me say that to those who invoke the memory of Vietnam: there is no thought of sending American combat troops to Central America; they are not needed — indeed, they have not been requested there." And in the same breath: "The national security of all the Americas is at stake in Central America. If we cannot defend ourselves there, we cannot expect to prevail elsewhere. Our credibility would collapse, our alliances would crumble, and the safety of our homeland would be put at jeopardy." Which does he mean?

I regret the compulsion to tell of all the horrors I was exposed to when I opened this book. I want also to tell about the tenderness that's there. Most of the people in the pictures are still alive, still living, sometimes even dancing.

I think I know a lot about El Salvador now. I'm sorry about most of what I know. Something must be done. □

Nice swim

A way to get up and out.

By Lynn McLanahan

Negative/Positive: A Philosophy of Photography, by Bill Jay, Kendall/Hunt Publishing Company, Dubuque, Iowa.

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 glistening waters above — I 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:

... at the outset I must affirm I have no intention of being tentative or of offering a balanced view. 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 for some young photographers.

What follows is a carefully drawn picture of the state of contemporary photography, and a bleak picture it is. Rather than dwelling on what he perceives as photography's shortcomings, however, Jay proceeds to outline ways in which a photographer can climb up out of the mire. He carries his torch of hope through such subjects as humanism and naturalism in photography; the importance of a life-attitude; talent; "the individual is more important than the product"; the concept of heroism in photography; peak experiences; the duties of the viewer, and our university class structures.

Jay's writing style makes our journey through such subjects an easy one. As he states in his introduction, he is not interested in "... pandering to the current fad of unintelligible psycho-babble which masquerades in the guise of intellectual criticism."

The joy of this book is that it makes you think. Your eyebrows will rise from time to time, and you'll find yourself agreeing with this and disagreeing with that, but in so doing, you will be forced to think about the medium.

At the end of the book, Jay has tucked in reproductions of a portfolio of David Hurn's photographs. They are meant to complement rather than illustrate the text, as indicators of a direction worthy of

"heroes of photography." But rather than leaving us up on Mt. Olympus to contemplate, we are pulled down to view images that, due to the poor reproduction quality, we cannot see to best advantage.

Despite this unfortunate ending, Jay's book remains a provocative and articulate polemic for those interested in thinking about photography. It's a good kick-in-the-pants for jaded photographers and offers encouraging and constructive words for those photographers still holding on to a notion of photography as a medium of communicating ideals. Jay is clearly sincere and wholly dedicated to this medium and even if he is, as some claim, a feisty romantic, photographic literature could use a few more like him.

Insulting

The Gardens at Giverny: A View of Monet's World, by Stephen Shore, Aperture, Millerton, NY

Reading this book is a bit like drinking coffee with saccharin in it — while it can be enjoyable, one is left with a rather unpleasant aftertaste. This book is not a tribute to Stephen Shore or his work, rather it documents the heroic restoration of one of France's national treasures, the home and gardens of the painter, Claude Monet.

In his Introduction, Impressionist critic John Rewald creates a lyrical tour along the Seine River from Paris to the Atlantic pointing out the highpoints of the Impressionist period such as Seurat's *La Grande Jatte* and Renoir's favorite bathing spot. The tour ends at Giverny, the small farming village where Monet spent the last 43 years of his life. Rewald goes on to give a history of Giverny: how and when Monet found it, the building of the gardens and lily pond, and its fate after Monet's death in 1926. He credits the American people for being responsible in large part for making the renovation of the neglected Giverny financially possible. He concludes by proposing that Giverny, now renovated, is open to all artists adding that Shore's approach to photographing the grounds was miraculously never "touched by Monet's overpowering 'presence'." At this point the book begins to become more and more offensive.

The reproductions have accompanying text which points out the important buildings, Monet's particularly favorite flowers, which trees were there in Monet's time, and vantage points he used in some of his paintings making it difficult to look at these photographs as anything other than visual aids to the text.

Following the reproductions are afterwords by Gerald Van der Kemp, curator in charge of the garden's restoration, and Daniel Wildenstein, an art historian whose family operates one of the world's most prestigious art galleries. They both add their estimable stamp of approval to the renovation and explain how they became involved in the project, thank the spearheading patrons who got the fund raising task off the ground, and conclude by inviting Monet fans to make the pilgrimage to Giverny.

What about Stephen Shore? What about the photographs? And why is Aperture publishing what is essentially a lavish brochure announcing one of France's newest tourist spots? My first thoughts were that Stephen Shore had been used: his contribution to this book is all but ignored except perhaps on the back cover flap where in the last sentence it is suggested that this is the "triumph of a major photographer." Surrounded by captions and text which talk almost exclusively of Monet and the renovation, we are instructed to look for the details in the photographs and not for Shore's vision. Shore's deadpan style of photography requires special conditions for viewing and Aperture took great pains to create such conditions in *Uncommon Places*, their earlier monograph of Shore's work. Here Shore has been used and his work whored and compromised.

Yet, in assessing what Shore got in return, he didn't do too badly. The Metropolitan Museum paid him to take these pictures, he got three free trips to France, and Aperture included some of the resulting photographs in a hardbound book whose reproduction quality is so luscious that you can almost feel the garden dew on your fingertips as you turn the pages.

This book will be of interest to Monet devotees who want to learn about and see the restoration of his beloved Giverny, but those who are anxious to see and learn about new work by Stephen Shore will find the book and its concept offensive and insulting. — L.M. □

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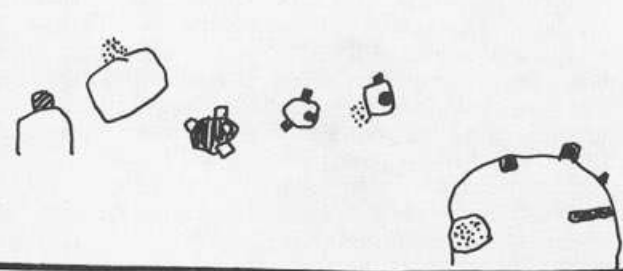
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